



Culture Strategy 2024 – 2029



Wake up to Weymouth

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Introduction

Why a Culture Strategy?

This is a shared vision and identity for Weymouth which encompasses the heritage of the area and cultural assets. It includes commissioning of the arts and production events. This will help to build the local economy with tourism and creative industries. It will help to improve the local quality of life, social inclusion, and mobility of the public. Communities will feel more enriched, and it will help tackle the challenges with health and wellbeing. Areas of socio-economic deprivation will be improved, and quality of life will be more positive.

The plan will include the Environmental sustainability and awareness of the Climate Emergency.

Culture is defined as covering the following:

- Performing arts, (dance, music, comedy, and theatre).
- Visual Arts, design, craft, and makers.
- Digital media and film.
- Museums, collections, and archives.
- Libraries, literature, writing and publishing.
- The natural, historical, and urban environment.
- Cultural tourism, locally produced food and drink, outdoor festivals, and attractions.
- Amateur and voluntary run arts for example, Fetes, Carnivals and Knitting Circles.
- Engaging with the twinning community within Louviers in France.

The Culture Strategy will encourage and support organisations and individuals to deliver their own projects and initiatives. This includes as follows:

- The cultural sector and cultural providers including venues, museums, festivals, libraries, arts, heritage and cultural organisations, touring companies, freelance creatives, artists, and producers.
- For community and voluntary sector organisations and groups who need a strategic cultural framework to support their work.
- For national and local funding bodies (such as Arts Council England and National Lottery Heritage fund and Historic England) seeking to verify or validate the local need.

Culture is shared, creative experiences where we express, learn, and reflect on our history, place, social issues and personal lives, these experiences can improve wellbeing, strengthen communities, and develop life skills for employment and a better quality of life.

Vision

A thriving arts scene is good for the health of people and places. The arts can enhance people's general wellbeing, build education and skills, regenerate run-down areas and make communities more cohesive.

The benefits of supporting the arts will be substantial and will be felt by residents and businesses across the town.

Our arts vision is that Weymouth will become:

- One of the country's most popular destinations for people to participate in and enjoy the arts.
- A place in which greater creativity and innovation thrive and the arts are experienced by more people from a wider range of backgrounds.
- A place where residents and cultural organisations drive more clearly how the council supports the art, ensuring that every penny of arts funding is even more focused than now.
- A place where the arts are at the centre of a dynamic local economy, fostering local jobs, businesses, and economic growth.
- Encourage Green and sustainable arts and cultural activities.

An overview of Weymouth

Environment

Weymouth is predominantly a coastal and rural area and is the largest town in Dorset. Population is over 53,000. Weymouth is a popular seaside destination and is a part of the Jurassic Coast, which is England's only natural World Heritage Site and was inscribed by UNESCO in 2001 for the outstanding universal value of its rocks, fossils, and landforms. There are also several SSSI (Site of Special Scientific Interest) sites, RSPB managed nature reserves in Radipole and the Lodmoor Country Park.

Radipole is the largest of the two and is situated on the mouth of the river Wey which connects to the harbour. It is a very popular tourist destination as there are many species of migratory birds and it is close to the beach and the town centre. Offshore to the south of Wyke Regis in Weymouth is the Isle of Portland. This island influences the tides in Weymouth and creates a double tidal range, however the difference in tidal range is only up to a maximum of 2 metres.

There are several listed buildings, scheduled monuments, and registered parks. Weymouth's esplanade is composed of Georgian terraces, which have been converted into apartments, shops, hotels, and guest houses. The buildings were constructed in the Georgian and Regency periods between 1770 and 1855, designed by architects such as James Hamilton, and were commissioned by wealthy businessmen. These terraces form a long, continuous arc of buildings which face Weymouth Bay along the esplanade, which is home to statues of Queen Victoria, King George III and Sir Henry Edwards, Member of Parliament for the borough from 1867 to 1885, and two war memorials.

In the centre of the town lies Weymouth Harbour, separating the two areas of Melcombe Regis (the main town centre) and Weymouth (the southern harbourside) from each other. Since the 18th century they have been linked by successive bridges over the narrowest part of the harbour. The present Town Bridge, built in 1930, is a lifting Bascule bridge, allowing boats to access the inner harbour.

