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PhD By Public Works

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The Artist as Historyteller Within Museum and Heritage Sites

Abstract

The public works presented for this PhD are commissioned art projects that explore the role of the artist as historyteller within museum and heritage sites. I coin the hybrid term historytelling (between storytelling and historiography) to situate my practice as both an artistic and a historiographic practice. The works utilise photography, film, installation, and locative technologies in the production of narrative-based work for three commissioned projects undertaken between 2005-2015. The public works consist of: a series of exhibited film works and a book chapter produced as an artist in residence within *VivaCity2020,* an interdisciplinary research project with a focus on Clerkenwell, London; a physical and online museum interpretation zone including film and augmented reality (AR) for the Royal Air Force Museum (RAFM); and a locative historytelling iOS app for Alexandra Palace and Park. Each of these works engages public audiences in representations of the past. Building on the feminist principles of my previous work, my approach to these public works is to employ feminist methodologies, working against meta-narrators in history discourses. I extend deconstructivist discourse in historiography and new museum theory into art practice to demonstrate how the artist can contribute in the construction of histories for public audiences.

As a practitioner, I reflect on the methods and modes of telling that interweave across these projects, exploring the intersection between form (creative application of media technologies), methods (feminist, collaborative, narrative, historiographical, and interdisciplinary) and context (of representing pasts in public settings through commission).

I argue that by operating both within *and* outside institutions, the commissioned artist can affect a temporary, subversive intervention in research and museum/heritage site projects, more attuned with the volatility of the present that perpetually changes our connection to the past. In this state of volatility, the submitted artworks exemplify that the artist is uniquely positioned to articulate, within and against institutional frameworks, the flux of historytelling.

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iteration of the map. [Drawing on paper].

Preface: Collaborations, Commissions and Contexts

Overview

This submission for PhD by Public Works consists of three commissioned works, this context statement and supporting documentation in appendices. The three public works are drawn from practice-based research in film and locative media and represent a body of work that shifted from self-initiated creative practice to a sustained period (over 10 years) of working to brief within specific commission-led frameworks.

The public works selected as the body of the PhD are:

VivaCity2020

A series of video works*: Skirting*. 2006. [Digital video for projection, 14.30mins]; *Flight*. 2006. [Digital video 9 minutes]; and *Cheek by Jowl*. 2007. [Three-screen digital video, 20 minutes] produced as part of an artist residency for *VivaCity2020* (2005-2009).[1]

A book chapter on the *VivaCity2020* project: Bendon, H. 2009. The Role of Art Practice within VivaCity2020. In Prof R. Cooper, G. Evans, C. Boyko, eds. *Designing Sustainable Cities* Ed. Chichester: *Wiley*-Blackwells, pp.265-278.

The Dornier Story

A series of media works made between 2012 and 2014 for a museum interpretation zone at the Royal Air Force Museum (RAFM) on raising the Dornier Do17, including: *The Dornier Story. 2013.* [Three-screen digital video installation, 12 minutes]; a project website; and the *Apparition Dornier*

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[1] There are other outputs linked with this body of work that are not included: *Skirting Around the Edges: A Creative Practice-Led Research Project in to Notions of Resistance and Continuity of Life Experience in the City Fringes (Case Study Area: Clerkenwell, London, UK)* in the *Interdisciplinary Design and Research E-Publication Issue 2: Design and Liveable Communities (2007)* http://eprints.mdx.ac.uk/5621/ [Accessed 5 January 2018]. The book chapter included in the outputs above is largely based on these earlier articulations and therefore offers the reader a fuller consideration of the *VivaCity2020* project. The film works were also presented at other conference presentations and gallery screenings, and these are detailed in Chapter 1.

App.2013. [App for mobile/tablet].[2]

Time Stands Still

Created for Alexandra Palace and Parks to mark the WWI centenary, *Time Stands Still*. 2015.[3] [iOS Locative Audio App] explores the role of Alexandra Palace as a prison of war camp from 1915-1919.

These public works pursue new knowledge at the intersection between the form (creative application of media technologies), methods (feminist, collaborative, narrative, historiographical, and interdisciplinary) and context (of representing pasts in public settings through commission, informed by deconstructivist historiography and new museum discourse). Whilst conceived independently of one another, these works share historytelling - a term I coined to articulate a space between storytelling and historiography. This neologism is necessary to describe a creative practice working with narratives that have a politically charged agenda and mode of delivery, which also slips across boundaries into historiographic practice. In the context of working to commission, historytelling as a central creative concern brought about a development in my practice to actively investigate creative approaches to engaging participatory new museum audiences.

In the context of working to commission, historytelling as a central creative concern brought about a development in my practice to actively investigate creative approaches to engaging participatory new museum audiences. This submission demonstrates how the commissioned artist's methods and outputs in the context of interdisciplinary research projects and interpretation initiatives for museum and heritage sites can be understood as a site for knowledge production. The works evolve through film, multiscreen installation, AR to locative media, pushing the language of each form to contribute to new knowledge and interrogate how to create a critical relationship between histories and modes of telling. The selection and construction of narratives (through, for example, initial concept research

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[2] The project website is http://rafmuseum.mdx.ac.uk/dornier17/portfolio/dornier-do-17/ and the *Apparition Dornier App* can be seen here: http://rafmuseum.mdx.ac.uk/dornier17/download-a-dornier/ [Accessed 5 January 2018].
[3] https://itunes.apple.com/gb/app/id1011272842 [Accessed 5 January 2018].

and development, film and audio editing, temporal sequencing across exhibition and physical spaces) firmly connects my practice with discourses around historiography and new museum theory - *what goes in and what is left unsaid*. Additionally, in these selected works, the role of interdisciplinary and collaborative methods connects with the multivocal and plural agency of the content.

Collaborations

Early on in my artistic career, in the early 1990s, I moved away from the kind of practice that is produced by a single artist, towards collaborative practice. My own sense of collaborative practice emerged out of a critical position on authorship, deeply influenced by second-wave feminism. My practice was inspired by projects such as *Feministo,* which began as an exchange of art works through the post between Kate Walker and Sally Gollop from 1974/5,[4] which was then exhibited at the ICA in 1977 as *Portrait of the Artist as Housewife*. *Feministo* took the form of postal art, collaborative drawing, domestic crafts, and print-based media to create artist books and small print runs. The subject matter of this work focussed on explorations of female identity and gender politics through 'personal as political' storytelling. What I identified with was how the political was so enmeshed with collaborative methods, an approach I experimented with in my practice.

This approach evolved as I went on to work exclusively with another artist, Jo Lansley, from 1996-2002. Lansley and I refused to define the divisions of creative labour as part of our collaborative partnership. Artists Ian Pollock and Janet Silk's description of collaborative working processes provides an accurate reflection of how Jo and I worked together: "... there has been a blurring of task-origination. Whether generating ideas, writing proposals or executing a project, we take turns manipulating the medium, shaping it and passing it back and forth until there is no line of demarcation by which to locate either of us" (Pollock and Silk 1999, p.44).

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[4] See Parker, R. and Pollock, G., eds. (1987) *Framing feminism : Art and the Women's Movement*, *1970-85* London: Pandora. In particular, see pp.23-24 of on the beginning of the project and pp.207-214, the dossier on *Feministo*.

Fig. 1.1. Lansley, J. and Bendon, H. 1999. *Production Still*. Lansley and Bendon filming in Finland during the FACT/Video Positive - HIAP artist exchange residency, Helsinki, 1999. [Photograph].

What began as a feminist position also became a process by which practice is redefined, ideas are strengthened, and uncertainties resolved through dialogue with one another. With that comes a firmer 'knowing', a "professional mastery" (to borrow Susan Melrose's term[5]) of the work and the methods required to successfully realise ideas. As I moved forward from my collaboration with Jo, one way of continuing the collaborative methods I had adopted was to seek out commissions that demanded the skills, experience and time of more than one creative artist.

Commissions

Each commissioned public work in this submission results from a brief set by an organisation and each is funded externally. The conditions of each commissioning context (a research consortium, a museum and a heritage site respectively) differ significantly, the works being created with a specific context and audience in mind. I entered into a process of proposal writing, pitching, negotiations and some compromise to meet the objectives of each commission. Organisational structures can limit creativity (in terms of established institutional practices and expected outputs) but can also enable facilitative conditions to

[5] Whilst the term "mastery" remains problematic in feminist terms, the spirit of its use here captures the significance of a disciplinary knowingness that is acquired through creative practice methods and interrogation. See Melrose, S. (2003) *The curiosity of writing (or, who cares about performance mastery?),* http://www.sfmelrose.org.uk/curiosityofwriting/ [accessed 25 November 2016].

positively engender creativity and innovation (Aldrich and Martinez 2015, pp.445-456).[6] The balance between constraining and enabling forces of each commission is detailed in the project narratives (Chapters 1, 2 and 3).

These commissioning processes (so far from the complete freedom of self-initiated creative practice) have stimulated a quietly political response from me, evident in both content and form. Working within *and* against commission structures, this submission explores how creative practice methods can be constructively applied to push ideas into new interpretation territory for the commissioners, and challenging how narratives are told in museums and heritage sites for public audiences.

Fig. 1.2. Bendon, H. 2006-2007. Process documentation from *Vivacity2020* residency: exhibitions, public talks and conference screenings. [Digital photographs].

Contexts

The scope of these public works, in dealing with representations of the past for public audiences, connects my practice with discourses around historiography and new museum theory. When developing these public works, I engaged in discourses around deconstructing historical metanarratives (Lyotard 1984, White 1985, Jenkins 1991, Munslow and Rosenstone 2004), through which I subsequently connected and extended the feminist consciousness embedded in my earlier practice across disciplinary boundaries

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[6] Whilst this reference is in the context of New Institutional Theory (NIT) ideas around innovation and entrepreneurial activity which is necessarily limited here, it is however, worth noting this work in relation to the commissioning relationships between artists and institutions. See: Aldrich, H. and Martinez, M. 2015. Why Aren't Entrepreneurs More Creative? Conditions Affecting Creativity and Innovation in Entrepreneurial Activity. In Shalley, C.E, Hitt, M.A and Zhou, J. (2015). *The Oxford Handbook Of Creativity, Innovation, And Entrepreneurship* Oxford: Oxford University Press, pp.445-456.

into historiography. I consider in each commissioning context how these works instantiate the significance of modes of historytelling, and how this signals a coherence with the feminist methodologies across my practice.

In the context of new museum theory (Landsberg 2004, Marstine 2006, Lindauer 2006, Arnold-de-Simine 2012) the creative uses of media technology bring complexity and plurality into new museum historytelling language to engender critical thinking in our public spaces and institutions. Working within specific public settings, the resulting public works are constructed with close reference to the new or post-museum (Marstine 2006) aims to "replace a binary model of showing and seeing by the more inclusive notion of performance ... in which narrative authority is passed back and forth between museum professionals and their audience" (Andermann and Arnold-de Simine 2012, p.6). I extend deconstructivist discourse in historiography and new museum theory into art practice to demonstrate how, as museums become more participatory spaces, the challenging (and potentially subversive) intervention of the commissioned artist could be critical to inform the design of visitor experiences. Additionally, the temporary nature of such a role has the potential to create works that speak to the volatility of the past in the present when constructing histories for public audiences.

Fig. 1.3. Bendon, H. 2014-2015. *Time Stands Still* process documentation. Spatialising histories and GPS testing at Alexandra Park with Daniel Wiedemann. [Digital photographs].

Structure

The practice elements of this PhD by Public Works are heavily illustrated within this context statement, with both production stills and salient process documents, such as storyboards, maps, and documentation of user trials. However, as the works are durational,

it is preferable to view the film works prior to reading further. These projects are archived as a digital element to this submission on a memory stick. The locative app is available via the AppStore (https://itunes.apple.com/gb/app/id1011272842) and is designed to be experienced on site at Alexandra Park, N22 7AY. As a site visit may prove prohibitive to the reader, the script for *Time Stands Still* is included in full (Appendix D in the digital submission), and an instructive *User Guide* film and a research film is included in the digital submission to evidence the onsite work.

This context statement demonstrates how the public works make an original contribution to knowledge in and across the disciplinary boundaries of art and historiographic practice. The statement is structured as follows: first, I offer an introduction to my practice and an overview of the projects and themes investigated in this context statement (in Introduction). Historytelling is defined as a way of bringing together art and historiographic practice, which is common to the public works. Themes are laid out to demonstrate links between the works as well as the developing lines of investigation and shifting emphasis as practice evolves. I also provide an overview of my work prior to the development of the submitted public works to outline how feminist strategies, methodologies and themes formed a bedrock to my creative identity and are used to frame the three commissioned projects that feature in Chapter 1, 2, and 3.[7] The relationship between artist, commissioner and the public is drawn out in these chapters, looking at both commissioner metrics of impact and audience/visitor engagement with the public works. Methods and form are also examined in each of these public works, weaving a coherence together where commonalities exist, but allowing the specificity of each to further the investigation into how these encounters with historytelling can embed complexity, plurality and contradiction through art practice. The Conclusion reflects on the coherence demonstrated across the public works and the knowledge these practice-led works contribute to historiographic discourse in these commissioned settings. The commonalities of historiographic discourse and feminist methodologies emerge as a contingent strategy for the future direction of my practice.

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[7] The appendices included provide the genesis of each public work in terms of commissioning briefs, bids and proposals.

Notes on authorship and contributions

This PhD by Public Works context statement is an original, unpublished work by the author, Helen Bendon.

A defining element of my creative practice has been collaboration, and this will be significantly referenced throughout the contextual statement, so I note the discomfort with which I detail specific contributions, as for me it rather undermines the genuine sense of co-authorship and collaborative ethics within the partnerships and design teams I have been part of. However, within the structure and regulations of PhD examination, I here ascribe credit to the collaborators and co-authors with whom I have created the works detailed in this PhD as Public Works to clarify their and my own roles in production. All standard roles outside that of co-design and co-authorship, such as you would find in any film, design or technology-driven project, are appropriately credited in/on the works themselves.

The works cited in the Introduction as the collaborative art practice of Lansley & Bendon are the co-created works of Jo Lansley and me.

Chapter 1 details film and installation work I produced for an Engineering and Physical Science Research Council (EPSRC) funded project *VivaCity2020* artist residency from 2005 to 2009. These works were produced by me within the conventions of artist film and video rather than cinematic production, and therefore I describe myself as the artistic creator of this work.

The focus of Chapter 2 is *The Dornier Story*, an interpretation zone for the Royal Air Force Museum, (both their Cosford and London sites). This commission was a co-authored collaboration in which we paid scant attention to individual authorship of specific tasks, however, I will detail the general areas of responsibility.

Andy Bardill and I proposed the original scheme of work: a video installation, a website and an augmented reality app. Andy Bardill, Kate Herd and I worked collaboratively across

all of the deliverables, with Bob Fields coding and publishing the app. My core roles were designing, directing and producing *The Dornier Story* (a three-screen video installation); design and content creation for the website, and installing the interpretation zone at the Cosford site with Bardill. As a professional outward-facing commission, the details of the research and development, project management and decision-making were largely collective and are reflected as such in my account in Chapter 2.

The locative app *Time Stands Still* (2015) detailed in Chapter 3 was devised and directed by me. Works from *Ally Pally Prison Camp* (2011) by Maggie Butt (a collection of poetry alongside memoir journal and letter extracts) are heavily featured in the app, and Butt acted as a script supervisor. The scripting of narrative content and the mapping of these in physical space are my original work. Daniel Wiedemann was the programmer and interface designer, with Dr Magnus Moar as technical supervisor. Wiedemann and I collaborated to manage the iterative design stages from the physical site to the virtual. The copyright of the original poems remains with Butt, and the copyright for the interface design remains with Wiedemann.

Permissions

Permissions have been obtained from my collaborators. My work with Jo Lansley is reproduced with her permission. Figures from *The Dornier Story* are used with permission from Andy Bardill, Kate Herd and Bob Fields. Permissions are also granted from Daniel Wiedemann to reproduce the *Time Stands Still* interface.

Ethical clearances were considered within the frameworks of each commission. For example, the *Film London Code of Practice*[8] formed the guiding principles of location filming and permissions. Research data and participant testimonials from *VivaCity2020* (detailed in Chapter 1) were accessed, shared and presented in accordance with their ethical code of conduct. This process was overseen by the Principal Investigator Professor Rachel Cooper throughout, and with the cooperation and participation of the *VivaCity2020* research team and residents of the London Borough of Islington.

[8] http://filmlondon.org.uk/filming_in_london/code [Accessed 3rd January 2018]

Abbreviations and acronyms

The following abbreviations and acronyms are used throughout this context statement:

ACE   Arts Council, England

App   Application downloadable by a user to a device such as a smart phone or tablet

APPCT   Alexandra Park and Palace Charitable Trust

Ally Pally   The colloquial name used for the physical site of Alexandra Park and Palace

AR   Augmented Reality

CUBE   Centre for the Urban Built Environment, Manchester

EPSRC   Engineering and Physical Science Research Council

GPS   Global Positioning System

GPX   GPS Exchange Format

HFL   Heritage Lottery Fund

iOS   Operating system for Apple Inc.

PI   Principal Investigator and lead researcher of a research council grant or award

RAFM   Royal Air Force Museum

redLoop   The Middlesex University Design and Innovation Centre, comprising of the collaborative design team working with the RAFM on *The Dornier Story*.

VivaCity2020   A university-led research consortium formed in 2003 comprised of Lancaster University, the University of Salford, University College London, London Metropolitan University, and the University of Sheffield, along with over 100 partner organisations.

Public Works

Directory of works submitted as public works on a memory stick.

	Outputs	Considered as	File name /website address	File Type	File Size
Vivacity2020	*Skirting* (Digital video for projection 14.30mins 2006)	Public work	Skirting.mov	**mov. video file** Access via memory stick with Quicktime or VLC	42.2MB
	Flight (Digital Video 9minutes 2006)	Public work	Flight.mov	**mov. video file** Access via memory stick with Quicktime or VLC	2.07GB
	Cheek by Jowl (Three-screen digital video, 20mins 2007)	Public work	Cheek by Jowl.mov	**mov. video file** Access via memory stick with Quicktime or VLC	4.34 GB
	Bendon, H. (2009) 'The Role of Art Practice within Vivacity2020'. In *Designing Sustainable Cities* Ed. Prof R. Cooper, G Evans, C. Boyko. Chichester: *Wiley*-Blackwells	Public work	VivacityBookChapter.pdf	**PDF** of Book Chapter Access via memory stick with Adobe Acrobat Reader	459 KB
The Dornier Story	*The Dornier Story* (Three-screen digital video,12 minutes 2013)	Public Work	Dornier Final MASTER.mov	**mov. video file** Access via memory stick with Quicktime or VLC	6.66GB
	Project Website	Public Work	http://rafmuseum.mdx.ac.uk/dornier17/portfolio/	**Website**	n/a
	Apparition Dornier Do17 App	Public Work	https://itunes.apple.com/gb/app/apparition-dornier-17-edition/id717940736?mt=8 https://play.google.com/store/apps/details?id=uk.ac.mdx.apparition.Do17	**iOS App** Access via Apple App Store. Requires iOS 5.0 or later. **Android App** Access via Google Play. Requires Android 4.0 and up	26.1 MB
		AR desktop nstructions	apparition-Do17-download-instructions.pdf 192KB	**PDF** Access instructions via memory stick with Adobe Acrobat Reader (app download required to via desktop version)	192K
Time Stands Still	*Time Stands Still* (iOS Locative Audio App, Launched 2015)	Public Work	https://itunes.apple.com/gb/app/id1011272842	**iOS App** Access via Apple App Store	67.5 MB
	Time Stands Still User Guide (2015)	Evidence of public access	TimeStandsStill_UserGuide.mov	**mov. video file** Access via memory stick with Quicktime or VLC	2.46GB
	Time Stands Still (Research Film 2016)	Evidence of Process	TimeStandsStill_ResearchFilm.mp4	**Mp4. video file** Access via memory stick with VLC	648MB
Viva	Viva Presentation	Documentation of viva presentation evidencing the PhD journey	PhD_Plot Line_Viva	**mov. video file** Access via memory stick with Quicktime or VLC	13.32GB

Introduction

Practice orientation

As an artist I have worked with photography, film and latterly media technologies in the production of narrative-based work. The work that I have produced has always had a thread of the "little" narrative (to borrow Lyotard's term)[9] running through it – be it female experience played out in private domestic environments or marginal (hi)stories that I situate outside the mainstream or voice in opposition to established grand narratives. These interests were seeded early in my art education when I was introduced to feminist art practices emerging in the late 1960s that explicitly challenged the established notions of what an artist could be and what constitutes a legitimate subject of artistic investigation.

In *The Subversive Stitch* (first published in 1984), Rozsika Parker details how masculine and feminine identities became more distinct with the division of the public and private spheres (Parker 2010, p.109). In the chapter "The Inculcation of Femininity" (pp.82-109), Parker details the relationship between the domestic (and domestic activities such as embroidery) and the formation of femininity from the seventeenth century onward. She refers to Mary Wollstonecraft's *The Vindication of The Rights of Women*, 1792: "Girls, she claims, were encouraged to be precocious but sedentary, obedient but seductive, in preparation for a lifetime of subjugation to a husband whose manhood was affirmed by his wife's infantile ways, naivety and ignorance" (Parker 2010, p.82).

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[9] Lyotard uses the term "*petit récit*" (translated as little narratives) as part of the postmodern move away from societal metanarratives (Lyotard, 1984, p.60).

Fig.1.4. Video stills from Lansley, J. and Bendon, H. 1998. *Trap.* [Digital video, 7minutes]. *Trap* plays with private domestic activities, the results of which are used in transgressive acts.

I have used the politics of the domestic sphere consistently throughout my practice as a site where we learn codes and practices of familial and gender dynamics - a place where identity is formed, questioned, subverted and redefined.[10]

A feminist grounding

As an art student with an interest in gender politics, I had been introduced very early in my art education to *Framing Feminism* edited by Rozsika Parker and Griselda Pollock (1987).[11] The book details art practices between 1970-1985 informed by and operating within the women's movement. It was, I noted at the time, perhaps the ugliest art book I had encountered. There were no glossy reproductions or unified principles of book design but instead, between essays were facsimiles of press releases, cuttings, flyers and ephemera to evidence the wealth of feminist art practice that has otherwise been ignored by the art establishment. The book follows Pollock's own description of feminist art practice in the chapter 'Feminism and Modernism' in that "...it subverts the normal ways in which we

[10] See Lansley & Bendon (2001) Prix HSBC pour la photographie Actes Sud Beaux Arts Paris ISBN 978-2-7427-3303-3; *Held* (2004). [Digital Video 6minutes] London: Bendon, H; *Flight* (2006). [Digital video 9 minutes] London: Bendon, H; *Cheek by Jowl* (2007). [Three-screen digital video, 20mins] London: Bendon, H., for work illustrative of the female experience in the domestic sphere.

[11] Artist Michael Lumb introduced me to this book in 1990 and actively encouraged participation in and development of feminist discourses in his students on the Art and Design Foundation at Suffolk College.

view art and are usually seduced into a complicity with the meanings of the dominant and oppressive culture" (Pollock 1987, p.93). The performative and ephemeral nature of much of the work in *Framing Feminism* defied the glossy trappings of art publications, and located the work in the grass roots activism of the women's movement and the battle cry of 'the personal is political' (Parker and Pollock 1987, p.44). Finding *Framing Feminism* was the moment that I discovered not only the most inspiring and significant art practice I had thus far encountered, but also understood through its aesthetic that it also tells its marginality and status in relation to the dominant (male, white) discourses around art practice. Given the time and context of the 15-year period that the book details, the aesthetic of the book and its contents is oppositional, provocative and knowing. It changed everything for me. As an art student, I experimented with postal art, artist book production, and facilitated communal drawing projects for women **(see Fig.1.5)**.

WOMEN MAKE COLOURFUL MARK IN MAN'S WORLD

PAVE THE WAY: Art student Helen Bendon watches as passers-by add to her pavement art.   Picture: JERRY TURNER

WOMEN have been proving their worth in the art world.

Helen Bendon, a BTEC Diploma student in art and design invited women in Ipswich to contribute their imaginative ideas to her pavement drawing outside the Town Hall as part of her Foundation Studies project.

"My project has entailed looking at how women artists have been treated in the art establishment in this country and looking at how women have and are struggling to survive in a male-dominated system," said Helen, of Shottisham, near Woodbridge.

The aim of the drawing was to increase public awareness about the problems faced by women artists.

Fig. 1.5. *Women Make Colourful Mark in Man's World.* [Digital scan] Press cutting from the Ipswich Evening Star (21 May 1993), featuring the collaborative drawing project initiated by Bendon, H., during an Art and Design Foundation at Suffolk College, 1993.

What I initially took from *Framing Feminism* was permission to engage directly with gender and political identity. Pollock lays out clearly the position of feminist work as "crucially a matter of effect" in relation to "the dominant codes and conventions of art and the dominant ideologies of femininity" (Pollock 1987, p.93).[12] My practice then occupied and grew in confidence on these feminist groundings, in which I was beginning to consider more consciously the idea of political effect – operating as a "feminist intervention according to the way the work acts upon, makes demands of, and produces positions for its viewers" (Pollock 1987, p.93).

Ways of telling

By the time of my postgraduate study, I was developing ideas about female experience that I had previously explored through text and image, with a new directness, through my body. I moved from print media into lens-based media and performance strategies, and found creative kinship with another artist Jo Lansley. Lansley and I worked together from 1996-2002.

Jo and I combined two quite different methods of working – a performative and a (fledgling) cinematic approach to ideas, in which we used our bodies directly (through performance and playing characters on screen) to explore and test roles and relationship dynamics in an embodied practice. Taking this "dual position of artist and model, subject and object" (Johnson 2013, p.137) was a way of taking responsibility for our image production, but also a way of occupying and knowing how precarious the divide between feminist articulation and the fetishisation of the female body is.[13]

We developed a performance-led studio practice involving a camera and a series of props, developing rules of engagement for physical play and interaction taking our lead from other video artist collaborators such as Harrison and Wood, and Smith and Stewart. These 'performed' video sketches (such as *Mars*, 1966, and *Corrective Measures*, 2000)

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[12] Pollock is constructively revisited in *Feminism Reframed* (Kokoli 2008, pp.2-6).

[13] Artists such as Lucy Gunning, Alex Bag, Pipilotti Rist were key reference points in terms of practice that involved the artist's own body to resist dominant forms of representation of female experience.

developed a language around female dynamics, kinship and competitiveness that spoke to our histories of each being the younger sister in a two-sister family.

Fig. 1.6. Lansley, J. and Bendon, H. 1997. *Wish*. [Colour photograph, 60x90cm].

There exists in this work a complicitness both in our relationship *within* the images, and indeed *outside* of the image through the process of image creation, as we occupied the roles as performers in our own image and via our own histories. What is important to note here is that in the depiction of girlhood, the characters are not girls but women returning to occupy girlhood roles **(see Fig.1.6.)**. We played on established gender roles and distinctions that are socially set and then contested these in our adult bodies. The work explores the formation of identity in the past – both in a literal sense of childhood but also uses the past metaphorically as the established dominant construction of gender identities. We participated in the exhibition *Girl*, and an associated screening programme *Girlish* curated by Angela Kingston in 2000, along with other artists such as Ann Course, Nicky Hoberman, Kerry Steward and Chantal Joffe.[14]

[14] Angel Row Gallery & New Art Gallery Walsall 2000, *Girl,* The New Art Gallery Walsall, Walsall.

Fig 1.7. Lansley, J. and Bendon, H. 1997. *The Familiar One*. [Colour photograph, 90x60cm].

The second method pursued a narrative approach informed by a more cinematic discourse around female representation and alternative approaches to women on screen emerging from artists' experimental practices (Mulvey's formative work "Visual Pleasure and Narrative Cinema" (1974) clearly being a key reference point). We played the characters we created in these photographic and video works and in doing so re-examined and complicated the gaze in relation to authorship, enactment (and re-enactment of sibling dynamics) of an exclusive female relationship. This work is situated in the realms of the domestic where the formation of identity is learned and played out through everyday experience. The work details narrative moments of interaction between two female characters in domestic environs, all at once safe and sinister **(see Fig. 1.7).** Our preoccupations in this work were the slippage between childhood and adulthood, safety and harm, and banality and fantasy. This tension utilised the temporality of the medium to return to "…the category of girl, itself temporally bound" (Eichhorn 2014, vii).

In the video works such as *The Sweet Smell of Success* (Analogue Video 2mins, 1997) **(see Fig. 1.8.)** and *Little Pleasures* (Digital Video 11mins, 1999) slippages occur from the everyday reality, blurring the boundary between the lived experience and fantasy life.

Fig 1.8. Video stills from Lansley, J. and Bendon, H. 1997. *The Sweet Smell of Success*. [Analogue video, 2 minutes]. In this short narrative two women in girlhood attire break into a house through an open window. One protagonist inside, the other out, they steal eggs, which are passed through the window and stashed down the tights of the woman outside. Fleeing the scene laden with eggs, the getaway takes the woman as far as a tree outside the back gate where she sits and looks back at the site of the theft.

This period is perhaps where my practice aligned closest with my politics, and with this came confidence that was played out in our successes. Jo and I were represented by Yvon Lambert Paris, exhibited and screened internationally, and won the CCF Prize for photography in 1999.[15] Our work was purchased for national collections (Arts Council England (ACE),[16] the National Gallery of Australia, Fouds National D'Art Contemporian, France) as well as numerous private collectors including Mario Testino and Oliver Peyton.

Feminist legacies

In terms of aesthetics and focus a lot has shifted in the later works, but there are consistencies that were established in this early practice that are worth noting:

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[15] See reviews of this work here: https://www.theguardian.com/artanddesign/2000/aug/30/art.artsfeatures [Accessed 2 November 2017].
[16] Lansley and Bendon *The Sweet Smell of Success* (Analogue Video 2mins, 1997) was purchased by Arts Council England. See http://www.artscouncilcollection.org.uk/artist/jo-lansley-and-helen-bendon-lansley-b1964-bendon-b-1974 [Accessed 12 July 2016].

This early work was firmly situated in a feminist discourse and employed approaches that were oppositional and subversive to the dominant patriarchal representation (both societal and cultural construction) of female experience and desire.

The problematics of defining centres and margins risks the reinforcement and perpetuation of power dynamics, whilst also making assumptions about the homogeneity of women (Mohanty 1984, p.334). I acknowledge the wealth and significance of the work of postcolonial theorists Mohanty (1984), hooks (1984), Spivak (1999), and Collins (2000), to name but a few, in shaping the postcolonial discourse that progresses thinking around centres and margins.[17] Spivak (1999) coins the term "worlding" to describe the processes of othering through colonial language which underlines its authority. The term "worlding" has a particular resonance in my work in relation to how female identity is ascribed through gendered space[18]. This is explicit in the feminist consciousness across my practice in the representation and formation of female identity, but the process of "worlding" also has a specificity to these public works in terms of constructing, mapping, shaping and occupying space.

The language of my early work was very much about countering and transforming the terms of the patriarchal "worlding" of female identity, and in the process of doing so occupied gendered space on female terms. This early work skirted with dominant (often sexualised) representations of female experience and desire, in order to subvert and (re) claim. For example, *Cusp* (Lansley & Bendon, 1996) **(see Fig. 1.9.)** has a knowingness about the danger of the language it employs. *Cusp* is on the edge of domestic safety/the unknown; of childhood/womanhood, of play/perversion and is performed between that which it counters and that which it is.

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[17] Postcolonialism can only be briefly noted here, but its influence in broadening discourse is embedded rather than explicitly unpacked in this context statement.

[18] Additionally, in *Time Stands Still* (detailed in Chapter 3) the idea of "worlding" also manifests in relation to mapping class and othering German, Hungarian and Austrians in the UK at the time of the declaration of WWI.

Fig. 1.9. Lansley, J. and Bendon, H. 1996. *Cusp*. [Colour photograph, 60x90cm].

The scenes within the photographic and filmic images in themselves have already been framed, cropped, reshot, edited, selected (or discarded), but these narratives take on a further stage of curatorial exposition once in the gallery space **(see Fig. 1.10.)**.[19] The photographic works were sequenced on the walls in relation to each other but also in relation to the narratives that these single frames allude to. In this sense we were also curating absence. The *how did they get here?* and *what will happen next?* remains unseen, unspoken. The images are pregnant with unknowing. Whether through curiosity about what has happened/is about to happen, or in an awkwardness or discomfort with the confrontation of the image or scene, there was always a desire to implicate and ask something of the viewer to consider his or her own position in relation to the work. Often the work would sit dangerously close to the cusp "...between the pleasurable display of sexualized femininity and the production of feminist thought" (Johnson 2013, p.6). Our complication of ideas around female sexuality and spectatorship defined our work as a

[19] See Catherine Grant's chapter on the installation of Anna Gaskell's *wonder* series (1996) on constructing narratives through the gallery space and how this positions the spectator. Grant, C. (2008). 'The Uncertain Spectator: Theories of Female Spectatorship and the work of Anna Gaskell'. In Alexandra Kokoli, (ed)., *Feminism Reframed,* Cambridge Scholars, Newcastle, pp.159-176.

deeply politicised practice.[20] It is clear that this critical questioning of viewers is a significant part of the legacy of this earlier work in my ongoing creative practice.

Fig. 1.10. Lansley, J. and Bendon, H. 2000. Exhibition view of *Lansley & Bendon* at the Turnpike Gallery, Leigh, 12 February – 1 April 2000. [Digital photographs].

Jo and I ceased working together around 2002 and I pursued similar themes and concerns in my continuing practice. During the period that I was working with Jo I consolidated themes around gendered experience in my work, but also established the value and ideological appropriateness of collaborative practice. From this 'known' space of an established collaboration with Jo, subsequent collaborations and partnerships presented opportunities and indeed significant challenges in later projects.

I became increasingly interested in cinematic language and narrative structures which was also being informed by my teaching practice which was shifting from fine art to media production. I managed crews and produced several shorts (such as *The Pack,* 2004, and *Held* 2004) that were screened at European film festivals including *Fever,* Art Connexion, Lille France, 2008, *700IS Festival,* Culture Centre of Fljótsdalshérað, Iceland in 2006 and 2007, and the *Commonwealth Film Festival, Manchester 2004).*

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[20] We were very much informed by writings such as Mulvey, L. 1989, *Visual and Other Pleasures,* Macmillan, Basingstoke.

