The Proposal of a Contemporary Festival of Lighting based Artworks for Morecambe

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Claire Norcross

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Morecambe is a northern seaside resort within the district of Lancaster, with views across Morecambe Bay to the Lake District fells. In 889, which was mentioned in the Domesday book) and Torrisholme collectively became known as Morecambe. Today the town has an estimated population of 45,000 (2003 census).

Morecambe Bay is one of the largest estuaries in Britain, with 120 square miles of sands exposed at extreme low tides. It is the largest continuous intertidal area in Britain and the third most important estuary in Europe in terms of bird life supported. National and international designations protect the Bay, all recognising and emphasising its importance.

Morecambe was a centre of cotton trade, although influenced by great social change from the 1900s until the 1960s, attracting many holiday visitors from Yorkshire and Scotland. Morecambe has a proud place in the history of English entertainment, with many famous names such as Arthur Askey, Gracie Fields and George Formby performing at the Winter Gardens. Between 1956 and 1989 it was the home of the ‘Miss Great Britain’ beauty pageant, all of these events have left a lasting legacy in Morecambe and features some of the prominent buildings such as the Winter Gardens and Alhambra.

Eric Morecambe (Bartholomew) did much to place the town on the map by taking it as his surname and creating one half of the famous comedy duo ‘Morecambe and Wise’. Their popularity has been forever immortalised in the Eric Morecambe statue, a key visitor attraction on the central promenade.

Lancaster City Council have a current program of cultural events for both the visitor and the local community of Morecambe. These include:

- **‘We do like to be beside the Sea’** a celebration of all the traditional fun and entertainment to be had at the seaside
- **The Sandcastle Festival** where professional sand sculptors create incredible displays of their skill along the promenade. There is also a competition open to amateurs, families and children. Other entertainment including music and games also support the event.
- **Tutti-Frutti**, run by a volunteer committee and held annually in July this 1950’s seaside festival is largely centred around the music of the era with the event hosting bands during the evening at the Platform as well as daytime activities such as a dance troup, stalls, traditional fairground rides and vintage cars
- **The Catch the Wind Kite Festival**, held annually in June and organised by More Music. It is a spectacular display of kites as well as live music, art workshops and entertainment
- **The Lantern Festival**, held annually in December by More Music which includes lantern workshops, parades and lots of fun for all ages!

There are additional events which are hosted by the City and Morecambe Town Council such as:

- **The Lantern Festival**
- **The Sandcastle Festival**
- **Tutti-Frutti**
- **The Catch the Wind Kite Festival**
- **The Lantern Festival**

The regeneration of the Midland Hotel has also played a key part in the restoration of the seafront in Morecambe. Since being re-opened by Urban Splash in 2008 as a luxury boutique hotel, it has since encouraged investment from local and national retail companies, such as Costa Coffee, Jo and Cass (Lancaster Hair Salon) and The Palatine Pub owned by the Lancaster, Brewery.
THE HISTORY

T he traditional illuminations were an important feature in the social calendar of this seaside resort. The festival has been a feature of the town for many years, starting in the 1840s. Although this may paint a glowing picture of the illuminations in the 1850s, they had the Illuminations before Blackpool. The earliest reports of the illuminations used glass jars festooned the streets to celebrate the opening of the current Midland Hotel. Other early reports tell of Chinese lantern illuminations along the central promenade in 1919, and high-lighting all the doors and windows. This was supported by the homes and businesses illuminating their properties, and the park was fondly remembered as a magical experience. The park was an ideal location for the event. They showed animated displays of popular characters and the park was fondly remembered as a magical feature in the social calendar of this seaside resort.

In 1786 the illuminations first took place in the town, and it was a moderate success. They were again at the centre of the town in 1870. By 1919 the Illuminations were taking the form we know today. The first commercially successful illuminations took place in 1919, in the paddling pool, the SS Wyvern was to dock in the Harbour, the fountains in the West End Gardens were to be illuminated, and lampshades were to be supplied to all the windows in the town.

In 1949 the Illuminations, as we now remember them, were switched on for the first time. They were vital to extending the season and=opening up the city for tourism. The magic which the Illuminations brought to Morecambe is fondly remembered by the community and visitors alike. The park was an ideal location for the event. They showed animated displays of popular characters and the park was fondly remembered as a magical feature in the social calendar of this seaside resort. In 1938 the Illuminations Tableaux was set out in the bay, and audience numbers reached 18,000. The Halloween Illuminations were so important to the businesses of the town that they were able to police the gates and enchanting experience. The park was an ideal location for the event. They showed animated displays of popular characters and the park was fondly remembered as a magical feature in the social calendar of this seaside resort.

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Looking back through the library records of the Illuminations in Morecambe, the first Committee Meeting state that a Gondola was to be installed for the Illuminations as they were able to police the gates and enchanting experience. The park was an ideal location for the event. They showed animated displays of popular characters and the park was fondly remembered as a magical feature in the social calendar of this seaside resort.

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C laire Norcross is an award-winning designer, specialising in lighting. Her work is known for its innovative design and unique approach to developing new methods. This project has provided new creative, technological and logistical challenges, set by the boundaries of its public environment.