The sand and clay on which Weymouth is built is very low-lying—large areas are below sea level, which allowed the eastern areas of the town to flood during extreme low-pressure storms. In the 1980s and 1990s a sea wall was built around Weymouth Harbour and along the coast road in Preston; a rip rap groyne in Greenhill and beach nourishment up to Preston have created a wide and artificially graded pebble beach, to ensure that the low-lying land around Lodmoor does not flood. The defences at Preston, the extended pavilion pier and the widening of the esplanade have changed the sediment regime in Weymouth Bay, narrowing the beach at Greenhill and widening the sands in Weymouth.

History

The modern town of Weymouth originated as the two settlements of Weymouth and Melcombe Regis, on opposite sides of Weymouth Harbour in Dorset. The older of the two, on the south side, was referred to as Weymouth as early as the 10th century, as part of the parish of Wyke Regis, and by 1252 had become a chartered borough and established seaport, trading in imported wine. Melcombe Regis, on the north side, was first noted in the 11th century. It developed separately from the mid-12th century onwards and in 1310 was a licensed wool port.

French raiders found the port so accessible that in 1433 the staple was transferred to Poole. Melcombe Regis is thought to be the first port at which the Black Death came into England in June or July 1348, possibly aboard either a spice ship or an army ship from Calais, where fighting was taking place in the Hundred Years' War.

In their early history, the two towns were rivals for trade and industry, and many arguments broke out over the use of the harbour. In 1571, Queen Elizabeth I became so tired of the petitioning that she united the two towns in an Act of Parliament, to form a double borough of Weymouth and Melcombe Regis. Both towns have become known as Weymouth, despite Melcombe Regis being the main centre.



The ruins of the 16th-century Sandsfoot Castle.

King Henry VIII had two Device Forts built to protect the south Dorset coast from invasion in the 1530s: Sandsfoot Castle in Wyke Regis and Portland Castle in Castletown. Coastal erosion forced the abandonment of Sandsfoot as early as 1665 and parts have since fallen into the sea.

During the English Civil War, control of Weymouth changed several times, and the town was much damaged as a result. When conflict first broke out in 1642, Weymouth was peacefully occupied by Parliamentarians, but it was captured in August the following year by 2,000 Royalist cavalry and held until June 1644, when it was retaken.

The resort is among the first modern tourist destinations, after King George III's brother, the Duke of Gloucester, constructed an English Country house named Gloucester Lodge there; the duke spent the winter of 1780 at the house. George III made Weymouth his summer holiday residence on fourteen occasions between 1789 and 1805, even venturing into the sea in a bathing machine, there is a replica near the promenade.



The White Horse at Osmington shows King George III on a horse.

In celebration of the king's patronage, in 1810, a painted statue was built on the seafront. Known simply as the King's Statue, it was extensively renovated in 2007–08. A second tribute to George III, completed two years earlier in 1808, is the mounted white horse at Osmington Downs. Designed by local architect James Hamilton and cut into the chalk hillside by soldiers under his direction, the figure measures 280 ft (85 m) long by 323 ft (98 m) high.

During the French Revolutionary and Napoleonic Wars, Weymouth started to gain some military importance: in 1795, the Red Barracks were constructed for cavalry troops stationed at the Nothe. They were badly damaged in 1798 by a fire and work started on new buildings and a parade ground at Radipole. These premises could house 953 officers and men together with 986 horses. The Red Barracks were rebuilt in 1801 and given over to infantry. Militarisation of the town continued through the Victorian Era with work starting on Portland Harbour in 1849.

Built specifically to accommodate the new steam navy, the project was completed in 1872. Between 1860 and 1872, Nothe Fort was constructed at the entrance of Weymouth Harbour, overlooking the new harbour at Portland.

