

EXPLORING & CELEBRATING THE UNIQUE NATURAL & BUILT ENVIRONMENT OF THE ISLE OF PORTLAND, DORSET

THIS LAND

EDITION 03 | JULY 2023

FREE



**TAKING
YOUR TIME**

**LOOKING AFTER
AN ISLAND**

**ARTISTS
IN ACTION**

Male Chalkhill Blue. Photo: Ken Dolbear / Butterfly Conservation Dorset branch

Welcome to our third edition.

Over the past few months our artists have been busy researching and developing their work for the festival in September. See what they have been up to later in this issue.

One of the highlights of the past weeks was our How To look After An Island events, presented in collaboration with The Portland Association and Island Community Action (ICA). Both events brought people together in discussion and activities with a positive message – yes there are things we can all do to help look after our island!

For further info on the project please contact Project Director Amanda Wallwork on amanda@b-side.org.uk



b-side

7-10 SEPT 2023

PORTLAND, DORSET

Our island has long been isolated from the mainland, but those Mesolithic pioneers that made it here were able to walk across from the mainland, sea levels being significantly lower than they are today. Whilst it is difficult to visualise what they found here, we know it was a largely open, windswept landscape. It was a place that was rich in flora and fauna, with abundant edible plants, deer and small mammals and with access to the beaches for shellfish, on which they were able to sustain themselves. We also know that trees were few as no pollen record has been found during excavations at Culverwell and elsewhere. Where they occurred, they were restricted to the more sheltered parts of the island; the Elms (Ulmus) around Church Ope may be our only evidence of the wildwood.

Documentary evidence first comes from the Domesday Book of 1087. It has no record of

Question: How do we get our verges to look like this?

Answer: They will - it just takes time!

It's all about soil fertility – or more accurately the lack of it!

The relief road verges were created from scratch and sown with wildflower seed suitable for that location. Here on Portland, we are at the beginning of the long process of reducing the soil fertility to allow the slower growing and smaller plants to thrive. Until recently the policy for verge maintenance has been frequent mowing without collecting the clippings, this has enriched the soil encouraging the ranker more competitive grasses and 'weed' species, which eventually results in messy looking overgrown verges needing more frequent cutting! The key is to reduce soil fertility by reducing the number of cuts and removing the clippings. It will take a while to reverse what has been done over the last few years but



eventually the more attractive species will start to come through.

This is the approach recently adopted by Dorset Council Highway Authority who are responsible for managing the road verges. Clippings will now be collected and species of flowering plant which restrict grass growth introduced. The result is slower-growing wildflower verges which attract and sustain pollinating insects, with the added benefit of generally reduced costs, as the need to cut verges is reduced.

More information on Dorset Council's Highway Verge policy can be found at: www.dorsetcouncil.gov.uk/-/highways-verge-management-policy

PORTLAND & ITS GRASSLANDS



Photo: Des & Shirley

woodland on Portland, but it does give us our first evidence of grasslands, recording eight acres of meadow, and pasture measuring eight furlongs by eight (a square mile). There are further records of our first domestic grazing animals: '3 Cobs and 14 beasts and 27 pigs and 900 sheep'. Sheep, in particular, were to become very important to the economy of the island, and the numbers here grew throughout the Middle Ages and beyond. Arable farming was also to become a significant land-use throughout this period.

Our grasslands here are important. Our wildlife depends on it.

On Portland we have around 88 Ha of land identified as Lowland Calcareous Grassland Priority Habitat type.

Most of this land is included within the SSSIs which affords it some protection, mainly from development activity. However, much of this land is deteriorating through lack of appropriate management and these protections could be lost. In addition to the 88Ha, above, there remains much of the island that has high quality calcareous grassland which is unprotected and vulnerable to similar deterioration.

With the recent declaration of an 'ecological emergency', as a result of the catastrophic collapse of biodiversity here and worldwide, and the Government intent to address that decline following the enactment of the Environment Act in 2021, a realistic opportunity to restore and expand our best quality calcareous grasslands may yet exist.

Understanding our grasslands and how to look after them is an important aspect of our project.

HOW TO LOOK AFTER AN ISLAND

An important question and one that many people desperately wanted to know the answers to judging by the attendance at this two-parter event.

