AHRC Connected Communities Heritage Network Symposium Proceedings 2018

based on the AHRC Connected Communities Heritage Network Symposium held at De Montfort University on June 29th 2018

Chief Editor and Reviewer: Nick Higgett, De Montfort University/Nottingham Trent University

Published by the Connected Communities Heritage Network
www.hertitagenetwork.dmu.ac.uk
Email: Nick Higgett at nhiggett@hotmail.com

CONTENTS

"It takes you away from you…." Stepping out of my world and into the carnival of Leicester Races: Engaging People with Invisible Heritage

Jennifer M. Wilkinson
De Montfort University
Leicester, UK
Email: jenny.wilkinson@dmu.ac.uk

ABSTRACT

This paper argues that digital media has the potential to deepen visitor engagement with heritage by delivering interpretation which has flexible and adaptable content and can impact the visitor intellectually and emotionally. Using a full range of mixed media, and a design process which focuses on both the place and the visitor, digital media can enhance interpretation and enrich the heritage visitor experience.

This study introduces a *Guide* containing advice and support for heritage practitioners regarding the use of digital media in their interpretation projects. Embedded within the *Guide* is an *engagement framework* and a *design process model*.

Presented here are the results of a study which evaluates the effectiveness of this *Guide* through the development of a prototype product: *Uncover-Discover Victoria Park*, a location-based digital product featuring nineteenth century horse racing on Victoria Park in Leicester.

Keywords: Visitor engagement, heritage studies, digital media, heritage interpretation, smart phone applications, evaluation, location-based experience, place-centred design, human computer interaction, user experience.

1. INTRODUCTION

This paper explores the challenge of engaging visitors with cultural heritage using interpretive digital media. The focus of this study is outdoor locations where the visible evidence of the heritage is minimal or absent. Two research questions are used to determine the design requirements necessary to create effective interpretive digital media capable of supporting a rich visitor experience: 'in what way does a digital product add value to the visitor experience' and 'what is this thing we refer to as engagement'? Answering these questions has resulted in the development of an *engagement framework* and a *design process model* each of which sit within a practical guide, *Designing Interpretive Digital Media for Visitor Engagement: A Practical Guide* (hereafter referred to as the *Guide*) which has been developed by the researcher to support heritage practitioners through the creation and implementation of their digital products. This paper discusses the background to this research, introduces and describes the *Guide* and explores the use of the framework in the design and development of a prototype interpretive digital media product, *Uncover-Discover Victoria Park*. To confirm the impact of this prototype on visitor engagement, and the effectiveness of the *Guide,* visitor evaluation was undertaken, the results of which are presented in this paper with conclusions and recommendations.

2. BACKGROUND

Literature from the field of Heritage and Visitor Studies which a clear understanding of visitor behaviour and motivations in museums and confirms that improving visitor engagement requires museums to adopt audience centered approaches, such as allowing visitors to interact with content, enabling them to become personally involved, and providing opportunities for self-reflection (Black 2012, Kelly et al. 2002). Placing the needs and goals of the audience at the forefront is also a key principle of interaction design (Benyon, 2010), with the caveat that badly designed interaction can leave users confused, irritated and disinterested (Preece, 2002). Despite the apparent potential of digital media to increase audience participation by providing interactive experiences (De Freitas and Veletsianos, 2010) there are concerns that digital has not yet transformed the interpretive landscape (Katz, 2011) and that much of the more recent digital development lacks robust research based evaluation to positively confirm the impact of such products on engagement or demonstrate return on investment (Green et al 2013, Cooke 2014, Henson, 2016). The presence of digital in museums has increased in recent years, for example the *Street Museum* smart phone app (Museum of London, n.d.), the *Living Worlds* smart phone app (Manchester Museum, n.d.), augmented reality dinosaurs at the Royal Ontario Museum (ROM n.d.) and the 15 meter-long Lifeline Table at the Cabinet War Rooms (Imperial War Museum, n.d.), however, personal, albeit anecdotal, observation of digital interpretation by the researcher presents a mixed picture. Some examples, such as the Extraordinary Heroes Exhibition at the Imperial War Museum demonstrate the ease with which visitors seamlessly navigate their own interpretive journey through digitally presented content, however this is countered by other examples of digital tables placed in dark and uninviting spaces, computers and interactive screens which fail to attract and are ignored by the passing visitor and the museum display which simply has a the message 'out-of-order' hung on it.

The capacity and potential for digital media to engage people through interactive mixed media, personalised and self-selected content is unquestionable. The challenge for this research project is to determine which design features are most likely to achieve this.