Weymouth's popularity, both as a trading port and as a holiday destination, also grew in this period and the arrival of the railway in 1857 boosted both industries. The Royal National Lifeboat Institution stationed a lifeboat at Weymouth for the first time on 26 January 1869. A boathouse was built with a slipway by the harbour and is still in use, although the lifeboat is now moored at a pontoon. In 1887, to mark the 50th year of Queen Victoria's reign, a multi-coloured Jubilee Clock was erected on the esplanade.



During World War I, about 120,000 Australian and New Zealand Army Corps personnel convalesced in Weymouth after being injured at Gallipoli or other theatres of the war; the existing army camps and mild climate made it an ideal location. Most of the soldiers were repatriated in 1919; some stayed and married local women.

Weymouth's military importance made it a target for German bombing during World War II. The air raids destroyed 1,200 civilian dwellings and killed 76 civilians, and the high street was so badly damaged that much of it had to be demolished after the war. In September 1942 the first full-scale testing of the bouncing bomb was carried out west of the town, on the lagoon behind Chesil Bank. Tens of thousands of Allied troops departed Weymouth and Portland for D-Day, bound for Omaha in Normandy.

The immediate aftermath of the war was a difficult time for Weymouth which, in common with other seaside resorts, was not seen as a priority for government investment. In 1960, Southampton stopped services to the Channel Islands, leaving Weymouth as the UK's major link with the islands. During the 1970s, cheap package holidays abroad caused a reduction in the town's tourist trade, and harbour trade also suffered a decline; but the number of ferry passengers continued to rise and in 1980 a new terminal with improved facilities was built. From 1990, the demand for bigger vessels forced the cross-channel ferry operators to transfer to larger ports, such as Poole; the last ferry left Weymouth in 2015.

Culture and Community

There are over two hundred events held throughout the year in the borough, including summer Firework Nights, Dragon boat racing, beach volleyball, and motocross. Weymouth is the only port in the world to have hosted the start of The Tall Ships' Races three times in 1983, 1987 and 1994; the 1994 race attracting 300,000 spectators.

The Pavilion Theatre was built in 1960 on a peninsula of reclaimed land between the harbour and the esplanade, after the Ritz Theatre was destroyed by fire in 1954. The Pavilion was owned and operated by Weymouth and Portland Borough Council, providing a venue for local community groups and schools, and hosting seasonal 'end-of-the-pier' entertainment and year-round shows and events. A failed proposal to regenerate the area in 2006, led the council to announce the demolition of the theatre and on 31 May 2013, it closed but following a formal tender process, the theatre was leased to a local businessman and reopened on 13 July 2013. Weymouth Pavilion is now operated by Weymouth Pavilion CIC as a not-for-profit organisation.

Sited on the same promontory as the fort are Nothe Gardens, an informal garden of trees and established shrubberies. A large expanse of grass is a popular place for ball games and picnics while other areas are used for a nature trail and orienteering.

Orienteering also takes place at Lodmoor Country Park, which is close to the town centre and is the venue for a weekly 5 km fun run. Adjacent is the RSPB salt marsh nature reserve. More formal gardens, in and around the town, include Radipole Park and Greenhill gardens.

Weymouth's Sea Life Centre, a zoo and adventure park on the outskirts of the town, has over 1,000 examples of aquatic and semi-aquatic life, including sharks, turtles, otters, frogs, and penguins. The centre takes part in an extensive breeding programme and helps protect marine environments across the world through its partnership with the Sea Life Trust.

Sandworld Sculpture Festival. A fun, educational, all-weather family attraction, Sandworld showcases awe-inspiring work by some of the world's leading sand sculptors – and is the UK's only Sand Sculpture Festival.

People

Weymouth has a population of just over 53,000 residents. The number of residents has grown steadily since the 1970s and there is an above average number of residents aged over 65 at 27.5%. The proportion of those between 16 and 64 is at 57.2%. The number of 0–15-year-olds is expected to fall over the next 25 years. The population is 95.2% White British and 4.9% Black and minority ethnic. The most common religious identity in Weymouth is Christianity, at 62.4%. The next-largest group is those with no religion, at 28.1%.

There are some areas within Weymouth that are high deprivation income areas. There is a high percentage of residents that are on low-income salaries and are on benefits. House prices are significantly higher in the Weymouth area.