The formation of teams, skill sharing and pushing the boundaries of disciplinary reach were embedded in my practice. In 2008 I was part of the interdisciplinary team responsible for *Scratch,* an innovative locative radio drama pilot project resulting from a collaboration between Middlesex University, BBC Radio Drama and writer Penelope Skinner.[21] In the development of *Scratch*, we examined the relationship between spatialised stories and the temporal dimension of storytelling.[22] Working with a broadcaster, we considered the potential of scalable locative experiences rather than those locked to specific sites. In doing so we gathered data on user behaviour and the importance of aural priming.[23] This research became an important grounding for *Time Stands Still* (2015), detailed in Chapter 3.

There is an ease with which I know and occupy my earlier work, both the representation of female experience but also the politically driven feminist methodologies it employed. The selected works for this PhD have been produced in response to a brief or commission rather than coming from a self-initiated position. This political position (that sat comfortably and neatly within my earlier practice) was then tested and expanded when applied to a different set of considerations, contexts and audiences.

My most recent works have begun to interrogate wider physical and indeed cultural terrain to inform and reflect back onto the domestic space (where my work prior to 2006 had been predominantly sited), but also to expand the occupation of feminist art space in my practice. The public works selected as the body of this PhD are drawn from three significant public outputs, and are connected through their exploration of historiography through art practice, produced within a commissioned context. Feminist methodologies, convergence of art and history, and the commissioning structure characterise all of the projects and within these commonalities there are "little narratives" that thread through the submitted work.

[21] The design team at Middlesex were myself, Magnus Moar, Nye Parry and Stephen Boyd Davis.
[22] We developed and presented this work at several conferences and are archived in the following proceedings: Parry, N., Bendon, H., Boyd Davis, S., and Moar, M. (2010). 'Moving tales, exploring narrative strategies for scalable locative audio drama'. In: *ISEA09 International Symposium on Electronic Art*, 23 Aug - 1 September 2009, Queens University, Belfast. Parry, N., Bendon, H., Boyd Davis, S., and Moar, M. (2008). 'Locating drama: a demonstration of location-aware audio drama'. In: Ulrike Spierling and Nicolas Szilas, (eds.). *Interactive storytelling: First Joint International Conference on Interactive Digital Storytelling*, *ICIDS 2008 proceedings*, November 26-29, 2008, Erfurt, Germany. Berlin: Springer, pp.41-43. ISBN 9783540894247.
[23] For a clear overview of priming see Reid, J., Hull, R., Clayton, B., Porter, and G., Stenton, P. (2010). 'Priming, Sense-Making and Help: Analysis of Player Behaviour in an Immersive Theatrical Experience'. In *Pervasive and Mobile Computing* 6(5) pp.499-511.

For example: collaborative practices emerge from a feminist grounding; interdisciplinarity becomes an important factor in both the convergence of art and historiography as well as a feature within the commission opportunities; engaging with audiences in public spaces for these commissions led to a consideration of new museum theory.

Therefore, I note that when articulating coherence, I am mindful not to use the grand narrative rhetoric against which my practice operates. As also characterised in my practice, there are "little" narratives that weave through this context statement, allowing the complexity, nuance and specificity of each public work to be examined. By structuring in this way, I can articulate coherence in terms appropriate for my practice. These commonalities are detailed here.

Feminist methodologies

The defining methodological approaches underpinning my work are grounded in feminist politics and values. This is often evident through interrogating female experience in my work, but also in terms of feminist approaches to arts-based research conceived as embedded criticality, questioning, challenging and "giving representational new thoughts as exegetic to existing discourses" (Carson and Pajaczkowska 2001, p.9). I have drawn on feminist methodologies in both arts-based research and the social sciences that are salient to examining the formation of gendered identity through my practice. The epistemological principles, set out by Judith Cook and Mary Margaret Fonow (1986), in feminist methodology in the social sciences are:

> (1) the necessity of continuously and reflexively attending to the significance of gender and gender asymmetry as a basic feature of all social life, including the conduct of research; (2) the centrality of consciousness-raising as a specific methodological tool and as a general orientation or "way of seeing"; (3) the need to challenge the norm of objectivity that assumes that the subject and object of research can be separated from one another and that personal and or grounded experiences are unscientific; (4) concern for the ethical

implications of feminist research and recognition of the exploitation of women as objects of knowledge; and (5) emphasis on the empowerment of women and transformation of patriarchal social institutions through research (Cook and Fonow 1986, p.5)

These principles resonate with my practice because of their emphasis on processes and methods (as well as subject matter) which has particular significance to the *VivaCity2020* research methods that I engaged explicitly in and with (see Chapter 1).

The persistence of feminist politics within my practice is developed through creative practice-led methods (Barrett, et al 2009) and within the conditions of each of these public works. The methods of production attend to a feminist consideration of, for example, temporal fluidity (Johnson 2000) and the development and representation of marginalised characters and histories. Critical reflection and decision-making occurs during and *through* practice such as when drawing, carrying out on-site reconnaissance, testing film grammar, or in the edit suite. In this sense, the research is embedded in and performed through the practice (Haseman 2006). The work is also performed within specific contexts for which a feminist questioning of the institutional processes and patrilineal impulses toward historytelling informs the particular methods, processes and dissemination models that are employed in each context be it in the gallery, museum, or heritage site. The attention that Andrea Fraser through her practice (2005), and Michele Ollivier and Manon Tremblay (2000)[24] have drawn to patriarchal institutions and structures as significant sites of feminist research helped to locate my work within a feminist methodology when working with commissioners, perhaps most notably the RAFM.

Cook, J. and Fonow, M. M. (1986) state explicitly that in defining feminist methodologies through existing practice, it is important to be alert to what is yet to be discovered (pp.3-

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[24] Ollivier, Michele and Manon Tremblay (2000). *Questionnements Feministes et Methodologie de la Recherche*. Montreal et Paris: L'Harmattan. The original publication on feminist methodologies is only published in French, but is summarised on PAR-L, a Canadian Electronic Feminist Network by Jennifer Brayton, Michele Ollivier and Wendy Robbins. Available at: http://www2.unb.ca/parl/research.htm [Accessed 10 June 2017].

4), which holds particular significance for artists working through practice to push the boundaries of what cannot be articulated through other forms of research.

Convergence of art and history

These three works all engage with acts of representation of pasts.[25] The work is informed by a desire to voice the margins, the taciturn, the underrepresented. I characterise marginality in my practice through the position of the stories I tell *in relation to* the dominance of other narratives that have, for cultural, political or institutional reasons overshadowed the ones I am probing.

Moreover, they were developed against a backdrop of a particular dominant meta-history, and part of my methodology in each case was about looking *under* and *around* the dominant narratives – employing an interrogative role *through* creative practice. Through this approach I am situating the work not to suggest there is an immanent 'truth' to discover, rather this approach creates meaning in a fluid present and "move[s] away from notions of immanent meanings that can be investigated, exposed and made obvious" (Rogoff 2006, p.1). Instead the approach examines processes – inclusions and exclusions, traces and silences, conclusions and mutability. I do this to "make visible aspects of the past that have previously been hidden or secreted away; that have previously been overlooked or sidelined, thereby producing fresh insights" (Jenkins 1991, p.81) into not only what was overlooked but into the very conditions of the overlooking.

As an artist who has always created "little narratives", what becomes particular about the three exhibited/published works, is they are the site of convergence of art and history. Here, convergence lies in the "incredulity toward metanarratives" (Lyotard 1984, xxiv) that both articulates the feminist underpinning of the narratives I create in my practice, but also articulates a deconstructivist historiographic practice that I have adopted when

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[25] I use the plural of past throughout this context statement in diligence to counter the notion of a singular truth of the past. The use of plural pasts is used readily in some branches of historiography, such as the Philosophy of History Centre at St Mary's University, Twickenham. See the blog https://pluralpasts.com [Accessed 3 January 2018] by Norton, C., and Donnelly, M.

representing pasts in this body of work. I have coined the term historytelling to usefully mark this space of convergence when creating commissioned art works for public audiences concerning history. This space is also led by practice – it is between 'practicing' art and 'doing' history. To 'do' history, Keith Jenkins states, is to acknowledge history as a practice, to "read and make sense of the past and the present" but to also be alert to the construction and reading of meaning in historiography practice (Jenkins 1999, p.4). The term historytelling also foregrounds the presence of the teller, which is another important aspect in working against meta-narrators in history discourses. The role of the teller is also significant in the context of undertaking a reflexive approach to considering my practice, as my own politics and positionality, in the undertaking of this research, come explicitly to the fore.[26] In foregrounding the importance of embedding criticality around who is doing the historytelling for public audiences, and the role that creative practice can play to construct and communicate meaning in public spaces, it is important that my own voice becomes an explicit thread of heuristic reflection on the creative practices that I have engaged in.

In the act of connecting these works, I am also creating and articulating my own meta-history, asking questions about, and interpreting where these works are situated in relation to my wider practice. I face the questions that Jenkins (1991, p.62) poses of historians around causation – how far back and how far afield should one go to contextualise past events? Just as the historian at any given point has any amount of concern, agenda and bias, which inflects and affects the history s/he tells, there are significant parallels for an artist/researcher in the process of constructing a narrative around their practice as I am now doing in this PhD by Public Works. I want to acknowledge both the value of the process of constructing a coherent political framework and identity in my creative practice within a doctoral framework, but also the problematics of this. I am the author of this interpretation, with bias and intention to create a coherence, in a structure within which coherence is a condition of success. I have to acknowledge the presence and affect my own bias has in the public works themselves but also in this context statement.

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[26] Morwenna Griffiths' chapter Research and the Self in Michael Biggs & Henrik Karlsson (2011) *The Routledge Companion to Research in the Arts.* London: Routledge (pp.167-185) is particularly useful in setting out the significance of acknowledging the self in arts-based research.

Whilst "[n]obody can be transparent to themselves" (Griffiths 2012, p.184) – I foreground here my positionality as part of a reflexive process of examining what has proved to have significant influence in my research practice. The fact that my Dad always champions the underdog in the FA Cup final and that my Mum stanchly displayed a *Vote Labour* poster in a safe Tory constituency throughout the Thatcher years gives an (albeit rather crude) indication of the early familial political and social influence on my positionality. I have started to recognise an ingrained desire to tell stories situated around the margins – the underdogs, the marginalised, the underrepresented, the taciturn - from a position informed by my own class and politics. Moreover, connecting to Jenkins' inclusion of the "inevitable interpretive dimension" in historical discourse (Jenkins 2003, p.40), I have also explored the significance of these traits' continual manifestation in my practice and the way in which I think I am tuned to listen out for these qualities in the stories to which I am drawn.

The particular interpretation that I present here places the content, form and reception of the selected works within a context of oppositional thinking, experimental practices, and a desire I had developed in my early encounters with second wave feminism, to represent marginalised voices and subjects. With a firm identification with feminist consciousness, my practice has grown with constant questioning and reconfiguring of earlier binaries of centres and margins, which allows me to arrive at and operate within a position of criticality that is less fixed, works across disciplinary boundaries and questions modes of telling in the commissioning context of each of the public works.

Collaborative methods

Informed by second wave feminist strategies (Pollock and Parker 1987) collaboration has long been a core value in my arts practice, as a site of political and ethical consideration of art practice, in addition to being fertile creative space for the development of work (Pollock and Silk 1999, p.44). Collaboration is therefore embedded in all of my practice and becomes a strand in this context statement that speaks to both a feminist methodology but also to the method of creative production. My default position is to refer to *the* work rather than *my* work, to reflect that the work is the result of collaborative endeavour and

deflect sole ownership as an appropriate model for the practice I engage in. I worked exclusively from 1996-2002 with artist Jo Lansley producing photographic and film works as Lansley & Bendon,[27] and have subsequently worked in various forms of co-authorship or collaboration with other artists and researchers. Being collaborative in creative methods and positioning, the submitted public works are also situated within wider interdisciplinary projects that engage in multiple methods from social science models of research and consider the role of creative practice in relation to other practices.

Interdisciplinarity

The public works in this submission are also characterised as collaborations with *other* disciplines. The process of looking beyond the conventions and comfort of my own disciplinary language and methods, and perhaps most significantly, how under the lens of other disciplines, the possibility of creating new knowledge through creative practice occurs. This is evidenced explicitly in the *VivaCity2020* project, as a large research consortium is by design, interdisciplinary. However, throughout the public works, the convergence with historiography provides an interdisciplinary discourse with history. Using debates around rethinking history provides a grounding on which to interrogate my own practice using definitions of past (as object) and history (as discourse) as a starting point to consider my own constructions of histories within my creative practice.

New museum theory (specifically Marstine, Bal, Rogoff, Simine, Landsberg, Hooper-Greenhill, Fraser) has provided a complementary lens to historiography, as through it I have examined the sites of the commissioning institutions/organisations and considered my relationship to their audiences. Through these framing lenses, the practice itself has highlighted methods and mechanisms of plurality inherent in these works, to reflect on the construction of histories. In a research context, this decision to work between my own creative discipline and that of history and new museum theory is an attempt on my part "expressly intended to shift the frontiers of the discipline" (Borgdorff 2012, p.54)

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[27] My partnership with Jo Lansley is contextualised in this project in the Preface and further detailed in the Introduction.

or put another way, to interrogate the position of using creative media technologies to make visible, articulate and construct (hi)stories as a way to make sense of the *act* of representation rather than to make sense of events from the past in and of themselves.

Commissioned work

In *Commissioning Contemporary Art*, Louisa Buck and Daniel McClean note that for an artist "... the challenges, parameters and constraints of a specific public space, building or other setting can act as a positive stimulus to their creativity" (Buck and McClean 2012 p.59), and indeed this has to be acknowledged at the outset as something that functions in the development of my practice. There is, of course, a wide spectrum of commissioning contexts, scales and agendas,[28] so to briefly define the commissions in this submission: each of the selected public works was commissioned by an external agent – a research consortium, a museum, and a heritage site, and was funded by a UK research funding council, a corporate museum sponsor and the Heritage Lottery Fund respectively.

Stakeholder considerations of the commission funders, host sites, and desired target audiences inevitably impacts upon creative production. The questions raised by the strictures and the affordances of such partnerships share a commonality in this study in relation to the role of the artist meeting a very particular brief through practice. Commissions are by their nature framed by what the institution wants – this is clear in the briefing process – for example, expanding audience demographics, or dealing with particular public engagement challenges. Whilst the role of the artist can be instrumental in moving away from an authoritative institution speaking to its audiences, we cannot deny that the power dynamics remain – the institution is choosing the narratives and the narrators, and the conversations.[29]

[28] For an overview of commissioning, see Buck, L. and McClean, D. (2012). *Commissioning Contemporary Art*. 1st ed. London: Thames & Hudson.
[29] For more on the metaphor of conversation between institution and visitors/audiences, see Chapter 4, 'Museum Talk'. In: M. Bal, (1996) *Double Exposures,* 1st ed., New York: Routledge, pp.135-164.

The new museum

Working to commission therefore leads to careful consideration of how artist-led methodologies might contribute to the construction of histories to afford visitors/ audiences innovative ways of engaging critically with representations of the past.

Using the selected public works, I look at how creative investigations and interpretations of historytelling can contribute to a decentring of narrative authority in the museum space. Instead of the role of the museum being to transmit "knowledge to an essentialized mass audience", as Marstine states, I have analysed how the work I have produced for public spaces constructively contributes to a different role, one that "...encourages diverse groups to become active participants in museum discourse" (Marstine 2006, p.19). Given that the audience/listener/visitor is positioned as a critical producer of meaning, this further complicates and distinguishes the kind of history that can be done through creative practice. Working with and against historiographic discourses (whilst sitting outside of it) collapses the disciplinary boundaries and opens up the possibilities of creative practice 'doing history' in public spaces. Indeed, the context of working with (and for) external partners on each of these public works, played a significant role in the methods I employed and how the processes were influenced by these partnerships. Each of these projects demanded that I consider the complexities of critiquing the structure of the wider research, museum and heritage projects whilst operating from within. Drawing on the work of Andrea Fraser, for whom this process is more complex than a cynical critique on institutional power dynamics, I was mindful of her position that any "intervention or interpretation, to the extent that it depends on this power, will reproduce it" (Fraser 2005, p.4).[30] When working with institutions, Fraser describes her status as:

> dominant: that is, to the agency and authority accorded to me as a producer
> and as the subject of discourse, by the institutions in which I function and
> of whose authority I become the representative... So when it comes to
> institutional critique, I am the institution (Fraser 2005, pp 4-5)

[30] Quoted from *An Artist Statement,* first presented at the Jan van Eyck Akademdie, Maastricht, 1992.

Within the framework of larger research and heritage projects, I was chosen to produce these commissioned works, so like Fraser, I too am the institution. Operating from the inside, means I have been able to examine the unique position of the artist 'under commission' to foreground criticality from within the institution.

Through this approach, I am taking a lead from cultural theorist Irit Rogoff's "shift away from critique and towards criticality" in what she terms "embodied criticality" (Rogoff 2006, p.1). Rather than standing at a critical distance from these institutions and projects, I occupy, access, work within and against these (with all their inherent opportunities and strictures).

Additionally, as an artist working across and between art practice and historiography, a state of embodied criticality reasserts how meaning, rather than awaiting discovery (as historical truth), is instead constructed through action in the present.

Form and method

Whilst thinking about the space between my practice and history, I have investigated my relationship to White's term 'historiophoty' which he defines as "the representation of history and our thought about it in visual images and filmic discourse" (1988, p.1193) as distinct from conventional historiography. Drawing on Rosenstone's essay *History in Images/History in Words* (1988, p.1183), White highlights Rosenstone's question: "can historiophoty adequately convey the complex, qualified, and critical dimensions of historical thinking" (p.1193)? This question is close to my own preoccupations and suggests that historiophoty *could* be a space that my practice occupies, so these two essays warrant closer investigation.

White and Rosenstone present the issues of equivalence of doing history with audio-visual means in terms of translation of content from one form (scholarly discourse) to another (for example, filmic). It is important to say that translation is precisely what I am not doing in my work. Like other forms of practice-led academic inquiry such as the

audio-visual essay (such as those produced and championed by Catherine Grant)[31], I am operating in a space where the lines between these modes are already blurred. In the public works presented, the history is done *through* creative language,[32] looking at specific qualities and affordances of the technologies utilised, the means of storytelling, the organisation of data (including historical 'traces'), the commissioning contexts, and audience engagement and participation – all inherent in creative arts methods and not part of a translation process from scholarly discourse.

White warns that visual language can be seen as "imagistic evidence" (p.1194) to complement or illustrate written discourse and acknowledges the importance of the differentiating what can be told visually.[33] Rosenstone and White are questioning what filmic representation (of pasts) privileges - the emphasis on emotional spectator engagement and the favouring of narration as a potentially more descriptive rather than an analytical mechanism of film grammar.

The fact that truths, linearity and singularity of (hi)story are just as problematic in the historical film as in historiography, leads White to conclude that the possibilities of more experimental approaches in avant-garde film have a more "analytical function" (p.1199) to offer to historiography:

> This is surely the lesson to be derived from the study of recent feminist filmmaking, which has been concerned not only with depicting the lives of women in both the past and present truthfully and accurately but, even more important, with bringing into question conventions of historical representation and analysis that, whilst pretending to be doing nothing more than "telling what really happened," effectively presents a patriarchal version history. (White 1988, p.1199).

[31] http://reframe.sussex.ac.uk/audiovisualessay/about/about-the-audiovisual-essay-website/[Accessed 4 January

[32] For a clear articulation of this, see Borgdorff, H. (2011) 'The Production of Knowledge in Artistic Research'. In: *The Routledge Companion to Research in the Arts*. Michael Biggs & Henrik Karlsson (eds.). London: Routledge, pp.44-63. Borgdorff states "In assessing the research, it is important to keep in mind that the specific contribution it makes to our knowledge, understanding, insight and experience lies in the ways these issues are articulated, expressed and communicated *through art*" (p.57).

[33] Rosenstone and White list some phenomena suitable for historiophoty such as landscape, battle scenes, and emotions (p.1193).

The relevance for my practice here is that White links experimental methods and modes of dissemination in historiophoty with a feminist questioning of dominant discourse. My work does not fall into the category of the historic film, and whilst it does refer to narrative film discourse, it is very much an arts practice, existing across a range of platforms and engaging with different disciplines. White's concluding remarks become an effective launching point for me to consider the (sometimes) subversive and alternative representations of pasts in the public works, not just in terms of what is represented but also "our thought about its "historical significance" (p.1199).

When these essays were written in 1988, filmic discourse was the primary form of historiophoty. Rosenstone was looking to innovative indie filmmakers to challenge historiographic practices – these films, he stated, presented "...the possibility of more than one interpretation of events; they render the world as multiple, complex, and indeterminate, rather than a series of self-enclosed, neat, linear stories" (Rosenstone 1988, p.1182). The public works presented here encompasses film language alongside other media technologies such as hypertextual documentary, locative media and augmented reality (AR), and hence we need to look beyond Rosenstone's term to connect the form and design of historiophoty to the context and experience of encountering it.

In many contexts, new media technologies offer opportunities for democratic, individual, personal story-driven constructions of a past. These opportunities are positive in the sense of giving voice where there was none, or redressing social and political injustices. The affordances of multivocal presentations (multimedia, multiscreen, etc.) can contribute through these media to postmodern historiographic discourse that challenges conventional centre/margin binaries in the telling of histories to public audiences. This is indeed where I situate my practice, however, in another appraisal of this postmodern "death of centres" (Lyotard 1984), the accepted model of plurality in historiography can lead to endless readings and re-readings of the past (Jenkins 1991, pp.77-81). This state of endless reading and re-reading also serves as a reminder, that in the act of my own interpretation and construction of history, of the potential to fall foul of same discourses I seek to subvert.

A constructive mitigation of this has been to foreground a reflexive approach to my historytelling. I position myself as "researcher as narrator" (Elliot 2005, p.152) in that I am constructing and presenting (hi)stories through my practice – combining a range of narrative processes from both creative and social science fields in the construction of narrative-led work. This explicit framing of researcher as narrator has been useful to connect my role as an artist to the discourse around the historian interpreting and constructing (White 1973, Jenkins 1991), which has become an integral part of the content of the submitted works.

Chapter outlines

Chapter 1, 2 and 3 take the works in turn and explore specific features of the practice in relation to feminist methodologies, convergence of art and historiography practices and the conditions of each commissioned work. Reflecting on this body of work I consider how strategies evolving out of creative practice can be instrumental, not only in the telling of multiple perspectives, but also in creating environments for gallery/museum/heritage visitors to critically engage in historytelling. I interrogate features of the public works presented in exploring the role of media technologies in articulating pasts – how my practice functions as historiographic practice that embodies multiplicity, tells complexity, embeds contradiction and encourages criticality.

Chapter 1 features the first of the three public works, film works and a book chapter produced as an artist in residence within *VivaCity2020*, an interdisciplinary research project funded by the Engineering and Physical Science Research Council (EPSRC) This chapter lays out some of the complexities and negotiations of the role of the artist working with multiple researchers and community groups, before going on to examine what the methods and outputs of an artist can contribute to the wider research objectives.

I produced a series of film works for gallery exhibition that employ the language of film as a temporal exploration of continuity and resistance through time in a specific place. The films created are set in Clerkenwell, and look at patterns of fringe activity across different

temporalities through the medium of the moving image, using Mieke Bal's "preposterous history" (Bal 1999, p.7). The temporal fluidity of this work opened up the possibilities of working more explicitly with historiographic discourse that continues through the subsequent public works.

Fig. 1.11. Video still from Bendon, H. 2006. *Skirting*. [Digital video, 14.30 minutes].

Skirting (2006) and *Flight* (2006), the first two works produced for *VivaCity2020* are in many ways a significant bridge of interests in the development of my practice from the intimacy of female experience behind closed doors to the wider historical narratives that my work later came to engage with. Given the emphasis on continuity of experience and blending and linking of pasts in this work, *Skirting* (2006), draws explicit attention to its own historiographic construction through the shifting temporality indicated through the mise-en-scène, actions and editing. *Flight* (2006) expands the role of temporality in terms of how we construct histories, and employs Bal's preposterous history to interrogate this.

The final work for *VivaCity2020* is *Cheek by Jowl* (2007) in which a closer relationship with the social science researchers is explored in an attempt to examine the varying constructions of the present. Working with interview recordings and transcripts in the construction of a three-screen installation, I employ a multivocal method to bring the "little narratives" to the fore. The dissemination of these three works raises questions that resonate through this context statement around who is telling (hi)stories to whom. The chapter concludes with a reflection on a book chapter I wrote for the *VivaCity2020* project that aligns my own position (in relation to the wider project) to the marginal voices that I was iterating.

The Dornier Story, a commission for the Royal Air Force Museum (RAFM) is the subject of Chapter 2 and moves the discourse around artists' historytelling explicitly into the museum space.
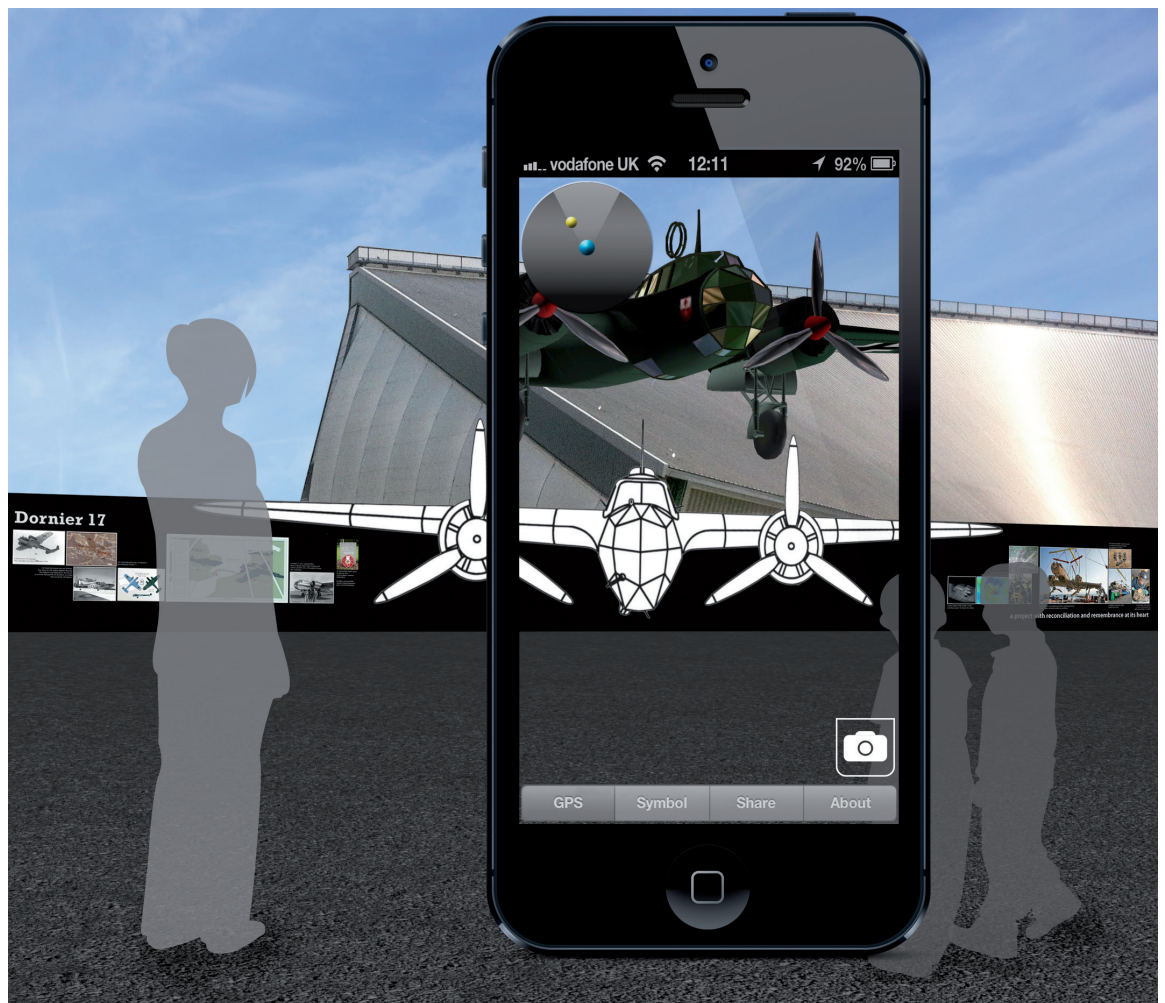
Fig. 1.12. Bardill, A. 2012. *Apparition Dornier* previsualisation. [Digital image].

The feminist foundations of my practice are tested in a history that departs from familiar representation of gendered experience. Collaboration as a feminist method is of particular importance here, as our creative team worked towards meeting the requirements of a cultural and military institution whilst producing critical experiences for visitors. The work made in collaboration with colleagues which formed an interpretation zone at RAFM Cosford and later (and in a different guise) at RAFM Hendon to mark the raising and conservation of a Dornier Do17. The chapter looks closely at the issues around designing visitor experiences in a museum setting to consider how practice-led creative research can contribute to how we tell histories with complexity and an explicit difficultness. Exploring the problematics of telling war narratives in museum spaces is framed by new museum theory, including Janet Marstine (2006), Alison Landsberg's "prosthetic memory" (2004) and Margaret Lindauer's "critical museum visitor" (2006). The work of artist Andrea Fraser and writer Sven Lindqvist are used as relevant practices with innovative approaches that can contribute to historiographic discourse. This chapter links together historytelling with the spaces in which the histories are told, and highlights the role of the client and the artist in the commissioning process (Bal 1996).

Three works were created for the RAFM interpretation zone. The first is a *DornierDo17* website (published 2013) which uses a hypertextual framework to foreground plurality in historytelling. The second is a three-screen video installation, *The Dornier Story* (2013), that also has a plurality of voices but additionally picks up threads from *Skirting* (2006) around temporal discontinuities, and the significance of this in resisting the institutional thrust to tell linear metanarratives about war. The third and final work for the RAFM was *Apparition DornierDo17* (2013), an augmented reality (AR) that takes Hayden White's historiophoty beyond filmic discourse into the virtual image and explores how present settings with objects from the past opens up possibilities for the virtual museum visitor. The reflection on this project concludes with a discussion of the volatility of pasts in the present.

Fig. 1.13. Bendon, H. 2015. *Time Stands Still* process documentation. Melissa Tettey, Head of Learning and Community Programmes Alexandra Palace, testing *Time Stands Still* before app publication. [Digital photograph].

Chapter 3 details *Time Stands Still* (2015) a locative mobile app designed for Alexandra Park, North London as part of a Heritage Lottery Fund project lead by Alexandra Palace. Again, *Time Stands Still* takes on an uneasy war narrative, this time through the publication *Ally Pally Prison Camp* (Butt, 2011) a collection of poems, memoirs, paintings and letters exploring the period between 1915 and 1919 when Alexandra Palace became an internment camp to 3,000 German, Austrian and Hungarian civilians living in the UK when WWI broke out. This chapter outlines my response to *Ally Pally Prison Camp* using Ricoeur's "interweaving of history and fiction" (1985) as a theoretical grounding on which to spatialise this form of doing history. *Time Stands Still* is a locative audio experience that combines the prisoners' words with the poems of Butt and embeds these into soundscapes. The fragmented histories and temporalities in both *Skirting* (2006) and *The Dornier Story* (2013) are furthered in this work through nonlinear spatialisation. The gendered space of the camp (male prisoners inside and visiting wives outside) provided an opportunity to rearticulate in a spatialised way ideas around marginalised female experience.

The participatory element of audience engagement is brought to the fore through the design of a locative app which employs devices such as active walking to access content, using first person address in scriptwriting what is heard, and voicing plural and sometimes contradictory content to contribute to historiographic discourse through art practice. The work is usefully framed by Jennifer Fisher's work on artists working with audio-guide experiences.

In a practice that I position in a perpetually shifting historical discourse, the Conclusion acknowledges the residual contradiction of constructing a coherent narrative, and offers a final reflection on presenting these works with coherence, not through the histories that are told, but through the methods and modes of telling that interweave across these projects. Putting together this submission for the degree of PhD by Public Works has allowed me to identify approaches to pursue future projects in museum/heritage spaces and has redoubled my motivation for critical historytelling through my art practices.

Appendix A is the brief for *Vivacity2020* from the project manager, and is presented as publically advertised. Appendix B details the scheme of work we proposed for the RAFM, to present to their fundraising team to secure funders and sponsors, following their initial approach to us. Appendix C is an extract from the HLF bid from APPCT detailing the locative app I had pitched to their marketing, education and management teams, and that they subsequently applied and secured funds to produce. Appendices A, B and C are included as important reference points in the genesis of each public work.

Appendix D (submitted digitally) is the script for *Time Stands Still*. I have included the script as a supporting document to assist the reader unable to experience the work on site, in conceptualising the narrative across a physical space.

Chapter 1 *VivaCity2020*

Overview of the *VivaCity2020* artist residency

This chapter focuses on film and installation work that I produced during an artist residency for an Engineering and Physical Science Research Council (EPSRC) funded project *VivaCity2020* from 2005-2009. As part of the EPSRC Sustainable Urban Environments research programme, with a focus on the urban and built environment, the remit of *VivaCity2020* was examining the process of designing sustainable cities from multiple perspectives with multiple stakeholders. Areas of investigation around sustainability and the 24-hour city took the form of 8 work packages led by different research teams, with a focus on social as well as environmental factors in cities, such as perceptions of crime, economic vitality and social inclusion.[34] The *VivaCity2020* research teams had a forward-looking eye, proposing design solutions dynamic to changing factors and making recommendations for future approaches to urban design and sustainability for users and dwellers as well as designers of urban environments. Case studies in three UK localities were defined to inform decision-making when designing sustainable cities. Clerkenwell, as a city fringe area with shifting resident demographics and changing land use, was identified as a key 'test bed' area in the research. The *VivaCity2020* artist residency was instigated by Principal Investigator (PI), Professor Rachel Cooper,[35] as a way of developing and disseminating the *VivaCity2020* research.

