



Fig. 1

Off Season

Daniel Simon

Final Major Project

MA Photography, Falmouth University, May 2019

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Project Description

Off Season is a multi-media exploration of the liminal nature of the British seaside in the winter.

From its inception in the Georgian era to its heyday after World War Two to the much reduced circumstances in which it has found itself in recent times, the British seaside resort has always been a liminal place. Literally on the edge of land and sea, there has always been a feeling that at the seaside, anything goes, and seaside holidays allow a relaxation of social, behavioural and sexual mores. Even more liminal is the British seaside in the winter - these are villages, towns and cities built as monuments to pleasure and designed to cope with the heaving crowds and teeming masses that descend from Easter right the way through to the August bank holiday and beyond. Thus for half the year, these spaces and buildings and stations and piers are empty. Purposeless.

Over the winter of 2018-19, I travelled around the entire coast of Great Britain, visiting resort after resort, talking to the people who live there during these down-times and the few who still visit, regardless of the shortness of the days, the length of the nights and the constant, battering assault of the winter weather. This project is a summation of what they see, hear, say and think, presented in the form of fictive narratives and associated imagery.

Through photographic images, ambient audio, and narrative texts both written and spoken, I have presented these findings in a number of different ways, allowing those who access information in different manners to tailor their experience. The project takes the form of a website encompassing all these approaches (with the scope to expand and incorporate the audio recordings into podcasts as I continue my explorations beyond the borders of Great Britain), and a book available in print and Kindle formats, again with the view to being the first of a series of explorations of travel and leisure and what happens in the off-season in different parts of the world.

Images



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10



Fig. 11



Fig. 12



Fig. 13

Audio Visual



Fig. 14
[Click image for video](#)

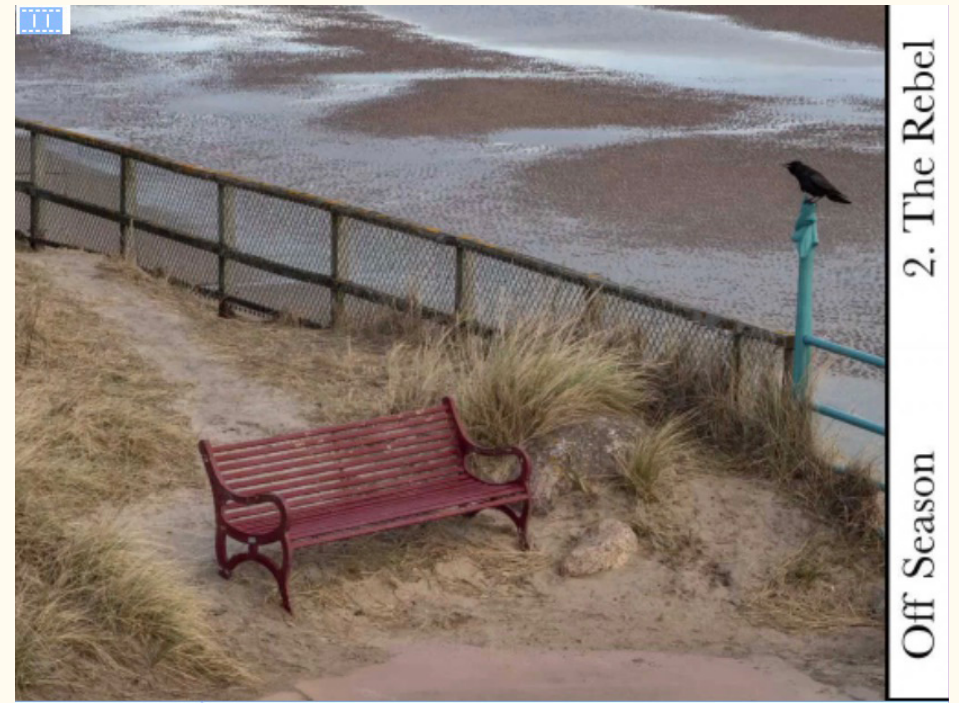


Fig. 15
[Click image for video](#)



Fig. 16
[Click image for video](#)



Fig. 17
[Click image for video](#)



Off Season. 5. The Power of Love

Fig. 18
[Click image for video](#)



Off Season 6. The Good Old Days

Fig. 19
[Click image for video](#)

Audio

1. The Invisible Girl

[Click here](#)

2. The Rebel

[Click here](#)

3. Last Night Stand

[Click here](#)

4. The Power of Love

[Click here](#)

5. A Dinner Party

[Click here](#)

6. The Good Old Days

[Click here](#)