Claire has developed her work from bespoke commissions to the commercial market and exhibited widely both nationally and internationally. Her work has been included in permanent collections and is included in Sir Terence Conran’s Design Museum collection. She is best known for the range of designs produced whilst head of lighting at Habitat. These include Spindle, Ribbon, which received the ‘Best in Lighting’ award from Elle Decoration magazine in 2006. In 2009 Claire was selected for the Jerwood Contemporary Makers exhibition for which she created Bloom 296, a laser cut and hand-made sculptural light made from paper.

“Design Classic is an over-used phrase in this industry, but I expect it to be associated with the work of Claire Norcross for a long time to come.” Sir Terence Conran.
This document outlines the proposal to create a series of spectacular lighting-based artworks and installations. Our aim is to attract a new generation of visitors to see the illuminations in Morecambe and bring a vibrant atmosphere to the town, whilst contributing to civic pride amongst its residents.

The next page details the proposal of a number of commissions, artworks, features and environmental improvements.

**PROPOSAL**

**AIMS**

- To encourage Morecambe as a visitor destination
- To increase the night-time economy and over-night stay visitors
- To support the initiatives developed for the Morecambe Area Action Plan (MAAP)
- To make the town more family-friendly during the evenings
- To illuminate problem areas and allow the residents to feel safer at night
- To develop the night-time culture of Morecambe
- To create a cultural event of universal appeal for both residents and visitors
- To contribute to the Continuing Professional Development (CPD) of Local Artists

**AUDIENCE**

Attracting a new generation of visitors and potentially someone who has previously visited the town and might return to enjoy the public lighting, we should appeal to a new audience who are likely to be younger and more adventurous than the traditional visitors we currently attract. Such audiences might come from Morecambe or visit a similar coastal town at the weekend. Evidence from our case studies have revealed interesting facts regarding the visitors to these types of events.

**TIMESCALE**

Events in this scale require extensive preparation periods, usually around 2 years. Therefore the earlier the event can realistically be planned for the better.

The future of the event is dependent on securing sufficient funding. Evidence from our case studies show that the audiences for these types of events are relatively young. The duration of the event may be budget dependent, however. The timing of this event is crucial to its success. The limitations of dark evenings are such that most festivals take place late or early in the year. Due to the nearby Illumination in Blackpool taking place September-November we feel that the week of a February half-term holiday would be ideally suited to the Morecambe festival.

The timing of this event would ideally coincide with the completion of the new biography/motorway junction, staking Morecambe’s claim as an easily accessible weekend destination.

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THE TEAM

Production and Technical Managers are responsible for the practical delivery of the festival. This includes arranging the infrastructure and ensuring the show is safely put together. They are also responsible for the practical delivery of all the creative aspects to the Festival. They are responsible for overseeing the design of the venue and ensuring compliance with building regulations and safety issues. They would need to contribute to the project budget and ensure that the festival is not overspent.

Marketing Manager is responsible for the promotion of the festival. They are responsible for ensuring that the festival is marketed effectively to ensure maximum coverage both regionally and nationally, ensuring maximum coverage through all mediums of radio, TV and internet, as well as through print media and social media. They would be responsible for overseeing the design of all marketing material and ensuring that the festival is marketed effectively.

Festival Director: The festival director is the chief executive for the event and will oversee the delivery of the event. They will liaise with Creators and oversee the creative and technical delivery of the festival. They will be responsible for ensuring that the festival is delivered to the highest possible standards and that it is delivered within the budget and on time.

Creative Director: The creative director is responsible for the creative aspects of the festival. They are responsible for overseeing the design of all creative aspects of the festival. They are responsible for ensuring that the creative aspects of the festival are delivered to the highest possible standards and that they are delivered within the budget and on time. They are responsible for ensuring that the festival is marketed effectively to ensure maximum coverage both regionally and nationally, ensuring maximum coverage through all mediums of radio, TV and internet, as well as through print media and social media.

THEMATIC ELEMENTS

Theme

The festival should have a unifying theme. At this point it may still be a possibility however there will be one open commission and the majority of artworks would be commissioned directly, but as yet we are unsure whether this is a relevant direction.

Commissioning

Collectively the artworks need to offer a variety of lighting technologies and include electroluminescent materials, neon, technology projections, performance-based, conceptual pieces, sculptural lighting, animation and interactive lighting. This would employ an experienced freelance team who are able to deal with all aspects of commissioning and would need to have the necessary skills and experience to deliver the festival.

Aesthetics

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Performance

Including a performance element to the event, whether that be day-time activities present on the streets or evening events such as live music, adds a different dimension to the overall event and creates a magical visitor experience. The festival should have a unifying theme. At this point it may still be a possibility however there will be one open commission and the majority of artworks would be commissioned directly, but as yet we are unsure whether this is a relevant direction.

Promotion and Media

The case studies have provided valuable information with the promotion of such an event. The following information summarises the main points:

Promotion

Building up maximum advance through micro-PR; see page 2.

Advertising

Through local and national advertising, piggy-backing on existing audience, even up to one year in advance.