Two artist residency posts were advertised and competitively selected by the PI, senior researchers and a project manager, resulting in me and Jess Thom being appointed, working with a total budget of 19K.[36] Thom and I undertook research visits together, met with the PI and Project Manager together, and supported one another through production and installation, although we produced our own work, taking different elements of the

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[34] See xii Cooper, R. et al (2009) *Designing Sustainable Cities* for a detailed breakdown of the key data collection areas.
[35] Rachel Cooper OBE is Distinguished Professor of Design Management and Policy at Lancaster University. Her research leads in the fields of design thinking, management and policy, as well as socially responsible design.
[36] See Appendix A for the project summary, brief and objectives.

research forward.[37] The body of work I produced for *VivaCity2020* comprises three film works for gallery exhibition: *Skirting* (Digital video for projection, 14.30mins, 2006); *Flight* (Digital video, 9 minutes, 2006); and *Cheek by Jowl* (Three-screen digital video, 20 minutes, 2007). As well as two exhibitions in Hooper's Gallery, London and Urbis, Manchester, Thom and I participated in talks, a symposium in Manchester, and Architecture Week events in London (2006). Along with the other researchers, we also contributed to the publication *Designing Sustainable Cities* (Cooper et al. 2009) that marked the conclusion of the research project.[38]

Leaving home

The relationship between lived and psychological space had always been a significant factor in the work I had made with Jo, especially in relation to the codes and conventions of the domestic environment. The home "...as Freud explained, what is homely, Heimlich, is not only the cosy, the languid, the domestic, but also the sinister, the secret, the concealed" (Stone 1995, p.96).[39] The scale of domestic space ideally suited the intensity and macro level of detail in the intimate familial relationships that our work inhabited. However, once we had concluded our working partnership, it was perhaps inevitable that those intensive methods of working in private places would change and I would look beyond the domestic environment. When I applied for the *VivaCity2020* artist residency, I saw this as an opportunity to articulate a broadening of familial dynamics into a wider formation of social and networked identities whilst, like the other researchers, attending to the specificity of the test bed area of Clerkenwell.

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[37] For further details on the work that Thom and I produced, see Bendon, H. and Thom, J., (2009). Section 6: *VivaCity2020* Artists-in-Residence. In Rachel Cooper, Graeme Evans and Christopher Boyko. (eds). *Designing Sustainable Cities*. 1st ed. Chichester: Wiley-Blackwell, pp.263-286.

[38] Ibid. My chapter, Bendon, H. (2009). 'The role of art practice within *VivaCity2020*' forms part of the digital submission of this PhD by Public Works.

[39] Dan Stone references Freud S. 1919. 'The Uncanny'. In Dickson, A., translated by Strachey, J. 1985. *The Penguin Freud Library Volume 14 Art and Literature*. Harmondsworth: Penguin, pp.355-376. Stone draws attention to the problematic conflation of a conception of home with a notion of a homeland.

Negotiating the role

Before detailing the artistic production and the dissemination of the three film works and book chapter that formed the residency outputs, I will first detail some of the considerations in negotiating the role of the residency, to foreground the particular contextual framework of the commissioning structure.

The budget for the artist in residence programme was secured via an EPSRC Follow on Funding scheme, which is significant in how it connotes the value of art practice in a wider research consortium. There was an understanding that art practice would be a central form of expanding and disseminating the wider project concerns, and with that came access to a breadth of materials, with emerging findings and positions that provide a rich ground from which to develop creative practice. The *VivaCity2020* artists' brief encouraged flexibility and freedom of approach within the scope of the *VivaCity2020* research remit. Broad objectives such as reflecting the experiences and findings of the research, designing art to inform, educate, and increase awareness of this research, provided space and agency for Thom and I to define our own methods.[40]

However, because the residency was not included in the initial EPSRC bid, there were limitations as to how the research materials could be accessed and used. For example, there were some materials such as recorded interviews that did not have prior permission from participants (and therefore ethical approval) to be used by an artist in residence.

Surveying the rich research activity and emerging findings via online repositories, interview recordings and transcripts, maps, reports, research meetings, and symposia was a useful grounding in the scope of the project, but there was a sense of uncertainty (from a minority of the researchers) as to how research in one form might be rearticulated, or worse, transgressed at the hands of an artist, which provoked some concerns around sharing research. If the art practice is seen as something other than solely a dissemination tool to

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[40] See Appendix A for the project brief in full.

communicate the central message of each work package, there is the potential to muddy it with unstructured encounters outside of their methods, take the data elsewhere, whilst also exposing processes within. Part of the process was to negotiate these tensions whilst engaging in productive interactions "...that can transform rather than merely transmit, meaning and value" (Kester 2011, p.139) within *VivaCity2020*. In negotiating my integration into the research team, my approach was to shift the perception of the artist as reconfiguring this research, to the artist working as an equal researcher, with the contingent disciplinary methodologies of an art practice. I was able to articulate this most clearly when I engaged directly with the site (as opposed to via the remove of other disciplinary lenses).

In my interaction with Clerkenwell, I was compelled to begin, (as I had always done with the domestic spaces I had occupied with Lansley) by adopting observational tools (mapping and recording), and being alert and receptive to contingent narratives that the spaces may stage. However, in this context of a commission, the test-bed spaces cannot be seen alone in the context of a notional 'type' of space, but instead take on the specificity of the given site, which in turn require additional dialogical processes familiar to socially engaged practices. Although my practice does not identify cogently with this field of practice, the *VivaCity2020* project is so clearly embedded in locality and community, that discourses on socially engaged practice provide some productive space to consider the problematised dynamics between artist and community.[41] As an artist within the context of a multifaceted interdisciplinary research project, engaging with communities and individuals seemed a most appropriate approach to open up "...valuable spaces in which art can stimulate the production of micro-communities, generate an awareness of shared interests between strangers, and trigger unexpected forms of improvisatory exchange" (Brown 2016, p.2). I employed socially engaged methods such as meeting community leaders and groups, volunteering at lunch clubs, informally interviewing residents, and being open to chance

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[41] Joel Robinson gives a concise overview of the debates around socially engaged art practice, in which he outlines models for socially engaged practice as presented by Nicolas Bourriaud and Grant Kester (including work considered or conceived as participatory, relational, conversational in engaging communities), and the scepticism around this articulated by Hal Foster, Claire Bishop and Stewart Martin. Robinson suggests that in the polarizing of enthusiasts and critics of socially-engaged practice, more nuanced examinations of engagement are lost. See Robinson, J. (2014). 'Social Landscapes: Andrew Kötting's Gallivant and Alex Hartley's Nowhereisland'. In Kathryn Brown (ed). *Interactive contemporary art*. 2nd ed. New York: I.B. Tauris. pp.88-89.

encounters. In the unique position of being both an outsider to the community and additionally not being seen as completely occupying the same ground as the *VivaCity2020* research team, it was interesting to note the quality and nature of these improvisatory exchanges.

I noted the exchanges that were dominated by historical narratives of Clerkenwell, (often sparked by the topography of the area) and others that captured alternative perspectives on the future of the urban development project. There was an intimacy in these exchanges: a local priest lent me a precious edition of Pink's *History of Clerkenwell* (1881) on our first meeting; a local architect shared his scepticism of the regeneration project; and a lunch club octogenarian described how her children had been "forced down the line" by the gentrification of the area (by which she meant forced to live further out of the city, along the train line in pursuit of affordable housing). Another resident recommended the best way to get a sense of Clerkenwell was to read George Gissing's *The Nether World* (1889), which I duly did. Later Rachel Cooper reflected that, Jess Thom and I had elicited an intimacy of conversation with the Clerkenwell residents quite different from the other researchers (Cooper et al. 2009, p.291). I would add that this 'difference' manifested in my interactions with both the stakeholder groups and the researchers themselves, as my disciplinary methodologies and creative subjectivities functioned to draw lateral lines across the different work packages. By surveying and interpreting the diverse data sets I was able to connect and combine elements into thematic research areas of my own, moving from an interloper into a creative researcher role whose practice and methods were both accepted and challenged as an equal constituent within a multidisciplinary consortia-scale research project.[42]

It was tempting, at this stage, with the artist's critical eye, to go in as a "foreign agent", to point to the problem as I saw it from a remote critical perspective (Kester 2011, p.144). Therefore it was important to situate myself *within* the dialogue, seeking to

[42] I acknowledge the hugely facilitative and supportive role the Principal Investigator (PI) Rachel Cooper and Project Manager Joanne Leach played throughout the residency period, promoting and presenting the artists as equal researchers with contingent value to the wider project. Additionally, Rachel Cooper was particularly responsive to the approach I had taken in historytelling: "...an historic perspective on the evolution and morphology of city life ... spaces helps us to understand the present" (Cooper et al. 2009, p.290).

enrich and complicate the dynamic between site, researchers, communities and artist, rather than to read the site as a static problem with an easy "smartarse" solution. The *VivaCity2020* residency gave rise to a constant appraisal of the unsettling ethical complexity of working with and around communities, but as Joel Robinson (2014) suggests, we should be wary of losing the more nuanced contingencies arising out of the specific conditions of a socially engaged project. Moreover, the problematic elements of the engagement between artist and community (for which I include both the research community and the Clerkenwell residents) becomes part of the narrative and enriches what we can know about such relationships and what knowledge comes from them.

Through these transactions between artist, site, communities, and research consortium, I was drawing out marginal voices that get lost under the magnitude and force of continuous urban development, the little narratives, from a variety of places and indeed temporalities. Although in a different setting here, again these little narratives emerge through feminist methodologies, through embedded criticality, to hint at destabilising the positive language of urban sustainability and regeneration narratives.

Skirting

Clerkenwell, the London test bed area for *VivaCity2020,* presents a diverse case study of current mixed-use developments and multiple changing identities in this now fashionable quarter of the city (Cooper 2009, p.29). Interestingly however, this ward also has 233 listed buildings or features (including a gaol, a well, and a priory) [43] and in this sense, the topography of Clerkenwell itself both attracts and resists the aggressive development and gentrification. In Peter Ackroyd's account of Clerkenwell in *London The Biography* (2001), I found a provocation that cuts through the socio-economic changes in the area:

> if there is a continuity of life, or experience, is it connected with the actual
>
> terrain and topography of the area? Is it too much to suggest that there are

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[43] Current at the time of writing, see: https://www.britishlistedbuildings.co.uk/england/clerkenwell-ward-islington#.WRumWxTsfB_ [Accessed 15May 2017].

certain kinds of activity, or patterns of inheritance, arising from the streets and alleys themselves? (Ackroyd 2001, p.465)

The continuity of behaviours and patterns Ackroyd playfully refers to include resistance, persecution, prostitution, poverty, and crime, in the dark alleys, cobbled yards and narrow streets of Clerkenwell, past, present and future. Ackroyd voices a rationale that I could apply to connect behaviours (and therefore narratives) within both temporal and spatial frameworks and which allowed me, through moving image practice, to raise questions about the value of historiography in the discourse around the future-focused development of cities. This inquiry led to *Skirting,* a digital video for projection, the first of the three screen works I made during the residency.

I chose the title of this work for its dual function - in the sense of skirting around the edges – being on the margin or outer edge of something (be it the city or society) but also for its feminine clothing reference. *Skirting* is formed of exclusively female characters, "a conscious decision to focus on intimate histories often overlooked or marginalised" (Bendon 2009, p.273).[44] Echoing the all-female histories in *Skirting,* the shoot was also characterised by an all-female crew as an added layer of female fringe activity within these streets that I was commenting on. Marking a much more explicit consideration of external spaces than my previous work, this development allowed me to investigate the boundaries between the private and public and, particularly in the topography of Clerkenwell, to stage the spillage of private activity into public space.

I framed many of the shots to not reveal the identity of the women and their actions. This strategy had been long developed in my practice with Lansley, whereby we had occupied and contested the uncomfortable closeness between representing female desire and fantasy and the objectifying close-up in order to interrogate female identity and spectatorship.

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[44] Cited in the book chapter on *VivaCity2020* from the artist's perspective: Bendon, H. (2009) 'The Role of Art Practice Within VivaCity 2020'. In Cooper, R., Evans, G. and Boyko, C. eds. *Designing Sustainable Cities.* 1st ed. Chichester: Wiley-Blackwell.

In *Skirting* I employed fragmentation of the women's bodies with very clearly defined and particular functions. Firstly, the female characters are not literal representations of the women they are based on, but embody (in female form) the continuity of female behaviours in this space. Secondly, the fragmentation emphasises their activities and actions; they are complicit in something that the camera doesn't allow them to tell. Lastly, fragmentation occurs (through the framing and fast cutting) to form a stark contrast to the moments when a woman will hold the frame (and sometimes the viewer's gaze) with their acts of resistance.[45]

There is no spoken word in the film, these women are voiceless in their city fringe lives but also taciturn in their knowing. Their criminal and marginal bodies do the telling. They are sometimes menacing, sometimes furtive, sometimes defiant, but most significantly I wanted the women who are far from the discourses of progress and development to be powerful in their reticent omnipresence. As well as (exclusively) occupying every scene, this is also implied in the resolution of the film. "The final shot of a character striding determinedly into the dark cloak of a Clerkenwell alley" I reflected in *Designing Sustainable Cities* (Cooper et al. 2009), "...lacks formal resolution and instead suggests continuum beyond the film's duration" (Bendon, 2009, p.277).

Fig. 2.1. Video still from the final shot of Bendon, H. 2006. *Skirting*. [Digital video, 14.30 minutes].

This approach of complicating the representation of female protagonists, as a feminist methodology in my practice, is given new space here as the commission brings new material (places and characters) in contact with my practice.

[45] Ibid. p.274 for further reflection on this work.

Mapping temporalities

Like the later project *Time Stands Still,* the process of developing ideas for *Skirting* involved mapping stories to spaces in the research phase and then taking these out on location to develop content in response to being in the environment. The content was formed from contemporary interviews and historical accounts alike. The investigation into continuity of experience (in the actions and behaviours of the characters) led to temporal discontinuities, not conceived chronologically and linearly, but "existing in parallel to previous generations in the same historical time" (Johnson 2013, p.8).[46] *Skirting* refuses to fix temporalities. There are fragments of narrative from existing histories, for example Pinks' account of Clerkenwell resident Mrs Lewson of Cold Bath Square, a character known locally for her unusual practices such as smearing her face with pig's fat, a barrier, she believed, from infection (Pinks 1865, p.114). There are others from news sources, such as a 1762 report of Sarah Metyard and her daughter Sarah Morgan, who starved to death Metyard's female apprentices, cut off the victim's arms and legs and threw them into a gully (*Anon.,*1762).[47] However, it is important to state that the inclusion of these narrative fragments was not an attempt of re-enactment to 'do' history, but instead to reconstitute these historical accounts into a temporal bricolage of fragments of narrative that employs continuity of experience for women at the city fringe as the organising principle.

Through film language I can keep a fluid temporality, bringing it close and then pushing it back to the 18th century. For example, a prostitute from the recent (unspecified) past sits in the background of a church whilst in the foreground an 18th century maid hangs an object of intercession to heal the foot of her mistress **(see Fig. 2.2.)**. In these visual gestures, I am closing the gap between pasts, and between past(s) and present to foreground the coexistence of multiple pasts across the topography of Clerkenwell present.[48]

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[46] Johnson's interwoven temporalities, (informed by Kristeva, J., Trans. Jardine, A., and Blake, H. (1981). 'Women's Time.' *Signs, 7* (1), pp.13-35) create a relationship between femininity and time that I will go on to explore in relation to *Flight* (Bendon, 2006) on page 61.

[47] Three editions of the *London Evening Post,* accessible via the British Library's *17th-18th Century Burney Collection,* detail the court arrest, hearing and execution of Metyard and Morgan. Available from: http://find.galegroup.com/bncn/. Gale Document Numbers: Z2000667151, Z2000667223, and Z2000667235.

[48] On a purely production level, the camera framing is an act of editing out contemporaneous detail.

Fig. 2.2. Video stills demonstrating the collapsing of time periods within the same scenes, foregrounding continuity of experience rather than chronology, from Bendon, H. 2006. *Skirting*. [Digital video, 14.30 minutes].

Skirting employs the language of film as a temporal exploration of continuity and resistance in a specific place and, in this sense, demonstrates "how film can render historical complexity" (Rosenstone 1988, p.1182), and additionally through complicating temporalities, *Skirting* renders visible the construction of historical narratives. The lack of (patrilineal) chronology resists a cause and effect historiography, and instead layers temporality, something that is carried forward in both *The Dornier Story* and *Time Stands Still*.

Flight

When reflecting on *Flight* in my book chapter for *Designing Sustainable Cities* (Cooper et al, 2009), I detailed how I had complicated the idea of resistance, that I had explored in *Skirting*, with entrapment. *Flight* was an attempt to counter the metanarrative of progress in *VivaCity2020* with a singular narrative of (social, physical and psychological) entrapment. This reflection still captures the sense of my quietly political response to the progressive thrust of the *VivaCity2020* agenda, but beyond the context of the *VivaCity2020* project, there is also a clear relationship between the methodological approaches to *Flight* and my earlier work, grounded in feminist politics.

The narrative in *Flight*, builds on the 'personal is political' bedrock of my practice from second wave feminism and explores female identity in relation to the domestic, as so much of my earlier work does. A woman in a bedroom hastily takes clothes from rails and drawers and packs a suitcase to leave **(see Fig. 2.3)**.

Fig. 2.3. Video stills from Bendon, H. 2006. *Flight*. [Digital video, 9 minutes].

There is an urgency and clear intent, however mid-action, she stops, and her need or desire to flit is interrupted. Neither the reason for her attempt at flight nor the abandonment of the attempt is explicitly revealed. She watches a moth on the window, also industriously moving but getting nowhere, held by the light of the domestic. A metonym at her window.[49] The construction of the narrative through visual language is a space in which I articulate this action/inaction through pacing; using the domestic space and objects as signifiers of her psychological state; and the fragmentary structure as loaded but not exposed. A state of unknowing.

Flight is perhaps the work that makes the least direct connection with historiography in subject matter, taking instead a more poetic approach to time and temporal displacement. There is an intentional temporal disorientation in the staging of *Flight,* through which it is difficult to identify as either contemporary or as a particular historical interpretation when viewing the work. In the framing of shots that literally cut out what is easily identifiable as contemporary, and without clear signifiers of mise-en-scène and represented time, the

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[49] Coming to film from an arts background, it would be remiss not to reference Stan Brakage's *Mothlight (1963) in relation to Flight*. However Brakage's use of the moth in evokes the poetics of death (see Stan Brakhage's DVD commentary on Mothlight on: Brakhage, S.(2003) *By Brakhage: an anthology*. Irvington: Criterion Collection), whereas Flight is a more explicitly feminist exploration of identity in relation to space.

work creates temporal displacement, and unsettlingly merges gendered identities across temporalities, something important to me in terms of countering sweeping articulations of progress in *VivaCity2020*. The narrative itself echoes this – it promises flight but becomes stilled. These devices contribute to a sense of the uncanny in the work and are something that Lansley and I had employed in earlier films and photographs.[50] I was always slightly uncomfortable about the limitations of positioning the work in Freudian terms,[51] however without doubt, the idea of the uncanny was always present in the work. Further explorations of the uncanny, most significantly *The Feminist Uncanny in Theory and Art Practice* (Kokoli 2016) make this position on the uncanny a more expansive one: "The feminist second wave did not miss its genderedness, but saw in it great potential for the development of a dissident mode of critiquing and ultimately transforming the social, cultural and political structures from which it emerged" (Kokoli 2016, p.38).[52] Lansley and I layered childhood memory (constructions of the past) and adult replay (artists re-enacting in the present). This temporal layering was complicated further by referencing conventional, marginalised and repressed modes of female identity with the contingent dangers and fantasies within the private domestic realm that we voiced through our identification with second wave feminist politics. Through this early work, I defined an approach to temporality that is evident in all three of the later public works.

Forgotten *Meshes*

Within my work, some ideas of temporality are alluded to and then interwoven– the past, the present, the before second wave feminism, and the criticality of being the other side of it. The dialogue between these temporalities occurs, as Johnson states not just through

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[50] Heidi Reitmaier wrote of our work "Evocations of dark moods appear inescapable. Is this a crime scene or a lost child trying to play a game to regain some sense of familiarity? Is there danger past or is it in the future? As the photographs resonant with the complexity of adulthood and the painful isolation of childhood, they reveal layers of complex psychological joy, bliss, pain and anguish that makes up an individual" . See Reitmaier, H. (2000). 'Never As It Seems'. In *Jo Lansley and Helen Bendon* Turnpike Gallery Exhibition Catalogue ISBN 0 9529470 4 6.

[51] See Chapter 2 in *The Feminist Uncanny* on the complexities of the relationship between feminism and psychoanalytical discourse (Kokoli 2016, pp.39-72).

[52] Whilst the uncanny is not the central thread of this inquiry, I note the significance to my practice that Kokoli places on the uncanny: "....art viewed through a psychoanalytic lens is emphatically defamiliarised and brims with uncanny potential. Mirrors, real and metaphorical, the obsessiveness barely masked in collections of objects and images, the ambiguous compensations offered by objects (dreams), screens, opportunities for re-enactment and repetition, all make art seems inexorably uncanny at its core. Once considered through psychoanalysis, the uncanny in art 'sticks'; once observed it cannot be unseen" (Kokoli 2016, p.37).

"...the media used – primarily film, photography, and performance – [that] lend themselves to this, but that the artworks actively challenge temporal understandings of femininity..." (Johnson 2013, p.8). In the backstory of *Flight,* there is a reference to a particular precedent that does just this.

Looking back at the storyboards for *Flight,* revealed the directness with which I quoted from Maya Deren's *Meshes of the Afternoon* (1943).

Fig. 2.4. Storyboard panel from Bendon, H. 2006. *Flight.* [Drawing on paper].

My drawing of the frame that captures the only shot from the exterior of the building in *Flight* is a formally framed quotation of the shot where Deren herself looks out of the window and sees (another version of) herself repeating her previous actions in *Meshes of the Afternoon* **(see Fig. 2.4.).** Indeed, the actor playing the role was cast due to her resemblance to Deren. In framing the work within the *VivaCity2020* context, I have not previously explored the significance of this, but in awareness of "the dangers of forgetting" (Johnson 2013, p.2) I think it important to do so here.

The conversation I had instigated with *Meshes of the Afternoon* speaks to the relationship I formed to the sensibilities and complexities of identity as explored by Deren in this film, and using language that she defined in 1943 to apply to the subjectivities of the contemporary context of *Flight*. The quoting of *Meshes* is perhaps most obvious in relation to how I have used the domestic stage and the related (restrictions and pleasures) of femininity as

experienced by the individual through her relationship to home. Additionally, the cycle of the repetitions within *Meshes* that explore gendered subjectivities and multiple identities are quietly assimilated in *Flight*. Has her 'nearly' moment happened before?

Objects are foregrounded in *Flight* – the opening sequence is the frenetic sound of the woman's movement against a series of static shorts of inanimate objects. Objects in *Meshes* do shift into uncanny animation, occupying a boundary-like space between dream and reality. Deren presents an uncanny domestic at the "threshold between life and death [that] becomes a space of uncertainty in which boundaries blur between the rational and the supernatural, the animate and the inanimate" (Mulvey 2006, p.37). In *Flight*, the woman's scarf is patterned with steam trains; the ornaments include a carriage, a horse, a bird. They are all charged carriers of flight, but are ultimately metonyms of the woman's resolution. The 'flight' of the film is a reverie of moth flight that begins as a singular moth, is then distorted, and then multiplied across her window / our screen **(see Fig.3.5.)**. The multiplication of the image reveals itself as a construction in the edit, as an indulgence of possibility, however multiple flight paths ultimately beat futile against the windowpane, preventing its flight and signalling the woman's own physical stasis. The work is an interrupted narrative as the flight itself is interrupted.

Fig. 2.5. Video stills of the moth on the window and the reverie of the fantasy that follows, from Bendon, H. 2006. *Flight*. [Digital video, 9 minutes].

This small frame on a storyboard enabled this 'unforgetting' to happen, and to open up the connection not only between works but also in relation to the wider propositions in this context statement around how we construct histories. Mieke Bal's "preposterous history" (Bal 1999, p.7) positions the act of doing history in the present as a practice that dissolves coherent linearities of knowledge and understanding, and complicates the relationship between present and past works. Bal's "preposterous history" examines what happens in this recasting of a past work in the present, as "...the work performed by later images obliterates the older images as they were before that intervention and creates new versions of old images instead" (Bal 1999, p.1).[53] This embracing of temporal uncertainties, and quoting and revisiting the past is particularly significant in my practice, in this and indeed all of these public works.

Clare Johnson offers a useful example of "temporal fluidity" between Carolee Schneemann's *Interior Scroll* (1975) and Tracey Emin's *I've Got It All* (2000).[54] Johnson offers an alternative model (a preposterous history) to the linear chronology of Schneemann as feminist mother and Emin as post-feminist daughter, activating *Interior Scroll* through a cross generational dialogue with *I've Got It All,* in the present. In the same way Johnson identifies Schneemann's work has having "its natural context in times other than those in which it was produced" (pp.69-70), Deren's *Meshes of the Afternoon* with its multiple identities and fracturing of space and time, for me, crosses temporal contexts and speaks to the present, as the present work quotes it back.

This is not the first time I have played with the idea of flight. In *The Sweet Smell of Success* (Lansley and Bendon, 1997), two female protagonists break in to a house. One goes inside and steals a ludicrously large amount of eggs from a kitchen and passes them to the other who stashes them in her tights. She then flees from the garden, but only as far as a tree just

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[53] In *Quoting Caravaggio: Contemporary Art, Preposterous History,* Mieke Bal (1999) explores this idea in depth via baroque art. She states that because art engages with what came before, there is a complexity in the relationship between works that recasts past images, and upsets chronology. She states: "This reversal, which puts what came chronologically first ("pre") as an after-effect behind ("post") its later recycling, is what I would like to call a preposterous history" (Bal 1999, pp.6-7).
[54] See 'Sexuality, Loss and Maternal Desire in the Work of Carolee Schneemann and Tracey Emin'. In Clare Johnson (2013). *Femininity, time and feminist art*. Basingstoke: Palgrave Macmillan, pp.56-76.

outside the gate, which she climbs, sits and looks back at the house from which she has stolen. In making a connection between women and flight, Hélène Cixous states, "*voler* has a double meaning" both to fly and to steal, "that it plays on each of them and thus throws off the agents of sense. It's no accident: women take after birds and robbers just as robbers take after women and birds" (Cixous, 1976, p.887).

Both *Flight* and *The Sweet Smell of Success* are distinctly and resolutely only a fragment of a wider narrative which remains unstated. Neither provide conventional cause and effect narrative elements within their internal narrative structure, nor can a simple articulation of a coherent linearity be made about the relationship between these works or the work of Deren which I have positioned as part of this story. In mapping the production of meaning between works, in a "meeting point of discursive terrains" Clare Johnson suggests embracing a "lack of chronology" enables "a multi-directional dialogue that engages the earlier work in a dynamic that is only possible once the notions of cause and effect have been unseated" (Johnson 2013, pp.68-69).

It is through relooking at *Flight* that I have been able to identify a kind of coherence that makes sense to my practice, methodology and this statement - one that is dynamic, without chronology, and open to the proposition of rethinking.

Cheek by Jowl

Cheek by Jowl was the final piece in the trilogy that I produced during the *VivaCity2020* residency, and unlike the previous works, this work has a clearly contemporary setting. Investigating ideas around continuity of experience and resistance in the Clerkenwell streets had involved emplotting historiographic narratives and collapsing time in *Skirting*. In *Flight*, I had overtly avoided placing the narrative in any specific temporality to couch the stasis of entrapment and the entrapment of stasis. Concluding the residency with particular attention to present temporality (in both sound and image) in *Cheek by Jowl*, I wanted to ensure I spoke directly to the present and contingent futures, alongside my fellow researchers who were making recommendations for city centre design and development.

Listening differently

In *Skirting* and *Flight,* I demonstrated that the feminist approach to practice-based methodologies I employed could draw out previously unnarrated themes in *VivaCity2020*, but in *Cheek by Jowl* I looked at particular methods that expose and explore contingencies by interpreting the same data sets collected by other *VivaCity2020* researchers. As the output that most directly deals with research data, and importantly data that I was not involved in collecting, reflexivity in the process of analysis becomes particularly significant in detailing how I approached this data.

Dr. Mags Adams led the *VivaCity2020* work package on sensory engagement with the city[55] "to bridge the gap between the more policy driven knowledge and understandings of 24-hour cities and the more subjective familiarity and experience of sensory cities" (Adams et al 2009, p.76). The researchers drew out a wealth of interesting observations including the "sensory conflict" in the city "...as some people enjoy the positive production while others experience the negative aftermath" of 24-hour city living, such as night revellers benefitting from the city stimuli and residents suffering from the sensorial debris the morning after (Adams et al 2009, p.83). I saw the synergies between these affective conflict narratives and my own preoccupations and so I requested access to data gathered from semi-structured interviews that Adams's team conducted alongside residents' soundwalks and photo surveys. The data was collected without reference to any "creative use" (the artist in residence funding was secured after the research was underway)[56] so I was guided by Mags Adams on ethical compliance in relation to protecting the anonymity of participants, as well as the safe carrying and storage of sensitive data.

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[55] See Adams, M., Moore, G., Cox, T., Croxford, B., Refaee, M. and Sharples, S. (2007). 'Chapter 5 The Sensory City'. In Rachel Cooper, Graeme Evans and Christopher Boyko. (eds). *Designing Sustainable Cities*. 1st ed. Chichester: Wiley-Blackwell, pp.75-85.

[56] See Appendix A for the Follow on funding overview and artists brief. The diverse *VivaCity2020* work packages took multiple perspectives on designing sustainable cities, and involve multiple and diverse voices in the process, yielding a rich resources base from which to develop creative work. However, despite these positive conditions, the enduring lesson from the structure of the project was to note the importance of building creative practice into large research project bids from the outset.

As well as opening up a creative dialogue with the data itself, the established ethical and methodological frameworks added vital layers that enriched my relationship to the data.[57] For example, I was permitted to listen to the recorded interviews only in conditions that would ensure the safeguarding of the material and therefore the anonymity of the participants. Listening to the participants' disembodied voices in a soundproofed studio engendered a very "special" relationship to listening and thinking about voice and linguistic choices. I worked with the transcripts which I annotated as I listened, with reference to tone of voice as well as thematic strands that emerged through a sustained listening session. On listening to recorded interviews or reading transcripts, social scientist Jane Elliott says "certain elements and phrases stand out and become embedded in our minds" (Elliott 2005, p.159) and clearly these elements were different for me than for Adams and her team. It is interesting to consider what we listen for and how, as Elliott states, "the researcher's personal and academic history, together with theoretical perspective, lead him or her to approach the evidence in a particular way" (Elliott 2005, p.158). Taking on the role of researcher as narrator, as an artist who creates narrative work, I was listening for character and conflict:

> By paying attention to his or her emotional response to the narrative, together with considering his or her social relation to the respondent and by writing notes on this in the first stage of analysis, the aim is to 'retain some grasp over the blurred boundary between their narratives and our interpretation of those narratives' (Mauthner and Doucet, 1998:127). (Elliott 2005, p.159)[58]

Once again, I was listening for the "little narratives" in the data.

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[57] For more on the social science methods employed in the collection of this rich data see Adams, M., Moore, G., Cox, T., Croxford, B., Refaee, M. and Sharples, S. (2007). 'The 24-hour City: Residents' Sensorial Experiences'. In *The Senses and Society*, 2(2), pp.201-215.

[58] Elliott unpacks the importance of acknowledging the researcher as narrator in collecting, analysing and presenting of data. See Chapter 9, "The researcher as narrator: Reflexivity in qualitative and quantitative research". In Elliott, J.(2005). *Using Narrative in Social Research: Qualitative and Quantitative Approaches.* London: Sage Publications, pp.152-170.

Quiet transgressions

Working closely with annotated transcripts, and by listening to the qualities of the voice and linguistic choices, I made a decision to structure this final piece with the interviews. Foregrounding the voice rather than my usual visual approach, I began to cluster individual responses into interconnected themes to allow a narrative structure to emerge. Close reading of the verbatim transcript sharpened my attention to what is said and that which is there but taciturn. As the transcripts morph into scripts, fears are thinly veiled in symbolic clusters: a resident's desire to see a "mixture of birds" becomes connected with ethnic diversity in the flats; the infiltration of tar-like dust in inner city flats is conflated with a fear of the other.

Fig.2.6. Script extract developed from the interview transcripts, from Bendon, H. 2007. *Cheek by Jowl*. [Script].

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                FV1
and they were sort of cooing and
mumbling to each other and you
can see their tails sticking out
each side of the nest, it's a big
nest.

                MV1
Do I mind them being here? I
think I do if I'm honest

                MV2
Well you see the trees attract
them, now in about half an hour
they'll be sitting in their
trees. If you look out there, you
can nearly always see at least
one pigeon, very often several.
And we, we would rather have,
like to be, there to be different
birds, some different birds. A
mixture of horrid and nice.

                MV1
I'd like to know who you are,
where you're from and if you're
here for good.
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Once locked in a script, the voices in *Cheek by Jowl* have undergone further stages of transgression from their original status. They are now spoken by actors. Divorcing the spoken words from the speakers had the dual function of protecting the participants' identities, whilst also drawing attention to the significant distance between the original recording context and the gallery listening environment. The audio interviews were conducted in the homes of the participants to engender familial ease. Once in the gallery, they are stripped of that context, selected, edited and reappropriated. The process of doing so muddies verbatim lines into fictional constructions in the gallery environment. A quiet transgression.

A similar blurring of boundaries is evoked in Eija-Liisa Ahtila's multiscreen work. The actors in *If 6 was 9* (Ahtila, 1995)[59] take on a script, concerning young women and their sexual experiences, created from researching real events, so that fiction and realism merge in what Ahtila herself ultimately constructs. Alison Butler suggests Ahtila further complicates by "switching between documentary and fictional modes of address" in the work, and that this "challenges and destabilizes the spectator's relationship with the installation's visual and discursive material" (Butler 2005, p.13). Mobilising this uncertainty in *Cheek by Jowl* placed a stronger emphasis on a voice-driven narrative and a more objective camera, both borrowed from documentary practice.