Environment Forum



Photo: Pete Millson

On Saturday 20 May people gathered at the southern tip of the island in The Last Landscape to talk, to listen, to ask questions, to walk, make art and eat. Participants from Portland and from many organisations that are charged with caring for our environment took part in the conversation about how we look after our island. It was an important step forward to have people from The Court Leet, The Portland Bird Observatory, Dorset Wildlife Trust, Jurassic Coast Trust, Dorset AONB, Dorset Environmental Records Centre, Natural England, Local Nature Partnership, People Need Nature, The Portland Association, Island Community Action, Portland Community Partnership, Portland Town Council and Dorset Council, all in one room. We could sit round, ask questions, listen to expert input, but also be listened to as residents of Portland. One of the significant themes of the conversation was the impact of tourism on our environment, and the dilemma presented by encouraging visitors to the island, which is important to the island economy but in doing so contributing to destroying the very thing we all love and need to protect.

Do we have a plan for this? What can be done to mitigate this? This conversation will be continued at a future forum event. For further information please contact amanda@b-side.org.uk

Also, that day we got the chance to walk through the landscape with the incredibly knowledgeable Bryan Edwards from the Dorset Environmental Records Office to explore the internationally important grasslands or to collaborate with artist Emily Tracy on her artwork inspired by records of 60 years of sightings at the Portland Bird Observatory.



Photo: Des & Shirley

“A kind of tourism that sustains or enhances the distinctive geographical character of Portland - its environment, heritage, aesthetics, culture, and the well-being of its residents.”

Environment Fayre

The second part of the event took place on 3 June – a wonderfully sunny day at St. George's Centre where all ages were invited along by b-side and ICA to find out just one thing that we can all do to help our wonderful flora and fauna. There were in fact many things you could do. Hedgehog Friendly Portland and Portland 4 the Planet gave people plenty of ideas of how to help and you could get hands on making toad abodes, bird feeders and a fish bin from all that plastic waste we don't want to end up in our oceans. Art and nature combined beautifully with cyanotype printing, nature art and the amazing beehive installations where you could get a sneaky peak at what bees get up to on their days off with the wonderful Artizani. Portland Eden were there with some wonderful mason mark making and tote bag printing showing your love for Portland. All these activities kept us all occupied



Photo: Jayne Jackson

for hours, but there was still time for a trip to the bee circus, to make a bee-tastic costume and to make friends with a giant millipede. Who could not want to look after their island long into the future after such a positive and busy day?



Adonis Blue: Ken Dolbear / Butterfly Conservation Dorset branch

Butterflies at the Bill

July.....

What I'd give for one of those hazy days of July, when you realise that the haze is in fact thousands of Marbled Whites (*Melenargia galathea*) shimmering over the grass laid out before you down to the Bill and the sea. And when you get amongst them you can see they are escorted by hundreds of Gatekeeper (*Pyronia tithonus*) and Meadow Browns (*Maniola jurtina*), which like the Marbled Whites are dependent on the Bents (*Agrostis* sp.), Fescues (*Festuca* sp.) and Meadow grasses (*Poa* sp.) that stretch outwards from top fields out to the sea. It was an image that captured me when I first came to the island during a summer 40 years ago.

The middle of July also sees the emergence of Chalkhill Blue (*Polyommatus coridon*) with its dazzling pale blue male, marking the middle of the summer and the peak of the Horseshoe vetch (*Hippocrepis comosa*), which it shares as a larval food plant with the spectacular Adonis Blue (*Polyommatus bellargus*), which is between broods at this time but will emerge again to grace the fading summer. Chalkhill Blue is also interesting for its co-dependence upon the Yellow Meadow-ant (*Lasius flavus*) whose large mounds are a feature of old grasslands, and, naturally, feature across many of our best grassland sites. Although, it is disheartening to see so many being destroyed by the trampling of so many horses and ponies. The ants benefit by 'farming' the larvae of the Chalkhill Blue, milking them of their honey-dew; and the ants, well the larvae get well looked after before becoming the next generation.

Accompanying the Chalkhill Blue, the Common Blue (*Polyommatus icarus*) will be seeking out the Common Bird's-foot Trefoil (*Lotus corniculatus*), its larval food plant, and the brightly burnished Small Copper (*Lycaena phlaeas*), likewise for Common and Sheep's Sorrel (*Rumex acetosa* & *R. acetosella*), which is always a treat if they break from racing around and come in to rest beside you. I hope you enjoy your July as much as I will.