Public Relations

Creating large presence in local media, advertising and Publicity in the Manchester/Perth and Lancashire Darlington

Radio

Radio spots on the Bay FM, BBC Radio Lancashire and Cumbria, Rock FM

Newspaper

Regional and national paper coverage, based on successful case studies (personnel can be piggybacking on existing audience, even up to one year in advance)

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Morecambe is blessed with a number of iconic buildings and practical spaces offering a number of options for event sites. This research has taken into consideration the significant buildings, communities, residential areas, parks and the obvious central locations of the Promenade and shopping area of Euston Road.

The intention is to develop a 3 festival plan to run over a period of 6 years, developing in a different locality each time. However, the first year seeks to make a high impact, so we have some selected the central promenade area.

The next pages detail the proposal of a number of new commissions, artworks, features and environmental improvements. These include a large ‘Anchor’ commission for the Midland Hotel; two mid-scale commissions; curated lighting products in shop windows; community engagement projects; and architectural up lighting.
Originally commissioned by the London, Midland and Scottish Railway Company and designed by Charles H. Hill, the hotel was opened in 1933. The design of this beautiful Art Deco building was described as being ‘in complete harmony with its natural surroundings’ and was designed to be an extravagant gesture of hope in an age of uncertainty. Hill commissioned the artists of the day to follow through his modernist vision into the interior of the hotel, including the now infamous stone relief ‘Odysseus welcomed from the sea by Nausicaa’ by Eric Gill and ‘Marina and seagull’ by Morey. Hill also commissioned the artist Marion Dorn to create the famous ‘seahorse’ sculpture that now graces the entrance of the hotel.

More recently the hotel has undergone major restoration by developers Urban Splash. They have restored the building to its former glory, with the added twist of a contemporary boutique hotel run by English Lakes Hotels.

The two challenges meeting this commission would be the building of a tower in the hotel carpark from which to project and the projecting onto the hotel if the curtains in the hotel rooms were not closed.

Ross Ashton would be the preferred artist to take on this site and would be commissioned to produce a new ‘Anchor Commission’. The budget for such a piece would be in the region of £65-80K. The inspiration behind much of Ross’s work lies in the building itself and this is translated in the visual language of the artwork. For this new commission we would like to encourage him to work in partnership with an illustrator to provide the visual language. One such illustrator would be Petra Borner. Her style is modern classic and refers closely to the art deco style, using bold shapes, colour and pattern to create beautiful narrative pieces.

This joint partnership could see this commission develop in the region of £80K. There is also a possibility to work develop a soundtrack to the piece at this stage.

www.elh.co.uk/hotels/midland/index.aspx
www.rossashton.com
www.borner.se
The Winter Gardens was built as The ‘Victoria Pavilion Theatre’ in 1897. It is situated on the central Promenade, within sight of the Midland Hotel. As a theatre it played host to entertainers such as Sir Laurence Olivier were shot here. Recently has the theatre been opened for historical tours and popular over-night stays for those interested in paranormal activity.

The Morecambe Winter Gardens Preservation Trust Limited now owns the Grade II listed building and is committed to restoring the building. Patrons such as Wayne Hemingway and Paul Nicholas support the regeneration of the building into a multi-purpose indoor heritage/visitor centre.

There are many beautiful aspects to the theatre, both inside and out: the red brick frontage is a striking example of Victorian architecture, the decorative architecture in the boxes of the auditorium and the detailed work in one of the fireplaces. The theatre has been adapted to provide a large open space which has been used for temporary exhibitions and performances. There are also small shop units at the front of the building, some currently vacant. These could be used to house the Festival Hub and possibly small associated exhibitions.

Points for consideration would be: the commission for this building would have to take into consideration the challenges of the red brick, this would not be ideal to project onto. Similarly the Grade II listing would also have its challenges.

www.thewintergardensmorecambe.co.uk

One possible direction for a mid-scale commission in the Winter Gardens would be to hire an existing artwork. Examples of the scale of artwork which could be used inside the Winter Gardens would be the ‘Chorus’ piece by UVA, the cost for which would be approximately £50K. Other concepts which we feel could be appropriate include the interactive ‘Pufferspheres’ or ‘Volume’ or ‘Triptych’ are other examples of UVA’s interactive installations.

While these designs are interesting they don’t necessarily utilise the potential of the whole space. In order to bring the space to life we believe it would be appropriate to commission a contemporary theatre lighting design such as this Pippines. Mr Payne Simon Simon was a wide range of work such as large scale dramas productions at high scale public venues for local authorities.

In combination with this we would like to develop a performance piece possibly dance and music. The Dukes Theatre in Lancaster or the Barbican Theatre have recently staged performances in the Winter Gardens.

www.uva.co.uk
www.lightrefreshment.co.uk
www.dukes-lancaster.org

Mid-scale Commission I

WINTER GARDENS

www.ukdisplays.co.uk
www.daltoncreative.org
www snelvedentaste.com
Euston Road is the main shopping street which leads from the sea front towards the Arndale Shopping Centre. By day this is a busy shopping street but by night it is very quiet and uninviting. Planning permission has recently been granted to build the Travelodge at the town end. It is hoped that hotel guests would make their way from here to the promenade to experience the main attractions of the Seafront.