Bringing these voices into the communal space that *Cheek by Jowl* invokes in the gallery, does not create a conversation, but in fact the voices talk *across* one another and explicitly not *to* one another. This is another way that I found to reveal through practice (rather than critique) the antagonisms in dialogical practices.

Windows

I opted to maintain the quality of the verbatim transcripts - the anxiety about the other in its powerfully taciturn state, just under the surface. Therefore I wanted the visuals to function as a carefully balanced secondary interlocutor in *Cheek by Jowl*. At the core of *Cheek by Jowl* is what is revealed consciously or otherwise, explicit or veiled, and so I began shooting street-facing domestic windows from the street as a way of visualizing the membrane between the private and the exposed. These images hold the voices at one remove, and instead of an engagement with a subject, the viewer is shown only a domestic display (such as pets, flowers, crafted objects) or a securing barrier (dog notice, blinds, nets). There is a benign quality to the locked-off static shots of the street-facing windows, and a politeness to the camera gaze too. I play with slight variations in the proximity of the camera to the windows, as if daring to go closer to some but then drawing back from others. The image is external, the voice from within. The viewer is (visually) kept out on

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[59] I first encountered Ahtila's work during a residency in Helsinki in 1999. See the synopsis for *If 6 was 9* here: http://crystaleye.fi/eija-liisa_ahtila/installations/if-6-was-9/synopsis. [Accessed 2 November 2017].

the street, there is nowhere to go (for the gallery visitor) to get inside, to go behind to see the inhabitants. Instead, these encounters with the residents are articulated as a "voice off" camera, disembodied, and fragmented in identity, but are more specifically a "voice within", behind closed doors, we can't hold them to account.

Fig. 2.7. Video stills from Bendon, H. 2007. *Cheek by Jowl*. [Three-screen video installation, 20 minutes].

The multiscreen installation adds a further spatial layer to a work preoccupied with proximity. This "spatial montage" (Manovich 2001, p.325) describes both the context of how we see the work but also what affordances are offered through this multiscreen presentation. "This proposition" suggests Mieke Bal "evokes not only the spatial arrangement of the gallery, but also the multiple implications of the concept of montage itself" (Bal 2016 p.21). Being with the work asks the audience to balance their attention as the voices and images demand engagement at different points/levels, which "activates the viewers and changes their bodily behavior" across the gallery space (Bal 2016 p.21).

The title *Cheek by Jowl* relates to the content (the tone of the expression suggests possible discomfort or unease of living in close quarters with strangers) and also the spatialisation of the 3-screen installation, and the proximity with and between viewers. Arguably I could add an additional spatial layer about the distance that remains between me as the artist and these subjects with whom I have never met.

Dissemination

Fig. 2.8. Installation view of Bendon, H. 2007. *Cheek by Jowl* at URBIS, Manchester. [Three-screen video installation, 20 minutes].

In my reflections on the artist residency role (in conference presentations and in the chapter in *Designing Sustainable Cities* published in 2009), I was critical of the dissemination stage of the residency. In stark contrast to my artistic processes, engaged and embedded in community groups, the dissemination of this work was to very different demographic. My knowing jest was that perhaps the tower block lifts of the working class octogenarians (with whom I had shared lunch and bingo clubs) were out of order, preventing them from attending the private view of the exhibition. At the time of this reflection I was I evaluating the extent and limitations of the dialogical processes at each stage of the process. Claire Bishop, responding to Bourriaud's relational aesthetics (1998), in 'Antagonism and Relational Aesthetics' states that whilst art can take on critical positions in relation to dominant discourses, attention should not be diverted from "...*how* contemporary art addresses the viewer and to assess the *quality* of the audience relations it produces" when encountered (Bishop 2004, p.78). Whilst I do not judge the success of the project on this alone, the effective exclusion of some participants is an uncomfortable disconnect with the process that I have needed to return to since. Working against some of the language of "togetherness" and "community" of Bourriaud's relational aesthetics, Bishop's model of relational antagonism has been useful to make sense of participatory socially engaged practices. Her model is "...predicated not on social harmony, but on exposing that which is repressed in sustaining the semblance of this harmony" (Bishop 2004, p.79), and so

rather than appraising the exhibition as a limited mode of dissemination, the exhibition becomes a stage on which some problematics of community engagement enter the wider *VivaCity2020* discourse.

Beyond

When the work is subsequently screened or exhibited, it breathes independently of the ties and affordances of the original commissioning context. It does this outside of the process of making and the infrastructural support of the wider research project, and starts to open up other conversations. *Cheek by Jowl* was subsequently shown at CUBE (the Centre for the Urban Built Environment) in Manchester, later in 2007. CUBE positions itself as "dedicated to broadcasting the ideas and issues that lie behind the buildings, spaces and cultural networks that make up our built environment"[60] and *Cheek by Jowl* seemed 'at home' in this environment, contributing to a dialogue (outside of the *VivaCity2020)* on urban living, that amongst other artists was more overtly critical. *Skirting* was selected and screened at the Experimental Film and Video Festival, Egilsstadir, Iceland, and *Flight* was exhibited in a group show at the Babylon Gallery, Ely, both in 2007. The work continues the legacy of the *VivaCity2020* project whilst pursuing other contingent relationships.

The Conversation about "I"

Designing Sustainable Cities (Cooper et al. 2009) is a substantial publication that echoes the multi-disciplinary and collaborative approach of the funded research. One of my enduring memories of the preparation for the book was a meeting at which a heated discussion took place about the way my draft chapter stood out like a sore thumb to the rest of the book. Jess Thom, the other artist, had played to her strengths and produced a largely visual chapter, whereas I had attempted to get a purchase on a more academic footing, foregrounding the practice-led methodologies I had employed during the residency. At the meeting, another researcher commented that my chapter was the only one that included a first person subjective voice. In the discussion that followed some researchers questioned

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[60] www.cube.org.uk [accessed July 12 2017].

the place of my chapter in the book, whilst others actively pushed for the chapter and its subjective voice to remain. My chapter in *Designing Sustainable Cities* is an early attempt to map my practice to a more explicitly formed research structure, whilst also acknowledging that role of artist in residence allowed me to operate outside of certain academic processes and constraints. Reflecting on this chapter now, I was perhaps defensive in the way I presented my methods, which were sometimes rigorous and sometimes deliberately playful, open to where threads might lead, a "responsiveness to the unexpected" (McNiff 2008, p.39) which seemed to be crucial in an interdisciplinary research project. Quoting historical sources from 1865, or calling bingo numbers at a pensioners' lunch club to engage with residents, were certainly different methods to the rest of the *VivaCity2020* team that intentionally paid less attention to the boundaries of traditional researcher and participant/ community boundaries, or disciplinary domains. Here exists an implicit feminist approach to capturing the stuff of the margins in terms of content creation but also in terms of practice-based methods. As Helen Ball suggests, feminist methodological approaches to practice-based work allow us "to hear silences and see absences and invisibilities through their focus on multiple voices, dialogue, the process of the research journey" (Ball 2002, p.2) and therefore challenge the representational forms of dominant discourses. The marginality I was talking about in the book chapter was also a reflection on my own position in the project, being not central to the project but in the margins. I recognise that this is a space that I wilfully seek out and take pleasure in occupying. Ball has particular resonance for my approach to the *VivaCity2020* commission, when she states the significance of arts-based methodologies is about "...writing outside the lines, transgressing the rules, while staying (subversively) within the lines of dominant discursive practices" (Ball 2002, p.2). Therefore, the "I" remained in the chapter, as a subversion, but within the lines.

The Dornier Story (2013) and *Time Stands Still* (2014-15), explored in the following chapters, take forward the notion of working subversively within the specificity of each institutional context.

Chapter 2: *The Dornier Story*

Fig. 3.1. RAF Museum and redLoop.2013. Images *from the Dornier Do17 scan, lift, and installation view.* [Digital photographs].

Overview of *The Dornier Story*

As a strategy of preserving and representing histories, the Royal Air Force Museum (RAFM) has an ambition to gather together the aircraft that played key roles in the Battle of Britain.[61] As such, when they learned a Dornier Do17, a WWII German Bomber had been found off the coast of Ramsgate, Kent in 2010, they made a commitment to raise the aircraft with the intention of adding it to the visual story unfolding in the Battle of Britain Hall at the Museum's London site in Hendon. In 2013 they did indeed raise the Dornier Do17 from the Goodwin Sands and it is now at their Cosford conservation centre having undergone a stabilisation process.

From 2012-2014 I worked with Andy Bardill, Bob Fields and Kate Herd (Middlesex colleagues)[62] in partnership with the RAFM on the first phase of an exhibition and public engagement media strategy around the raising of the Dornier Do17. The focus of the partnership was to engage museum visitors through the stages of the process from the lead up to the lift towards the aircraft arriving at the RAFM at Hendon for permanent display in the Battle of Britain Hall.

The work included as the second of three public works in this submission is the initial scheme of work that we designed for the RAFM: an interpretation zone for visitors to the Cosford site, (and later the Hendon site) including a multi-screen video installation; an augmented reality experience via mobile devices; and an online presence for the project as the stabilisation continues.

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[61] See the 3/5/2013 press release from RAFM *Rescue of last WWII Dornier Do 17 bomber from the sea begins* in the online media vault: https://www.rafmuseum.org.uk/documents/Dornier/Rescue_of_last_WWII_Dornier_Do17_from_sea_begins.pdf [Accessed 5 January 2018].
[62] I will refer to us collectively as the design team on the RAFM commission.

An unlikely turn

Given the emphasis I have placed on feminist art practice and exploring female identity, the raising of the Dornier Do17, a military aircraft, is not an obvious choice of project to pursue. It was so devoid of female voice and experience that I found myself constantly questioning my relationship to it. I could see the discovery of a wreckage under the sea as an intriguing tale, and I felt responsive to the conceptual challenge faced by the RAFM of presenting this story to the public without the object available for display. But this project was far from familiar territory for me. Here was a project in a military field, funded by a war gaming company,[63] in a museum entrenched in the dominant discourse of the Battle of Britain in a patriarchal tradition. I recognise that my discomfort at all of these 'red flags' pushed me to a more explicit examination of my relationship (and that of our audiences) to the established dominant historical representation of events from the past. I used this discomfort as part of an approach of embedded criticality.

Artist Andrea Fraser sites the significance of 1960s and '70s "institutional critique, political documentary, and feminist practice" in shaping our engagement with "...more radical forms of determination – social, historical, economic, sexual, and psychological..." (Fraser, 2005, p.38) and within this project I used my own grounding in second wave feminism to drive my approach to the RAFM institutional environment and the way I developed content with my colleagues for that context. And it was here, working *within* as well as against these structures, that the relationship between my feminist position and this (seemingly unlikely) commission began to cohere.

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[63] The RAFM interpretation zone was sponsored by wargaming.net, a global online game developer and publisher. The gaming industry faces particular issues around sexism in both games design, game play and representation of women in games. For a concise overview of the issues at play and why war gaming particularly had a difficult resonance for my practice, see: Heron, M., Belford, P. & Goker, A. 2014, 'Sexism in the circuitry: female participation in male-dominated popular computer culture'. In *ACM SIGCAS Computers and Society,* vol. 44, no. 4, pp.18-29.

The museum context and constraints

Museum narratives play a role in the formation of social and political identity. The institutional culture – both military and museum – together are significant factors in creating the conditions of how an object like an enemy warplane would be experienced. The raising of the Dornier Do17 was clearly positioned by the RAFM Director General in relation to 'reconciliation and remembrance' (Dye 2013) in what was then a discourse of a socially and economically integrated Europe.[64] However, the RAFM is funded predominantly by the Ministry of Defence[65] and employs some ex-military staff in the museum, so it is inevitable in this environment that the presence of victory narratives around the Battle of Britain would dominate. Moreover, when considering the RAFM visitors, the narratives of heroism and military victory within the Battle of Britain story - 'their finest hour'- continue to inflect our contemporary popular culture in the UK.[66]

These institutional and social metanarratives loom large over this singular object. The singularity of the aircraft and its centrality as a starting point (for this commission) foregrounded the polyvalent potential of this object, loaded with cultural baggage beyond the narrow focus of the Battle of Britain story alone.[67] Therefore in approaching the brief for the interpretation zone at Cosford I began exploring what strategies might create a more complex understanding of narratives that intersect this one aircraft and its contingent biographies. I became particularly interested in looking at how strategies evolving out of creative practice can be instrumental not only in the telling of multiple perspectives, but also in creating environments for museum visitors to critically engage in the telling of pasts. The shift from the museum being a place of knowledge to a place of sharing and inclusivity is part of the changing culture of the contemporary museum (as described

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[64] This became a very different political landscape following the UK EU Referendum, 23 June 2016.

[65] As well as private donors, BAE Systems is also a key sponsor, and the Heritage Lottery Fund support specific projects (http://www.rafmuseum.org.uk/about-us/our-supporters.aspx [Accessed 3 February 2016].

[66] Perhaps this is nowhere more acute than in contemporary British tabloid narratives, where national identity is often reinforced through Anglo-German wartime rhetoric of 'two world wars and one world cup', the underdog, heroism and overcoming the enemy, wrapped in English humour with front page upfrontness. For example, under Piers Morgan's editorship, the *Daily Mirror* on 24 June 1996, had the front page headline "ACHTUNG! SURRENDER For you Fritz, ze Euro 96 Championship is over". On 25 June 2010, *The Sun* "Das boot is on the other foot" was the England vs. Germany 2010 World Cup headline (pp.4-5 spread).

[67] I would like to acknowledge Dr Claire Norton (St. Mary's University, Twickenham) for the hugely influential conversations we had about considering the Dornier Do17 from a number of historiographic perspectives.

by Arnold-de Simine 2012). Understanding changing museum cultures and connecting with a range of visitors with diverse interests was key to how we approached the RAFM commission, in that we attempted to mirror contemporary debate around the limitations of coherent, chronological dominant narratives, and the importance for learning through more nuanced approaches to representing and studying history (Evans 2013). Andermann and Arnold-de Simine characterise the new position of museums as "places of memory, exemplifying the postmodern shift from authoritative master discourses to the horizontal, practice-related notions of memory, place and community" (2013, p.3). As we developed a scheme of work for the interpretation zone at Cosford, we looked at design solutions that worked against grand narratives of victory and patriotism – structures that kept a plurality of perspectives as the core area of investigation through a range of creative practices. These structures were: hypertextual (for the website); about recreating, placing and visually navigating the (virtual) plane (for the app); and embedded multiple perspectives (for the 3-screen exhibition film).

Fig. 3.2. Bendon, H. 2013. *The Dornier Story* process documentation. Testing out multiple temporalities across multiple screens.[Digital photograph].
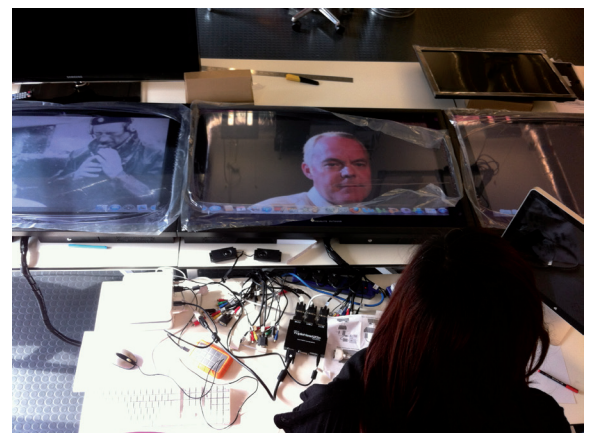
The scheme of work also allowed us to consider a range of visitor experiences – physical, digital and augmented. This was important both in terms of our own design concerns but also for the RAFM who wanted to expand their visitor demographic. A critical approach in attempting to design experiences to transform visitors also required us to revisit our notion of who the museum visitor might be and how these experiences might affect them and their engagement with the aircraft. Margaret Lindauer introduces the idea of a "critical museum visitor" (2006) who, she says "notes what objects are presented, in what ways, and for what purposes. She or he also explores what is left unspoken or kept off display" (2006, p.204). Lindauer argues that critical museum visitors will "become agents of change" (2006,

p.223) by demanding the representation of histories with the complexity and transparency of multiple perspectives, endorsing a 'showing not telling' approach.

The Dornier Do17 interpretation zone works

The Microsite: http://rafmuseum.mdx.ac.uk/dornier17/

In our initial thinking, we described the design of the website as a hypertextual documentary – with no fixed linearity or grand narrative, but a fluid system of classification to expand and reshape as new materials emerged. I referenced Sven Lindqvist's innovative approach in his book *A History of Bombing* (2002), in which he invites readers into a nonlinear structure, finding their own path through (his) history. Lindqvist's book is divided into small numbered sections, each ending with a suggested section number to read next – for example section 1 leads to section 166. However, if you chose to read in a linear fashion, on page 9 of *A History of Bombing* there is a note to the reader to say:

> *To the reader who has come this far without entering one of the narratives I would say: now you have seen the beginning of them all. Nothing can prevent you from continuing to read the book page after page as if it were a normal book. That will work, too. But this is not a normal book. I am trying to give you a new kind of reading experience and therefore I ask you to turn back. Choose one of the entrances and read on to the section in which that text is taken up again. (Lindqvist 2002, p.9)*

This form serves three functions that we were able to apply to the RAFM commission. Firstly, Lindqvist highlights his authorial construction (and in doing so all other history projects); he makes links through the act of bombing rather than through temporal linearity of cause and effect; and lastly echoes the disruptive act of bombing for a conventional reading experience.

Fig. 3.3. Bardill, A., Bendon, H. and Herd, K. 2013. *The Dornier Do17 website*. [Online]. A database hypertext approach to documentary, materials are linked for thematic or visual navigation. [Accessed 10 October 2016]. Available from: http://rafmuseum.mdx.ac.uk/dornier17/.

Moreover, our design for the virtual museum visitor experience was not to replicate that within the museum but to draw on the possibilities of the hypertextual format for virtual visitors. To manage the content, I drew on the approach of director Cahal McLaughlin to prisonsmemoryarchive.com, a web-based archive of AV material of "those who had a connection with Armagh Gaol and the Maze and Long Kesh Prison during the conflict in and about Northern Ireland".[68] McLaughlin takes a multi-vocal approach, so important to discourse around a much-contested past. The archive includes prisoners, relatives, prison staff, educators, chaplains, etc. and links recordings thematically on a website, without hegemonic structure. Working with difficult historical events, McLaughlin has developed a strong and transparent ethical framework of co-ownership and inclusivity, something that significantly has come *through* his documentary film practice.

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[68] The archive itself is bigger than the content that is digitised and on the website. This is an ongoing project. For an overview of the project see http://prisonsmemoryarchive.com/about-us/ [Accessed 4 March 2017].

We started to look at the narrative threads around the aircraft as an object, what Kopytoff defines as a "cultural biography" of the object (1986). We had to consider this particularly in relation to the RAFM space and the demographics of the RAFM visitor and what elements of this cultural biography they might want to privilege. Some threads were of more obvious interest to visitors from the outset, for example - military history, aviation engineering and pioneering conservation. Others emerged through the process of research such as looking at how archive materials can connect us to events we've not lived through, or the significance of testimony. For the web presence, the design choice was to bring polyvalence into our 'telling' of the Dornier Do17. But of course, this first step in some ways falls foul of its own position, as none of the perspectives are necessarily any more without bias than the dominant one(s). Drawing on Carr's idea that historians organise traces of the past to support an argument or interpretation (Jenkins 1991, p.59), the museum curator (a role we are, in effect, occupying) similarly selects objects and combinations for exhibition and display. And here the discourses between historiography and cultural institutional practice converge. The commissioned team effectively become (to adopt Mieke Bal's term) one of the museum's "expository agents" (Bal 1996, p.7). Whilst Bal's focus is on the curator as an expository agent, the same can be said of the artist within the institution who employs "discursive strategies" within the commissioning framework and, "the effective process of meaning-making that these strategies suggest to the visitor" (Bal 1996, p.7). In the same way that the discourse around the historian's act of constructing history, the artist in the commissioning sphere takes on the process of selecting, editing and curating what is presented, producing meaning in the act of doing so. Whilst the RAFM as the client defined elements of our remit, our interpretation as the design team should also be foregrounded here, explicitly to assert the notion of selection, editing and representation inherent in interpretation of the cultural biography of the Dornier Do17. The opposition to a linear narrative was our own bias here as we are designing for plurality, so that the organising structure provides a platform for these materials to be divested of a sense of hierarchy or privilege. Just as an historian's narrative can give voice or silence the subject of the past – we, as the institution's 'curators' – have expository agency.

***The Dornier Story* (3-screen video installation)**[69]

The main asset of the physical exhibition in the interpretation zone at the Cosford (and later Hendon) site was *The Dornier Story*, a 3-screen video installation. When commissioned to tell an historical story, the instinct is to try to trace a chronological linearity: the military activity of this Dornier Do17; the event of plane being shot down; the plane being discovered and identified; the plane being raised; and the plane being conserved. However, defining a chronology suggests an authoritative coherence that I was already alert to. Already selections and omissions are made, consciously or otherwise. Some traces bob to the surface more readily than others. Some we let sink.

Drawing and mapping out the screens **(see Fig.3.4)** allowed me to think formally about the content of the three screens but also to develop a visual grammar for working with the temporal discontinuities I wanted to embed in experiencing *The Dornier Story.*
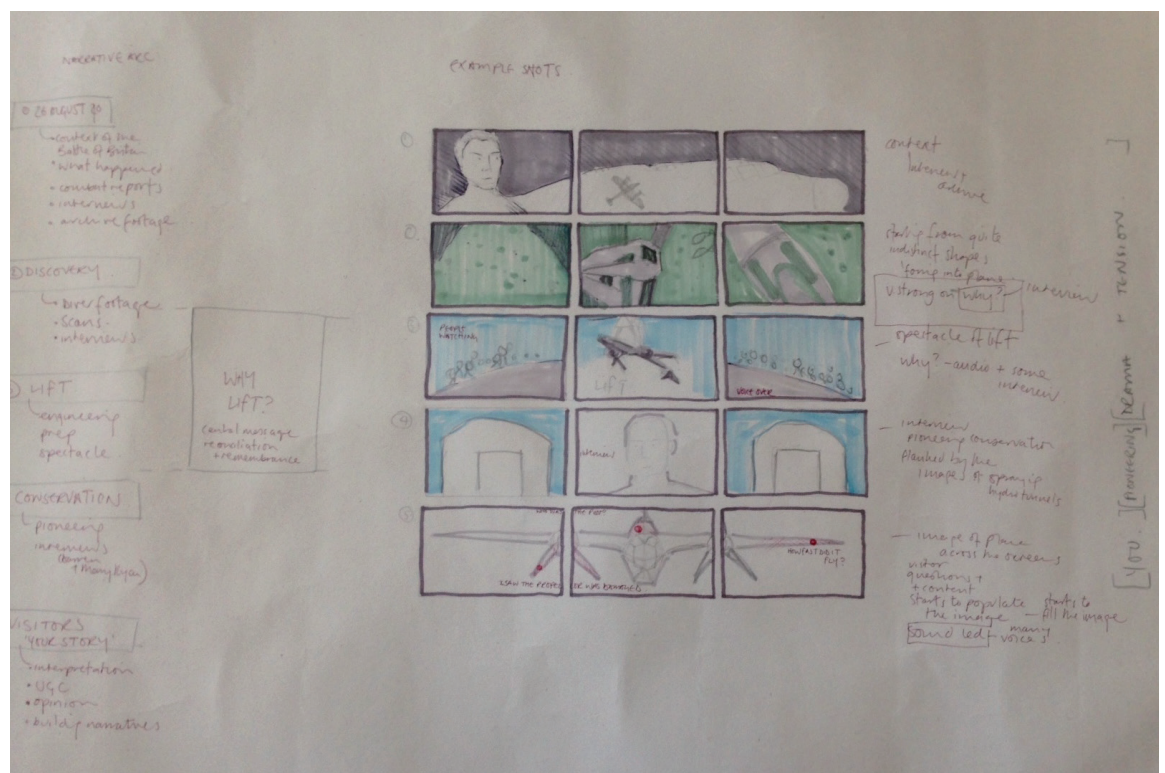
Fig. 3.4. Bendon, H. 2012 *The Dornier Story* process documentation. Initial plans and sketches for the three screens exploring chronologies. [Drawing on paper].

[69] I produced and directed this element of the commission.

Through the process of constructing the narratives for this work, my annotations to these drawings reveals how often I was confronting the question of why this aircraft should be lifted from the seabed and what meanings can be attributed to such an act.

Fig. 3.5. Bendon, H. 2012 *The Dornier Story* process documentation. Detail of initial plans and sketches for the three screens. These drawings function not only as a previsualisation but also capture questions and concerns I have whilst developing ideas. [Drawing on paper].
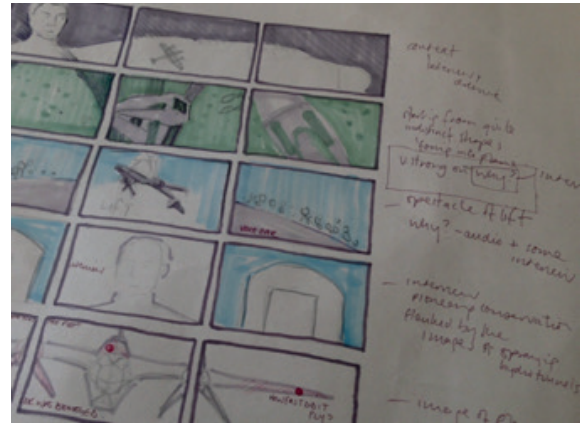
The question of why this aircraft should be raised had been asked within the museum but I tried to occupy the role of questioning these 'given' stages in the chronology of the (hi)story about Dornier Do17 to provoke answers for a critical public. My visual unpacking of the aircraft's chronology allowed this dual consideration of creative production and critical reception.

In the video installation, images of museum visitors looking at the Dornier Do17 in hydration tunnels appear alongside the plane being under the sea. Archival footage emerges from the depths of the Goodwin Sands. I used the formation of the three screens to disrupt chronology through allowing temporal discontinuities to be screened simultaneously.

I wanted these discontinuities to foreground questions around the meanings constructed from the act of raising the Dornier Do17, as we see the plane in multiple contexts simultaneously (in flight, under the sea and in conservation). The resistance against a coherent linear documentary seemed a fundamental approach to constructing and editing the content, as through this construction, the work contains what Bal calls "a critique of the evolutionism such chronological orderings warrant" (1996, p.161).

Fig. 3.6. Bendon, H. 2013. *The Dornier Story* process documentation. The three screens of *The Dornier Story* using interview, maps and film footage from the RAFM archive. [Digital film]

The object itself provides the only real sense of continuity – it is the central core amongst disparate spaces and temporalities and this is at the heart of my approach here, that the plane as an object is intersected by a range of narrative threads, and becomes part of contingent discourses. Whilst the footage is connected across the screens, the 12-minute film denies a sense of whole, only in the one final image – a constructed image of the plane in the interpretation zone - do the three screens become one image as a front elevation drawing of the object itself - an object interpreted – a metaphor for the construction of the interpretation as it were **(illustrated in Fig. 3.7.)**.
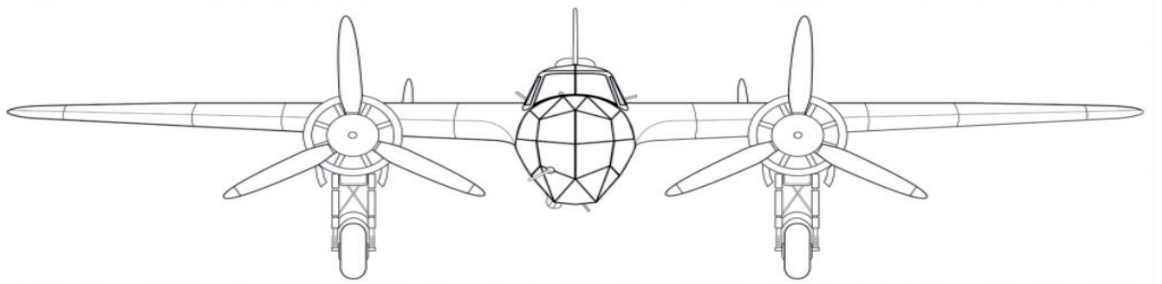
Fig. 3.7. Bardill, A. 2013 *Dornier Graphic*. The final graphic image of the Dornier Do17 that unites the three screens in a single image. [Digital image].

Editing across time and space becomes a method of reconfiguring and a representation of reconfiguration itself.

In the same way that Fraser reveals the voice of the museum in her guides "as neither singular nor absolute in its authority" (Fisher 1999, sec. 4, par. 3) the works we created all play

with a multiplicity of voices from the institution and beyond – not just the rehearsed vision of museum director and curators but also the divers, conservation team, historian, and archivist. It is these voices that enrich the narrative, open different trajectories to consider the object, and also counter a hegemonic museological voice particularly important in the presentation of historical narratives. I was working within the commission constraints and indeed top-down institutional impulse, whilst also creating different connections, temporalities and narrative possibilities.

Fig. 3.8. RAF Museum and redLoop.2013. Installation View of *The Dornier Story* at RAFM Cosford. [Digital photograph].

Apparition Dornier Do17 App

The third and final part of our interpretation was the *Apparition Dornier Do17* App. Using location-based technology, users can see the Do17 as a virtual apparition through the screens of their smart phones or tablets. Once a user has located the aircraft, she can move her screen around to view the aircraft which is placed in the air above.

Fig. 3. 9. RAF Museum and redLoop.2013. *Apparition Dornier 17* app views: desktop 3D scaled model (left) and full-scale 3D model (right). [Digital image]. [Accessed 10 October 2016]. Available from: http://rafmuseum.mdx.ac.uk/dornier17/.

There were multiple reasons for suggesting the virtual object. In the short term, the virtual Dornier Do17 in the RAFM setting serves to address the absence of the artefact itself - museum visitors to Cosford could not be up close to the Do17 during conservation, and Hendon visitors had no object at all.[70] Our full-scale 3D virtual Dornier Do17 has subsequently been placed in many locations around the world.[71]
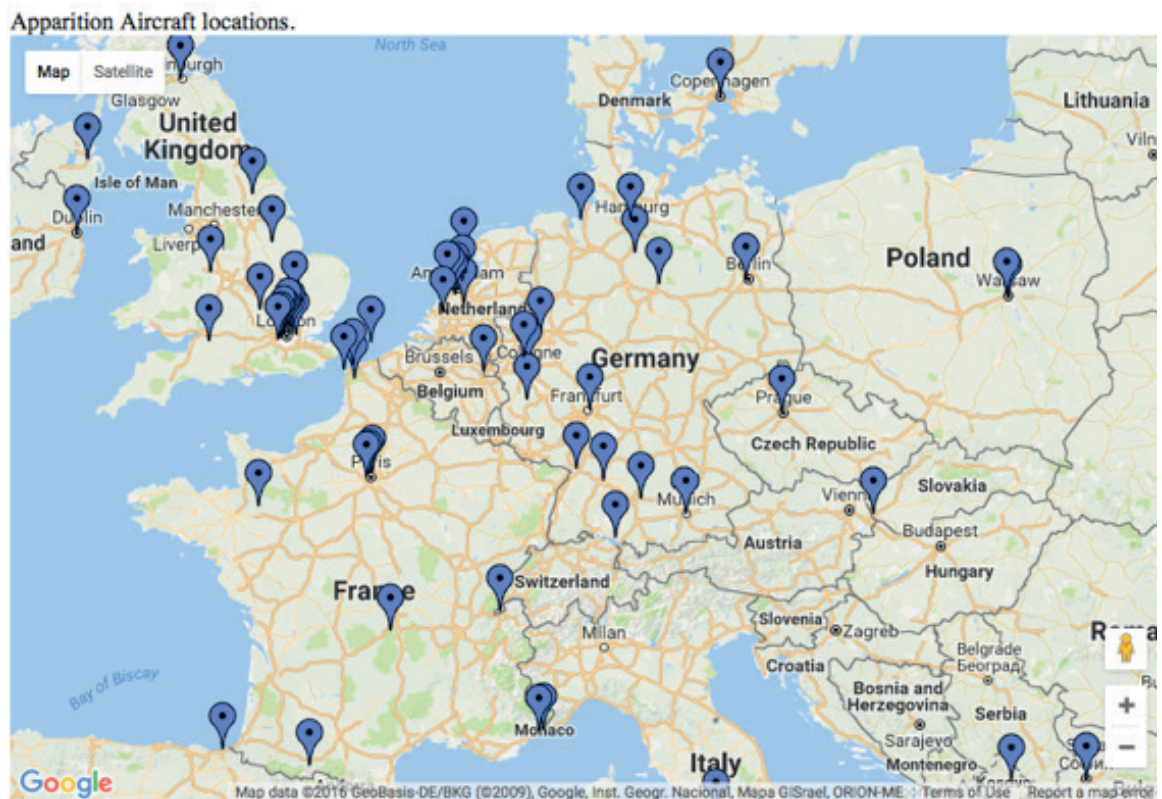
Fig. 3. 10. RAF Museum and redLoop.2013. *Apparition Aircraft locations*. Interactive map detailing the current placements of the virtual Dornier Do17 across Northern Europe. [Online]. [Accessed 10 October 2016]. Worldwide locations available from: http://idc.mdx.ac.uk/apparition/dornier17gps.html.

In relation to using the app, we were aware of the clear dangers Manovich warns of - that the affordances of interaction become primarily physical rather than psychological as visitors engage with media objects (Manovich 2001, p.57). In simple terms the virtual Dornier Do17 is a spectacle – a technological spectacle for our time. This experience offers the object to contemporary visitors, to envisage the scale, and to investigate the shape, characteristics

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[70] The plan is that the aircraft will eventually be placed in the Battle of Britain Hall at the Museum's Hendon site.
[71] In the interests of impact and audience engagement from virtual RAFM visitors, a 3D scale model of a Dornier Do17 is also available for those who are not close to any of the virtual plane sites. See http://rafmuseum.mdx.ac.uk/dornier17/ar-symbol-and-instructions/ for further details [Accessed 10October 2016].

and awe of the object. However, the very physicality of the engagement - of looking *around* a virtual aircraft - becomes a literal gesture to see it from different perspectives. This design also foregrounded some of the difficult questions around the spectacle of the object and the very nature of why we want to look. The augmented aircraft inherently raises the absence of the authentic, the nature of the copy vs. the original, and what it means to be a virtual object in multiple collections.