There are increasing numbers of children being home educated. In July 2019 a young person's survey was conducted by Dorset Council and when asked what would make Dorset the best place to grow up in, young people answered:

- Making a difference and contributing to their local communities.
- Looking after the environment and tackling climate change.
- Learning skills for the future e.g., technology.
- Easily finding out about what's going on and ensuring there are places where everyone can get to.
- Celebrating positive role models from Dorset.

As part of the consultation process in shaping the new Cultural Strategy, the Arts Development Company carried out an online survey between February and March 2021; 384 young people from across Dorset aged between 0 – 25 years responded about their experiences of the current arts, heritage, and cultural offer in Dorset. The most popular and well attended cultural events included Music, Theatre and visiting libraries. Young people expressed a desire to see more of the following events across Dorset in the future. Festivals, followed by Music and Theatre. The most significant barriers for young people in accessing cultural opportunities were not knowing what was available and the cost of ticket prices.

Employment and volunteering

There are around 24,000 residents that are in employment in Weymouth. The highest percentage of these work in Wholesale and Retail. The second highest is in health and social services. Average wage for Weymouth is around £25k.

Our local, independent businesses are often characterised as socially enterprising and community focused.

Dorset has a very active and strong community and voluntary sector, particularly working in rurally isolated areas and providing key services for those communities such as social gatherings and clubs.



94,000 volunteers provide almost 7 million hours per year and this as a replacement value of about £93.5 million pounds per annum.

In Weymouth there are currently six Friends Groups: Friends of Greenhill Gardens, Friends of Lodmoor Country Park, Friends of the Marsh, Friends of Tumbledown, Friends of Radipole Park and Gardens and Friends of Rodwell Trail and Sandsfoot Gardens. Volunteer Centre, Dorset and they will offer advice and support on what volunteering opportunities are available. One of the groups they formed are called the Green Fingers Group who improve green areas around Weymouth, such as St John's Gardens.

Tourism

A seaside resort, Weymouth and its economy depend on tourism. Visitors are attracted by its harbour and position, approximately halfway along the Jurassic Coast, a World Heritage Site, important for its geology and landforms. Once a port for cross-channel ferries, Weymouth Harbour is now home to a commercial fishing fleet, pleasure boats and private yachts.

Weymouth Bay has often been described as England's Bay of Naples. It has something to offer everyone with golden sands, safe bathing, and beautiful coastline scenery. It is ideally situated for exploring much of the lovely surrounding countryside and is largely unspoilt by tourism. The donkeys on Weymouth Beach are a great attraction for families visiting the resort.

Weymouth is proud to host over 150 events throughout the year, embracing the area's rich diversity of facilities and natural venues. From family festivals, sporting challenges to art and craft shows these are an abundant part of the annual calendar. There are also vintage vehicle and motorcycle rallies, the Ironman triathlon, sailing championships, handball, and volleyball events throughout the summer. Tourism is important to the local economy, employing 17% of the local workforce. In 2019, over two-million-day trips and 469,600 longer stays, brought £209,560,000 of visitor's money into the Weymouth and Portland area.

Heritage

In 2021 Weymouth celebrated its 450th birthday, 450 years since the boroughs of Melcombe Regis and Weymouth were joined to form the Weymouth we know and love today. Over the years, Weymouth has been involved in some key moments in history, from the Black Death to the D Day Landings, this small town has a big history.

There are some key historical places to visit within Weymouth. There are two museums. Weymouth Museum temporarily in the town centre is a very active "Local History Centre" holding a wide range of research materials including original documents, maps, old photographs and postcards, cinema and theatre posters and programmes, electoral registers, and local history reference books. Microfilms of old records of the town, and local newspapers are also available in the Centre.



Nothe fort

The Nothe Fort situated at the end of the Nothe Peninsula, which juts eastwards from the town of Weymouth, and Weymouth Harbour, into the sea to the north of the ex-military Portland Harbour. The fort is located next to Nothe Gardens. The coastal defence was built between 1860 and 1872 by 26 Company of the Royal Engineers to protect Portland and Weymouth Harbours, with Portland then becoming an important Royal Navy base.