There are two pedestrianised spaces along the street which are used as social meeting places during the day such as outside the banks of Barclays on the left hand side and the Mosaic on the right hand side outside the Arndale. In order to increase the use and encourage social interaction in these spaces it is proposed that the lighting should be increased in the area so that the public can participate.

‘5 Circles’ is an example of a commission by KMA and the Pilot Theatre for Illuminating York 2009. The public react with this piece by simply moving through the space. There is a thermal imaging camera placed high above the space which detects movement and translates that into sound and light. The design is based on the theme of the human brain and so is designed to intrigue the senses of all. People move, look, find and listen to what is going on. This is an on-going project and could be staged in Morecambe.

The cost of hiring this piece would be..................................

Another example of this type of commission is Proton by Field. This interactive piece was created for the Lumiere event in Durham and was positioned at a key entrance point to the main city encourage passer by as well as festival visitors. It brought great pleasure and intrigue to both young and old. This commission was expensive.

In addition to the interactive pieces we feel that the shop windows in Euston Road could offer a gallery-like journey along the street. There would be an opportunity to display art and curate the spaces to encourage views and interaction as well as tourism. It would be a unique and engaging way to host young and old. This commission was agreeable.
Behind the main promenade there runs a back alley and over this alley are the two small foot bridges we have nick-named the ‘Bridge of Sighs’. They come over the main promenade and are part of the Pottery Basement shop in Skipton Street and the other is part of the Tivoli Bar.

A commission for this area would provide the visitor with an extra layer of curiosity, drawing them away from the main promenade. An experience something original and as highlighted in our previous responses this creates a unique proposition. The commission would encourage the visitor to consider a concept which interacts between the two bridges.

We would like to invite Folly to manage this particular commission. Folly is based in Lancaster and is a leading digital arts organisation working across England’s North West. They present an active artistic programme that provides creative interaction and collaboration between artists and the wider public through the use of technology.

Folly commissions exhibits, programmes and supports creative work and innovation with a strong emphasis on the use of online media, networked systems and integrated technology across various media. Folly is involved in an ongoing programme of online projects, residencies, commissions, exhibitions, workshops and conferences.

Folly also provides consultancy services operating in digital and art delivery using live and pre-recorded software.

www.folly.co.uk

This building is at the top of Victoria Road near the Reiss clock building. It has three boarded up windows on two facades. These provide natural frames for artwork. The concept for this commission is an interactive projected slot machine, referencing the traditional arcade ‘slots of fun’ to be had in Morecambe.

This is a concept we have seen at ‘Glow’ in Newcastle, where the machine was operated by pressing a large button to roll the icons, which in this case were Geordie icons of e.g. Alan Shearer, Stephenson’s Rocket etc. It had great universal appeal and was relatively simple to operate.

Another example of this concept was the ‘Liverpool Jackpot’ by Frank Scurti, for the Biennial in 2007.

Our concept for the project would be to open the project up to the community and ask them to design the ‘Icons of Morecambe’. We would like to think that the Morecambe Visitor idea. We would consider asking the Visitor to run the design competition to select the icons, or possibly approach a school to design them.

We have had discussions with a local group called Urban Crossover who work with youth groups in the area and who are looking at ideas for this commission. It is likely that either this building would be accommodated in the area the work would be displayed or a new building commissioned at a cost of the council or possibly approach a school to design them.

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www.folly.co.uk
As previously mentioned, the intention for illumination is to develop the festival with the scope for it to run for a number of years and occur in a different locality each time.

Having met with the Town Planning officers to discuss current and future development the proposal so far corresponds with the focus of their attentions included in the Morecambe Area Action Plan (MAAP).

With this in mind the following images show additional potential sites, followed by a list of relevant artists available to commission and artworks to hire.

The Morecambe Area Action Plan (MAAP) is now underway and will identify key infrastructure projects that will contribute to the regeneration of central Morecambe. The MAAP will become the document through which the visions and objectives for the area will be developed, considered and co-ordinated for implementation. It will direct investment, give increased certainty to potential investors, build confidence and assist Lancaster City Council in securing funding and facilitating development.

### ADDITIONAL SITES

1. Town Hall
2. BEM (Old Woolworth’s Building)
3. Arcade (next to Woolworths)
4. Gable End (next to Town Hall)
5. Clock Tower
6. Town Hall
7. Promenade from West End
8. Promenade from West End
9. Trinity Church
10. Polo Tower
We have proposed to the Engineers of Lancaster City Council the concept of artist-led contemporary designs for the Christmas lights in Morecambe. Bradford Festival Lighting are the current supplier and they offer a complete package of design, manufacture, maintenance and installation to many Local Authorities. They are a public sector body and work with the Industrial Services Group to provide meaningful employment to disabled people.

Ged McAllister, Head of Engineering, proposed the development of a design for The Clock Tower. This central landmark of Morecambe would provide an ideal canvas and be seen from both across the bay and along the promenade. The concept for the design by Claire Norcross was to use them as a decorative pattern. These ornate motifs are a feature of the Winter Gardens. It is proposed that the design will cover all four facades of the clock tower. The designs would work on a number of circuits enabling us to animate the designs for additional interest.