Steve Christmas, The Portland Biodiversity Group

IS PORTLAND BILL MY HERITAGE? I SUPPOSE SO. I HADN'T THOUGHT OF A PIECE OF LAND LIKE THAT.

THIS LAND

ENVIRONMENT GUIDE

SAC

Special Area of Conservation

These are areas of land (and sea) that have been identified as supporting species (other than birds) and habitats listed on the European Union's "Habitats Directive". For Special Areas of Conservation on land, 93 species occurring in the UK are listed in the Habitats Directive.

These includes all species of bat, thirteen species of fish, several butterflies and other insects, and a number of wild plants. 69 kinds of habitat listed in the Habitats Directive occur in the UK. On Portland, one of these is Vegetated Sea cliffs of the Atlantic and Baltic coasts. The species and habitats chosen to be protected through the Habitats Directive are either very rare or are vulnerable to extinction. Special Areas of Conservation have a range of legal protections which are in place to ensure the species and habitats listed on the Habitats Directive are protected from a variety of activities including housing development and mineral extraction.

SSSI

Site of Special Scientific Interest

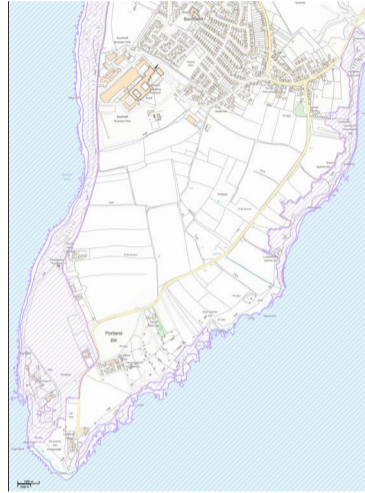
Sites of Special Scientific Interest are areas of land which are recognised as being nationally important for the species, habitats and geological features that occur within them.

Each SSSI has a different set of features that it has been created to protect. These features include wild animals and plants, habitats, and unusual geological features. SSSIs are created to protect rare or vulnerable species and habitats, including those which were formerly common but are now rare. Natural England is responsible for ensuring that SSSIs are appropriately managed for the wildlife (or geological features) they support.

SPA

Special Protection Areas

These are areas of land (and sea) that provide protection to birds that are vulnerable to extinction across Europe – these birds are listed on the European Union's 'Birds Directive'. Special Protection Areas like Special Areas of Conservation have a range of legal protections in place to ensure that the birds for which the Special Protection Area was created, are protected from harm and that their populations thrive.



SNCI

Site of Nature Conservation Interest

Sites of Nature Conservation Interest are areas that are valuable for wildlife in Dorset. They are identified by the Dorset Wildlife Trust SNCI project and cover areas of land which support species and habitats that are rare or threatened in Dorset. Some will be as valuable for wildlife as SSSIs but do not benefit from that protection. Others will not meet the high standards required to make an area SSSI, but still be important within Dorset.

There are around 1300 SNCIs across Dorset and together they cover about 4% of Dorset. Dorset Wildlife Trust and other organisations maintain records of the SNCIs, their condition, and work with landowners to enter schemes that pay towards the costs of managing them.

Registered Common Land

Although the history of Common Land goes back to before the Norman Conquest, Registered Common Land is a modern invention, and Registered Commons date from 1965 when the Commons Registration Act formalised the existence of common rights over registered commons, town greens and village greens

Through history a variety of common rights have existed, giving commoners the right to graze, take firewood, cut peat, turn out pigs to eat acorns, take fish from ponds, extract minerals; and the right to hunt game. Most of these rights have disappeared, leaving grazing as the common right most often found associated with a Registered Common. Common Rights usually reside with property, so when a property changes hands so do the Common Rights. The Countryside and Rights of Way Act (2000) created a new right of access for the public to walk on Registered Common land.