Shaped like the letter D, the fort was built with bomb-proof casemates and deep magazines. The fort was abandoned in 1956 and purchased by the local council in 1961. It is now a museum and remains one of the best-preserved forts of its kind in the country.

The fort and its outer gateway have been Grade II* listed since 1974. Its fusee steps, located in Nothe Gardens, have been Grade II listed since 2000, and was constructed for hauling trolleys transporting ammunition, spares, and stores from the quay to Nothe Fort. In 1978, the Nothe Fort, tramway and searchlight battery at The Nothe, also became scheduled under the Ancient Monuments and Archaeological Areas Act 1979.

There are other historical sites as well as many monuments and a wealth of historic buildings.

Jordan Hill Roman Temple

The remains of a Romano-Celtic temple built during the 4th century with fine views inland and out across Weymouth Bay.



Jordan Hill Roman Temple

Old Town Hall. Originally three Tudor cottages but substantially rebuilt in 1744 and 1896. Now a venue for community events.



Old Town Hall

Old Tudor House. This early 17th century building in Trinity Street remains a museum and one the UK's best preserved Tudor buildings.



Old Tudor House

Thomas Fowell Buxton Memorial. The Memorial celebrates the abolition of slavery and commemorates the work of the MP Thomas Fowell Buxton.



Thomas Fowell Buxton memorial

Culture Strategy

Culture statistics

The following statistics and vision are from the Dorset Council's Strategy document and provide an insight to how we as a town can continue to promote our Arts, Heritage, and Culture within the county.

- Between 2019 and 2021, nearly 7.5 million of revenue and strategic funding was invested into arts, heritage, and cultural organisations by Arts Council Southwest.
- In the last 5 years, over £87 million worth of capital and revenue funding has been externally invested into Dorset's arts, heritage, and culture sector.
- In 2019, the Dorset LEP valued our creative industries at £425 million.
- 50% of graduates working in the film, visual effects or video game industries in the UK came from Dorset.
- Between 2010 – 2017, Dorset Creative Industries grew by 29% compared to a 9% growth by any other industry.

Culture Strategy Vision

By 2026 we want Dorset's arts, heritage, and culture to be a significant force for positive change. Dorset will have a full and diverse programme of meaningful cultural experiences across our county that will improve wellbeing, reduce inequalities, build an environmentally conscious society and sustain a healthy economy.

There are 4 overarching priorities.

1. **Community:** we want everyone in Dorset's communities to have more opportunities to participate in and benefit from arts, heritage, and culture.
2. **Cultural County:** we will continue to build a strong, sustainable, and diverse cultural infrastructure.
3. **Environment:** we envisage a green future for our county; using arts, heritage, and culture to celebrate the environment and inspire action to tackle the climate and ecological emergency.
4. **Economy:** we will position arts, heritage, and culture as part of Dorset's sustainable economic growth, ensuring all communities across Dorset benefit.

Target Groups

The accompanying delivery plans to this strategy will particularly target these places and people:

- People aged 65 and over, and those living with dementia.
- Young people aged 25 and under.
- Emerging artists and creatives.
- Disabled artists and creatives.
- People of South, East and Southeast Asian heritage, African or Caribbean heritage and people who experience racism.
- Those living with poor mental health.
- Areas of socio – economic disadvantage – identified areas within Weymouth.

What will we achieve?

The following outcomes will be achieved by working in collaboration with cross sector partners, artists, and cultural organisations:

- Our arts, heritage, and cultural offer is accessible and open to everyone, encouraging more people to regularly engage in arts, heritage, and culture.
- More young people entering our sector and working in Weymouth.
- Greater support for the future leaders, curators and producers of arts, heritage, and culture.
- Increased diversity of people participating in culture and those entering employment in our sector, including disabled people and people of South, East and Southeast Asian heritage, African or Caribbean heritage.
- Co-producing and co-designing creative programmes with our communities, genuinely listening to different voices, and valuing our communities' innate creativity. Museums, heritage, and cultural sites will inspire and host progressive, cross sector programming.
- Increased collaboration between freelancers and organisations to work together equally in sharing both power and decision making.
- We sustain and aim to grow levels of funding for the arts, heritage, and culture sector.
- Through cross sector partnerships, we secure non arts funding into the sector.
- We continue to retain strong relationships with key funders and stakeholders such as Arts Council England, National Lottery Heritage Fund, Historic England, and the National Lottery Community Fund.
- An improvement in health and wellbeing and a decrease in social isolation in our communities, for example, less reliance on prescription drugs and antidepressants.
- A reduction in the carbon and environmental impact of our sector and a change in public behaviour which helps protect and regenerate our environment.