The estimated costs so far for the production of the designs would be £2350 per face, so approx £9400 in total. This would cover design, manufacture, installation and maintenance. The budget also allows for the potential of liquid projection, which would be a live video projected onto the building as an additional feature to the design. The clock tower is located on the edge of the sea and there is no roof to the tower. Although approved independently by parties concerned, due to funding cuts, the realisation of this project may not be until Christmas 2011. However we remain very interested in this scheme and it may be possible to apply for further Arts Council Funding, if the project can be majority funded by Lancaster City Council. We may also be able to look to private sponsors, one such company would be Lancaster Brewery, which owns The Palatine pub, very close to the Clocktower.

www.festival-lights.com
www.lancasterbrewery.co.uk

Planned as a weekend event, to run on a Friday, Saturday and Sunday night the Drive-in movie is envisaged as a forerunner to the larger event happening in six months time. The event would be held in the car park of the Winter Gardens and the first proposed night is the bank holiday at the end of the month. The car park is owned by the Local Authority and permission is yet to be granted. Permission for events to be held in the area is given by Lancaster City Council, and this has an application cost. Although the event would be held in the car park, tickets will be sold via the internet.

The obvious choice of film for the event would be the 1950’s classics like ‘The Entertainer’. The Lancaster University Independent Film Society are also interested in putting on screenings of old films in the building for future funding bids. We would look to the local radio station The Bay (www.thebay.co.uk) as a partner to provide the audio for the event. It would be ideal if the visitors were able to see their own film and come to listen to the radio station.

The event would be a welcome support to the ‘Tutti Frutti’ 1950’s weekend which is held annually in July in Morecambe. The experience of the Drive-In event could be enhanced further by the presentation, stewarding, hospitality and overall marketing of the event done in the style of the 1950s. The only issue with holding the event at the same time as ‘Tutti Frutti’ would be the long days over the summer period, meaning there is not enough time to see the screen and to be able to eat dinner!

One other event it may be possible to combine with is the ‘We do like to be beside the Sea’ Heritage Festival which happens annually in September.

www.morecambebaymoviemakers.org.uk
www.walkingdrawings.com
www.tutti-frutti-festival.com

In order to generate an audience to the main illumination event we are proposing two interim projects involving light based works.
The estimated total cost of the project is £630,000.

Marketing and publicity and public consultation. The fee, production and installation costs, technical support, and designers and the fees given are based on commissions in the region of 300,000.

This fee is based on using renowned professional artists. Similar scale could be produced.

This budget for the Artworks as discussed in the proposal is £627,000.

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<th>Public Sector Funding includes:</th>
<th>Freemason’s Hall</th>
<th>Euston Road Interactive Commission</th>
<th>Nursery Brow Carved Shop Window Project</th>
<th>Freemasons’ Hall</th>
<th>Architectal Staging</th>
<th>Orange Lights Project</th>
<th>Train to Plane Event</th>
<th>Leasing Strategy</th>
<th>Private Management Costs</th>
<th>Packaging Budget</th>
<th>Carving/engraving 15%</th>
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To date this feasibility study has been funded by:

- Arts Development, Forward Planning and Engineers (from Arts Development, Forward Planning and Engineers)
- Euston Road Interactive Commission
- Winter Gardens Commission/Hire
- Freemasons’ Hall
- Orange Lights Project
- Train to Plane Event
- Freemason’s Hall

**FUNDRAISING**

We would look to both Public and Private funding sources and the majority of this would need to be started at least 2 years prior to delivery. We would employ a professional fundraiser to support this area of work, developing an initial strategy and following through with applications. Working with local companies reduces the travel costs and brings funding into the local economy.

**Private Sector Funding includes:**

- Bradford Council
- Arts Development, Forward Planning and Engineers
- Freemason’s Hall
- Orange Lindsay
- Orange Lights Project
- Train to Plane Event
- Freemason’s Hall
- Architectal Staging
- Orange Lights Project
- Train to Plane Event
- Leasing Strategy
- Private Management Costs
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**Public Sector Funding includes:**

- Bradford Council
- Arts Development, Forward Planning and Engineers
- Freemason’s Hall
- Orange Lindsay
- Orange Lights Project
- Train to Plane Event
- Freemason’s Hall
- Architectal Staging
- Orange Lights Project
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- Leasing Strategy
- Private Management Costs
- Packaging Budget
- Carving/engraving 15%

**Total**

£627,000
Throughout this research the scale and complexity of the project has developed and the research has led us quite different direction. At the outset we imagined Illumination would create an added dimension to Morecambe, and would become an event which could bring a great vibe to the town at night for the duration of the festival with a permanent legacy to be the focus.

The research from the case studies has demonstrated that most successful events are aligned to a Forward Planning strategy for regeneration and we hope that the research will contribute to the Morecambe Area Action Plan.

Referring to the history of the Illuminations was a very interesting part of the research especially to see that the format of most of our proposed project, from large scale installations to community involvement, have proved extremely successful and created great civic pride.

We have high aspirations that Illumination would be an event proposed commissions from some of the most renown light artists in the country. We realise that our idealistic vision for the festival may not be attainable by the realistic funds available to us. It may be necessary to begin with a smaller event and assess the success of it and build from this.