The contexts in which the virtual Dornier Do17 now exists are varied (museums, aviation centres, technology offices, universities) but it is the *act* of placement that has the potential to cross cultural and social boundaries as well as temporal and spatial ones. This virtual object sits interestingly with Alison Landsberg's notion of prosthetic memory (2004) in that it offers the possibility to experience that which is not there and not part of our lived experience. Augmentation as suture. Just as spectatorship studies gave film "the power to "suture" viewers into pasts they have not lived" (p.14) Alison Landsberg in her 2004 book *Prosthetic Memory*, suggests the museum space – particularly the more 'experiential' museum space has the potential to allow this suturing of visitors into any given history presented by and within the museum, which in the case of the recovery of Dornier Do17 is being recast in a particular reconciliatory light by the RAFM. There are ethical complexities here, particularly in a museum environment around authenticity, responsibility and mediation, but the alternative model of prosthetic memory that Landsberg defines, introduces the potential for broad dissemination through the commodification of memories - "cultural memories no longer have exclusive owners; they do not "naturally" belong to anyone" (Landsberg 2004, p.18). She suggests here that mass-mediated experiences of a past event become prosthetic memories of those events we didn't live through, but have "the ability to shape that person's subjectivity and politics" (Landsberg 2004, p.2).

Landsberg's model has been questioned, particularly with regard to the emphasis she places on empathetic responses (Anderman and de Simine 2012, pp.8-9), and indeed we were designing to elicit affective responses not limited to empathy with the virtual Dornier Do17. It is here that we can counter Manovich's concerns around physical affordances of

interaction overshadowing psychological ones, as the affective impact of seeing a virtual past military aircraft appear in a contemporary sky is not to be underestimated as a visitor experience. That we bring our own autobiography and commentary to the object too is not to be quashed in this design thinking, as the virtual object has the potential to be co-created within infinite contexts. These design considerations draw out some of the complexity of historytelling through practice for public audiences.

Complex messengers

In October 2013, the exhibition opened at RAFM Cosford. As part of the launch speeches, the grandson of Claude Dornier (the designer of the plane) was invited to attend. His voice is an important one in the complex biography of the plane, both in general terms he is a representative of contemporary Germany (with socioeconomic values similar to the UK), but also in his familial link to Claude Dornier, he adds the complex position of a plane engineer at the time of the rise of the Nazi regime. There is danger in the possibility of a more comfortable (although no less problematic than the one of victory) grand narrative of reconciliation that surfaces and obscures the nuanced and difficult layers to the stories surrounding this aircraft. He concluded his speech by contextualising the exhibit for contemporary visitors: "I see" he says, "the resurrection of this aircraft not as a symbol of terror and destruction but as an avatar for peace, with us simply its messengers".[72] The role that creative practice can play as a messenger is fundamental in asking questions of the critical museum visitor. The methods we employed to produce this work were informed by a more critical approach to historiographies in the museum space, but could have gone further. My experience of working on these projects has inevitably had some considerable constraints around clients and funders, which are hugely important factors around the explicit and implicit matrices of power underpinning how a museum engages with their visitors. From the client perspective, there were important advances in visitor activity arising from our work. There was a rise in physical museum visitor numbers at both the London and Cosford sites, but the impact of our work on *The Dornier Story* was most

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[72] Conrado Dornier speaking at the launch of the Interpretation Zone, RAFM, Cosford on 15 October 2013.

significant on digital platforms. The Royal Air Force Museum Account 2013-14 reports the "total visits to the Museum's main site increased by 15% to 1.2 million. The most popular pages were those containing information on the Dornier Do17 project. The mobile phone website saw over 200,000 visits and over half a million page views for the first time".[73] The *Apparition Dornier Do17* app was a significant factor for the increase in digital visitors via mobile. The download numbers are in excess of 5.78K (on iOS and Android combined, 6 March 2018), and the greater engagement in digital visitors led to a doubling of the RAFM's Facebook community, and significant growth on Twitter and YouTube[74] demonstrating that the project had been successful in attracting digital natives. However, working with the RAFM highlighted that messages were not always consistent. Despite the banner of "reconciliation and remembrance" the RAFM had an institutional impulse to continue the rhetoric of nationalistic narratives **(see Fig.3.11.)**. This was evidenced on the day of the lift (10 June 2013) when the language employed to communicate to the public drifted back toward the nationalistic and institutional rhetoric.
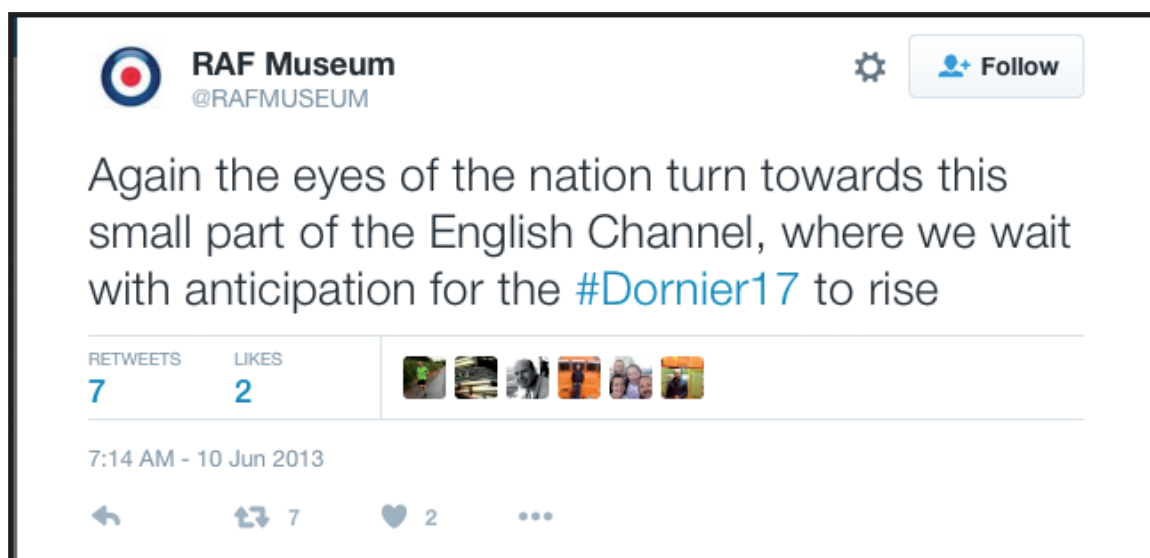
Fig. 3.11. RAF Museum. 2013. *Again the eyes of the nation turn towards this small part of the English Channel, where we wait with anticipation for the #Dornier17 to rise*. [Twitter]. 10 June. [Accessed 16 September 2016]. Available from: https://twitter.com/RAFMUSEUM/status/344140480948342785.

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[73] Royal Air Force Museum Account 2013-14 Pg. 5. https://www.gov.uk/government/publications/royal-air-force-museum-account-2013-to-2014, [accessed 11August 2017].
[74] Ibid "The Museum's social media channels are continuing to grow and there were 15,868 Facebook Fans for London by the end of March 2014 (almost double the 2012-13 figure) and 5,303 for Cosford (again, almost a doubling). The Museum's Twitter Feed and viewings via YouTube also showed very significant growth. The Facebook Pages and the Twitter Feed have also generated research enquiries and donations (artefacts and money) to the Museum. They have also received Certificates of Excellence from Trip Advisor" (RAFM 2014).

In the same way that Kate Eichhorn (2014) positions archives as a context in which to reinterpret, our creative interventions through this commission opened up the possibilities of asserting resistance or applying pressure to the processes of institutional telling(s), through a present lens. Artists and designers re-examining and reinterpreting the past in the museum environment hold "the potential to unmoor subjects from the historical moments in which they have become calcified" (Eichhorn 2014, p.79). Alexander Alberto (quoting from an earlier interview with Andrea Fraser) similarly describes site-specific art in institutional contexts that seeks "to critique and analyze aspects of culture that have largely been naturalized".[75] Working with and against the calcified and naturalised institutional practices and languages of museums became a gesture toward fostering new interpretation and different ways of telling. Engagement through practice can allow a multiplicity of perspectives to be more explicitly constituted and contested.

Already the discourse around a unified Europe, that was a key message for the RAFM in 2013, has become problematised in a post-Brexit flailing Britain and destabilised European Union. Here, perhaps most clearly we can see that "meaning is not excavated for, but rather, that it *takes place* in the present" (Rogoff 2006, p.2). Therefore, it is important to note how this signals the volatility of the past in the present, as well as the volatility of the present, the significance of encountering various presents, and what this means for the new museum and how creative practice can contribute to discourse on this volatility.

In this volatility, I suggest, the new museum is positioned as a space to foreground interpretation and plurality in a riskier way – and by doing so engenders a more critical museum visitor. For the museum to put "2 world wars and one world cup" beside a speech about "reconciliation and remembrance" could ask some difficult questions around the construction of histories, and how critical audiences are subjected to a perpetual state of flux in the mobilisation of historiographic contingencies.

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[75] Alberto, A. in the introduction to *Museum Highlights, The Writings of Andrea Fraser* p.xxiii, 2005).

This project has unearthed the tension between designing for critical museum visitors to explicitly dwell on the polyvalence in any multiplicity of perspectives presented to them, and what a museum would ultimately find too problematic to present to its visitors. That tension, to me as an artist, ultimately seems more interesting, challenging and indeed urgent than oversimplifying or misrepresenting the cultural biography of museum objects. The role of creative practitioners in the museum space enables that possibility, and presents a space I can occupy. Bal identifies the need for more diversity in the "expository agency" through guest curators, a role we took on at RAFM. This, Bal states, "is one way in which the "you" can be enabled to speak back without shunning responsibility and initiating chaos and damage" (Bal 1996, p.159). In the next chapter, the final public work – *Time Stands Still* – takes these ideas further.

Chapter 3: *Time Stands Still*
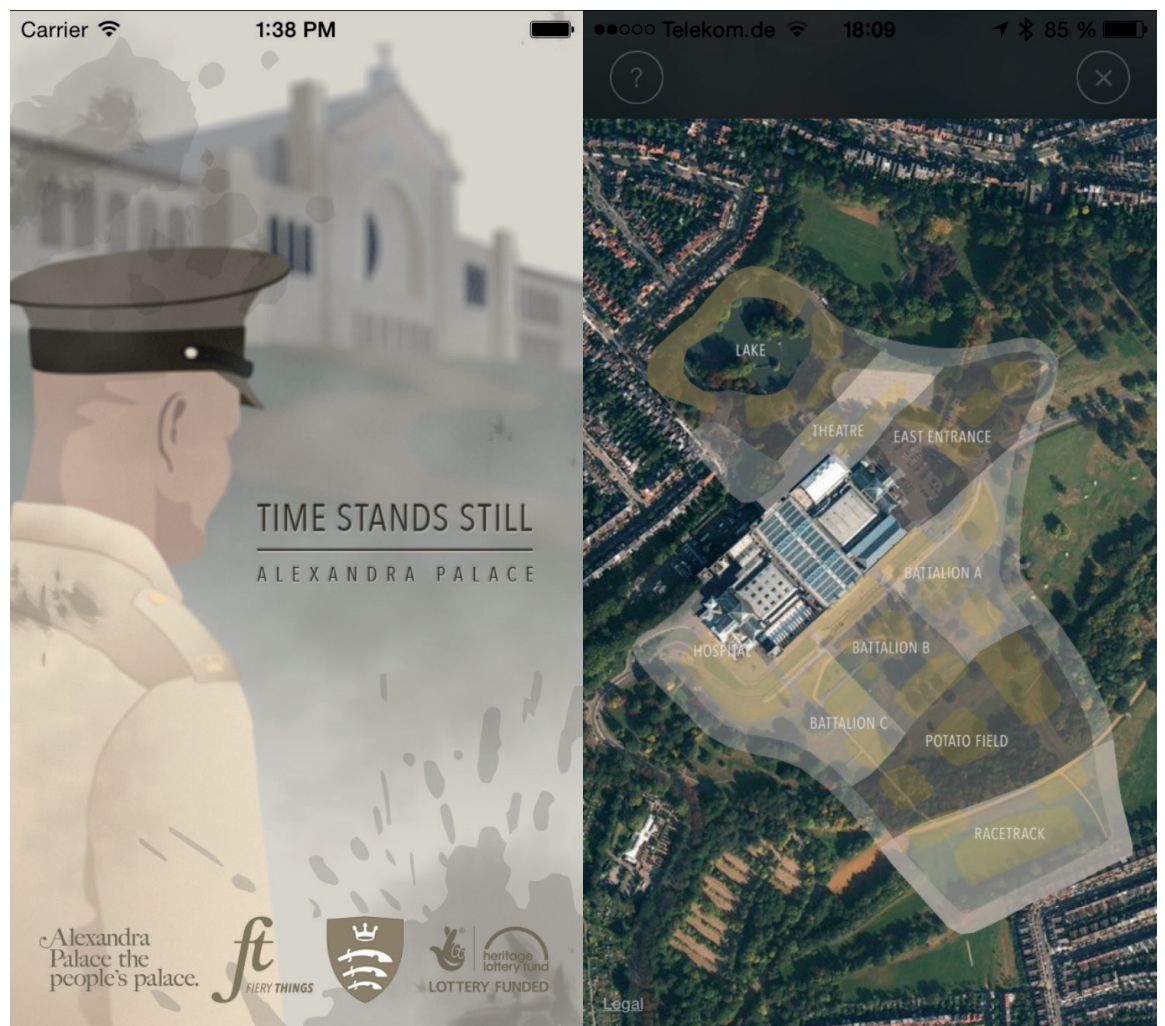
Fig. 4.1. Bendon, H. 2015. *Time Stands Still* process documentation. iOS screens from *Time Stands Still* during development showing the launch screen and the map. [Screenshot].

A p(a)lace of many

Alexandra Palace and Park – or Ally Pally[76] to those who know it – is undergoing significant

regeneration supported by a major HLF grant awarded in 2015.[77] Whilst part of the

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[76] According to several journalistic sources Alexandra Palace was allegedly nicknamed Ally Pally by singer Gracie Fields. See for example, O'Connor, John J. (17 November 1986). 'TV Reviews; Film Celebrates BBC's 50th Birthday'. New York Times. [Accessed April 2, 2017]. The origins of "Ally Pally" are perhaps less important than the use, which is one of public affection. When I refer to Alexandra Palace and Park Charitable Trust (APPCT) this is the organisation, as a collaborative partner on the project. However, when I refer to the place – the actual physical site – I will use the name Ally Pally.

[77] The Heritage Lottery award to APPCT was £18.8M. The construction work began in 2016 and the renovation work is due for completion in autumn 2018. The project *Time Stands Still* was given a budget from this award of 14K. http://www.alexandrapalace.com/news/iconic-london-landmark-secures-18-8m-in-heritage-lottery-fund-support/ [Accessed 8 April 2016].

transformation will be to create a more coherent experience in terms of accessibility and visitor flow, Ally Pally, with its diverse uses, both past and present, defies coherence. It is a public site of multiple narratives. From music hall to live broadcasting, from racecourse to refugee camp, from trade shows to biodiversity, from internment camp to ice-rink, the use of Ally Pally has expanded and deviated from the founding vision in 1873 as a recreation centre for the people.[78] Alexandra Palace and Park Charitable Trust (APPCT) as an organisation, has a working awareness of its multiple identities and part of the regeneration project is about making some of those rich histories accessible to the public. One such history of Ally Pally was explored in the collection *Ally Pally Prison Camp* by poet Maggie Butt (2011).

Fig. 4.2. Book Cover of Butt, M. 2011. *Ally Pally Prison Camp*. Devon: Overstep Books.

Ally Pally Prison Camp tells the little-known story of Alexandra Palace as an internment camp for 3,000 German, Austrian and Hungarian civilian internees from 1915 to 1919. The book interweaves prisoners' words from letters and memoirs, with photographs, paintings by internee George Kenner and poems by Butt. Based on this publication, a collaborative bid between Alexandra Palace and Middlesex University was made to the Heritage Lottery Fund (HLF) to produce a short documentary film and a locative app exploring this period of Ally Pally history. APPCT had not had experience of using locative technology to engage visitors and were excited by this possibility, and positive about the design focus. The bid was successful and both of these outputs were delivered between 2014-2015.

[78] Ally Pally was opened as 'The People's Palace'. See http://www.alexandrapalace.com/about-us/our-history/ [Accessed 11 October 2016].
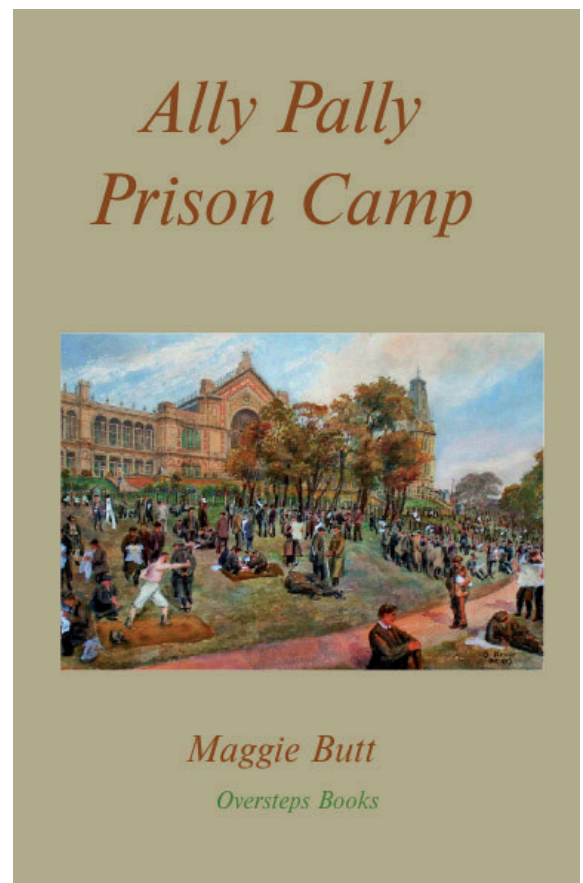
Time Stands Still overview

I led on the locative site-specific app, designing, scripting and directing the piece, which we later titled *Time Stands Still*. The core team I worked with were Maggie Butt, Magnus Moar and Daniel Wiedemann, although the scale of the project required further support from a much wider team.[79] I worked closely with Butt on the research and scripting phase of the project. Additional research undertaken by APPCT volunteers was also used to inform the script when I developed particular strands of narrative that had not been part of Butt's central research. I worked with technical supervisor, Moar and programmer and interface designer, Wiedemann during the iterative process of interaction design, through to delivery. This collaborative team was crucial in terms of exploring the shifting of affordances across media. APPCT provided a central contact for the project duration, and engaged with user testing and feedback. The project was reported on monthly to the HLF until delivery.

Time Stands Still is a locative audio experience designed for iOS mobile devices in which audio content is triggered via GPS as visitors walk around Alexandra Park. Visitors listen to the experiences of prisoners, (verbatim from memoirs and letters as well as those I had scripted and dramatised) alongside Butt's poems and soundscapes that I designed and then implemented with sound engineer Peter Williams. The app is designed to be an audio only experience, but additionally offers the use of a map and 'help' functions to orientate visitors and/or indicate where content is located in the Alexandra Park. *Time Stands Still* was published in the AppStore in July 2015, marking 100 years since the internment camp was created.

As well as being accessible to public visitors to the park and palace, Alexandra Park and Palace Charitable Trust (APPCT) are using the film and the app in their education programme for secondary schools.

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[79] The full credit list can be found in the credit screen of the app, navigated from the main menu.

Another war?

Reflecting on the commission for the RAF Museum, I was acutely aware of the limitations and difficulties in constructing narratives in relation to the Dornier Do17, and how far we'd been able to question the dominance of the military and museal conditions in the work. However, I had established a firm interest in how creative-led practice can contribute to the construction of histories for public audiences and was looking for opportunities to continue this research practice.

The partnership with Ally Pally on a WWI project could easily be read as me attracting/ or being attracted to *another* war narrative, which I was certainly wary of, given my unease around practicing outside of what I had previously considered feminist discourses. However, the Ally Pally partnership presented an opportunity to bridge the discomforting gap between my existing practice around fragmented narratives and the historiographic problematics that had manifested in the development of the RAFM works. It was not the theme of conflict in and of itself that offered a coherence (as the subject matter of my creative research), but that the presence of conflict continued the potential to examine contested and plural pasts.

A response to *Ally Pally Prison Camp*

More significant than coherence of theme was a connection with form and methods, afforded largely because of the nature of the collection *Ally Pally Prison Camp.* Incorporating without hierarchy, poems with paintings, memoir extracts and letters, the striking quality of the collection *Ally Pally Prison Camp* is the way in which it is (already) *doing* history. Whilst chronology structures the collection, it also holds fragments of narrative, it is multi-vocal, it employs different modes of address and forms of delivery. My encounter with the collection was a recognition of strategies I had engaged with in previous work. I responded to this particular act of historytelling - the "*gathering together* [of] the diverse forms and modes of the game of storytelling" that collapse the dichotomy of "narratives that have a truth claim" with "fictional narratives" (Ricoeur 1991, p.2). Ricoeur states history

and fiction each "concretize their respective intentionalities only by borrowing from the intentionality of the other" (Ricoeur 1985, Vol.3, p.180) and this "interweaving of history and fiction" instead foregrounds temporal process as the unifying principle of recounting plural pasts. Ricoeur's three levels within his narrative model: *pre-figuring*, *con-figuring* and *re-figuring* (Ricoeur 1984, pp.64–77) proved to be useful to me in terms of making sense of my methods of working with *Ally Pally Prison Camp*. Ricoeur's first stage: *pre-figuring* –the observation *of* events/actions existing within time (in a chronology). Second: c*on-figuring* – the emplotment of the narratives, where by temporality is structured in the process of configuring the narrative structure and symbolic relationship between elements. Finally, Ricoeur details a stage of *re-figuring* – in which readers/participants receive the narratives and experience the effect of these therewith (Ricoeur 1984, pp.64–77). As an artist doing history, engaging the public in the process, this structure offered a theoretical framework from which to pursue these ideas.

Evocation not guide
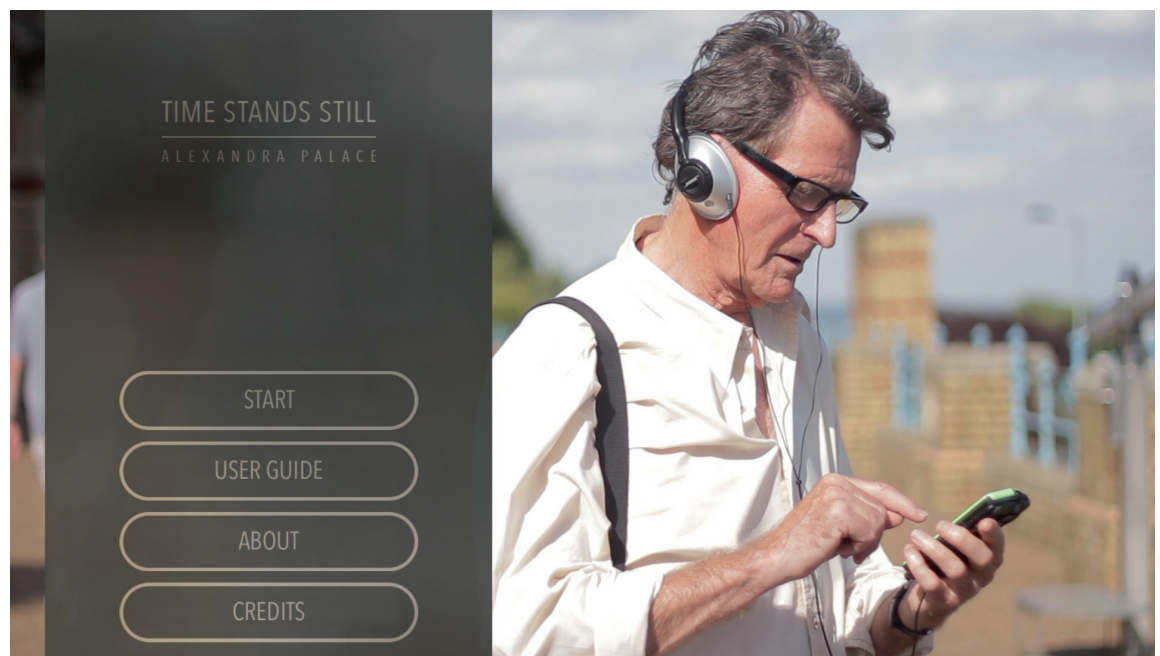
Fig. 4.3. Still from Bendon, H. 2016. *Time Stands Still* User Guide created for the client, showing the main menu screen of the app and a user demonstrating how it works. [Digital film].

Many museums and heritage sites now actively use mobile devices to deliver guides and interpretation in their education and value-added experiences for visitors. However, I pitched the idea to the client as an evocation rather than an audio guide. Jennifer Fisher makes a useful distinction between the supportive audio guide and how artists such as Sophie Calle, Andrea Fraser and Janet Cardiff "nuance the dynamics of the relationship between audiotour, art and beholder" (Fisher 1999, sec. 1, par. 6). This approach was also important for the design ethos, as a guide already suggests an authoritative voice, and having come fresh from the RAFM installation, I knew this was precisely what I didn't want to do, not as an oppositional gesture to the idea of a guide, but simply replicating a conventional audio guide experience didn't seem appropriate for the material at hand. As a creative endeavour, working with a range of voices complicated the idea of an individual guiding voice. For me, the design needed to be reflexive, acknowledge the inherently unreliable and subjective and constructed fictionality. In creating this work, some accounts and perspectives are considered, they are found, or not found, selected, or rejected. Some are then reconfigured in the poems and the script. There are traces of the past in our history, but in our doing history, fictions are created.

Moreover, as the physical traces of the camp are not present to mark and fix the stories a listener might hear, the app really needed to be experiential, to do the fixing through the scripting and also the performativity of the listener.[80] The focus on audio-based content also foregrounded performing the experience - active performing of listening and walking.[81] Like *Cheek by Jowl, Time Stands Still* foregrounds voice over image, and evokes the same intimacy of listening to the participants' voices in the *VivaCity2020* recordings.

I made a clear distinction between (non-diegetic) instructions and introduction and in-experience assistance, which I scripted to be diegetic. Instructions were text-based on screen and via a video on the Alexandra Palace website, and the introduction and subsequent help and guidance is delivered via the characters and sound design so as not

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[80] I refer to the listener singular not to suggest that the listeners can be reduced to an individual but rather to speak to the singularity of the listening experience in locative listening.
[81] There is also a health and safety aspect to the design in that we wanted visitors to not be vulnerable to the dangers implied by wandering around with headphones on and looking at visual content on a mobile device.

to break the immersive experience. So, if a listener strays too far away from the content, it is not an instructional voice that addresses the listener, but a guard, or a wife with a message to take back to the camp. For example, this instruction is embedded in the narrative:

Scene S1.3: Park Sentry warning

SENTRY

Oi you! Yes you! If the Commandant catches you on the wrong side of the barb, you'd be for it – now get back over here now! Move toward the Palace!

Fig. 4.4. H. 2014. *Time Stands Still* [Script]. Script extract of boundary content detailing how the instruction of where to find content is built into the diegesis.

Fig. 4.5. Bendon, H. 2014. *Time Stands Still* process documentation. The recording sessions in the studio with (clockwise from top left): Gabor Horvath, Tom Swacha, Tom Gardener and Francesca White. [Digital photographs].

This is a good example of not drawing attention to the instruction but having clarity of instructional language – "Move toward the Palace!" is not dependent on the direction the listener is facing, nor is it reliant on absolute GPS precision. It is also a very particular way of engaging a listener in the diegetic world. For example, when listening to Janet Cardiff's *The Missing Voice (Case Study B),* she asks you to walk with her, and as the narrative unfolds as you walk, she seamlessly also directs you, pointing out features such as shop awnings, or railings that will help to guide your trajectory. The intimacy of the binaural[82] recording blends the present (the listener) with the past (recording).

Jennifer Fisher uses the work of Sophie Calle, Andrea Fraser and Janet Cardiff to make some observations about scripting first person, immersive audio experiences: "Cardiff addresses the beholder as a "known" companion. As distinct from Calle's "passive listener" or Fraser's "eavesdropper," Cardiff seems to chat with the beholder, asking questions and leaving spaces for response" (Fisher 1999, sec. 5, par. 4), I adopt each of these different modes of address in *Time Stands Still*. For example, at the beginning of the experience, Major Mott accepts the listener into the camp as a "known" visitor. To Benny Cseh the listener can only be "passive", echoing his own state of being. To be the "eavesdropper" at visiting time is to hear intimacies not meant to be shared.

The constant switching of known/eavesdropper/passive role listeners are asked to occupy is unsettling. Similarly, the tone of content shifts within each role. As a known listener for example you are asked to take messages, not to trespass and even to participate in an exercise drill. In this instance, it is not only the listener's attention that is directed via the audio but also their actions. When directed to participate in the Swedish drill, the movement of the listener is GPS tracked and results in different media files being triggered dependent on level of movement:

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[82] Binaural recording mimics the way that a human hears sounds by using a *binaural* head with a microphone positioned in each ear. Sounds are then received by these two microphones in the same spatial way that a human (head) does. See http://www.bbc.co.uk/rd/projects/binaural-broadcasting [Online]. [Accessed 2 March 2018] for a clear explanation of the importance and impact of binaural recording for listening experiences.