EIA

Environmental Impact Assessment

Environmental Impact Assessments are reports based on research exploring what effects an activity will have on the environment. Originally based on an European Union Directive from 1985, Environmental Impact Assessments have become essential when a regulator considers whether to approve a new activity, such as a housing development, a new waste facility, a new mineral quarry, or a new waste to energy incinerator. The assessment is supposed to look at all of the impacts on the environment, from impacts on wildlife, through to human health and the effect a new activity will have on the climate.

Open Access Land

The Countryside and Rights of Way Act (2000) otherwise known as CROW, created a new right of access (under Section 15 of the Act) to Open Country, usually defined as Mountain, Moor, Heath and Down, but also including Coastal Land. Subsequently there is an ongoing programme of work associated with the England Coast Path.

This work identifies an area along the coast called the Coastal Margin, which is the strip of coastal land which include the England Coast Path. Because of coastal erosion, the route of the England Coast Path is constantly changing and the Coastal Margin is being created (a section at a time) to ensure that the public have continuous access to the England Coast Path, even where it has diverged from the Definitive route on the Definitive Map.

The law applied to access rights and landowner responsibilities in the Coastal Margin is complex



TPO

Tree Preservation Order

A Tree Preservation Order provides some legal protection for trees - and also more rarely woods or groups of trees. Local Authorities have the power to make a Tree Preservation Order on a tree if it has "amenity value." This is quite different from whether a Tree has value for wildlife. Amenity value includes whether a tree can be seen by the public, its size and form; future potential as an amenity; rarity, cultural or historic value; contribution to, and relationship with, the landscape; and contribution to the character or appearance of a conservation area. A tree's importance for its nature conservation value is not a primary reason for making a Tree Preservation Order

AONB

Area of Outstanding Natural Beauty

Areas of Outstanding Natural Beauty are created to protect area for their landscape and scenic beauty. This is a legal protection although in practice the legal protection only partially constrains land use. Changes in land use from built development or mineral extraction are subject to constraints when in or near to an AONB; agriculture is generally unaffected. Dorset AONB has a team which is funded from central and local Government and works with landowners and other interest groups to manage the land within the AONB in such a way that its landscape quality is maintained and where possible improved. Portland was not designated as part of Dorset AONB as it was regarded an industrial landscape.

WHS

World Heritage Site

World Heritage Sites are created by The United Nations Educational Scientific and Cultural Organisation (UNESCO) to recognise a place or geographical area as being globally important. 95 miles of England's South Coast, from Old Harry Rocks to Exmouth in Devon, now known as The Jurassic Coast, was declared a World Heritage Site in 2001. It was designated because of its unique continuous series of rock formations, spanning 185 million years of earth's history, and the extraordinary range of fossils from those eras. It is also of great importance in the history of the earth sciences, as the rocks and other features have been the subject of scientific investigation for over 300 years.

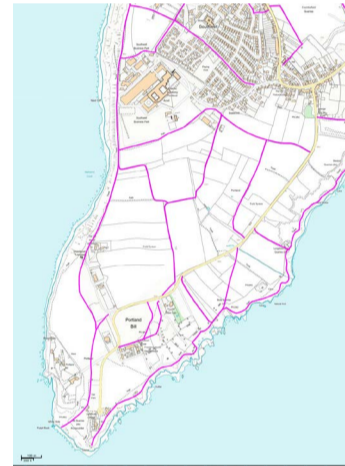


Photo: Pete Millson

PROW

Public Rights of Way

Public Rights of Way include footpaths, bridleways and other less common rights such as public byways and byways open to vehicular traffic. The Local Authority is responsible for maintaining a Definitive Map which shows all the public rights of way in that area. Dorset Council is responsible for the Definitive Map in Dorset.



The Definitive Map of public rights of way for Dorset can be found on the Dorset Explorer website. New public rights of way can be created by a landowner, for example in a new housing development. Rights of Way can also be upgraded (e.g. from footpath to bridlepath), downgraded, moved or extinguished, if the landowner can provide sufficient reasons for the change. Any changes are subject to an application process which the Local Authority is responsible for administering.