4PIEWI½RHFIPS[Wykkixihwmxiwgsqqmwmsrerhixmwxexi]

CONCLUSION

WITH THANKS

I would like to thank the many contributors to this project, they include Simon Smith of Glasgow city Council, Ian Tempest from Visit York, the Forward Planning department of Lancaster City Council, Evelyn Archer from the Winter Gardens in Morecambe, Kathryn Macdonald from More Music, Helen Felcey, CJ O’Neill and the Design Lab from Manchester Metropolitan University, Ross Ashton, Keri Elmsley from UVA and Phil Leedal from Lee Engineering.

With special thanks to Suzanne Dimmock, former Public Art Manager at the Winter Gardens for her continuous support of Illumination from the application process to the final year ending in a successful festival.

Medium scale

- Anchor Commission Projection onto the Midland Hotel £80,000
- Euston Road Interactive Installation £30,000
- Euston Road Shops as night galleries £20,000
- Staffing costs, marketing and fundraising £10,000
  Total £130,000

Small Scale

- Winter Gardens interior installations £40,000
- Euston Road Interactive Installation £30,000
- Euston Road Shops as night galleries £20,000
- Staffing costs, marketing and fundraising £75,000
  Total £165,000

Medium scale - Anchor Commission Projection onto the Midland Hotel £80,000 - Euston Road Interactive Installation £30,000 - Euston Road Shops as night galleries £20,000 - Staffing costs, marketing and fundraising £10,000 Total £130,000

Small Scale - Winter Gardens interior installations £40,000 - Euston Road Interactive Installation £30,000 - Euston Road Shops as night galleries £20,000 - Staffing costs, marketing and fundraising £75,000 Total £165,000

Total: £230,000

Total: £165,000
LIGHT HAS THE ABILITY TO DEFINE SPACE, ENCOURAGE INTERACTION, PROVIDE SECURITY, CREATE ILLUSION, BRING FASCINATION, ENVELOPE WITH COLOUR, DELIGHT, ENCHANT AND CAPTIVATE ALL WITH UNIVERSAL APPEAL.
CASE STUDIES

Over the course of this research we have visited a number of lighting festivals which have taken place in different cities across the UK. Each festival has its own unique aspects, successes and challenges. Each event has been managed in slightly different ways and the role of Creative Director can vary and from a personal development perspective it has been of interest to examine this role with each festival. In the case of Radiance and Illuminating York extensive background information has been provided by the council officers, including evaluation reports and the financial benefits to the city.
Radiance is a series of lighting events held in Glasgow. This biannual festival began in 2003 and exists on many levels to support the Glasgow city lighting strategy of ‘contributing to a sense of identity, making a safer and friendlier environment and supporting and complimenting regeneration initiatives’.

The key strategy was established in 2002 and among the key aims were:

- To develop lighting as an art form
- To improve the image of Glasgow
- To promote the city as a darker and nocturnal destination

There have been three bi-annual Radiance events since 2003, all of which have been managed slightly differently and covered different areas and themes. Each of the projects which began as temporary exhibits are now permanent features.

The 2005 festival was produced by NVA on behalf of Glasgow City Council and curated by Katrina Brown. It had a budget of £350,000 and attracted an audience of 90,000 people. The lighting features included everything from large scale animated projections by the lighting directors at NVA, to small subtle pieces by individual artists. It was supported by a music event, managed by a separate company.

Radiance 2007 was managed ‘in house’ by the Council. The creative director role for the 2007 festival was taken on by a member of staff from the City of Glasgow Council. The festival featured a wide range of lighting effects and also a role for key cultural organizations to produce a city-wide programme of events and projects. The event focused on supporting the development of my role within the Illumination to Morecambe.

The Radiance event organised for 2010 is described as a series of ‘Community lighting events’ to be sited as part of several areas of regeneration within the city. Their focus is to engage harder to reach communities with less access to, and lower attendance at/participation in cultural activities, thus supporting the aims of the Arts Council.

The following research and evaluation of this festival is provided from an internal perspective by Simon Smith, the festival organiser (who provided us with the council project evaluation report for the 2007 festival) as well as our own visitor perspective to the 2007 festival.

The 2007 festival built on the legacy of the 2005 festival, creating positive images of the city of night and bringing to life Glasgow’s rich heritage.

The areas are as for the 2007 festival were:

- To be a brand name event
- Either high impact visual or functional
- Create a legacy of permanent features
- Link to the Culture Festival
- Support Glasgow City Council strategies and aims
- Convert and promote lighting strategies

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ROUTE 1
History Route - Cathedral and High Street

This area of the city was selected for the interest in buildings from St Mungo’s Cathedral and the fact that the gable ends, fragments of walls and gardens. It also supported the publication of the ‘Tale of Two Cities, a History of Medieval Glasgow’ allowing the visitor to explore the historic city as well as drawing attention to the current regeneration initiatives.

The aims of the 2007 festival were much more aligned to creating a romantic feeling and providing an entrance to the historic core of the city, drawing attention to the current regeneration initiatives. The festival was intended to attract a captive audience in order to create awareness of the city’s regeneration rather than just existing as a storyline in the city’s consciousness.