3. INTERPRETIVE DIGITAL MEDIA CASE STUDIES

To identify the design requirements for an effective digital interpretation product preliminary studies were undertaken into similar existing research projects, particularly those focused on outdoor, un-stewarded heritage locations with little or no

visible evidence of the past. This paper now describes a review of the literature regarding previous digital products (section 3.1) and presents the conclusions of an evaluation study conducted by the researcher into two smart phone applications (session 3.2)

3.1   Location-Based Digital Media Projects

Findings from the literature review on the development of smart phone applications for heritage pinpointed key design features which were successful in engaging audiences, as well as factors which were unhelpful Physically being on location, listening to sounds, playing games, the inclusion of strong characters, individual choice, authentic content, a well-defined narrative and encouragement to dwell are all seen to contribute to visitor engagement. Key detractors include technical failures, inadequate global positioning systems (GPS), cumbersome equipment and being overly immersed in the digital experience at the expense of personal safety or awareness of the source object. A summary of the projects examined is provided in Table 1 below.

Study/Product	Key findings
Cyberguide: *Prototypes of a mobile context aware tour guide.*	An early study confirming the value of a **location based** device (Abowd et al., 1997)
GUIDE: *Hand-held context aware tourist guide for the city of Lancaster*	Demonstrates that visitors will **use computer based/hand held device to explore** and interpret a location (Cherverst et al., 2000)
Archeoguide: *Personalised augmented reality tours of Olympia*	Enthusiastic uptake from young visitors. **Difficult to view in direct sunlight, size and weight of device an obstacle to use**, limited number of points of interest. (Vlahkis et al., 2001)
The Savannah Project: GPS and PDAs creating a game environment for children to explore the Savannah.	Confirms the use of **sound in creating atmosphere** and **immersion** and the **negative impact of technical difficulties** (Facer et al., 2004)
Riot 1831: *Location based virtual reality audio drama re-imagining the 1831 riots in Bristol.*	Confirms the contribution of **character**, **sound effects**, **authenticity of location**, **sufficient historical** detail and the need for the device to be **hands free** (Reid et al., 2005**).**
The Voices of Oakland: *Mobile audio tour of Oakland Cemetery, Atlanta.*	Introduces the relevance of a **linear story line to provide a pathway** for the visitor (Dow et al., 2005).
Frequency 1500: *A mobile city game for school children delivering historical knowledge of medieval Amsterdam*	Confirms the need to **eliminate technical problems**. and the **motivational impact** of games and play (Huizenga et al., 2007).
REXplore: *Mobile pervasive spell casting game for tourists to explore Regensburg, Germany.*	Identifies the **dangers of being too absorbed** in terms of safety, the **distracting nature** of being over immersed. Confirms the need for **sufficient information** and the value of **play, character,**
	story, user choice and **freedom** (Ballagas et al., 2007).
Viking Ghost Hunt: *Location based mobile app game based in Viking Dublin*	Headphones supported engagement, **historical relevance** of location, **emotive reaction to speaking characters**. Need for **usability** and **adequate GPS** (Carrigy et al., 2010)
The Westwood Experience: *A location based mobile phone app using mixed reality to connect participants to real locations*	**Characters** must be strong and well written. **Information should be accurate and proximate**. (Wither et al., 2010).
Time Warp: *Mobile outdoor mixed reality game exploring historical city of Cologne*	Confirms the use of **character**. and **problems relating to bright sunshine** (Blum 2012, Herbst 2008).
Virtual Excavator: *Interpretive, exploratory guide to Bar Hill fort, an un-stewarded site*	Emphasises the importance of **sound**. Having a **task** to do was engaging McGookin et al., 2012
Holkenkollen Time Travel: *I-pad app allowing user to experience four different versions of the mountain through time.*	The emphasis on both **place centered** as well as user-centered design - interpretation of **un-stewarded external sites** Orkelbog, 2012
Reminisce: *Interactive digital installation at Bunratty Folk Park, Ireland.*	The value of **user contribution** and **extending engagement** through future website connection (Ciofi and McLoughlin, 2012)
Hidden Stories: *Mobile story telling guide, Nottingham city and Castle*	**Being on location**. The need for **character to be authentic**. (Fitzgerald et al., 2013)
Leicester Castle App: *Story telling apps using beacons and locative media to present the history of Leicester Castle.*	Need to ensure **attention is directed to the heritage** and not focused on the app. (Vavoula et al., 2015)
The Sound Garden: *Discovery experience based in Municipal gardens, Funchal, Madeira, delivered through sound*	Levels of immersion can be related to **increased instances of stopping and scanning** the environment, sense of discover (Vazquez-Alvarez et al., 2015)
Musical Sound Track: *A mobile adaptive musical sound track to enhance the experience of visitors to the Yorkshire Sculpture Park*	Sound dramatically shapes the visitor experience. **Music encouraged longer and deeper engagement** (Hazzard et al., 2015)