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                                    Scene R2S1.1: Mott
                                    Racecourse drill fail

                        (IF NOT FAST ENOUGH:)

        MAJOR MOTT
                You, yes you - you'll go to waste in here if you
                don't keep up. Now come on, keep up. And again -
                quick march. Knees higher!
```

File ID	File Name	Type	Location	Notes
Scene R2.1	Mott Racecourse drill	Hotspot	Race course	Time sensitive drill exercises
Scene R2S1.1	Mott Racecourse drill fail	Distance measure from hotspot	Race course	On failure of enough distance covered
Scene R2S1.2	Mott Racecourse drill fail again	Distance measure from hotspot	Race course	On failure of enough distance covered AGAIN
Scene R2S1.3	Mott Racecourse drill success second time	Distance measure from hotspot	Race Course	On success after failure. In stack after R2S1 and/or R2S2
Scene R2S2.1	Mott Racecourse drill success first time	Distance measure from hotspot	Race Course	On success first time
Scene R2.2	Mott Racecourse drill end	Triggered after success	Race Course	In stack after R2S1.3 or R2S2.1

Fig. 4.6. Bendon, H. 2014. *Time Stands Still* [Script]. Script extract of the exercise drill with file notes detailing the various possibilities (and chronology) of files that are triggered on failing or succeeding in meeting Major Mott's expectations.

This is light relief in an otherwise bleak history, but it also serves to keep listeners aware of themselves, because whilst this feature is driven by the technology, it is a corporeal interaction. For the listener to be known and to be aware shifts the space in which artists can contribute new knowledge in the process of engaging with audiences, and expecting (or at least asking for) responses.

Mapping the camp

The fragmentary quality of *Ally Pally Prison Camp* suggested an appropriateness for spatial, nonlinear and multi-vocal exploration but additionally, the possibility for mapping (hi)stories from the 'traces' of the past onto the present site at Ally Pally prompted some particular methods to approaching the design.

Fig. 4.7. Bendon, H 2014. *Time Stands Still* process documentation. Onsite mapping at Alexandra Palace. [Digital photographs].

I began creating very rough hand-drawn maps, plotting fragments onto the present site **(see Fig. 4.7.)**. In these initial drawings I placed memories, anecdotes and poems on maps in the locations where there was evidence that those events were situated 100 years ago. These maps are not for the user, process mapping as a creative method is distinct from end user on-screen maps in *Time Stands Still,* which serve specific functions of locating content, way-finding, and orientation. Here I examine what art practice can elucidate in 'doing' history that might not be possible through other forms. Placing the past through visual mapping was simultaneously about my own sense-making (where things were located or referenced) but also about visual and spatial articulation of ideas. The maps I constructed are not a representation of Ally Pally in 1915, but a visualisation of my construction of history that both is and represents an evolving visual historiography. Philip J. Ethington sees spatialising history as a productive expansion from White's textual historical epistemology (Ethington 2007, p.486), and I found the visual mapping to be a legitimate and productive method as an artist contributing to historiographic construction.

This engagement with drawing and mapping became an interpretation of the relationship between narrative events using the "vocabularies" of visual mapping "a syntax comprised of contiguity, scale, paths, distance, area (zones, regions, boundaries), volume, and legend" (Ethington 2007, p.485).

The interrelation of the narrative events (their basis in memoir extracts, poems, letters, and photographic evidence) then had to be networked through their spatialisation. For example, when considering the representation of the visiting wives, I initially mapped them to the visiting areas in the East Court. I drew on the evidence base that Butt had used in *Ally Pally Prison Camp* which predominantly details experiences *within* the camp, however, the impact on the wives was huge – financially, socially, and emotionally, and so their voices became quite central in my approach to the script.

The letters of Benny Cseh, the biography of Kurt Engler and the memoir of Rudolf Rocker were particularly pertinent sources with regard to providing testimony of the wives' experiences.[83] My approach to the wives' stories was to use these sources to create and situate narrative elements outside the centrality of camp life, at the literal barbed wire margins of the camp boundary. The use of the spatial centre and periphery plays with patriarchal "worlding" (to use Spivak's term again) of female identity, and how through the 'worlding' process, female identity is mapped and ascribed as gendered space. Occupying boundary space in turn suggested boundary activity which I then scripted such as Millie Rocker shouting her disgust at the treatment of Rudolf Rocker through the wire; Mabel Cseh's quiet but steely account of wives left in poverty, and an unnamed woman trying to get the listener to take a message to her husband.[84] Taking ideas around gendered space forward from *Skirting,* placing the wives at the literal margins of *Time Stands Still* became a powerful gesture afforded by spatialising historytelling. Within the camp boundaries, I also used the absence of women as a mode of constructing history spatially. As Butt had done in *Ally Pally Prison Camp*, I also used a considerable number of extracts from the letters of

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[83] The sources from the Imperial War Museum were researched by Maggie Butt for *Ally Pally Prison Camp*, see pp.52-53 and pp.57-57 of that publication for sources relating to Cseh, Engler and Rocker.
[84] See the script for *Time Stands Still* in Appendix D, digital submission.

Benny Cseh to his wife Mabel almost in their entirety. The letters demonstrate the strain on the relationship between Benny and Mabel with such clarity and exquisite pain, they are in and of themselves an affecting trace of the past. Moreover, to tell this history through only his letters reveals the act of historical telling that embeds her absence.

As already secondary subjects to the core of the camp history, I wrote against a generalised idea of 'the visiting wife' and instead created characters with a complexity of experience – capturing the financial hardship, the adultery, the anxiety and helplessness, the industry of their survival, and the resilience evidenced or implied in *Ally Pally Prison Camp*. This strategy followed the same principles as I had applied in striving for a specificity of characters in the city fringes in *Skirting*.

The process of mapping and writing for locative experiences constructs historiographical meaning through spatial consideration of margins, centres, and proximity. This dialogue between character development and how a listener might encounter them spatially continued through the scripting process. Much of this had to be explored on paper before programming commenced. The hand drawn maps felt an overtly analogue process for the development of an app, but just as I had done with *Skirting,* mapping the space in this way was an essential creative act to identify and explore themes and narrative strands before attempting to fix these spatially.

There was an element of considering authenticity – purely as an act of assisting visitors in "making sense" of the experience, for example: visitors hear the rehearsals by the theatre; physical training on the race course and digging where the allotments were situated. Beyond this logical reason, there was also something here more fundamental about the construction of story in space. The process of editing, selection and positioning undertaken here evokes (in a very tangible sense in the design process) the act of emplotment as Ricoeur describes it - as an operation: "the structuring that makes us speak of putting-into-the-form-of-a-plot (emplotment) rather than of *plot*" (1991, p.3). However, the emplotment of these traces of the past (from an evidence base) and new materials (poems

and script) are not being organised for the purpose of creating an Aristotelian unified story but in fact to challenge that very unity in both content and plot. Instead of an Aristotelian unifying narrative structure, Ricoeur conceives narrative as "concordant discordance" or "disconcordant concordance" (Ricoeur 1984, pp.42–43) a model that resonates with the inherent complexity of designing a locative, non-linear experience.

The lack of totality in my emplotment acts as a conceptual challenge to dominant forms of historiography, but risks intelligibility and indeed satisfaction in the user experience. As Ricoeur points out in *On Interpretation*, even if we move away from "the history of events", and we 'do history' in the other forms, "it is still tied to time and still accounts for the changes that link a terminal to an initial situation" (1991, p.5). Indeed working spatially, placing experiences and content onto maps, didn't stop the notion of time pulsing through this history. I encountered the limitations of spatialising history, when attempting to visualise causal threads between plot points and also shifting states such as the gradual deterioration of mental health in the camp. The maps needed a temporal as well as a spatial axis. I related this concern closely to Carr's critique on Ethington's spatialising theory of history and the limitations of spatial metaphors: "The past is not just a set of places, since a set of places can be all at once, and the element of pastness, the actual temporal character, seems to be left out of this description" (Carr 2007, pp.502-503).
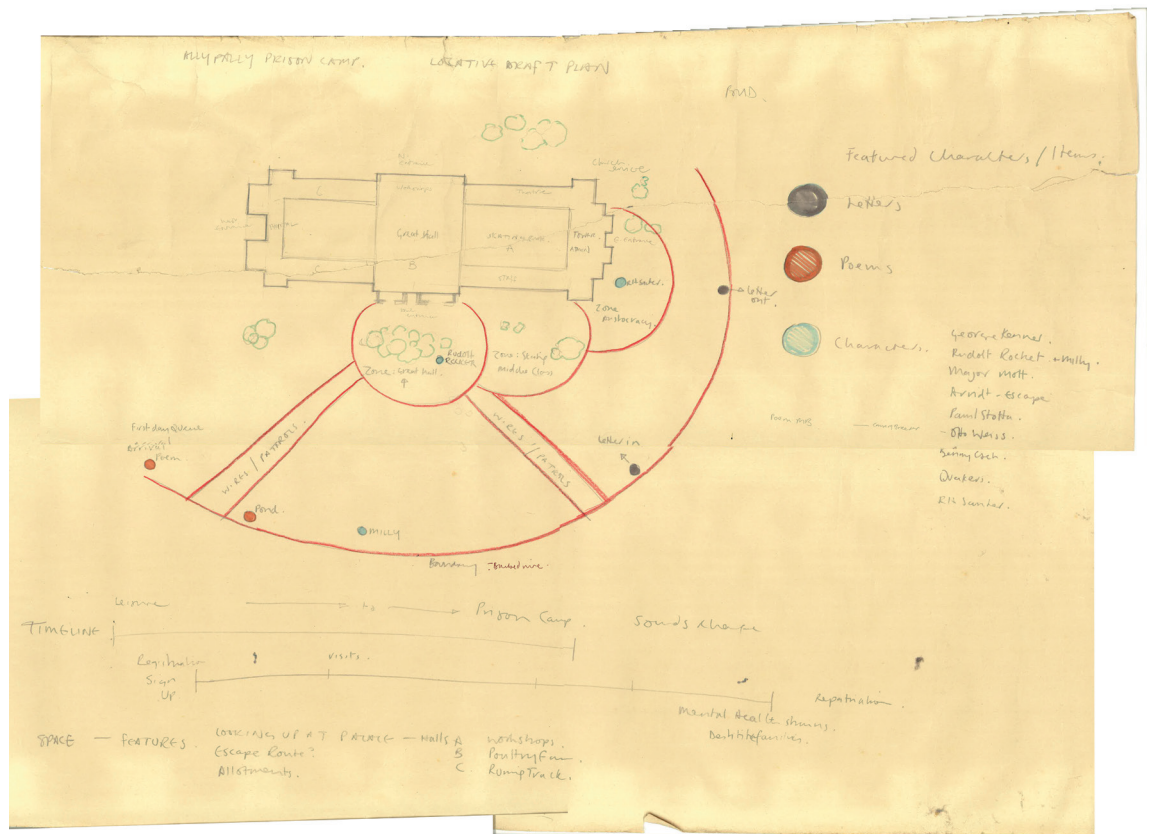
Fig. 4.8. H. 2014. *Time Stands Still* process documentation. This was the first drawing to map the story to the site. It was plotted whilst reading Butt, M. (2011) *Ally Pally Prison Camp*. The process functions as a way of previsualising and planning, but simultaneously raises questions and identifies potential issues (notably here to do with plotting time as well as space). [Drawing on paper].

This played out in the design process – as my early sketches began with a spatial design focus which I then had to build accompanying timelines around. Narratives that were fixed in one location were then developed and written in temporal units that were delivered over multiple visits to that location. These temporalities were managed across various processes: drawing maps; writing scenes; creating and logging temporal data in spreadsheets to detail combinations of story possibilities through time and space and identifying exclusions (for example if x dies in scene y, x must no longer appear in scene y+1). The preproduction mapping of past events on paper revealed the complexity of the relationship between time and space, and reinforced the significance of offering the user a time-based spatial experience.

There were various iterative cycles in hand-drawn mapping, scriptwriting, programming, and testing and through these processes we were able to close the gaps in the analogue and digital phases, being responsive to programming challenges that the conceptual development suggested and also structuring the material with a programming logic.
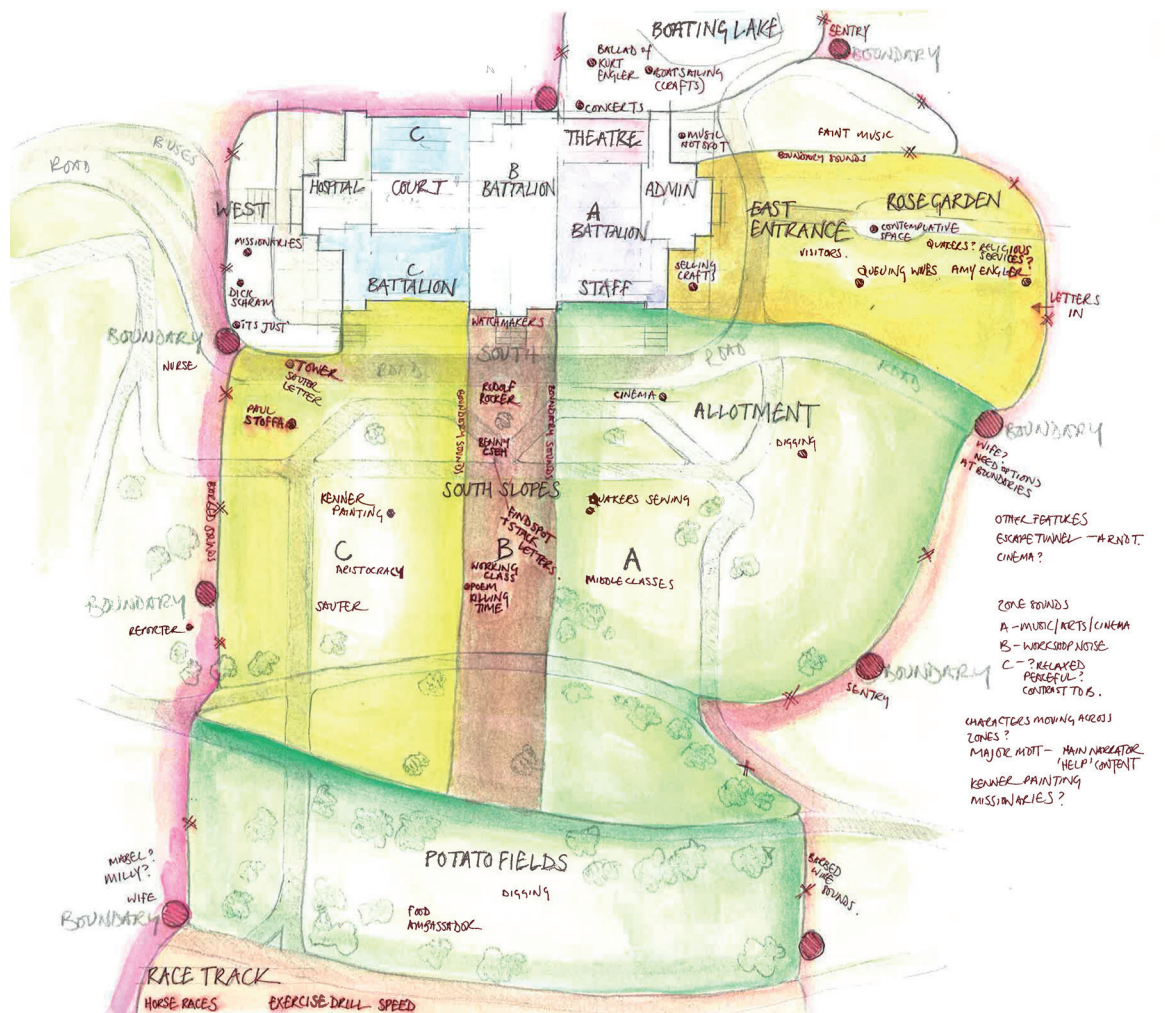
Fig. 4.9. Bendon, H. 2014. *Time Stands Still* process documentation A later iteration of the map, in which inaccuracies in my initial spatial understanding of the site are resolved, and content is "placed". With further site visits, the visualisation of the map is more advanced, visualising zones and placing hotspots. [Drawing on paper].

My initial mapping was conceptual and explorative, but moved towards accurate scaling in later iterations, compatible with existing visitor navigation tools (park maps already provided to visitors, and satellite mapping). Daniel Wiedemann then transferred my traced 'story' map into vector format for the app. This gave us the story zones, boundaries, and hotspots of narrative content.
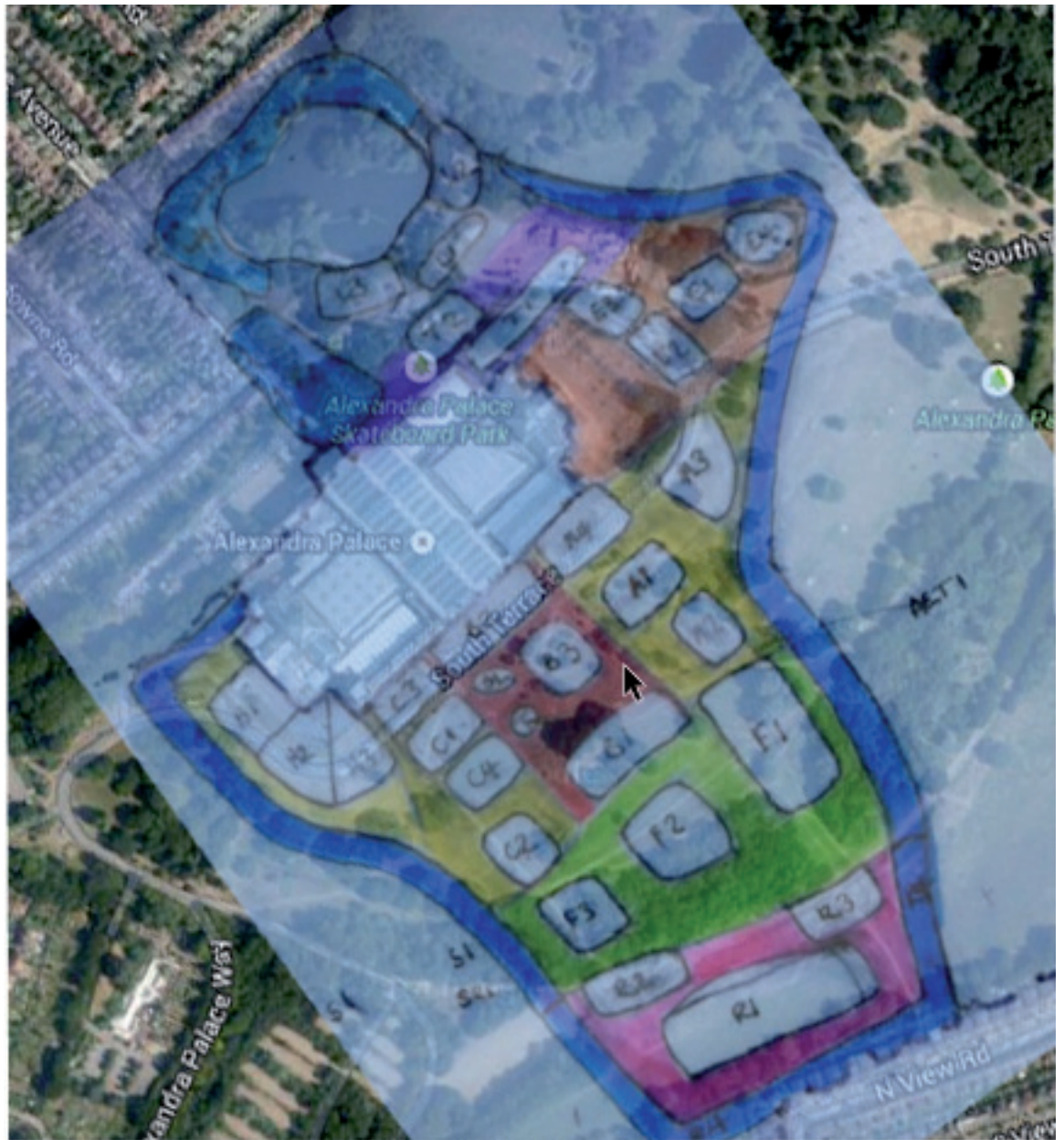
Fig. 4.10. Bendon, H. 2015. *Time Stands Still* process documentation. Merging the hand-draw maps with Gmaps Overlay Tool, ©Daniel Wiedemann. [Screenshot].

Wiedemann developed a "Gmaps Overlay Tool" to convert the vector map to latitude/longitude data and automatic GPX test routes.[85] Whilst I went into recording the script, Wiedemann simultaneously began programming the app.

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[85] GPX Files (GPS eXchange Format) are XML files designed for use by GPS devices. GPX files contain data on both precise locations and time so that routes can be plotted and operate with maps on screen. See https://www.ordnancesurvey.co.uk/blog/2015/01/what-is-a-gpx-file/ for more detailed information on GPX files [accessed 13 March 2017].

The process remained evolving and iterative – going back and forth to the site, repositioning test content, modifying the size of zones and the width of boundaries on the map and then returning to the site for testing. Whilst the satellite image plotted exactly where the content could be found, the physical and cognitive processes of moving between points and content zones needed to be experienced on site. Therefore, to consider user experience in the process, I occupied the dual role of designing and self-testing simultaneously.
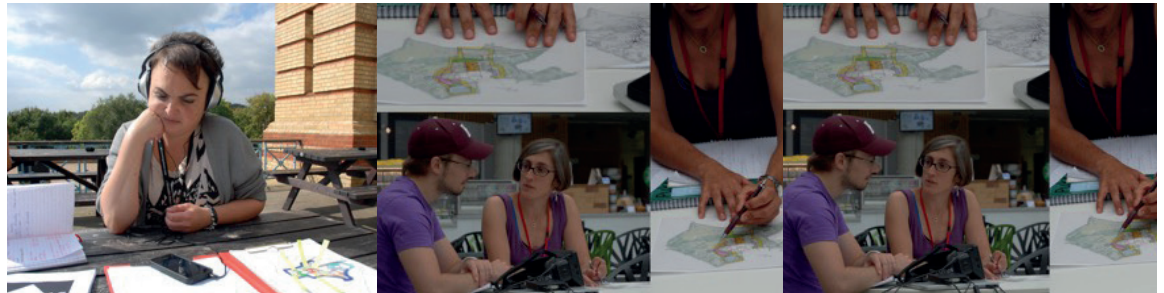
Fig. 4.11. Bendon, H. 2015. *Time Stands Still* process documentation. Iterative working: onsite at Ally Pally with the client, Isobel Aptaker, APPCT Learning Manager; and offsite mapping and programming with Daniel Wiedemann. [Digital photographs].

The process of layering a past map over a contemporary map visualised the subversion of the paths and suggested routes that we proposed the listener take. This was modified somewhat with the later iterations (testing in winter snow reminds one how deviating from the path can limit what people are willing to do), however the layering of past over present encouraged spatial cognition of Ally Pally's contingent pasts. When trying to address these spatial considerations in the design process, I referred back to a previous locative work *Scratch* (2008), a collaboration between Middlesex University, BBC Radio Drama and writer Penelope Skinner.[86] In the development of *Scratch* (see Introduction) as a locative radio drama pilot project with a broadcaster, we faced the question of how participants develop situation awareness (Reid et al 2010, p.506) when encountering non-linear narratives for locative experiences.

[86] The design team at Middlesex University were myself, Magnus Moar, Nye Parry and Stephen Boyd Davis. The pilot was developed in partnership with the BBC and was launched at the BBC3 *Free Thinking Festival* in Liverpool, 2008.

We examined the relationship between spatialised stories and the temporal dimension of storytelling.[87] This locative drama led to identifying two significant design solutions to structure and assist the user experience. The first of these was spatial and concerns providing aural signals at the boundaries of the story space to frame an audio story in a physical environment and prevent the listener from straying into contentless zones.

The second of these was temporal and structured the story with a common beginning and end with numerous variations of narrative content between. The *Scratch* pilot demonstrated the importance of these structural 'bookends' in providing narrative cognition for users when engaging in locative story experiences.   Janet Cardiff's approach to the listener/participant in her audio-walks was an important reference here. At the beginning of her audio-walk *Chiaroscuro* (San Francisco Museum of Modern Art, 1997) the listener hears: "Try to walk with the sound of my footsteps, so we can stay together", and in *The Missing Voice (Case Study B)*, at Whitechapel Library, 1999: "I'm standing in the library with you, you can hear the turning of newspaper pages, people talking softly".[88] These initial interactions affect a direct address, carefully scripted to be more reassuring than unsettling in intimacy. I adopted this structure and the direct address in the scripted voices I wrote for *Time Stands Still* to serve as an important temporal bridge between the artist (past) and the participant (present).

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[87] Parry, N. and Bendon, H., and Boyd Davis, S., and Moar, M. (2010) 'Moving tales, exploring narrative strategies for scalable locative audio drama'. In: *ISEA09 International Symposium on Electronic Art*, 23 Aug - 1 September 2009, Queens University, Belfast.
Parry, N. and Bendon, H., and Boyd Davis, S., and Moar, M. (2008) 'Locating drama: a demonstration of location-aware audio drama'. In: Spierling, Ulrike and Szilas, Nicolas, (ed.) *Interactive storytelling: First Joint International Conference on Interactive Digital Storytelling,* ICIDS 2008 Erfurt, Germany, November 26-29, 2008, proceedings. Lecture notes in computer science (5334). Springer, Berlin, pp.41-43. ISBN 9783540894247.
[88] The piece was commissioned by Art Angel and is archived here: https://www.artangel.org.uk/project/the-missing-voice-case-study-b/ [Accessed 5 February 2017].

Regarding the overall structure of *Time Stands Still*, I took our design experience from *Scratch*, and scripted a common beginning and end for all listeners, with nonlinear content experienced between. The introductory file is automatically triggered on starting the app for all visitors and after 45 minutes the user experience is concluded with the armistice file – so all participants have the same temporal framework of arriving at the camp in 1915 and the declaration of armistice in 1918. Whilst it was important for there to be a conclusion of experience within the narrative, there is no grand conclusion, just the spectre of further conflict – "I see the child of this very day, like a ghost, haunting the future, another war" (RH Sauter cited in Butt 2011).[89] Again, this echoes the final fragment that Butt chose to end the book *Ally Pally Prison Camp*. Whilst most readers/participants can understand this as the coming of WWII, there is also an additional layer of resonance to hearing these words in the 21st century present.

The title *Time Stands Still* is quoted from the memoir of Paul Cohen Portheim who was interned at Alexandra Palace. Here, as well as other sources in Butt's collection, the effect of internment without end on perceptions of time, manifests clearly:

> We lost all count, all sensation of time. *Time stands still* where there is no aim, no object, no sense. There is no time. One gives in, one surrenders, one's will is broken. Such monotony is a state very near death. (Paul Cohen Portheim cited in Butt 2011, p.43)

Developing this content for a locative experience, I mapped the history, addressing both the spatial structure and a temporal framework of the content, to enable users to experience change over time.

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[89] See pp.44-45 of Appendix D (submitted digitally) for the whole content which was taken from a letter written by RH Sauter, cited in Butt, 2011, p.51.

I adapted the research materials and source documents into the script in the present tense, making direct addresses to the listeners as they move around, sometimes implicating them in the narrative that unfolds around them. In this way, they are experiencing the content in a changing present, again evoking the interwoven temporalities (Johnson 2013) that I had employed in *Skirting* and *The Dornier Story*. Spatial areas are referenced in the narratives for listeners' orientation (the east entrance, the lake, etc.) and whilst it is true that the listener can trace the steps of prisoners in a literal sense, there are now few reference points (aside from the palace itself) for mnemonic fixing.

In terms of site-specific design this may seem counterintuitive, but mapping an aural layer over the environment draws attention to the construction of historical narrative and the embedded criticality of doing so. Additionally, the aurality of the experience helps mnemonic fixing on the part of the listener rather than the designer. Paradoxically through the mapping I fix voices and narrative events to locations but simultaneously these are undermined, not definitive, sometimes unreliable, and some experiences contradict each other directly – offering a more complex understanding and an active sense of questioning of the histories we are told. In placing content, I am fixing and at the same time, destabilising meaning. In *Time Stands Still*, I position contradictory content side by side, to put hope beside despair, to place the privileged beside the disenfranchised, to explicitly undermine narrators, in an attempt to again design reflective affordances for the critical museum visitor (Lindauer, 2006) by building these into the user experience. Participants who were involved in user trials or who gave feedback were responsive to the critical affordances of experiencing the contradictory elements. The mode of direct address helps to foreground the listener's relationship with the characters and heightens his/her involvement when a contradiction is heard.[90] Moreover, this experiential process leaves listeners as "agents of change" (Lindauer 2006, p.223), with the explicit questioning of why historical narratives are told and by whom.

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[90] See Appendix D *Time Stands Still* [Script] pp.27-28 for an example of contradictory accounts of the quality of the food at the camp. See also the *Time Stands Still Research Film* [Digital film] submitted digitally, which features user feedback on experiencing such a contradiction.

Jennifer Fisher proposes that "...audiotours provide instances of sensorial experience that exceed the boundaries of representation or meaning, and provide moments which interrupt the closures of fixed discursive frameworks" (Fisher 1999, sec. 2, par.12). Bal also problematises meaning being fixed, so that it can be "recovered" (Bal 1996, p.156), and here *Time Stands Still* furthers the temporal discontinuities in earlier work (*Skirting, Flight* and *The Dornier Story)* towards embedded criticality rather than recoverable meaning. Taking some elements of these earlier works forward, such as multiple fragmented narratives and shifting temporalities, an additional consideration of temporality is evoked in the experience of *Time Stands Still*. The narratives are fleeting and gone in the way that the listener encounters them, a further signalling of working against the notion of recoverable fixed meaning. In considering time passing as a presence in the work, the content at a given location is also not fixed. The audio content is placed in 'stacks' – collections of media in the same place, and carefully programmed to control the order and combinations of listening possibilities. A listener will hear the first file in a 'stack' and when they revisit that same site again, they will hear the second file. For example, at the site where Hungarian tailor Benny Cseh writes his letters, revisiting that place, listeners will hear a letter written later. Revisiting or passing through for a further time will result in later letter and so on, each becoming more and more desperate, revealing how the time in the camp results in the deterioration of the mental health of those imprisoned there, as the listener moves through the 'stack' of content.

Individual content files placed in the same location were carefully programmed to not have discontinuities that would undermine a listener's confidence in the experience – as a perceived plot hole for example. For example, if you encounter a character who is ill in the camp hospital, and who later dies, you will only hear those files in chronological order. Similarly, when a listener has heard the file in which Rudolf Rocker leaves the camp, they will not hear from Rocker again. This detail in design was not driven by a desire for historical causality per se, rather it focuses attention on enabling visitors to ask the critical questions about historiography rather than to ask questions about the content producer's ability to manage chronology.

For listeners of *Time Stands Still*, walking acts as a stimulus for active contemplation. Between the "hotspots" of narrative content, the soundscapes of each zone are heard, to layer historical space over contemporary space. This device operates similarly in Janet Cardiff's audio work as "footsteps mark time for the participant, they trace a route through the virtual soundscape which blends with the actual proximate space" (Fisher 1999, sec. 5, par. 3). *Time Stands Still* invites consideration of Alexandra Park and Palace not as open and public but as a captive space; it collapses the past and the present through the act of walking and listening. Additionally, I see the participatory act of walking as a metaphor for the dual 'writer' and 'reader' of histories, further implicating and enabling the critical visitor. The presentation of the work does not suggest the illusion that the participant can make decisions about the narratives, but the design enables participants to complete the work in their experience of walking and listening.
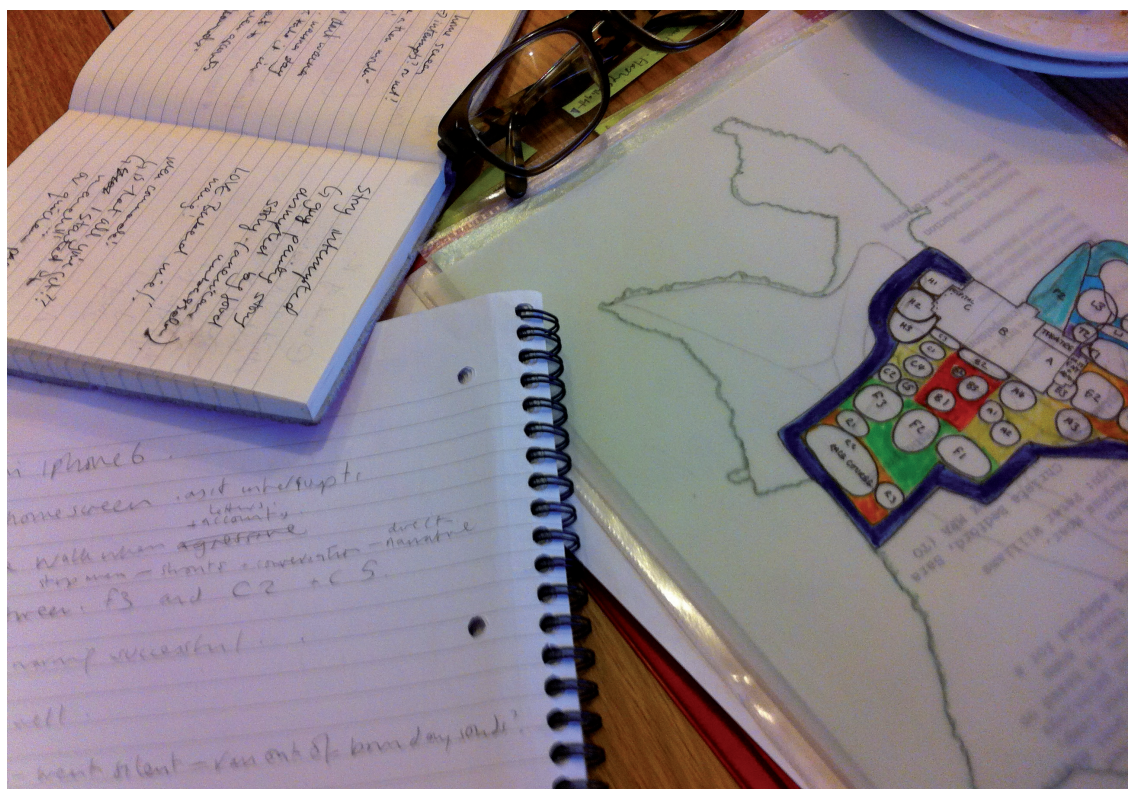
Fig. 4.12. Bendon, H. 2015. *Time Stands Still* process documentation. Notes from onsite testing and gathering experience notes from testers. [Digital photograph].

Project delivery and feedback

For APPCT, reliability of the technology and ease of user experience was a priority. The on-site testing and iterative design cycle were able to address issues, and programming data has reported no crashing problems for users, demonstrating that the technology is robust.