Where a footpath exists but is not on the Definitive Map, an application can be made to have it added, if it can be shown that the footpath has been regularly used (for 20 years or more) and that use has never been challenged or prevented. Landowners can also protect themselves from additional footpaths being created on their land. Landowners are responsible for ensuring Public Rights of Way on their land are not obstructed, and there are other rules; for example it is an offence to keep a Bull (of various Dairy breeds) in a field crossed by a Public Right of Way

Natural England

Natural England are the government's adviser for the natural environment in England, helping to protect and restore our natural world. Established in 2006 their purpose is to help conserve, enhance and manage the natural environment for the benefit of present and future generations, thereby contributing to sustainable development. Natural England is responsible for ensuring that designated protected areas i.e. SSSI, SACs, SPAs are

managed in such a way that the species and habitats for which they were designated are maintained in a healthy state. over 30% of the Island is designated as SSSI, so Natural England has an important role in ensuring the SSSI land is managed appropriately.

Natural England is also responsible for long distance footpaths such as The South West Coast Path which runs through Portland.

Listed Buildings

Listed buildings are buildings or structures that have been judged to be of special architectural or historic interest and warrant special protection within the planning system (led by Dorset Council in Dorset). Policies in Local Plans provide some protection for Listed Buildings.

The regulator Historic England is responsible for the listing of Buildings and has a role to protect Listed Buildings.

English Heritage & Historic England

English Heritage originally had two roles: it cared for the National Heritage Collection of over 400 historic monuments, buildings and places and ran the national system of heritage protection. In April 2015 the old English Heritage separated into two parts: Historic England and English Heritage.

Historic England

A public body that helps people care for, enjoy and celebrate England's historic environment. They give advice and grants caring for historic buildings and sites including the protected Scheduled Ancient Monuments. They run the listing system for historically important buildings, and comment on planning matters affecting those buildings. Their Heritage at Risk programme protects and manages the historic environment. They work with owners, friends groups, developers and other stakeholders to find solutions for 'at risk' historic places and sites across England. There are several sites on Portland on the 'at risk' register.

English Heritage

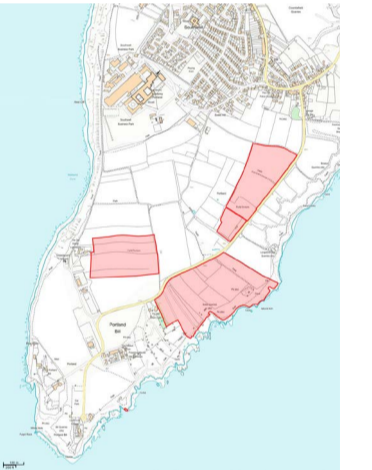
A charity that looks after and manages over 400 historic monuments, buildings and places, which span six millennia, from the ancient past to the present day including palaces, houses, hill figures, castles, abbeys,

industrial sites, Roman forts and deserted medieval villages. Portland Castle in Castletown is managed by English Heritage.

SAM

Scheduled Ancient Monument

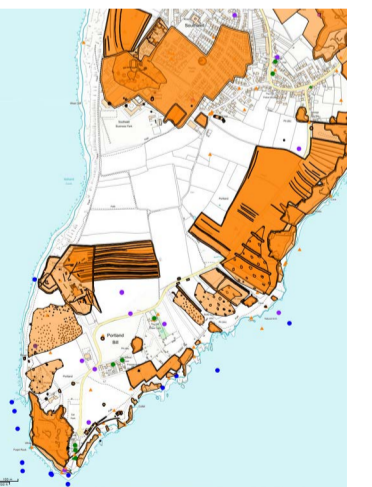
Scheduled Ancient Monuments are pieces of land (including structures on the land) which are nationally important for their archaeology. This includes the long distant stone age (palaeolithic), right up to The Cold War. These areas have legal protection which restricts land management activities to prevent damage to the archaeological features. Any proposals that might affect the archaeological features of a SAM require an assessment from the regulator Historic England before they are allowed to take place.



HER

Historic Environment Record

The Historic Environment Record is a database of information about archaeological and historic features in Dorset, including national designated Scheduled Ancient Monuments, Listed Buildings, protected wrecks, registered historic landscapes such as parks and gardens, as well as other valuable historic assets. It includes records of finds, places and events (such as an excavation). The Dorset Historic Environment Record is maintained by Dorset Council and contains over 44,000 records.



ARTISTS IN ACTION

A Weekend at Portland Bill with Wildworks

In March Landscape theatre company Wildworks spent a long, productive and highly creative weekend exploring the Last Landscape through two days of outdoor performance workshops.