Table 1: Heritage Smart Phone Apps

3.2   Evaluating the Cultural Quarter Apps

An evaluation study was undertaken by the researcher into two location based smart phone applications to ascertain their potential to engage audiences and provide an affective experience. Created as part of the Affective Digital Histories project (Affective Digital Histories n.d.) both the *Sounds of the Cultural Quarter* app and the *Hidden Stories* app were designed to help visitors understand and engage with the deindustrialized past of the St Georges area in the city of Leicester.

3.2.1 The Cultural Quarter and the Apps

Now known as Leicester's Cultural Quarter this recently regenerated area is home to modern developments such a Curve theatre, juxtaposed with Victorian factories and Art Deco warehouses repurposed as flats, small businesses and creative hubs. *Sounds of the Cultural Quarter* offers a soundscape which uses GPS to 'deliver' sounds from the past and the present to visitors as they walk through the area. Authentic recordings have been used to recreate things which are now gone such as the public baths, the dance halls and music venues. A key design decision was that minimal information would be provided, however this often left visitors puzzled and unclear as to what they were hearing. *Hidden Stories* presented five different stories in a variety of formats including a play, poems and short stories. Each text consisted of several short chapters which were linked to locations around the area to create a short walking trail.

3.2.2 Evaluation methodology

A series of site visits was undertaken to evaluate the impact and effectiveness of the apps. 16 visits were conducted with group sizes ranging from one to 23 people although the typical group size was between three and six people. A total of 48 research participants took part: 60% were female, 40% male, 29% were local and 60% were from overseas.

Each visit focused on using one of the Apps to explore the area and typically lasted 45 minutes to an hour. Participants made their own choices as to where to go, what to look at and how long to stay. Prior to each visit participants were shown how to use the app and asked to complete a set of benchmarking questions regarding their pre-existing knowledge of the area and their current relationship with the Cultural Quarter using a brief questionnaire and the Geneva Emotion Wheel (Scherer, 2005), see figure 28 for further details on this tool. After each visit participants used the same tools to record changes in their emotional connection to the area and their knowledge of the Cultural Quarter. Semi structured interviews were undertaken with each group to build a rich picture on their thoughts and feelings about the app and their experience of using it.

3.2.3 Evaluation findings

Unfortunately the *Hidden Stories* app had a number of technical issues, for example some of the stories were incomplete which meant it was not easy to evaluate. One of the main disappointments expressed by visitors was that the stories did not relate directly or specifically enough to the area. The apps were very good at making people interested; visitors liked the quirky design and had fun, dancing to the music, acting out the plays and puzzling over the poetry. People were encouraged to walk down streets where they normally might not venture and saw more things than they would typically see. The biggest complaint was the lack of information – *I can hear people splashing about in a swimming pool, but where is it and what does this mean?* People wanted more information about the stories they were reading and the sounds they were hearing. Some found the interface and maps confusing and a lack of instruction meant that some, particularly visitors from overseas, were unsure what to do or where to go. Some didn't like reading the texts outside and thought it was pointless, particularly when the story was not connected to the location. Concern was expressed over safety and the sensibility of walking around whilst looking at a phone (Wilkinson, 2016).

Results from the preliminary studies were used by the researcher to construct the *Guide*. Use of the *Guide* to design and create the prototype is described in sections 4 and 5.

4. DESIGNING FOR ENGAGEMENT

The *Guide* (figure 1) has been designed for use by heritage practitioners and their associated design partners to support them through all stages of a design project relating to the creation of a digital media product for interpretation. It covers all project stages from initial concept and design through development and testing, marketing and launch to maintenance, evaluation, decommissioning and legacy.

Fig. 1: The *Guide* © Wilkinson, 2018

Embedded within the guidance are two models which describe and underpin the recommended design thinking process: the *engagement framework* and the *design process model*. An overview of each is now provided.