During the project we conducted a range of user trials with a range of participants including commissioners, students, and a small sample of users conducted video feedback interviews. Additionally, the project was selected for the Cultural Capital Exchange's Walking the City event in 2016[91] whereby a group of participants came together to experience the app and gave feedback.

Fig. 4.13. Bendon, H. 2016. *Time Stands Still* process documentation. User testing across different seasons, and (main image) Moar, M., and Bendon, H., briefing users at TCCE Walking the City, Alexandra Palace, 17 April 2016. [Digital photographs].

[91]http://www.theculturecapitalexchange.co.uk/2016/03/29/time-stands-still-blog-post-by-helen-bendon/ [Accessed 12 December 2018].
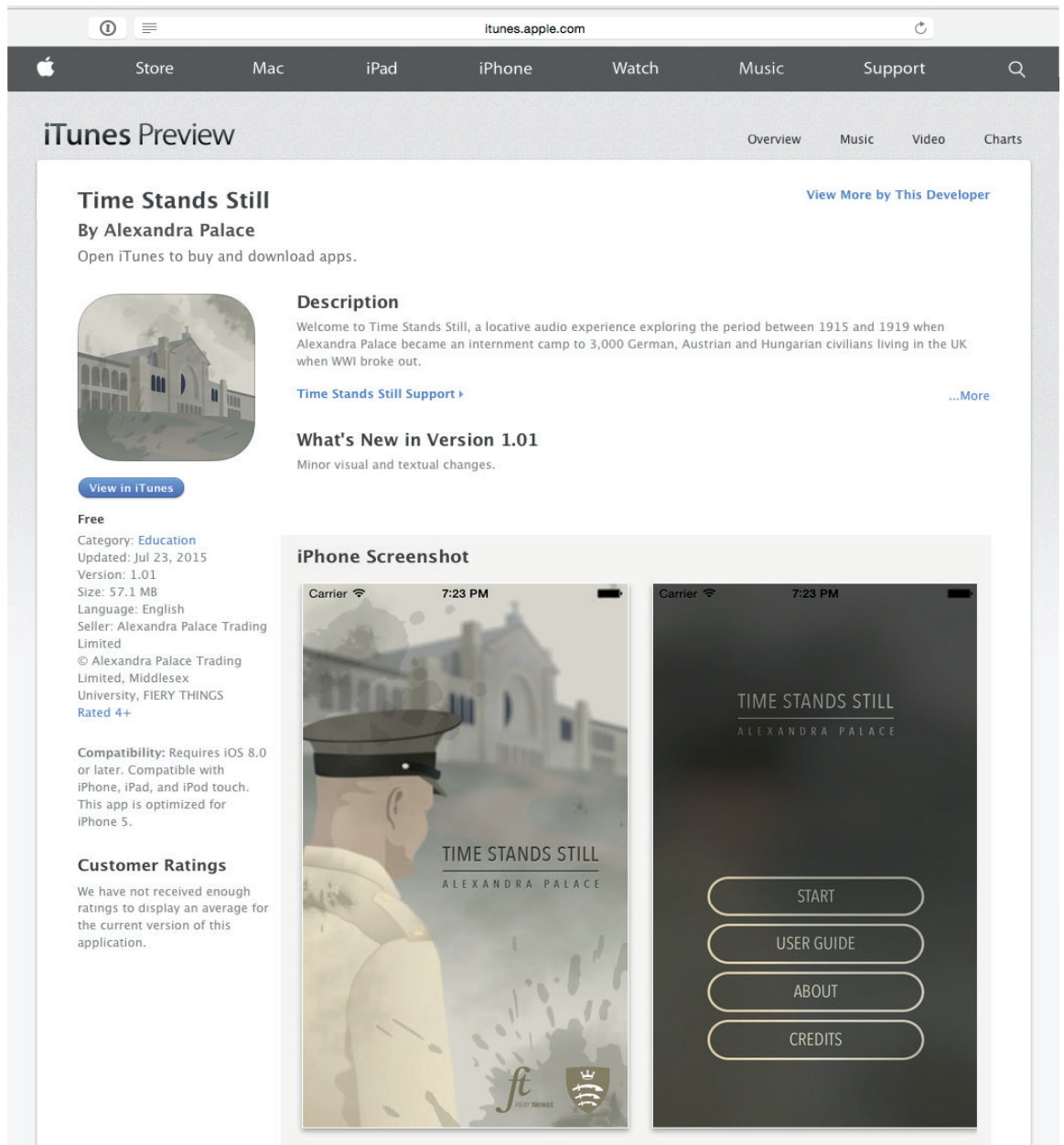
Fig. 4.14. Bendon, H. 2016. *Time Stands Still* iTunes download page. [Online]. [Accessed 16 January 2018].

APPCT report to the HLF cites user feedback: "Many of the users were unaware that the Palace had been a prison camp prior to starting the experience, and agreed or strongly agreed that the app is an effective way to think about the history of Ally Pally and that they understood more about this having experienced the app. All agreed or strongly agreed that they would like have more experience like this and would recommend this app to friends and family. Additional value was reported in enjoying both the "views and the physical exercise of the experience as well as the content of the app" (male participant in the 50-60 age range)" (APPCT 2015). As of 1 March 2018 there have been 4824 downloads for *Time*

Stands Still. The was the first time that APPCT had used digital technology in this way, and the impact and success of the app signals the beginning of a journey as they continue to develop their digital interpretation materials during their ongoing regeneration.

That Ally Pally as an institution understood itself as a place of multiple identities provided a much stronger starting position for pursuing ideas around the multi-vocal and plural histories than the military and museal culture of RAFM. I had also started with an existing text that was already doing history, and already foregrounded the multi-vocal and the fragmentary, which enabled further pushing of the boundaries to occur.   The RAFM commission began with an object, a difficult one with multiple narratives intersecting it, but for *Time Stands Still,* the lack of focal object demanded a different kind of engagement, that placed more emphasis on listeners *re-figuring*. In the process of active walking and listening, participants encounter contradiction and plurality in this construction of history, which is reconstructed (*re-figured)* once again - through the performance of actions of the listener themselves. Working spatially, activating critical engagement in the listeners, has expanded the possibilities within my practice of historytelling.

Conclusion

As the content of all the public works have a clear connection with representations of pasts, I had initially thought that examining these works through a historiographic lens was going to be the only factor in articulating coherence between them. Indeed, through White, Jenkins, Munslow et al., I made links with historiographic discourse that has proved vital to locating my work between and across disciplinary boundaries, and demonstrating how these practice-led public works contribute to the possible epistemologies of history that their temporal and critical explorations afford. These affordances were explorative: challenging or oppositional; sometimes restorative; or shining light into the dark corners; and/or giving voice to the silenced and marginalised. When couched in these terms and explored in these ways, I encompassed historiography within a feminist framework, and could then interrogate the specific conditions of each commission through the feminist methodologies already embedded in my practice. With the constraints inherent in all of the commissions (but most noticeably in *The Dornier Story* and *Time Stands Still),* I had concerns that these projects (in both subject and context) steered too far from the explicit feminist identity of my previous self-initiated practice. The RAFM, for example, appears an inhospitable place for a feminist artist, but I found that inhospitality to be the very condition that galvanises the challenge and resistance of a feminist, critical voice. This is where I was able to locate a coherence through my practice.

In the *Vivacity2020* consortium, the RAFM, and at Alexandra Palace, I was situated both within *and* outside of institutional processes, thinking, and structures; I was able to operate with a closeness and an intimacy of engagement. Throughout, I found myself using terms like 'quiet resistance', 'quiet opposition' and questioned whether quiet interventions are effective modes of engagement and indeed how this quietness emerges through working within (rather than against) institutions. An awareness of the complex relationship with the commissioner and funders, moved me from a more oppositional approach to a more nuanced consideration of centres and margins. Rather than curatorial grandstanding projects that seek to address imbalances in representation or inclusion, here I drew on

Andrea Fraser's approach of operating from within, that affords a subtler intervention in institutions, that in turn opens up conversations in the blurring of boundaries between within and outside. In this 'in between' space of both operating within *and* outside the specificity of each commissioning context, the position of the artist's role in historytelling in the museum/heritage sector can be instrumental in redefining the relationship between institutions and audiences. These public works exemplify how a contribution to knowledge can emerge through a quieter but critically-focused intervention into cultural institutions and projects.

Additionally, these works contribute to a shift (as articulated through new museum theory) away from cultural institutions being, and being seen as, the provider of dominant historical narratives. In this new paradigm, these works instantiate a practice-based vocabulary, responsive to the need to change, update, and adapt to the volatility of the present and any contingent interpretative turn. What is constructed in the present cannot be held onto, will disappear, change, shapeshift, U-turn or be disproven. As an artist commissioned and operating within various institutions and contexts, I have engaged in a process of critically unsettling, 'unfixing', both the histories that are told, and also the modes of telling.

Focusing on the role of the commissioned artist as a temporary and potentially subversive force within a wider cultural project/institution offers a useful model of looking, reforming and revisiting ideas about historytelling. Informed by Jenkins et al., this work considers history as a construct of fragments that only exists in the present, but extends that thinking across disciplinary boundaries into creative technologies. To undo, re-edit, re-image, and re-imagine seems more appropriate (and certainly possible) in media forms to respond to our current condition of perpetual crisis. These conditions reinforce the critical role artists can play in historytelling in public spaces, perhaps in ways that institutions themselves cannot. As an artist, I can resist the cultural socio-political weight of institutional historytelling. My approach in these public works was not limited to critique (although the compulsion to do so is always there) but takes the state of flux, so significant in the subject matter, into the making of the work, its form and how it is encountered

and *re-figured* by audiences. These public works do not illustrate the main concerns of the wider projects they are part of, but seek to push knowledge in other media and with a different vocabulary that frustrates linearity, is a temporal play, not for its own sake, but to make the very structuring of historical narration comprehensible and laid bare so that is can be questioned. Within the work lies a willingness to be in flux and not fix a history for long, if at all. This need for mutability when historytelling was particularly evident during our work with the RAFM on *The Dornier Story*, as the rhetoric around Europe shifted from unified to unstable during the period of writing this context statement (2015-2017). This further reinforced the volatility of the present and the significance of this in historytelling for public audiences.

Finally, given my critical position of creating grand historical narratives, I have carried an awareness of the potential contradiction on constructing coherence of my own history whilst writing this context statement. Therefore, in the process of linking and contextualising practice, I applied the same consideration of historiographic practices to my own construction. The history, as presented here and now, as a "shifting discourse" (Jenkins 1991, p.16) and a "preposterous history" (Bal 1999, p.7) is part of a fluid construction of my practice – a history like all others. In this PhD by Public Works, a new reading has emerged that has enabled me to appraise these public works and reflect on the embedded criticality afforded by the role of commissioned artist. This reading redoubles the future potential of practice for me to continue to move outside of comfortable spaces into difficult territory and apply the feminist methodologies inherent in my practice to further examine "little" narratives in my quietly political way.

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Appendices

Appendix A

***Vivacity2020* Project overview and brief**

VivaCity2020

Urban Sustainability for the Twenty-four Hour City
Development of Decision-making Tools and Resources

To:	Applicants
From:	Joanne Leach, telephone 0161 295 2690 / email: j.leach@salford.ac.uk
Subject:	**Brief: Follow on Funding**
	Sustainability and the 24-hour City: A Collaboration with the Creative Arts

Project summary

The University of Salford and London Metropolitan University are seeking two artists to

produce artistic works with the potential of exhibiting at Urbis and the London Architecture

Biennale 2006.

The artists are free to work independently or in collaboration with each other and the types of works to be produced are at the discretion of the artists, who will each receive a stipend of £6,000 plus £3,500 for materials.

The purpose of the work is to increase the awareness of selected urban sustainability issues. Each artist is free to choose the sustainability issues he or she wishes to highlight, although they must be related to work being undertaken by the two commissioning research projects: *VivaCity2020* (researching urban sustainability in the 24-hour city, based at the University of Salford) and AUNT-SUE (researching accessibility and user needs in transport, based at London Metropolitan University) and some consultation with the commissioning team to develop an approach to the work is desirable.

Applications from all artists will be considered, including process artists and public artists, writers, dramatists, illustrators, installation artists and those employing interactive technologies, Artists should be used to working from a human centred approach, possibly utilising community collaboration to capture personal and individual information in whatever media the artist thinks relevant. Artists will be asked to pick out personal narratives and people's experiences as they relate to the experiences being recorded by the two research projects. This will add an important human aspect to the two research projects. The final works must be suitable for public display or performance.

The commissioning team has secured interest from two venues to display the works once they have been completed. The first is the London Architecture Biennale 2006 (17-25th June 2006). Work will begin in October 2005 and must be completed for the Architecture Biennale. The second venue is Urbis. A time for the works to be exhibited at Urbis has still to be determined although it is expected to be after the London Architecture Biennale.

For further information or to apply, please contact Joanne Leach, The University of Salford, Centenary Building, Peru Street, Salford, Greater Manchester, M3 6EQ, t: 0161 295 2690, e:

j.leach@salford.ac.uk.

Project description

Project Objectives

The commissioning team would like the applicants to consider one or more of the following:

- Develop innovative and interactive ways of engaging the public
- Target school children (9-14 years old) the architects, planners, design decision-makers and consumers of tomorrow
- Engage the general public
- Reach professionals with specific interests in cities and urban sustainability
- Explain how individual choices affect local and global issues of urban sustainability

Project Outline

The issues surrounding urban sustainability are often considered amorphous and opaque, yet they are comprised of decisions and lifestyle choices made everyday by every city resident, worker and tourist. It is important that urban sustainability issues are made accessible to the everyday user of the city.

Sustainability issues being researched by *VivaCity2020* and Aunt-SUE, cover such issues as environmental quality, security, public conveniences, housing urban heritage conservation, transport and street design. The artists will be asked to tap into some of these issues, possibly by reflecting people's current perceptions, future expectations and trade offs (such as the need to incorporate personal safety and accessibility for mobility impaired people into a successful transport policy and designing secure and desirable places to live). The research teams are keen for the artists to reflect the experiences and finding so the two research projects. One example focuses on designing environmental quality into city

centre living. Outdoor air quality data is collected (CO, NO_2, PM_{10} and temperature) along with noise levels; indoor air quality is collected (CO, CO_2, temperature and humidity); and residents undertake a photo survey and sound-walk of their neighbourhood and are then interviewed. This has produced a lot of information about people's perceptions of their local area, along with photographs and sounds recordings. The artist may want to consider developing works that incorporate these elements and feeds back to the communities. This is just one example of the research being conducted.

The commissioning team hope the proposed works will be designed to inform and educate people who work, live and visit Manchester and Clerkenwell about the sustainability issues faced over the next 15 years. For example, the works might seek to address the apathy and feelings of ineffectiveness and powerlessness people often feel in the face of complex sustainability issues and problems, such as reducing traffic in city centres or reducing crime. Through connecting people with urban sustainability issues, the exhibit will then engage with them to seek solutions, change their attitudes and take an active role in the future development of their city.

Collaborating organisations

Urbis

Urbis is Manchester's international centre for the exploration of cities. The centre opened in 2002 and comprises three 'permanent' floors of interactive displays, a temporary exhibition programme, an education programme, meeting rooms, restaurant, cafe and bookshop. Its mission is to 'explore contemporary urban culture and the cities of today and tomorrow' through addressing:

- The built environment, architecture and the planning of cities
- The people of cities through issues such as migration, the economy, regeneration, health, transport and social cohesion
- The culture of cities and what makes them distinct both from each other and from other types of environments

Urbis does not posses a collection of specimens or artefacts. Instead it presents ideas through thematic displays that comprise photographs, constructions and new media.

Manchester City Council conceived Urbis as a flagship project to restore its Millennium Quarter in the wake of the IRA bomb that devastated the city centre in July 1997. For this reason, the venue has a huge emotive and symbolic significance. Not only has its work enabled Manchester to benchmark itself alongside other great international cities, but its dramatic building has achieved iconic status and its pioneering work has helped Manchester to rediscover the kind of innovativeness that was once associated with its role as the world's first industrial city.

London Architecture Biennale

The first London Architecture Biennale was held in Clerkenwell in 2004 coinciding with National Architecture Week. It was a very successful event with the purpose of celebrating

London's architectural landscape, with Clerkenwell as its creative centre. 25,000 people attended and 92% of surveyed attendees rated the event as good or excellent, with an attendee breakdown of 46% professional and 54% non-professional. The next LAB is to be based again in Clerkenwell (with the highest concentration of architects/designers in the UK) on June 17-25th 2006 and will include lectures, seminars, walks and exhibitions and educational outreach projects. The biennale will cover a linear area from King's Cross in the north (site of one the largest construction project in Europe), through Clerkenwell and Smithfield in the City, across the Millennium Bridge to Tate Modern and along the Southwark regeneration area of Bankside. The theme for the nine-day event is "change": "change" of London's physical infrastructure and cityscape, "change" in architecture and buildings and "change" in people's interaction with the city and its built environment.

VivaCity2020 – Urban Sustainability for the 24-hour City

VivaCity2020 seeks to support and enable sustainable and socially responsible urban design through the development of innovative, inclusive and practical decision-making tools & resources. These will be derived from an in-depth understanding of the patterns of human/environment interaction, and will resolve practical urban design, operation and management problems, particularly in relation to the twenty-four hour city. In-depth research is being conducted in the following five areas:

- Process mapping – this work seeks to map the design decision-making process with a view to integrating the research being conducted in the other seven research areas.
- Generation of land use diversity – this research seeks to understand the trade-offs of living in a mixed-use area (residential, work, leisure and retail facilities together), how mixed-use areas develop and how to plan for them in the cities of the future.
- Designing secure urban environments – this work seeks to develop guidelines for designing safe and secure urban environments, that reduce both crime and fear of crime.
- Designing environmental quality into city centre living – this research examines people's perceptions of their environment whilst comparing them with actual

environmental measurements.

- Housing – this research is investigating how housing stock can be designed to be more inclusive to different groups, such as large families and single parent families, as well as incorporating elements that make hosing safer and desirable places to live (environment).

AUNT-SUE – Accessibility and User Needs in Transport

The AUNT-SUE research project seeks to improve the understanding of the perceptions and motivations of people who experience transport-related exclusion. Better knowledge and empathy with disadvantaged users - and would-be users - will then be utilised in a toolkit supporting planners, designers, operators, user groups and others working to make the infrastructure of urban transport more inclusive. These will range from the micro-scale of vehicles, facilities and street design (including pedestrian, cycle access), to the multi-stage, door-to-door journey. The research team will develop these decision-support tools using a combination of 3D simulation of designs, user/non-user surveys, participatory Geographical Information Systems, laboratory testing (human factors design) and observation of what happens in real world 'test-beds'. The emphasis is upon innovative forms of participation that give expression to the diverse needs of transport users, especially those who are generally excluded from decision-making that affects their everyday journey environments.

Sustainability Background

The Bruntland Commission defines sustainability as "*development that meets the needs of the present without compromising the ability of future generations to meet their own needs*". Sustainability requires that three main quality of life objectives are met: (i) social progress that addresses the needs of everyone; (ii) the effective protection of the environment and prudent use of natural resources; and (iii) the maintenance of stable levels of high economic growth and development (DETR, 2000).

The drive to promote sustainable urban regeneration through design excellence, environmental and social responsibility, economic investment and legislative change was outlined in the 'Towards an Urban Renaissance' report (Urban Task Force, 1999). This presents a vision of thriving and sustainable urban centres that are high-density, compact, well connected and vibrant around the clock. The creation of this 'urban buzz' involves combining a mixture of urban uses with a balanced social mix of incomes and tenures. High density mixed-use development – especially new uses for older buildings and brownfield sites – combined with improvements to public transport and pedestrian environments, can reduce the need for car-based travel. The aim is to create a sustainable urban environment and transport that is 'Better for Everyone' (DETR 1998) through partnerships to address transport-related social exclusion (DETR/ TRaC 2000; SEU 2003). However, as cities such as Manchester have restructured to realise this vision, conflicts of interest have arisen between stakeholders with different objectives. For example: security versus free access; the needs of older people versus conditions that support other interests such as youth culture; accommodation of the mobility needs of culturally diverse groups and commercial activity versus environmental quality.

Ultimately, the users of urban environments and their lifestyles create or erode sustainability, with the physical, social and economic infrastructures forming the 'places' that locate such lifestyles. Therefore, for sustainability interventions to succeed a human centred approach must be adopted.

To encourage a wide variety of stakeholders to engage with science that addresses these issues, it is imperative scientists and engineers engage with alternative forms of communication and media. This proposal aims to include an arts perspective on the results of science-based research as a means of engaging communities.

Appendix B

RAFM scheme of work

This is the visual document we prepared for the RAFM to present to their funders to secure support for the Dornier Do17 Interpretation Zone.

We proposed this scheme of work, which was then agreed with the RAFM. The Museum then produced the final text in keeping with their institutional regulations for their funders, hence the text here is Ipsum Lorem.

"The discovery and recovery of the Dornier is ... a project that has reconciliation and remembrance at its heart"

In Partnership:

New interpretations, new audiences, new user experiences...

- Developing contextual visitor experiences in physical and digital spaces.
- Curating media content as 'hypertextual documentaries' and embedding them into exhibits.

Dornier-17

ROYAL AIR FORCE museum
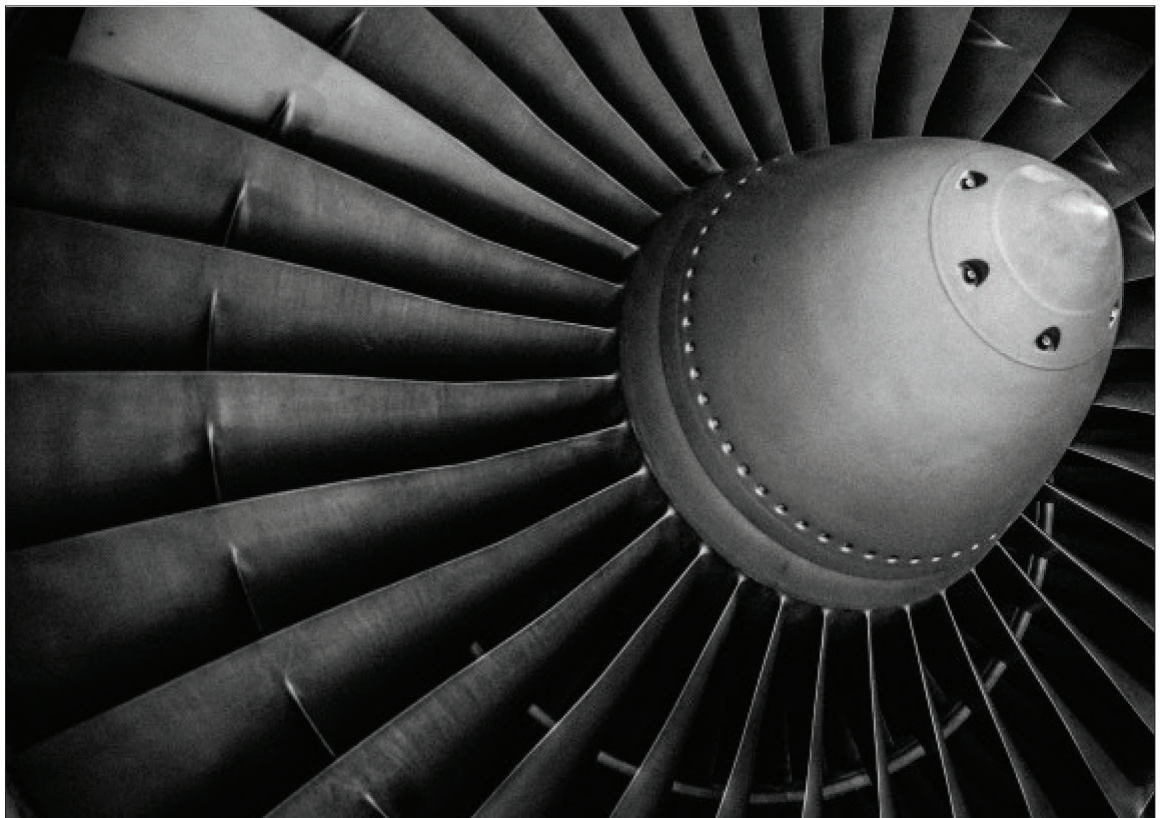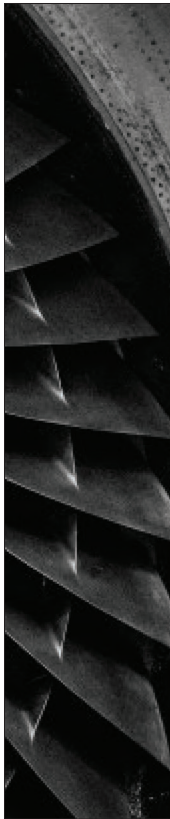
⊙ ROYAL AIR FORCE museum

We tell the stories of the Royal Air Force through its people and collections.

For our visitors we make our collections and the RAF story relevant and stimulating
Since we opened in 1972 more than 10 million people have visited the RAF Museum in London and Cosford. More than half a million people visit our two sites each year. Over a million people a year access the RAF Museum website from more than 200 countries.

For current and former RAF personnel and their families we honour their service
Every Halton and Cranwell cadet attends a structured visit to the RAF Museum as part of their training. The Museum plays an important role in the life of Veterans, from offering headquarters to the Bomber Command Association; volunteer veterans sharing their experiences with the public; to annual Veterans' days attracting thousands of ex-RAF personnel. The RAF Museum offers the assurance that events and sacrifice will be remembered long after the lives of those who served have ended and that artefacts, mementoes, records and memories will be preserved for posterity.

For the nation we help people to understand the impact of the RAF on the world
We save unique heritage such as the El Alamein Kittyhawk and the Battle of Britain Dornier Do-17 as well as the Nimrod R1 and C130-K recently released from service. The RAF Museums aircraft collection is considered one of the finest in the world. The Battle of Britain Exhibition Hall in London offers the world's most comprehensive exhibit of equipment, artefacts and associated material on all aspects of the conflict. The national memory of the Royal Air Force experience is collected, preserved and stored in 1.2 million archive items ranging from photos and film to blueprints and blueys. Our collection grows by over 5,000 items a year and is made available to researchers or incorporated into our exhibitions. Our innovative apprentice programme has gained national recognition through Apprentice of the Year 2012 and Apprentice Employer of the Year 2011. Our schools education programme has been nationally recognised with the Heritage Education Trust's Sandford Award. For the future, we will continue to tell the stories of the Royal Air Force but in a way that reflects the modern world while covering recent events and current operations.

The Royal Air Force Museum is a registered charity and although we receive funding from the Ministry of Defence we rely on public donations to support our programmes.

Royal Air Force Museum London,
Grahame Park Way, London, NW9 5LL