Wildworks have been working on Portland for a while now, getting a sense of the island, its inhabitants, human and animal, its history. The Isle's ancient beginnings and speculative histories tell stories of a land of ritual, ruled by the seasons and their symbolism and where fire was used as celebration, as a source of community cohesion, as a beacon for seafarers.

“We have been looking for the traces of these ceremonies, in the land, in the archives, in the memories of people. We are inspired to create a modern ritual where people and symbolic animals will come together in celebration. At the coming of the dusk, the borderline hour between light and dark, when anything is possible.”



Photo: Brendan Buesnel

IMMERSIVE CREATION

Maisie Perkins

‘Immersive Creation’ is how I am able to sum up the two day intensive workshop with Wildworks. I entered with an open mind, a love for Portland and a curiosity about the work that goes into creating a performance piece and found it to be an unmissable experience. Being buried within one of Portland’s Last Landscapes allowed for a constant conversation to take place between ourselves, the creators, and the land around us. Many of the activities involved us going out into the surrounding area - using every sense to take in the land and responding to it with our voices and our bodies.

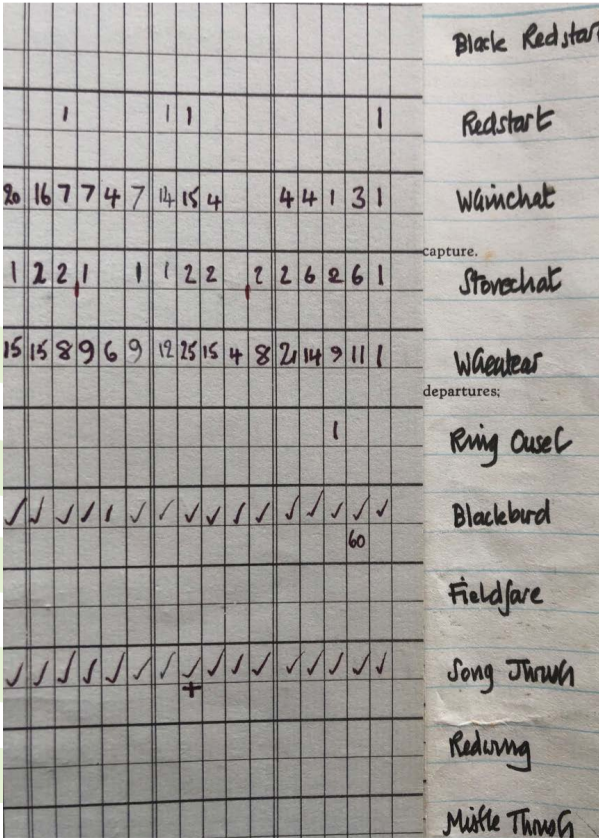
Singing and performing were definitely out of my comfort zone initially, but it came to be one of my highlights.

I found the workshop to be an excellent opportunity to connect with the landscapes of Portland. I found that, by exploring the landscape from a creative perspective, I was able to slow down and appreciate the isle, understanding it’s biodiversity and community as we progressed throughout the workshop. I felt like I experienced a deeper connection to the environment by doing tasks that involved us working within it. We captured the colours of the landscape with sticky slips of paper and developed performance pieces around Portland in the dark, learning to appreciate the parts of our environment beyond what is seen at a glance.

As a student, I was offered a bursary to attend the workshop, this funding from B-side allowed me to take part in this experience, which I would not have been able to afford otherwise. Being someone in the middle of my studies, looking to work in outdoor and environmental theatre, the opportunity to learn from a skilled team such as Wildworks - as well as the chance to spend the weekend connecting with creatives from across the arts sector - has been an invaluable experience. To take part in such a workshop, with help from B-side, is something I wish all prospective designers, makers and creators had the opportunity to do, as we dip our toes into the creative industry.

Constant Effort – Artist led workshops with Emily Tracy

In May many people came together to collaborate with Emily on creating an artwork inspired by data collected on Portland Bird Observatory. The sessions sparked conversations about the rich intertwined ecology that exists in the area and what is happening to the UK Bird population and our environment. In an artist talk Emily spoke of her research for the project and her approach to creating the work commissioned for the This Land Festival.