4.1 The *Engagement Framework*.

Described by Fosh et al (2013) as "a 'Holy Grail' for galleries and museums" creating deep personal visitor engagement is elusive: difficult to describe and challenging to evaluate. Bitgood (2013) associates visitor engagement with three conditions: a deep level of cognitive processing, effective communication of the exhibit and an experience with satisfies the visitor. Black (2012) focusses on visitor activities such as discussing, socialising and interacting. The concept of trajectories in Human Computer Interaction research describes the process of engagement as a transformational journey through a series of interactions (Bilda 2008; Fosh et al 2013). Engagement is a process, not just one visit but a relationship with is sustained, durable and has a legacy (Everett, 2009) .

4.1.1 States of Engagement

Evaluation findings from the Cultural Quarter mobile phone app study provided clear evidence that visitors regarded engagement as an experience which was both cognitive and emotive: piquing interest, providing knowledge and provoking an emotional response. Whilst visitors appreciated the social and fun elements of the apps they felt let down by the lack of information and, as result, ultimately dissatisfied by the overall visit experience. The expectation that you would learn something by using the app was widely expressed by the research participants (Wilkinson, 2016). From this study, and from the practices identified in the literature, the researcher developed the concept of *'states of engagement'*: *behaviours* which a visitor should exhibit or a *state* that they should be experiencing in order to feel engaged. The identified *states of engagement* are summarised in Table 2 below.

State of Engagement	*Summary*

Curious	*The visitor is made curious about the heritage and is motivated to find out more*
Attracted	*The visitor is attracted to the heritage, they may demonstrate this by lingering longer to take a look at something*
Interested	*The visitor is sufficiently interested in the heritage to investigate further and invest more effort/time engaging with the heritage.*
Learning	*The visitor is learning something about the heritage*
Understanding	*The visitor is developing a deeper level of understanding about the heritage*
Empathising	*The visitor is capable of empathizing with people and/or the period*
Enjoying	*The visitor is enjoying their engagement experience*
Having fun	*The visitor is having fun, perhaps through games or a social experience*
Involved	*The visitor is involved with the experience and with the heritage*
Immersed	*The visitor is sufficiently immersed in the experience and the heritage and not unnecessarily distracted*
Interacting	*The visitor is actively interacting with the heritage and the experience as opposed to just passively receiving information.*
Connected	*The visitor is experiencing a personal connection with the heritage and able to make their own meaning from the experience.*
Leaving	*The visitor is able to leave the experience in a controlled and managed way. The visitor is able to return easily to the experience if they experience an interruption.*
Satisfied	*The visitor is satisfied with the overall experience and believes that they have been able to learn as much as they want or sufficiently enjoy the experience – they are not left wanting.*
Inspired	*The visitor's attitude to the heritage is positive and they are inspired to continue their connection to the heritage in some way.*

Table 2: *States of Engagement*

4.1.2 Stages of Engagement

Building on work of Benford et al. (2008) and Fosh (2013) on trajectories it is clear that engagement cannot be defined by one moment in time or one single isolated activity but is better described as a series of stages. This paper presents the *engagement framework* (figure 2) which proposes a set of four stages of engagement, starting with *Attraction* through *Absorption*, culminating in *Disengagement* and the potential for future *Extended Engagement*. Each *stage* of engagement has associated with it several *states* of engagement (previously described), one or more of which would be experienced by the visitor as part of effective engagement with the featured

heritage. A summary of each stage is provided in Table 3 below.

Stage of Engagement	*Summary*
Attraction	*Initial engagement occurs when the visitor is attracted to spend time relating to the featured heritage. They should experience one or more of the following: curiosity, interest and/or attraction.*
Absorption	*That moment when the visitor stops, stares and connects with the heritage. This might be a cognitive or emotional response, or both. Absorption occurs when the visitor experiences one or more of the following: learning, understanding, empathizing, enjoying, having fun, being involved, being immersed, interacting and/or connecting with the heritage*
Disengagement	*All engagement comes to an end at some point. Disengagement should not be viewed as a negative stage, but a necessary one, which should be planned for and managed such that the visitor is clear how they leave (and can return to) the experience and is satisfied that their experience is complete.*
Extended Engagement	*Extended engagement occurs when the visitor is sufficiently interested, curious or inspired to continue engaging with the heritage once the initial visit experience is complete and the visitor has left.*

Table 3: *Stages of Engagement*

A graphical overview of the *engagement framework* showing both *stages* and *states* of engagement is provided in Figure 2 below.
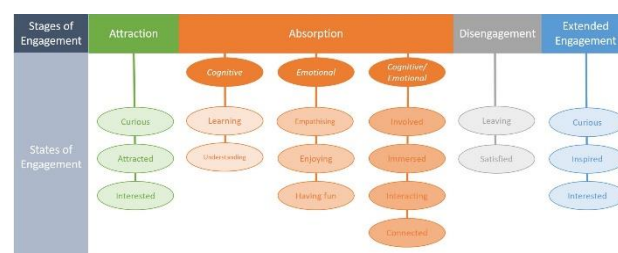

Fig. 2: *Engagement Framework* © **Wilkinson, 2018**

The *Guide* provides suggestions as to the most appropriate design features to include for each of the *engagement states* (figure 3), for example using sound, instruction or reward would be effective ways of attracting someone to look at something.