www.rafmuseum.org.uk
T: 020 8205 2266

The Dornier Do-17

Dornier-17

Education

Social-History

Digital

Introduction

The RAF Museum has identified the intact remains of the world's only surviving WW2 Dornier Do-17 bomber in the shallows off the Kent coast. The Museum has secured funding from the National Heritage Memorial Fund and a number of sponsors to raise the Dornier from the seabed in May 2013. Highlighting the significance of the Dornier, the lift will be covered live by the BBC and we anticipate wide spread coverage in other media outlets in the UK and internationally

Background

In 2010 the RAF Museum identified the remains of an intact WW2 Dornier Do-17 bomber in the shallows off the Kent coast. Shot down at the height of the Battle of Britain, the Dornier's historical importance is immense: this is the world's only surviving Do-17, a German aircraft type that played a crucial role in the early part of the Second World War. This is a discovery of international importance. However, the condition of the Dornier is rapidly deteriorating and the Museum is in a race against time to save it. Only two German aircraft (both fighters) survive from the many thousands that participated in the Battle of Britain. Until this discovery there were no surviving examples of the bombers that spearheaded the Luftwaffe's attack and subsequent Blitz. This makes the wreck identified off the Goodwin Sands in Kent one of the most significant aeronautical discoveries in living memory. Research has identified that the aircraft is Do-17-Z2 (serial number 1160) which was shot down on 26th August 1940 after an attack by Boulton Paul Defiant Fighters. This damage inflicted forced the bomber to make an emergency landing on the Goodwin Sands which were exposed during low tide.

Current condition

Remarkably the aircraft is largely intact. In the years following its forced landing, it was protected from the elements by layers of sand. The discovery of the Dornier Do-17 was only made possible when these sands moved, exposing the aircraft for the first time in 70 years. Full funding has been secured to raise the Dornier from the seabed in the spring of 2013 and plans for the recovery have made significant progress. We have been working with Wessex Archaeology and Port of London Authority to complete a number of survey dives to provide a full survey of the wreck site in preparation for the aircraft's recovery, conservation and eventual permanent exhibition at our London

ROYAL AIR FORCE museum

The Story so Far

Dornier-17

Social-History

Technology

This historic aircraft is in clear and pressing danger.

Its extraordinary condition is due to the protective layers of sand that covered the aircraft. However, the wreck has been fully exposed for the past two years and without this shielding is exposed to the corrosive effects of seawater and tides which now threaten to destroy the aircraft entirely.

Survey dives in October 2011 confirmed that the wreck was gradually breaking up under the influence of currents and damage sustained from fishing (torn nets can already be found on both wings). Further winters underwater may make recovery impossible and on the advice of English Heritage the Museum has decided to raise the aircraft from the seabed as quickly as possible

The Museum intends to rescue the Dornier in one piece.

To achieve this, our salvage partners, Seatech Commercial Diving Services Ltd, GPS Marine and Abnormal Load Services, have designed a rescue plan in which a pre-fabricated lifting frame will be constructed around the Dornier Do-17 and a crane barge will lift the complete aircraft onto the deck of a flat top barge. The Museum is working with researchers from Imperial College London to develop new methods to prevent corrosion of the aircraft once it has been lifted from the Channel and to ensure its long term preservation.

Technology

The Story so Far
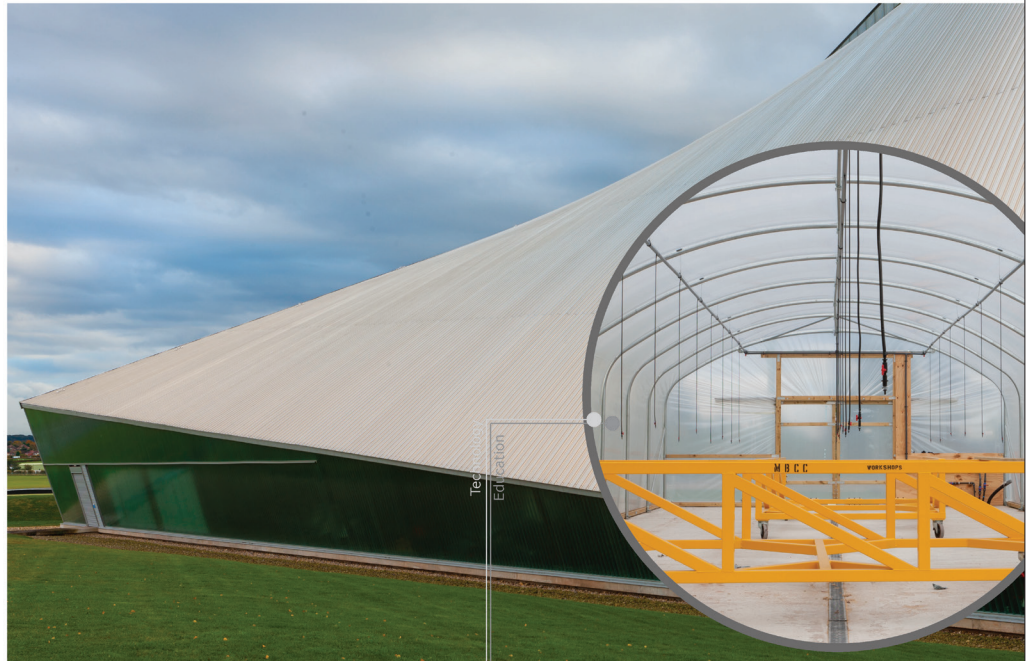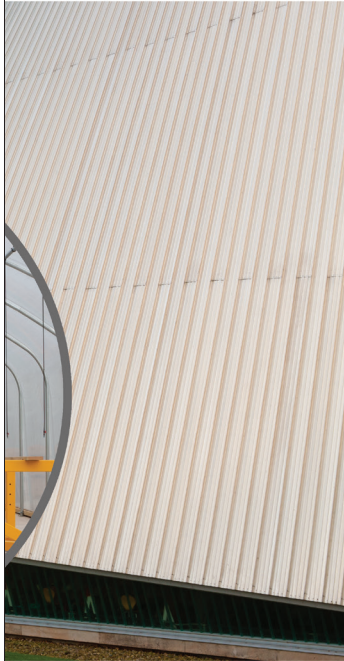
Technology
Education

Conserving the Dornier

The Dornier is a unique engineering challenge. Constructed of aluminium it is very sensitive to corrosion. Few aluminium artefacts have been successfully recovered from the sea and so we are working with Imperial College London to develop innovative new methods to prevent the corrosion which will begin as soon as the Dornier is lifted from the sea.

On its arrival at our award winning Michael Beetham Conservation Centre, the Dornier will be housed in innovative and specially constructed 'Hydration Tunnels' where micro-droplet spray applications of water and enviro-friendly chemical mixes will work to preserve the aircrafts structure. Our professional conservators will work alongside apprentices from our nationally acclaimed apprentice program as well as dedicated trained volunteers to prevent deterioration and ensure the Dornier is conserved to the highest standard possible (Conservation plan available on request).

Although we will be stabilising and conserving the aircraft, it will not be restored. The distressed state of the airframe and its twisted propellers, recording the moment it crash landed, will provide a powerful and poignant exhibit telling our visitors a personal story – the fate of its crew (the youngest was just 18) and subsequent rediscovery some 70 years later.

The conservation of the Dornier is expected to take at least two years. During this time the Dornier will be accessible to the public in specially built conservation tunnels, allowing visitors to discover this amazing aircraft at first hand.

Alongside the conservation tunnels, a specially created Visitor and Education Centre will inspire the public to explore the story behind the discovery of the Dornier and the efforts to raise it from the seabed.

ROYAL AIR FORCE museum

Shadow Hendon

Dornier-17

Shadow Phase

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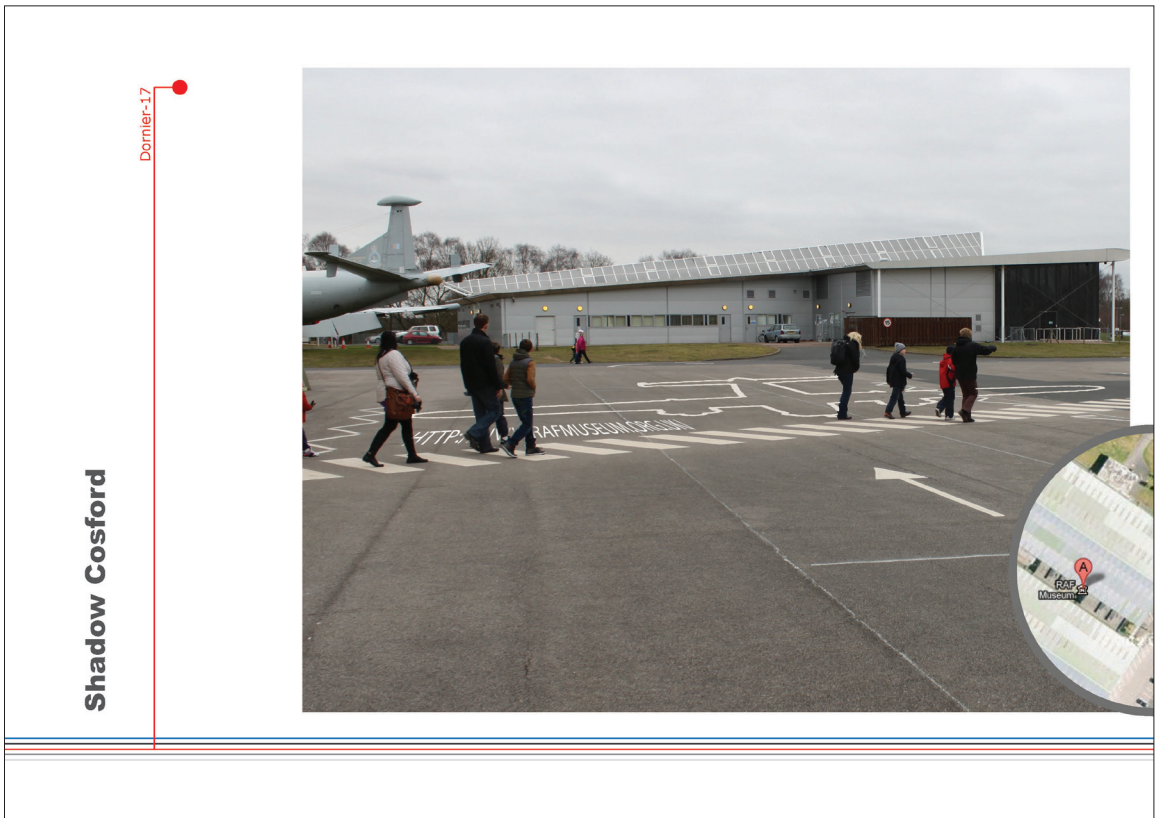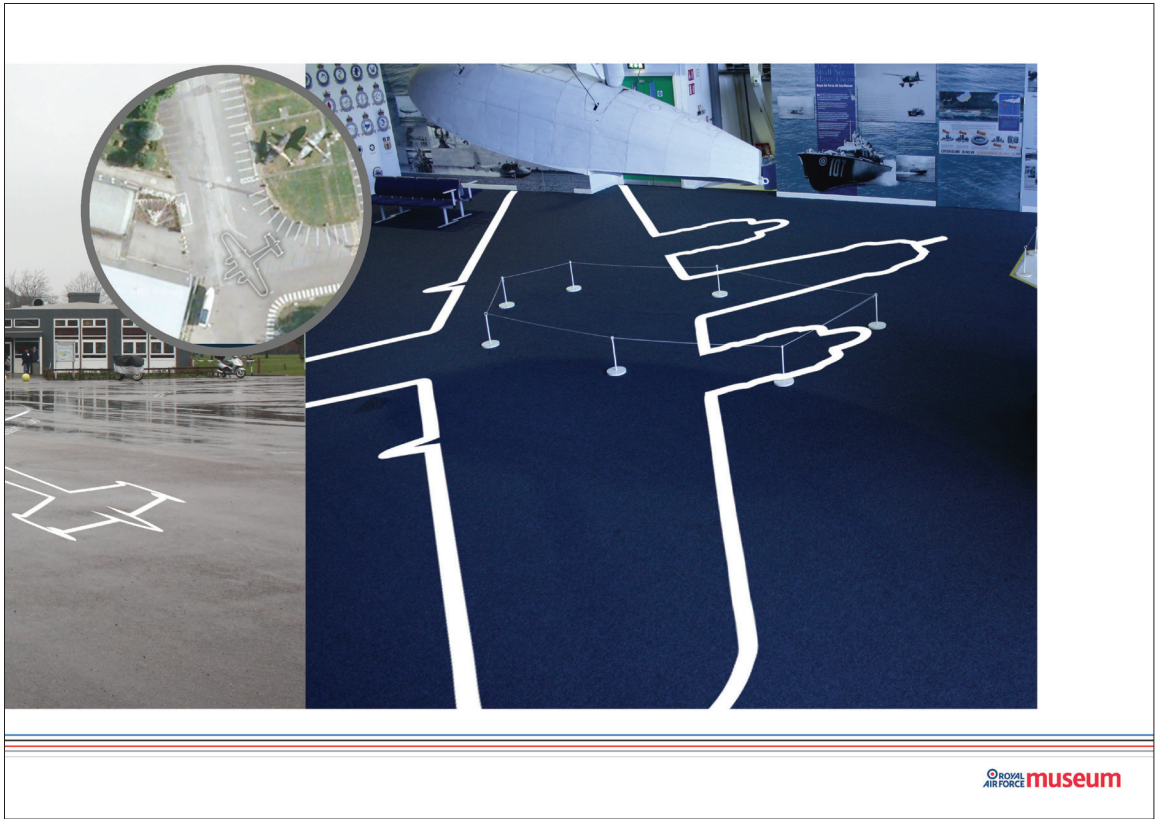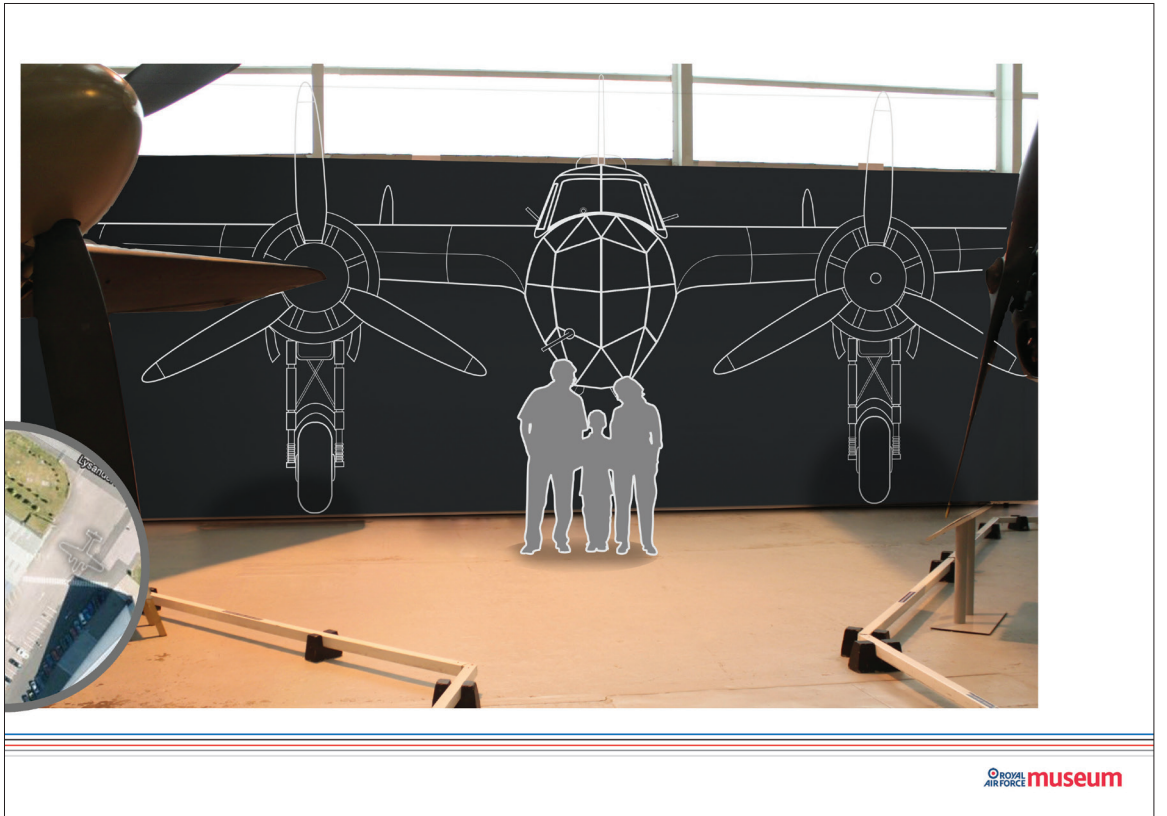
Dornier-17

Dornier-17

Lift

Digital

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ROYAL AIR FORCE **museum**

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Etiam quis ante nec ipsum commodo scelerisque. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Sed nisi mi, condimentum eu tristique ac, lobortis ac elit. Duis quis bibendum lorem. Ut enim ligula, semper non placerat at, eleifend eu eros. Aenean tempor, ante sit amet sollicitudin tristique, sem metus sodales lorem, id tincidunt augue urna vitae nisl. Pellentesque vitae augue in lacus eleifend aliquet vel ut dolor. In non urna a nibh rutrum pellentesque et ut tortor. Praesent in iaculis dui. Donec tempus congue magna ac rutrum. Lorem ipsum dolor sit amet, consectetur adipiscing elit. In non nibh at ligula consequat tempus id ac massa. Phasellus erat nunc, sollicitudin in interdum id, sagittis ac ante. Vivamus placerat est ac lacus bibendum dapibus. Cras facilisis mattis odio, non condimentum diam d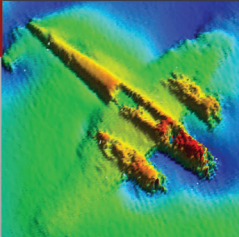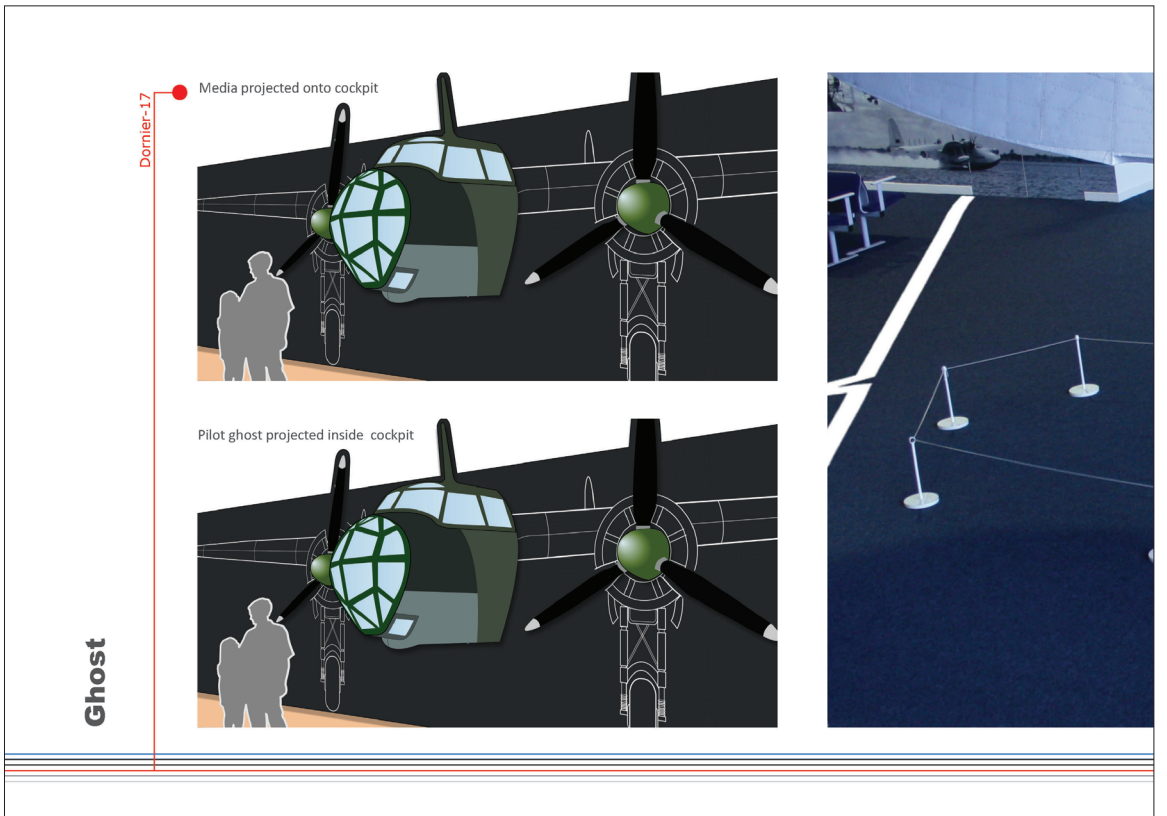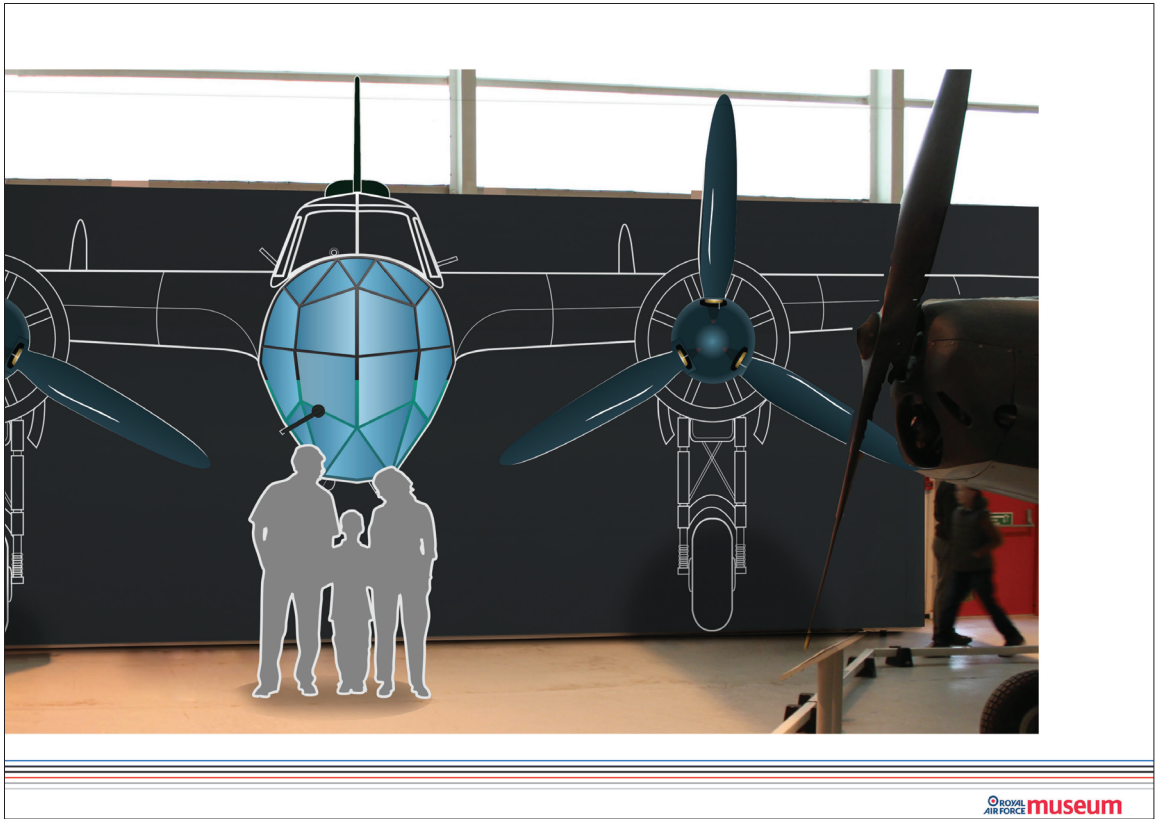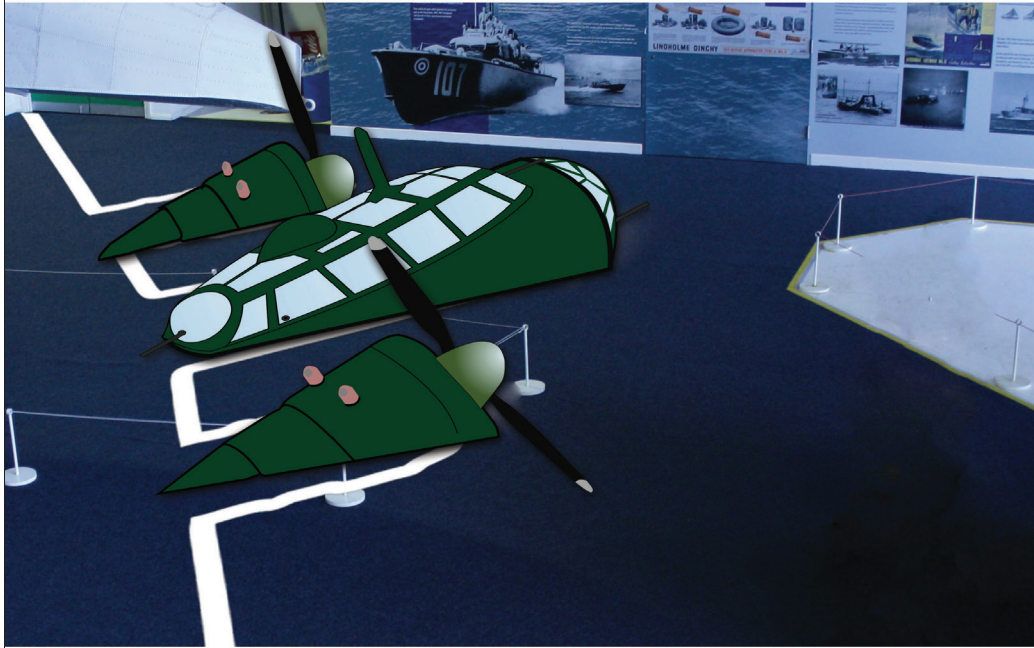ictum eget. Proin pharetra viverra nisi nec pharetra. Sed vel augue velit, sit amet luctus magna. Donec imperdiet hendrerit sodales. Cras sagittis arcu a nisl ultrices mattis. Suspendisse porttitor est odio, quis varius lectus. Suspendisse quis ipsum sapien. In a molestie diam. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae;
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Media projected onto cockpit

Dornier-17

Pilot ghost projected inside cockpit

Ghost

Social-Hystory

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Social-History Event

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Jeanne M. Holm: WWII
WAC (Women's Army Corps); Air Force

ROYAL
AIR FORCE museum

Technology
Education

Ghost: Mobile App

Augmented Reality APP

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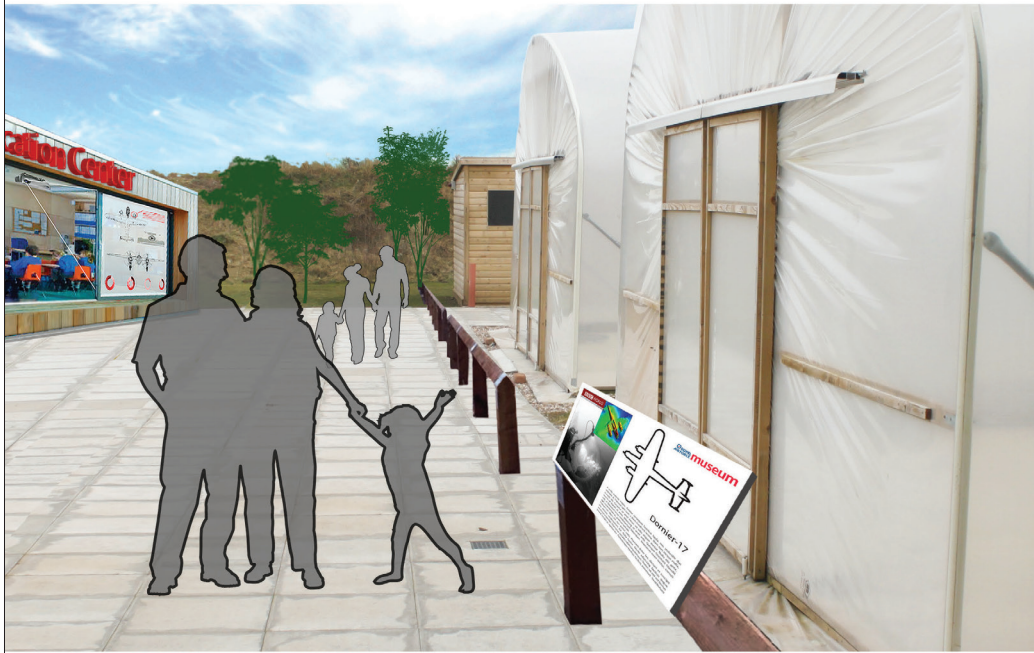---

Education and Visitor Center

Technology
Education

Ghost: Education Center

The Visitor and Exhibition Centre gives the Museum an exciting opportunity to expand our education offer. As well as new ways to excite schools about history and politics we will develop new sessions around science, chemistry and design and technology.

The science behind the conservation will take centre stage, engaging new audiences in the evolving story of our efforts to stabilise the Dornier and explaining the innovative chemical processes at work.

The Visitor and Education Centre will offer a wealth of fun and educational resources for primary, secondary and 16+ pupils. For adult learners our partnership with U3A: the University of the Third Age will develop a range of new activities.

Innovative displays and interactive exhibits will explore the social and political story of the Battle of Britain, bringing visitors face to face with the crew of the Dornier and telling the story of the British pilots of 264 squadron and and the events that led the Dornier to spend so long undiscovered on the Goodwin Sands.
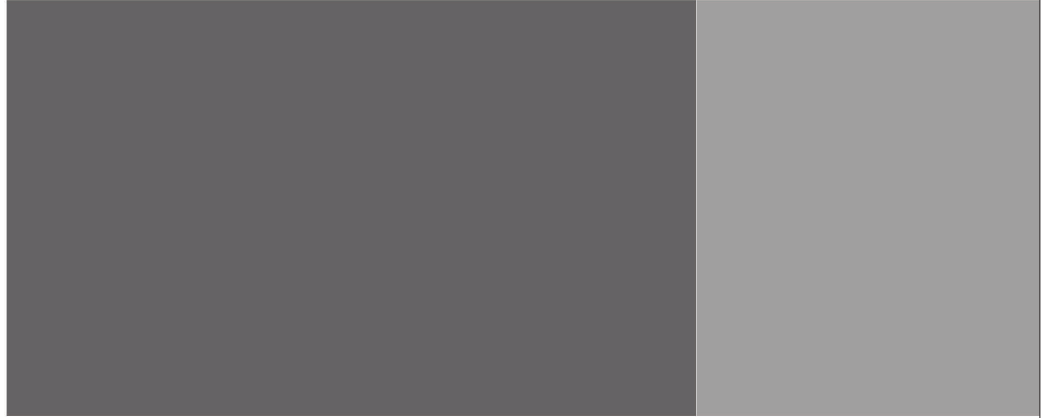
Ghost: Mobile App

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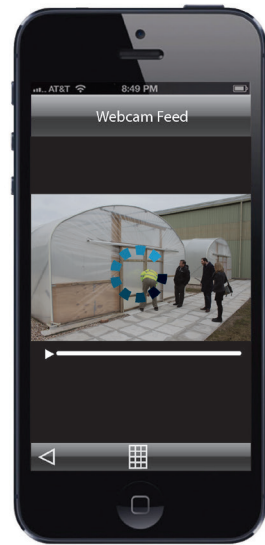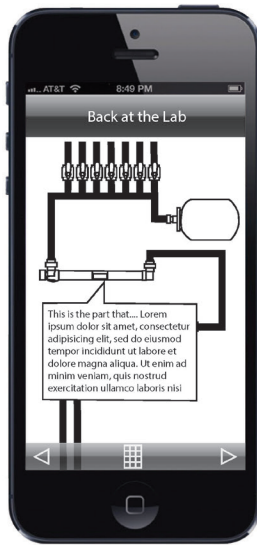
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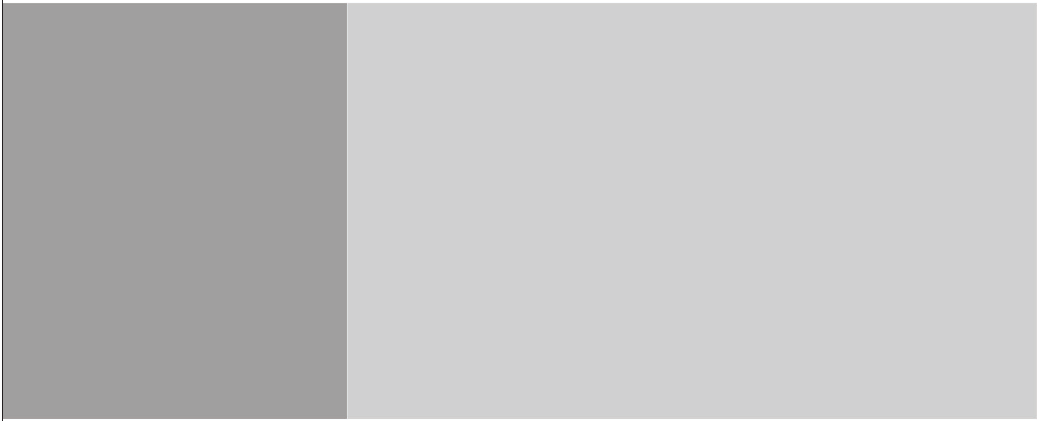
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Appendix C

HLF bid extract relating to the locative app

Here are the extracts for the bid that APPCT submitted to the HLF that detail the locative media app, which became *Time Stands Still*.

Section three: Your project

In this section, tell us about your project. Make sure you include all your planned activities, and capital works if applicable.

3a Project plan

You must submit a Project Plan as part of your application; this is where you can provide us with information on what your project will do. Please read the programme application guidance on this.

3b Explain what need and opportunity your project will address
Need

This project will enable us to mark the 2014 centenary by showcasing the little known yet significant role of the Park and Palace during the Great War. The First World War was a turning point in world history and claimed the lives of over 16 million people across the globe. We will demonstrate how the First World War affected the heritage of the local community in Haringey and will endeavour to look at its long term impact on the areas surrounding AP.

The inclusion of the social aspect of our story will allow us to engage with local schools and communities in Haringey with a large number of more recent migrants. Our workshops and resources will target schools and community groups whose members may have recently moved to Haringey to encourage discussion of the positive and negative reactions they may have experienced and identify possible similarities to 1914 - 1918.

Opportunities ; Cultural Partners

AP is fortunate to be working in partnership (appendix 3) with the University of Middlesex to deliver this project. In 2011 Dr Maggie Butt, Deputy Dean in the School of Art and Design, published letters and poems from the civilians who were interned at Alexandra Palace in her book, "Ally Pally Prison Camp". The poems and paintings in the book will be used to create a short film and locative media project to interpret historically significant areas of the Palace not currently open to the public.

In 1980 when the Park and Palace were transferred from the Greater London Council (GLC) to Haringey Council, the archive was relocated to Bruce Castle (local history museum). Our centenary project will enable us to research both the archive held locally and those identified in other organisations to uncover how areas of the Palace were used between 1914 and 1918. We will review adaptation made to the Palace as the building changed from a refugee to an internee camp.

Contact with the Collection Access and Art Department at the Imperial War Museum has been made to discuss reproducing copies of George Kenner's images. In addition to using the images for our onsite and outreach programmes, we will offer off-site access to the images on our website through virtual exhibitions. In support of our application is a statement from the Imperial War Museum recognising AP as a member of the Centenary Partnership.

Our colleagues at Bruce Castle have informed us that the copyright of the George Kenner images may remain with Kenner's youngest daughter Christa Bedford, an American citizen following her father's emigration to the United States. In developing our project we have engaged with Christa who is not only enthusiastic about her father's work being displayed at AP but also feels this would be a fitting way to commemorate his time as an internee to mark the centenary of the First World War.

Learning

Our learning programme will target Haringey Primary and Secondary schools marking the centenary with projects fitting into the curriculum requirement for local history. Areas of the Park used by refugees and internees such as the Rose Garden and the South Slope used for allotments and exercise classes will provide the inspiration for workshops, tours and storytelling.

To engage with the widest audience in Haringey, we will run informal learning activities for families and offer

story telling sessions to imagine what life would have been like for Haringey residents and internees in the First World War. Through contacts at colleges and universities we will develop lectures and visits for history students and international students to learn about how the lives of those on the home front were affected by the war.

In addition to our programmes on site, we will deliver sessions at community venues across Haringey to target audiences who may not already visit Alexandra Palace or are unable to travel to the site. Working with other local community organisations, we will develop bespoke programmes to interpret our story in different ways to engage with their users.

3c What work and/or consultation have you undertaken to prepare for this project?
Schools

At a meeting with the Head of History and Citizenship at Heartlands High School, we discussed how his students would be marking the centenary, and whether they could link in with our story. He felt the projects focus on Haringey formed a strong basis for student's centenary work. Through the local Primary and Secondary Heads Networks and the Haringey School Advisor we are confident that the delivery of our project could be rolled out to Key Stage 2 (7-11) and secondary schools locally for their centenary studies.

HE Sector

Maggie Butt, the author of "Ally Pally Prison Camp" in her capacity as Deputy Dean of the School of Art and Design at the University of Middlesex, has been central in the planning stages of this application. Middlesex University's support for this project includes significant in-kind funding which will allow us to use new media to showcase the historically significant areas of the Palace not open to the public.

Local community and stakeholder groups

We have continued to engage with local residents and community stakeholders following the success of the Masterplan consultation in 2012. This project will allow us to engage with a number of new community groups including Jacksons Lane, WAVE (We are All Valued Equally) and Haringey Shed. Our accompanying letters of support demonstrate the importance of this project, and how local organisations are looking to be involved as part of their own centenary celebrations.

Collections

Ally Pally collectibles (http://www.allypallycollectibles.com/) is an on-line museum of Alexandra Palace, which includes in its collection a Christmas card sent from internees and photographs of the Belgian refugees in the Great Hall. Having identified these objects, we are in discussions with the owner of the collection to display his objects as part of our exhibition. In another private collection we have discovered two pieces of bone carving and metal work, made by internees, which the owner has also agreed to lend us for display. Supporting letters from both collectors accompany our application.

3d What outcomes will your project achieve?
Heritage:-

Better managed

The basement, which houses wooden bunks, bread ovens and workshop machinery used by the internees, is neither accessible to the public nor researched. Time spent in the basement will allow us to locate, identify and photograph historically important artefacts from this period. We will expand on the Conservation Management Plan produced by Donald Insall Associates (appendix 4).

To deliver this project we will be converting a space previously used by the BBC known as the Transmitter Hall into a flexible temporary exhibition, learning and community space. This room has been identified as a suitable space for this project as it is easily accessible from the terrace. The installation of an interactive white board and hearing loop will transform this under used space into a learning and community hub. The Transmitter Hall is not included in the scope of our Major Grant application.

Better interpreted and explained

Our project focuses on bringing this story to life by creating a temporary exhibition and bespoke learning programme exploring the Palace's time as an internment camp. Alongside the exhibition, we will use our website and social media to support interpretation, provide additional information, and engage with the widest audience.

The short film and locative media project produced by the University of Middlesex will virtually open and interpret areas of the Palace not accessible to the public. The use of new media will enable visitors to engage with our story through technology and discover how the War affected local people.

Identified/recorded

Detailed photographs will be taken of areas used by refugees and internees including the bunks and bread ovens whilst exploring the workshop machinery and other objects stored to piece together our story. We will compare modern photos with archive images to fully understand how the Palace was used during the First World War.

Through research for this project we put together a full catalogue of the material in all collections relating to AP during the Great War. Sections of our research will be made available online for people to access who are particularly interested in the story.

People:-

Developed skills

To deliver our exciting project plan, we will offer four placements for Post Graduate Certificate Education students and Newly Qualified Teacher's to assist with the preparation and delivery of our learning programme. We will also offer two post graduate MA Museum and/or Cultural Heritage placements to assist with the development and delivery of our family and community programmes. With support from the Haringey Adult Learning Service we will offer two Pre-Apprenticeship programmes for Web Design, Photography and Office Administration.

Events already planned for 2014, including Open House, will be tailored to commemorate the centenary of the First World War. We will call on our existing Friends organisations to support the project as ambassadors, working with new volunteers recruited for these events. The ambassadors will assist in the training and mentoring of new volunteers and welcome them to the existing voluntary teams. To widen our pool of volunteers we will advertise both on the Haringey volunteer centre and the Team London website.

Through our fledgling volunteer programme we have identified a local artist and trained support worker with whom we would like to work in partnership to run art programmes inspired by AP's use a refugee and internee camp. Art work created during sessions will be displayed virtually on our website and around AP to inspire other groups to take part in the project.

Our volunteers will have the opportunity to use their existing skills, develop new talents and enable us to further enrich and enhance the visitor experience and to undertake a range of additional projects beyond our existing resource capabilities. We will offer volunteers the chance to attend seminars, walks, talks and training to further develop their interest and knowledge about the Park and Palace.

Learnt about heritage

Our temporary exhibition will be interpreted using a variety of different media and layered to appeal to our target audiences. Alongside our interpretation panels and displays, we will offer digital access to the Bruce Castle images via our website "Exploring twentieth century London" and the Imperial War Museums collection of the George Kenner paintings.

The short film and locative media project produced by the University of Middlesex, will be available through both our websites and will engage those audiences who learn best through the use of technology. Our formal,

informal and lifelong learning programmes will provide the opportunity for local and visiting school children, adults and families, particularly from our target audience, to access and learn about AP's heritage through activities, events, talks and workshops.

Changed their attitudes and/or behaviour

Our formal learning programming will target local schools in particular those in deprived areas of Haringey to encourage the widest possible audience to engage with a relatively unknown story of the lives of refugees, internment of "enemy aliens" and highlight what was happening in the UK as part of the wider war effort.

For those programmes run in other venues, we will promote a follow up visit to AP to encourage traditional non user groups to discover the range of activities offered within the Park and Palace. Groups who participate in these projects will have their work displayed at AP and online so that it can be enjoyed and be used as inspiration for other groups wanting to participate.

Had an enjoyable experience

As both the Park and Palace were used during the First World War, we will run events in the historically significant areas of both, including the Great Hall and the Rose Garden. Frequent visitors to the Park will be able to use our new locative media mobile phone application to discover how different areas of the site were used, view the landscaping changes contrasting this with the present day.

Following the official preview of the film in the Transmitter Hall, it will be used on an on-going basis as part of our community and learning programmes to bring our story to life. Other viewings will be arranged with other audiences to enhance the visitor experience at AP.

Volunteered time

This project will allow us to expand on the volunteer programme we have established in 2013. A team of three volunteers will be recruited to assist with the archive research, produce an exhibition brief and identify objects which will be used to create the interpretation panels and off site digital access to information and photos.

With one staff member responsible for delivering both our core learning and community centenary programmes, a team of five dedicated learning volunteers will be recruited to assist with the development and delivery of both our formal and informal workshops. This team will be supported by STEM (Science, Technology, Engineering and Maths) ambassadors.

With support from organisations within Haringey we aim to diversify our volunteer pool to reflect the population of Haringey. A local organisation WAVE supports the integration of those with learning difficulties post nineteen years of age into the local community. Working closely with WAVE in developing this project we will ensure that programmes and activities developed are physically accessible and suitable for those with learning difficulties. WAVE users will support the project both in the development and delivery of resources and the accessibility of our Grade 2 listed building. Their feedback will be built into our project outcomes and used to develop our disability access audit report which will be available through our website.

Communities:-

More people and a wider range of people will have engaged with heritage

Our formal learning programme will include workshops targeted at Haringey schools with a large number of migrant families. Discussions will focus on the similarities and differences in the opinions of local people and government today and during the First World War. We will actively promote our programmes to target schools in the deprived areas of the Borough and will arrange meetings with individual head teachers to ensure this project reaches the widest audience in Haringey.

Our community programme will include sessions both at the Palace and throughout Haringey, including libraries and other community centres/venues. Workshops will look at government propaganda and their effects on people and compare and contrast between during World Wars and peace time. This project will allow us deliver projects with our identified partners to engage their users with our story.

3e What are the main groups of people that will benefit from your project?
- Low income families, including single parents;
- Black, Asian and Minority Ethnic families and adults;
- Low income adults with an additional focus on 55+ years;
- Young people
- NEETS (Not in employment, education or training); and
- ESOL (English speakers of other languages)
- Schools (Key stage 3 & 4) across the borough
- Newly arrived migrants to Haringey

We need to understand the range of audiences that you are planning to attract with your project. We use this information to assess your plans for your project - we do not prioritise projects for any particular group. We also use the information to report on the benefits of our funding and to help decide what action we will take to overcome barriers to involving people with heritage.

If your project aims to benefit a wide range of people and is not specifically targeted at any particular group, tick this box
✓

3f How many people will be trained as part of your project, if applicable?
21

3g How many volunteers do you expect will contribute personally to your project?
13

3h How many full-time equivalent posts will you create to deliver your project?
1

Appendix D

Time Stands Still **[Script]**

The full script for *Time Stands Still* is submitted as a digital appendix on the memory stick.