Making it happen

- Continue to forge new links and beneficial partnerships with our higher and further education providers across the cultural sector. The Government's latest Further Education white paper encourages greater links between education and industry and at Weymouth College, they have Bay Theatre that houses professional touring companies, community groups, corporate events, stage schools and student productions. Exploring partnerships and joint projects has worked well in the past to allow organisations to utilise the facility at greatly reduced cost in exchange for students gaining free access to arts experiences.
- Physical improvements to and an increase in spaces to both produce and present arts, heritage, and cultural experiences in. The impact of which will be for key venues and organisations across the county to "level up" their facilities, lower their carbon footprint and increase their capacity to host high quality cultural activities both for residents and visitors.

- The Parish boundary project that Dorset Coast Forum (DCF) collaborated with the Arts Development Company on, demonstrated how creative thinking can improve coastal walking routes for our visitors and residents. 10 artists were commissioned in stage 1. The brief request that these sculptural installations creatively referenced the lesser-known stories behind each of the 10 parishes along the Southwest Coast path, thus walkers, could find their way and learn about the parish they were walking through. This project has proved to be so successful, that DCF now want to extend the route from where they left off at Abbotsbury and continue it on to Weymouth.
- Through both the Dorset Museums Association and the Wessex Museums Partnership, skills and knowledge exchange is available for our Weymouth museums and heritage organisations to help maximise the impact, foster partnership work and create space for arts and artists in their venues.
- The arts, heritage, and culture sector will actively tackle the Climate Ecological Emergency here in Weymouth and inspire others to do the same. They will achieve this through mitigating and reducing the carbon and environmental impact of our sector and supporting the change in public behaviour needed within Weymouth to reduce the impact on the environment and help protect, preserve, and regenerate our natural environment. Through cultural interventions building communities that can feed themselves, clothe themselves, repair their tools and regenerate their landscapes and soil. An example of this approach is through Raise the Roof, a pilot programme based in West Dorset and Somerset which is developing a new model for social housing – building affordable houses utilising only local materials and skills based within the community.

How will we measure impact?

Asset mapping

An audit of existing cultural assets would need to be undertaken or updated if a list or map of area assets exists. It is important to note that not only museums, libraries and key assets should be included but less visible spaces that have the potential for involvement in the strategy. These could be vacant spaces for meanwhile use, sports facilities, theatre spaces, art galleries, rehearsal studios, cinemas, and outdoors spaces such as parks. The asset mapping should be included and published in the cultural strategy document as a clear and easy to use annotated map. This would benefit both residents and visitors to have access to a public map of available activities and where they are located.

Data should be obtained from key assets that show number of visitors, annual profit, employee numbers and any other important information that gives an indication of the current cultural offer in the town. This can be the starting point to increasing the potential of each asset.

Benchmarking

Key to measuring success will be having effective ways of both benchmarking where we are currently and capturing data to know we have made a difference. Measurable indicators include social impact measurements, increased sense of pride of local people, growth in employment opportunities, increase in diversity of the audience. This data monitoring will assist with delivering on the priorities and identify where the gaps are. It should be a live document which can flex and change to respond to priorities.

Consultation and Engagement

Community consultation process

Community engagement is key to the process, and it helps with getting new ideas and to help with the creation of new partnerships. Inclusion must be of people who are not engaged with the cultural offer as well as those that are regularly participating. For projects local people should be participants, decision makers, artists, ambassadors, volunteers, and of course public audience. Engagement of the youth council will be beneficial. Holding public events and workshops is a good way to discuss needs and opinions of residents and will be covering a diverse group of people. Another method would be to use e-surveys or conduct local surveys. This would then include those that are not very confident.