Design features to support States of Engagement	
Curious	Sound Instruction
Attracted	Sound Instruction Reward
Interested	Information
Learning	Information – authentic Information – sufficient Information – delivery matches to visitor learning preferences
Understanding	Information – integral to the heritage Information – meaningful to the visitor Information – stimulating (visual/audible)
Empathising	Stories People/Characters
Enjoying	Challenging activity Sharing activity
Having Fun	Challenge activity Sharing activity Games Amusing activity
Involved	Interactive activity – listening/looking/touching/moving
Immersed	Sound Stories Visual information
Interacting	Looking / Reading / Listening / Discussing / Thinking
Connected	Information to relate the visitor with the heritage Activities to relate the visitor to the heritage
Leaving	Instruction Completion
Satisfied	Completion
Curious	Information Challenge
Inspired	Information Stories Characters Challenge
Interested	Information Stories

Fig. 3: Design Features for States of Engagement © Wilkinson 2018

A full description how the *engagement framework* was used to determine the design features included in the prototype product is contain in section 5.2.

4.2   Design Process Model

Previous studies undertaken by the researcher with small heritage groups highlighted recurring weaknesses in the management of interpretive digital media design projects, namely: poor objective setting at the outset of the project, limited visitor involvement during the design of the product, minimal user testing, insufficient promotion or marketing, a lack of consideration for product maintenance and little thought given to ongoing legacy of a product. Products were created but were not sufficiently used by visitors and subsequently did not reach their potential to engage people with the heritage (Wilkinson and Higgett, 2015 and 2019).

To overcome these problems an overarching *design process model* was developed (figure 4) drawing on the lessons learned in the preliminary studies and established good practice in project management. The process consists of four phases: *Pre-Design*, *Design*, *Implementation* and *Legacy* and was included in the *Guide* as the overarching process model.
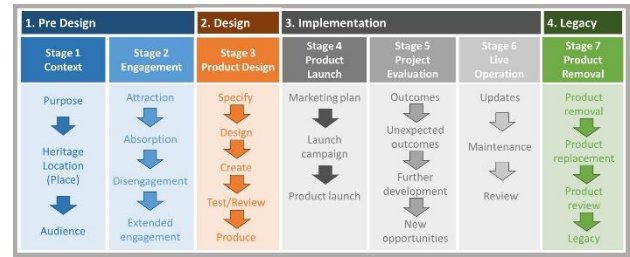

Fig. 3: Design Process Model © Wilkinson, 2018

Note that this study focuses on, and is limited to, the first two phases, *Pre-Design* and *Design* rather than *Implementation* and *Legacy* as the product has not yet been launched or promoted to visitors outside of this research project.

4.3   The *Guide*

The *Guide* describes how to undertake each of the phases outlined in the *design process model* and provides a range of tools to support this activity. During the Pre-Design Phase the designer works through a series of questions, referred to as the *Creator Questions*. The four sets of questions concentrate on the overall context of the product, ie: the type of engagement required/purpose (figure 5), the place/heritage (figure 6) and the audience/visitor (figure 7).
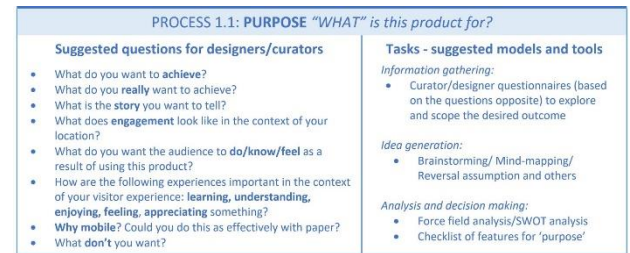
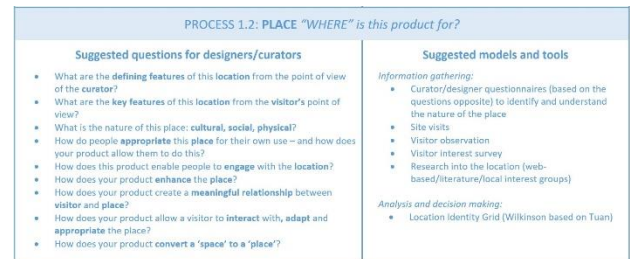