“Working on ‘Constant Effort’ has been about conversation and attempting to absorb the essence or the ‘peculiarities’ of Portland.

At school, I wasn’t a ‘science’ person, I thought it wasn’t for me. I was an ‘art person’. The two were distinct and separate. Later on, I was surprised to find myself working at The Natural History Museum in London. Apparently ‘art people’ were good at engaging visitors in looking, observing, comparing, and sharing the process of learning about the natural world by drawing upon knowledge we already have about materials, behaviours, habitats of the natural world.

I feel my job as an artist is still the same, to start conversation to ask questions, and to be the go-between the experts and a broad set of audiences. I have devised ‘Constant Effort’ as a result of spending time asking a lot of questions to those that run the observatory and some of the many people that visit it regularly or even daily. At the moment I am working with Martin Cade, the observatory warden, to select a small number of species of birds and moths which represent the data that they have collected over the 60 years of work. “ Emily Tracy



Photo: Heinrich & Palmer

Heinrich & Palmer at Brandy Row, Chiswell

In April artists Anna Heinrich and Leon Palmer were busy investigating the remains of the cottage at Brandy Row using the latest 3D Lidar scanning technology. This non invasive process uses laser measurements to collect millions of coordinates that become a digital 3-dimensional representation in the form of a point cloud. They are now working on combining this data with photogrammetry of local artefacts, archival imagery, film and time-lapse footage to create a projection and audio installation that captures the past and present of this vulnerable site.

“We mix point cloud animation with film and sound to build up layers of spaces that can appear like futuristic 3D engravings. We are fascinated by the sense of time passing that seems to get captured and locked into these scans and that the scan is a digital twin of an actual place but not the place itself. We wanted to have the site around Brandy Row included to give a sense of its relationship to the sea, the sea defences and its position at the base of the curving hillside facing out to the vast Atlantic swell.”

See the final artwork at The Islanders Club during the festival in September!

Height of the flood.

The cottages on Brandy Row have been witness to hundreds of years of storms and floods. The mirror pictured here once hung in a first floor bedroom of 149 Brandy Row and shows the height the water reached in Chiswell homes on the night of the great gale of 1824. The mirror now hangs in Portland Museum and has a starring role in Heinrich & Palmers artwork at the festival.

Knead and the Weather Or Not Station

During February and April Ishwari Bhalerao and Leonie Rousham (aka Knead) were out and about around Portland chatting with people about the Weather or Not Station, discussing the past, present and future of the building at Brandy Row, and looking at how climate might impact on future development. Lively discussions with youth groups explored ideas around visions for Portland and conversations around what a space for young people at Brandy Row could look like.

“In our arts practice we use workshops to create film, performance, text and textiles. Our approach is to meet up with people and go on walks or have conversations, either meeting people by chance or by working with groups and individuals in the communities they live in.”

A combination of recordings from these sessions will be woven into an audio narrative. Catch their forecast broadcast at the festival in September.



A TASTER OF WHAT'S TO COME FROM THIS LAND AT B-SIDE

THURSDAY 7 – SUNDAY 10 SEPTEMBER 2023



EXHIBITION

THE STORY OF BRANDY ROW

Drop into the former United Reformed Church in Chiswell and discover the story of Brandy Row in this exhibition bringing together the community led research investigating the history of an inauspicious looking stone hut on the seafront at Chiswell. What stories lie behind this once iconic picture postcard row of Tudor cottages?

Daily 11am – 6pm
Stonehall (former United Reformed Church)
Chiswell, DT5 1AP

ARTWORK

WEATHER OR NOT STATION – KNEED

Created from gathering memories, stories, rumours and imaginations of the past, present, and future 'weather' surrounding Brandy Row - The Weather or Not Station takes several forms - an audio tour, live broadcasts and a game of prediction.

Drop into Stonehall and flick through and draw out your own Weather or Not Forecast cards. Listen to a live Weather or Not Station Broadcast - delivered by our local 'Weather or Not Reporters'. Pick up a pair of wireless headphones and take a short walk along Brandy Row whilst listening to the Weather or Not Station.