In my opinion the most successful aspect is the ‘The Tale of Two Cities, a History of Glasgow’ which is available to consider it to be a family festival. I would say the event compromised itself by being on a trail of open air galleries for both kids and families. The support that could have improved this would have been some sort of signage or light trail to make the pathway more obvious.

The main disappointment was that the Christmas lights in George Square had little mention of the Radiance events and yet this would have attracted a great deal of public attention had the location been better conceived.

TheChristmas Lights andA Light to Light the Way provided an entrance to the festival and were a good narrative to the Merchant City. These provided a good narrative to the event.

A Light to Light the Way was an exciting visual journey. However, the pathway wasn’t necessarily always visually interesting and in some instances the work was too hidden.

For residents of the city, having different sites is probably more appealing, however, to generate massive media attention and drawing large crowds was an exciting visual journey. However, the pathway wasn’t necessarily always visually interesting.

Aims:
- To provide a festival that will attract a large number of visitors to Glasgow.
- To promote Glasgow as a destination.
- To raise awareness of the city’s regeneration initiatives.

Strategy
- The festival was spread across three sites of the city. For residents of the city, this was an exciting visual journey. However, the pathway wasn’t necessarily always visually interesting.

Challenges:
- There was a lack of signage for visitors who could have used clear signage to help.
- The pathway wasn’t necessarily always visually interesting.

Information:
- The school project was very strong I don’t feel that enough was available to avoid confusion. In addition the festival had to use more resources than planned. The plan was for people to use a series of maps and we, as the audience, didn’t feel that there was enough support.

The key disappointment was that the Christmas lights and A Light to Light the Way made the pathway more interesting as well as allowing people to see the Christmas lights from different angles.

Economic impact and summary of KEY FINDINGS

The following information includes the estimated economic findings of Radiance 2007:

- Total Cost of Radiance was £375,000.
- Number of Visitors to the festival 62,000.
- 92% were day visitors, who spent on average £25.00.
- 8% were overnight visitors, who spent on average £144.00.
- A total of £350,000 of public sector support was provided to the Festival. The net impact on the economy of Glasgow was £999,624 therefore every pound of public sector money spent generated a net additional spend of £2.86.

The spending had greatly increased from the 2005 festival. This was mainly due to the presence of the festival hub, which also contained a café and shop.

The 2007 festival encouraged businesses in the festival area to have late night openings to cater for the evening audience.

The Radiance team had sought corporate sponsorship from a Utilities company however they did not factor in the 12-18 months lead time required and the company withdrew as they didn’t feel that the festival reached their brand aspirations.

- 68% of visitors lived in Glasgow with 30% having worked within the distance of the centre.
- 22% of visitors lived in the neighbouring local authority.
- 74% of all visitors were new to the event.
- 37% travelled by car.

The most common party profile was 2 adults.
- 39% said Radiance was the only reason they were visiting Glasgow.
- Word of Mouth was the most common way of finding out about the event.
- The biggest requests for improvement were signage, directions, advertising and marketing.
- 94% said they would be very likely to attend future Radiance events.
- Almost half of the audience was under 34 years of age.
Challenges:
- Different local communities, the short-term visitor to the city was unable to see all sites and was a little disappointed.

Successes:
- The audience was divided by the name designer only by the rear of the medieval city wall.
- The audience was divided by the rear of the medieval city wall.
- The audience was divided by the rear of the medieval city wall.

Challenges:
- The audience was divided by the name designer only by the rear of the medieval city wall.
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Challenges:
- Difficult to assess the success of the exhibition here to see the formal Illuminations.
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Challenges:
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Lumiere Durham 12-15th November 2009

Lumiere was organised by Artichoke (www.artichoke.org.uk) in partnership with Sky Arts, the production team who created a number of pieces around London and the Giant Spider in Liverpool. It was supported behind such spectacular events as The Sultan’s Elephant, in England.

Durham is a perfect canvas to illuminate heritage through the world class University and the iconic Cathedral by Durham County Council, Culture10 and Arts Council England.

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At the city Council of Durham in 2009, Durmi...
Promotional material: The event has its own website www.lumieredurham.co.uk which was linked to and from the all the related parties websites and provided the visitor with information about the installations.

Sustainable lanterns: The lanterns are additional information about the environmental impact of such a festival. In slightly off-the-wall print, the visitors were provided with information about the environmentally friendly materials used to produce the lanterns and the environmental benefits of using sustainable materials.

Challenges: The early start at 4pm and the installations could have been better timed. Early evening being the time that people are most likely to be out visiting, yet the event ended at 10pm, making it less likely that people would stay to view the installations. The early start for the volunteers and visitors meant that they had to leave their jobs and homes early, which could have been more appropriate.

Had the Power Plant event been ticketed but free (like Enchanted Parks) then probably wouldn’t have been as disappointed. Given the potential of the given site, it was not really suitable for children yet there was no warning of this.
Illuminating Hadrian’s Wall from East to West was an ambitious project led by Hadrian’s Wall Heritage Ltd and developed by Culture10 in partnership with Lakes Alive. The mission of the festival organisers was to maximise the contribution that Hadrian’s Wall can make to the social, economic and environmental regeneration and wellbeing of local communities through sustainable tourism development.