Fig. 5: What is this product for? © Wilkinson, 2018

Fig. 6: Where is this product for? © Wilkinson, 2018
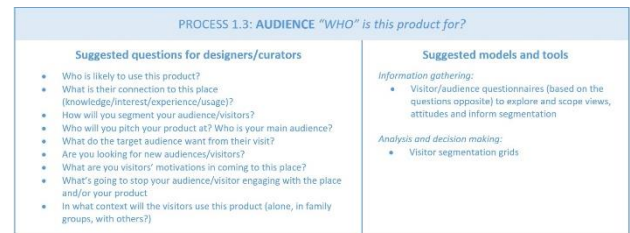

Fig. 7: Who is this product for? © Wilkinson, 2018

The nature of the engagement is then considered over all four stages: *Attraction* (figure 8), *Absorption* (figure 9), *Disengagement* (figure 10) and *Extended Engagement* (figure 11).

Fig. 8: Gaining attention © Wilkinson, 2018

Fig. 9: Focusing and keeping attention © Wilkinson, 2018

Fig. 10: Withdrawing © Wilkinson, 2018

Fig. 11: Continuing relationship © Wilkinson, 2018

Answering these questions enables the creator to clarify what they want to their product to achieve. Appropriate design features can then be identified (figure 3) to support this purpose. The second phase in the process is *Design*. At this point the creator uses the information from the previous phase to produce a *Product Specification Document* which will confirm the design features required and describe the content, functionality, navigation, hardware platform and software options (figure 12). From this researchers, designers, coders and programmers can develop the product.

Fig. 12: Product Specification Document © Wilkinson 2018

Each of the following phases in the *design process model* has a series of questions and activities to support the creator through the remaining processes of marketing and launching the product, assessing outcomes, identifying future opportunities, day to day live operation, including updating and maintaining the product, eventual decommissioning and final impact evaluation. Each of these activities is detailed in the guide but has not formed part of this particular research study.

5. EVALUATING ENGAGEMENT

To test the effectiveness of the *Guide* and the integrated the *design process model* and *engagement framework*, the researcher created a prototype digital interpretation product: *Uncover-Discover Victoria Park* – a digital interpretation experience designed to engage the visitor with the horse racing which occurred on the park in the 19th century. This product was then field tested with visitors to assess the levels of engagement achieved.

5.1 Introducing Victoria Park

Victoria Park is a large open space with a special and important relevance to the people of Leicester. Created after the Enclosure Act 1806 the area retains an open, field like quality. (figure 13).

Fig. 13: Victoria Park © Wilkinson, 2018

Today people use the space publically and personally in a myriad of ways. It is the focal point for large public gatherings such as Armistice Day (figure 14) and Eid.

Fig. 14: Armistice Day © Wilkinson, 2018

It is the location for key community events such as the start and finish of the Leicester marathon and the home of the Leicester Caribbean carnival (figure 14). Groups congregate to play football, cricket rugby and even Quiddich and it hosts the weekly park run.

Fig. 14: Events of the Park © Wilkinson, 2018

The Park plays a vital role in the life of the City: it was the obvious and only location suitable to host the celebrations when Leicester City football club won the Premiership and the clear choice for international rock band Kasabian's 'coming home' concert. On a more personal level it is simply a place which forms the backdrop to the daily lives of many who walk through it on their way to work, visit to exercise their dogs, take their children to play on the swings or use it as their regular jogging route.

Lesser known by many is the historical relevance of the park. During WW2 it was dug up to grow vegetables and used as a temporary home for troops returning from the Dunkirk beaches. There was once a magnificent pavilion and in Edwardian times this was the place for gentle family recreation on a Sunday afternoon. The original home to all of Leicester's main sports clubs the park was also used throughout the 19th century for drills and maneuvers by the soldiers of the Leicestershire Yeomanry regiment. From 1805 to 1883 the annual Leicester horse racing week was held on the park (Boynton 2000, Crump 1983)

Understanding the nature of the Park and the sense of place surrounding this location is important as a key decision in the design of the prototype product was to draw on the principles of place-centered design as well as user centered design. The Park is not an obvious 'visitor' destination and as such it was difficult to determine with certainty what a typical visitor might need from a visit. The sense of place and identity regarding the Park is however strong and clear making it appropriate to focus on this as much as on the visitor when designing the product.