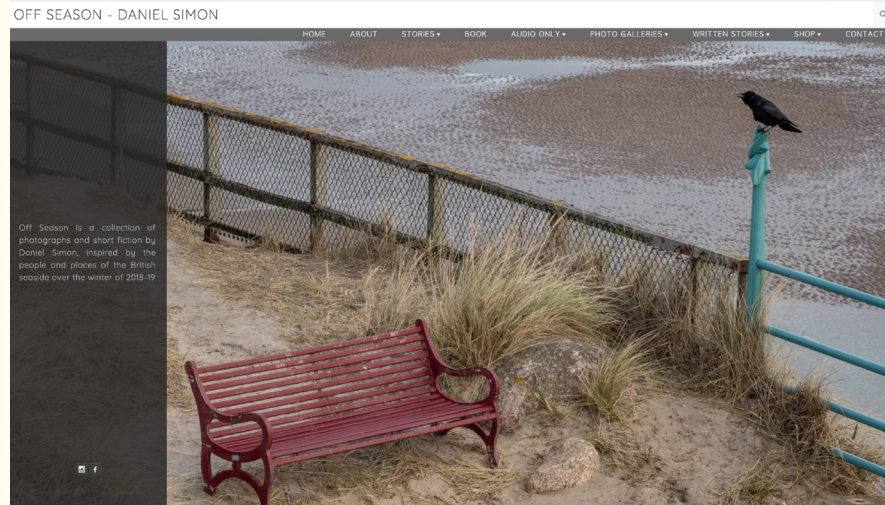
Zine Preview



Click Here

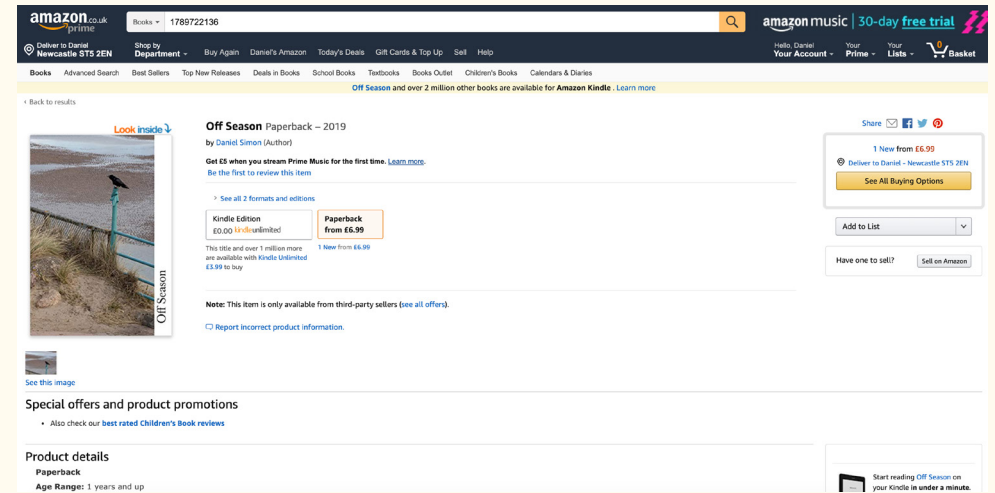
Fig. 20

Outcome



Website (click here)

Fig. 21



Amazon page (click here)

Fig. 22

Feedback and Summary

Off Season is very much an open ended project. The primary form of the website (and accompanying [Instagram account](#)) and the book which encompasses six stories lends itself to further development to look at how tourist resorts and similar liminal places present themselves in other parts of the world, and to that end, I have already visited both Benidorm and Venice off-season and am currently exploring Dubai where the heat means that the down-time tends to be during the summer.

In his feedback, Daniel Meadows, whose video photo stories were instrumental in my own practice for this project, stated that he enjoyed the website very much but stressed the importance of having an intended audience as a starting point for any project - and the changing nature of both the project and my own personal circumstances during the project has meant that the initial envisioned audience for dissemination (and the consequent ideas of press coverage and possible exhibitions) did not come to pass.

With a view to international expansion, I also sought non-British feedback, wondering whether the nature of the project might be too mono-cultural to allow expansion beyond British borders. However, feedback from Australia, the USA, the UAE and Brazil was positive in regards to appreciating the narratives and the images alike. Some international feedback mentioned that I was not doing the British tourist industry any favours. This was mirrored by a few of the people I encountered during the course of the project when I showed them the finished article. However, most of those I met in the places I visited thought it was an intriguing and honest approach to the areas in which they lived.

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