In addition to public discussions and surveys, the council can hold 121 conversations with local stakeholders to gather more understanding on new ideas. Stakeholders can include artists, businesses, colleges, and community activists.

Council consultation process

A good idea is to setup meetings with policy advisers and other departments and challenge them to talk about problems and issues that they are currently facing and remain unresolved. For example, a cultural strategy can help with solutions that reduce anti-social behaviour. The cultural strategy document should also align with other strategies and policies. This would help other departments to read and engage with the strategy before it is finalised. Other strategies that could align with the cultural strategy is other arts strategies, environmental strategies, regeneration, transport, and visitor economy.

Recommendations

- The need to consult further with communities in Weymouth, in particular young men under the age of 30 and people over the age of 60.
- For the Cultural Strategy to be successful it needs to be embedded across and have continued buy in from the cultural sector, cultural providers, and cross sector partners.
- Prioritise the collection of benchmarking data and improve how we collect, share, and translate the data so that it highlights the good work being completed across Weymouth.
- Delivery plans for Years 1 and 2 will be drawn up by Weymouth Council in collaboration with the Culture Strategy partnership to help monitor the impact of the strategy. Within the plans the partners, resources and key performance indicators will be identified.

- Address digital poverty as a barrier to accessing online culture including poor socio – economic disadvantage and low confidence within some communities in how to assess and engage.

Action Plan development

Vision

Cultural Strategy needs to be built on the existing ideas and priorities. The priorities would be broad themes that will achieve the vision of all. The priorities will also relate to the challenges within the socio – economic areas and tackle the issues through culture. They need to be inspiring, manageable, and achievable to keep the positivity around culture. These would be listed within the action plan to help get key stakeholders buy-in.

The vision paragraph needs to highlight the point that everyone is welcome and able to participate.

It also needs to highlight the future view of where we want Weymouth to be in five to ten years' time.

The overall view of the partnership should be the same vision of improving our town to not only visitors but residents as well. To all work together with that common goal.

Action plan development

When the strategy has been approved there should be some outputs and a set of activities that can be collated into the action plan. The outcomes need to be discussed and agreed. Examples could be, outreach events that target key groups of people, i.e., over 65's.

The strategy should remain a process rather than the defined programme of activities. The process will assist partners in monitoring how and impact of strategy is helping with the action plan.

The action plan can be incorporated within the document to highlight how over the five to ten years it will become operational. This of course can be altered and revisited if the desired impact is not achieved.

Within the action plan it should contain the following. Priority, activity, how it is measured and the impact.

The cultural strategy process should be used as a moment of reflection of what the partnership would like to achieve in collaboration with all. A positive step to improving our town together, jointly responsible for the delivery and success.

The strategy is a living document and is therefore in a constant state of review. Upon review it is to address as to what is working and what is not.



As part of the action plan the impacts will be measured as follows:

Positive impact – the activity eliminates discrimination, advances equality of opportunity and/or fosters good relations with protected groups.

Negative impact – protected characteristic group(s) could be disadvantaged or discriminated against.

Neutral impact – No change/no assessed significant impact of protected characteristic groups.

Unclear – Not enough data/evidence has been collected to make an informed decision.

To identify the issue. Action to be taken to address this. Person(s) or group(s) responsible to deliver. Date to be completed by.

This can also be regularly reviewed by the partnership and changed if it is required.

Weymouth Town Council's approach

Weymouth Town Council believes the arts play a vital role in all aspects of the life of the town.

We will act as a leader and advocate for the arts in Weymouth.

We will ensure that people living in Weymouth and visitors can enjoy high quality arts activities.

We will ensure that our arts organisations, artists in all art forms, and creative industries are recognised, valued, and supported.

We will invest in the arts to meet the needs of the local communities, rural and urban.

We will support and promote cultural diversity and equality of access and opportunity in the arts.

We will invest in the arts and lever in external funding from other sources.

We will promote the arts as a powerful tool in social and economic regeneration.