5.2 Designing the Victoria Park Prototype

The prototype was created using the *Guide*. During the *Pre-Design* phase the relationship between the visitor, the Park and the heritage examined to clarify the objectives and purpose of the product. As mentioned earlier the Park is not a typical visitor/tourist destination and so on-site observations and a *Visitor Interest Survey* were conducted to ascertain how people used, viewed and interacted the park. Using the *Location-Identify Grid* (Wilkinson, 2018), developed by the researcher from Tuan's work on sense of place (1977), four elements of the Park were considered in more depth: the physical, cultural, social and personal. A summary of the grid is shown in figure 16 and the completed version for prototype in figure 17.

Fig. 16: Location Identity Grid © Wilkinson, 2018

Fig. 17: Completed Grid © Wilkinson, 2018

9

Findings from these activities led to the design decision to focus on local, individual users: people who live nearby, have an existing awareness of the location and commute through on a regular basis. The purpose of the product was identified as being to create a connection between the visitor and Victoria Park: to enrich the visitor's relationship with the Park, enhance the visitor's respect for the park by developing a sense of pride in the area and an appreciation of its contribution to the community and its historical value. Results of the *Visitor Interest Survey* indicated an interest in learning about the past which led to the design decision to focus the content and the story telling on events surrounding the 19th century horse race meetings.

Stage two of the *Pre-Design* phase focuses on how the prototype would engage the visitor through the four phases of the *engagement framework*. As part of the research study the visitor would already be on site and, since previous studies of the Cultural Quarter smartphone applications had demonstrated the power of sound and GPS location triggered data to attract, the attraction power of the prototype was not a key focus for this study. However, attraction sounds and introductory taster information was included for each of the interest points, simulating the functionality of location-based content and creating curiosity and interest in the visitor. Product requirements were assessed and appropriate design features identified for each of the engagement states in the *Absorption* stage as described in table 4

Engagement state	Product requirements and implemented design features
Learning	Effective learning is supported by authentic and accurate information about the races, sourced from articles published in the Leicester Chronicle 1834-1873 and presented using mixed methods of text, animations and narrated stories. Layering information in the *Discover More* option creates flexibility and choice for the visitor.
Understanding	Immersive media and evocative effects are used to create the atmosphere of the races
Empathising	Narrated stories on real events are told from a single person perspective through an authentic historical character.
Enjoying	Stories are enhanced with sound and visual images and include snippets, facts and amusing stories.
Having fun	Stories are written to be both amusing and informative. Walking the route of the racecourse creates an interactive, physical experience
Involved	The visitor is encouraged to look at their environment and make their own meaning of the historical content.
Immersed	Evocative sound, real events, authentic characters and the first person narrative delivered through mixed media will immerse the visitor in the experience of being at the races
Interacting	The visitor is encouraged to interact with the Park by walking the route of the race
	course allowing them to make their own meaning of the heritage.
Connected	Direct connection to the location is created though relevant content which is proximate to the Park.

Table 4: Design features for Absorption © Wilkinson, 2018

To facilitate a managed *Disengagement* experience the prototype was designed with a clear and consistent Exit option in the form of a 'finishing post' button on the main screen. Visitors can leave the visit at any point. There is no prescribed route, other than the one the visitor chooses to follow, enabling the visitor to decide when they feel they have had a sufficiently satisfactory experience.

Additional digital content, provided outside of the main prototype product, gives the visitor access to more information about the races and a broader historical account of the park and the city. Visitors can chose to access this on location as part of the visit or later at home.

The *Product Specification Document* for the prototype is shown below in figure 18.

Context	
Cultural Heritage Location	Victoria Park, Leicester
Intended Audience	• Regular 'commuter' visitor • Occasional visitor
Purpose of the Product	To enable to visitor to: • gain more knowledge about the 19th century races • increase their appreciation of Victoria Park and its cultural heritage

Engagement	
Attraction	• Attraction Sound for each Point of Interest • Map and recommended route
Absorption	• Race reports from the Leicester Chronicle • Animated videos to enhance and present the race reports • Narrated stories to evoke the experience of being at the races with sound effects • Additional digital content for each Point of Interest
Disengagement	• Map and with local landmarks for orientation (to avoid getting lost and therefore disconnected) • Visitor controlled exit protocol from the app
Extended engagement	• Additional digital content available externally to the UDVP prototype app

Functionality and Features	

Features	The content for the UDVP prototype is delivered through five Points of Interest using the following features.
	