The concept ‘For one night only this 84 mile long World Heritage Site will be illuminated from coast to coast.’ The event began at dusk in the East and featured a theatrical performance by Berlin-based Theater Anu at the illuminated Hadrian’s Wall festival. There was an opportunity to view the light travelling at 250m intervals. There was an opportunity to view the light travelling across the countryside but due to limited viewing space this was ticketed.

The ‘Welcoming the Light’ event in Carlisle began in the G unpublished due to copyright reasons. There were performances by the Barrow-based carnival arts organisation the Barracudas, and costumed characters on stilts wandered through the crowd. They also had the Fire Band. Approximately 3000 people had gathered to welcome the bathing flame, led by a Heliosphere. The procession was led through the streets, past the castle and down into a park. In the park there were various installations as well as the costumed characters, who were now illuminated and the stunning Heliosphere and trapeze artist. The celebration of Welcoming the Light was marked by a fireworks display.

Comments from a visitor Perspective:

Successes:
- The event was well publicised locally and regionally in local press and on local radio and was featured on BBC1’s ‘Countryfile’ on the presenting weekend.
- Full attendance at events and the events were well attended.
- Full house even for one of our sites and gives the festival audience the desire of the event over the weekend.
- Lots of improving aspects, visual installations and interactions.

Press:
- The numbers of the light meandering across the country set a fantastic momentus experience and yet by all accounts, the beacons across the rural journey of the wall were visually quite disappointing.

- \[www.illuminatinghadrianswall.com\]
The history of Illuminating York began in 2005 with a three-week project developed and led by the regeneration company Visit York. The event was initiated by a group of arts organisations and the local authority. The event was hosted by the Minster and other buildings across the city over the second weekend.

The purpose of Illuminating York was to provide a new angle on the city, its buildings and its history, so as to encourage people to extend their stay in the city, to experience the city as a festival space, whereby the infrastructure is in place to host a number of events across the city and to promote the use of the Minster and more events happening.

The events held between 2005-2008 have mostly worked on the format that there has been one large scale piece such as an interactive installation, so although it was listed as one of the major artworks for Illuminating York it was not paid for from the budget. It therefore proved a problematic and ill-thought through aspect and one which Ian was keen to warn against. The decision to revert back to one large scale commission and direct funding for major artworks for Illuminating York was born out of this.

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Ross Ashton 18.02.10

Ross Ashton is a world-renowned light artist whose projects have passed the walls of Edinburgh, Paris, Schipol and Carlifornia University. The approach he employs is one often described as basic 3d-scaling models or in paper and simple sytems of chiaroscuro, such as in the case of the recent ETC, a commercial projection company.

United Visual Artists 18.02.10

United Visual Artists (UVA) have been called upon to create some of the most fantastic building illumination projects in the world. They make long-term installations that are usually permanent, and provide a variety of interactive and permanent works. UVA’s permanent works are installed and managed on a project by project basis and are not owned by the artist. They are able to loan out to other venues. This is a company based in the UK and is led by Simon O’Rourke and Keri BeSant. O’Rourke was a co-founder of the company and is a lighting designer. He is also a partner of Opera North and was involved in the production of the opera Chorus. BeSant was involved in the production of the opera Chorus as well.

Lee Engineering 11.05.10

Lee Engineering is a light, sound and audio engineering company based in Lancaster, UK. They are an engineering company that provides lighting services for events, installations and exhibitions. They specialise in creating lighting solutions for events and exhibitions. They have worked on projects such as the Illuminating York Festival, where they provided lighting for various events.

The UVA team is working with Lee Engineering to provide a creative visual solution for the event. They are working with the lighting artists and contractors to determine the best way to light the buildings in Morecambe. They are also working with the project team to ensure that the lighting is in line with the event’s theme.

Lee Engineering is also working with the University of York to provide a creative visual solution for the event. They are working with the lighting artists and contractors to determine the best way to light the buildings in Morecambe. They are also working with the project team to ensure that the lighting is in line with the event’s theme.

Ross was able to talk me through some of the ideas and their potential cost. He also mentioned that they would need to vet the commission contents. They are on the pages of the local papers for weeks. The images of the building could be seen from miles around, including views from the motorway. The images of the building were on the pages of the local papers for weeks.
LANCASTER ARTS PARTNERSHIP

The Partnership comprises six:

Partner Companies
- UK Opera
- Green Close Studios
- Lancaster Institute for Contemporary Arts (LICA)
- Festival Theatre
- Piece Hall
- Tower Mixed Use

Associate Companies
- Lancaster Platform Co-operative
- Lancaster Museum
- Lancaster Arts Trust (National Society for Children)

LAAP is chaired by Joe Sumsion, Director of The Dukes, with John Angus (Director of the Storey Gallery) as Vice Chair.

The Partnership is the catalyst for arts partnerships that create new opportunities and services. It works with other arts and non-arts organisations in order to:
- add a strategic voice for the arts in the Lancaster district;
- increase the profile and importance of arts in the district;
- create the conditions for arts-led community and social activity;
- work proactively in the context of the arts sector.

Tapping the expertise and knowledge base and effectiveness of the arts sector, the Partnership works particularly closely with Arts Council England, Lancashire County Council and Lancaster City Council, all of whom support and contribute to the Partnership.

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