We will promote the role of the arts in enhancing health and quality of life, providing enjoyment and as a powerful tool in learning.

We will encourage Green and sustainable arts and cultural activities.

We will support the development of new talent and encourage creativity and new initiatives in the arts.

Public Art plan

Public Art Delivery plan

A Public Art Delivery Plan should be submitted alongside planning applications. The following are details that applicants should consider including in a Public Art Plan. There may be some variation in detail depending on whether the application is in outline or full.

- Description of the relationship between the public art plan and the relevant policies outlined in this guidance.
- Description of the site wide approach to be taken to public art including key locations, connectivity and information on the form, themes, and materials.
- Details of the selection and commissioning process for public art.
- Indicative timescales for the public art commissioning process.
- Indicative budget allocations for the delivery of the public art.
- Indicative details of ownership, maintenance, and de-commissioning of public art.
- The artist brief.
- Details of community ward member engagement.

Themes

Artist research is integral to public art development and themes should be set within an artist brief that draw on the character of a place. Themes should also set the context for public events and engagement programmes. The cultural and historic heritage of the borough should be utilised and inform the commission process.

Themes could include references to:

- Place, expanding on the heritage and culture of the site.
- Ecology, enhancing positive and distinct characteristics.
- Location, exploiting its unique setting, viewpoints, and vistas.
- Communities and their connection to the area.
- Eminent people who have lived or worked in the town and have had an impact on the local, national or world stage.
- Industries that have thrived in the borough and contributed to different stages of the town development.

Maintenance of Artwork

Maintenance requirements for any artwork should be provided by the artist and agreed with the commissioner. A maintenance plan should include details on the type of care that the materials and design require. Cleaning, wear of materials, specialist equipment or treatments such as anti-vandalism requirements should be included. On completion of installation the maintenance and cleaning of the work falls under the responsibility of the commissioner, or their successor in title.

Insurance

Throughout the commission process the artist is required to have adequate insurance cover that includes public liability insurance with appropriate cover against risk of loss or damage to the work during research and development, consultation, production, and installation. On completion of installation the insurance of the artwork falls under the responsibility of the commissioner. This should be budgeted as part of the overall commission.

Decommissioning

The continued integrity with which an artwork has been commissioned can over time become compromised through changes in use, character, or design of a site for which the artwork was commissioned. Physical deterioration of the artwork, costly repairs or damage beyond repair can also affect the work. If this cannot be resolved through restoration, removing the work maybe the best solution. Artist’s contracts should include decommissioning agreements with criteria to be considered for decommissioning, detail life expectancy, review periods and maintenance agreement.

Application Process

Stage	Applicant	Weymouth Town Council
Pre-application	<p>Consider the need for public art against the thresholds set out in this document.</p> <p>Consider an artist as part of the design team/masterplan stage.</p> <p>Scope content for Public Art Delivery Plan and potential public art.</p> <p>Note: A freestanding commission may require a separate planning permission</p>	<p>During Discussions, advise applicant of relevant guidance & expectations.</p> <p>Advise applicant that specialist advice could help with briefing, selecting and appointing artists.</p> <p>Advise applicant to involve the local community, ward members and parish councils where appropriate.</p>
Application submitted	<p>Submit a Public Art Delivery Plan. This could be included as part of the Design and Access statement or as a separate document.</p> <p>Include full description of the commissioning process, detailed proposals for involving artists, budget, and maintenance details.</p>	<p>Advise applicant to submit Public Art Delivery Plan as part of the planning application supporting information. The Plan will be considered as part of the application.</p>
Application determined	<p>Where a Public Art Delivery Plan has not been approved with the application, an acceptable Plan will need to be submitted and approved after the application is determined.</p>	<p>If an acceptable Public Art Delivery Plan has been submitted with the application, the Plan will be approved as part of the planning consent.</p>

		If it is not included in the application, the requirement to prepare and submit a Public Art Delivery Plan will instead be subject to a condition* to discharge public art requirements.
Commission & delivery	Start commissioning and selection process. Select and or commission artist/s for public art	For very significant / landmark sites, the Council will consider being included as part of any artist selection panel on a case by-case basis.

FINAL