Daily 11am – 6pm
Stonehall (United Reformed Church)
and Brandy Row, Chiswell

ARTWORK

CONSTANT EFFORT – EMILY TRACY

For 60 years, The Portland Bird Observatory and its dedicated voluntary birdwatchers, have closely observed the skies and their surroundings on The Bill. This collective action has amassed a huge and valuable set of data which is fed into national databases and used to understand what is happening to the UK bird population and our environment. Emily Tracy's installation in the tower of this former lighthouse was made through collective creation and visualises some of the data on Portland species, incorporating birds, moths and flora and fauna.

Daily 11 – 6pm
Portland Bird Observatory,
The Old Lower Lighthouse, Portland Bill Road



ARTWORK

ENTRY - HEINRICH & PALMER

The Islanders Club in will be transformed into an alternative reality for four days in September. Immerse yourself in this mesmerising projection and audio installation where ghost like, ephemeral images appear to simultaneously tie the past and present of Brandy Row together.

Early photographs depict a building quite different to the one you can see today yet throughout time the doorway, known as 'Entry', has remained a constant threshold to the ebb and flow of community life and the elements.

Daily 11am – 6pm
Islanders Club, East Weare Road, DT5 1ES



ARTWORK

UNCOMMON LAND – WILDWORKS LIVE PERFORMANCE

Congregate in The Last Landscape at the coming of the dusk, the borderline hour between light and dark, when anything is possible and experience a new ritual for Portland created by the UK's leading landscape theatre company. Inspired by Portland's ancient beginnings and speculative histories that tell stories of a land of ritual, ruled by the seasons and their symbolism, where fire was used as celebration, as source of community cohesion and as beacon for seafarers.

Prepare to have your senses tantalised, to connect with others around you, and to experience the landscape like never before.

Fri 08, Sat 09, Sun 10 Sept | 7–8pm
Portland Bill

WILDWORKS WORKSHOPS

Come along to the drop-in workshops at the big tent beside The Pulpit Inn where you can create something which will later be part of the Wildworks performance in the evening.

Fri 08, Sat 09, Sun 10 Sept | 12.30 – 2.30pm



WALKS & WORKSHOPS

DRAWING ON CHISWELL - FRANCES HATCH

A guided drawing walk along the shoreline with artist Frances Hatch making drawings using tools and materials foraged on route.

Thur 7 Sept | 10.30 am **BOOKING ESSENTIAL**

WHO LIVED IN A HOUSE LIKE THIS?

A gentle wander exploring the historic buildings of Chiswell with This Land Researcher Dr Jeanie Sinclair, & James Barker from Portland Buildings Preservation Trust.

Sat 09 | 11am and 2pm **BOOKING ESSENTIAL**

ANCIENT PORTLAND MYTHS AND LEGENDS - GARY BILTCLIFFE

Explore the history, mystery, and folklore of the last landscape with Gary Biltcliffe - author of The Spirit of Portland - Revelations of a Sacred Isle, and Mysterious Portland.

Sat 9 Sept | 2pm **BOOKING ESSENTIAL**

NEW LANDSCAPES - RICHARD EDMONDS

A wander through the old quarries of Portland with geologist Richard Edmonds exploring the new landscapes created by quarrying stone.

Sun 10 Sept | 11am **BOOKING ESSENTIAL**

And lots more – Mine for precious metals from your unwanted devices with Katie Surridge. Find unusual souvenirs at Portland Museum created by our bursary artist Christopher Lee. Reimagine a lost footpath with artist Fran Cottell and architect Marianne Mueller. Sit in Chiswell Community Garden and dial in to hear Letters to the Earth or The Lost Words in audio form. Plus much more including our ever popular outdoor cinema at Pennsylvania Castle.

CHECK B-SIDE.ORG.UK FOR FULL DETAILS AND TO BOOK FOR EVENTS.



b-side
7-10 SEPT 2023
PORTLAND, DORSET



Supported using public funding by
ARTS COUNCIL ENGLAND



VALENTINE TRUST
PORTLAND COMMUNITY PARTNERSHIP
KESTRELMAN TRUST



b-side is a cultural organisation based on Portland. b-side commissions artists from all disciplines to make site specific artworks and community engagement projects in response

to the Isle of Portland. **This Land** is a project supported by Heritage Lottery funding, exploring the unique natural and built environment of Portland - working with communities to uncover

histories, share knowledge and help empower people to help look after the island. For details on this project, or b-side please visit **b-side.org.uk**