	Screens:
	• Welcome screen
	• Instruction screen
	• Main map screen
	• Screens for each Point of Interest:
	  o Point of Interest Map screen
	  o Leicester Chronicle Race Report screen
	  o Animation screen
	  o Story screen
	Buttons:

	• Main map • Point of Interest buttons (x 5 on map) • Read to the story (x5) • Watch the story (x5) • Hear the story (x5) • Discover more • Instructions • Exit (Finishing Post) • Landmarks (x10) Point of Interest animated video (x5) Point of Interest narrated story (x5) Point of Interest Leicester Chronicle Race Reports
Sources of Content	Leicester Chronicle 1834-1883 Books etc quote some key ones and do others as general for background research into the stories, events, people and issues covered in the race reports Vintage postcard of Victoria Park Historical images of Victoria Park Historical paintings of 19th century horse racing/amusements/pickpockets/petty crime/police/ Contemporary maps of Victoria Park and Leicester City Historical maps of Victoria Park and Leicester City Images of people referred to in the race reports Music and sounds contemporary and authentic to the race report
Functionality	User responsive buttons (hotspots) to trigger the following: • display new screen • play animation • play sound • play narrated story • exit and close the app Location aware functionality (simulated)
Navigation	See navigation flowchart
Platform	Apple i-pad minis
Software	Microsoft PowerPoint (programmed with 'hotspots')

Fig. 18 Specification Document for Victoria Park Prototype © Wilkinson 2018

5.3   Victoria Park Prototype Overview
5.3.1   *Leicester Races*
The Victoria Park prototype uses mixed digital media to present historical content relating to the annual horse race meetings held on the park in the 19th century. For the purposes of the research study the technical aspects of the product were kept deliberately simple to avoid difficulties associated with complex coding, the use of the internet or GPS. The product was created using MS PowerPoint. Interactive features such as hot-spots have been included to facilitate user interaction. Mini i-pads were used to host the product.

Fig. 19: Landing Screen © Wilkinson, 2018

The landing screen (figure 19) provides two simple options: choosing the 'first time here?' button takes the visitor to an overview of the product and some instructions on how to use it, 'I've been here before' takes the visitor directly to the main map (figure 20).

Displayed on this opening screen is the only known painting of Leicester Races (Herberte, 1874). This source provided significant information about the races and was also used to set the look and visual tone of the whole prototype.

Fig. 20: Main Map Screen © Wilkinson, 2018

The main map screen operates as the central navigational element of the product. Displaying a simple contemporary map of the park the visit experience is completely contained and managed from this screen. To help the visitor locate themselves on the Park key visible landmarks such as De Montfort Hall are identified by icon. Each landmark icon is a hotspot which, when tapped on by the visitor, displays additional information about that landmark. Features like this are included throughout the product to enable those who want more information to be able to delve deeper without cluttering the interface or over burdening the visitor who simply wants to experience the content relating the races. A menu banner at the bottom of the screen provides the visitor with four choices: look at the instructions for the product, watch the timeline video explaining the historical background to the races, looking at the main map or look at information such as references and credits for the programme. Tapping on the finishing post icon in the bottom right hand corner of the map results in the visitor exiting the programme.

The main map is populated with 10 numbered blue circles, each of which represents a Point of Interest (POI): a place in the Park where something interesting happened relating to the races. Unbeknown to the visitor at this stage the POIs have been placed largely around the route of the racetrack. Each blue circle is a hotspot which triggers content associated with that specific POI.

For the purposes of the prototype five points of interest were created, each telling the story of an event that happened on the Park (table 5):

Point of Interest	Story
A Staffordshire Girl	Tells the story of pick pocking during the races with reports from the Petty Crimes sessions, evidence from the police, the victims and the perpetrators. Features a young woman, Elizabeth Hipwell, who travelled to Leicester from Staffordshire specifically to pick pockets at the Races.
Meet Me By Moonlight Alone	The races were accompanied by a great fair and amusements including singers, coconut shies, archery ranges and publican's booths. In this story a young singer colourfully describes all these events to you and warns you to beware of the tricksters and con artists.
The Stranger	Presented as a mystery, this is the sad tale of a young boy who came to the races but was shot fatally in the eye by a stray arrow from the archery stands. The person responsible, described only as 'the stranger in the frock coat', was never found.
Shocking Accident at the Races	The only person to die at the races as the result of a racing incident was an elderly woman called Ann Hubbard who tragically tried to cross the course in front of the oncoming horses.
The New Pavilion	Told by a woman who is standing on the balcony of the Grandstand this final story describes the last day of the races and provides an account of the event and the controversy which surrounded it – including the attempts of a Baptist minister to address a rowdy public meeting called to protest over the removal of the races from the park

Table 5: Victoria Park Points of Interest

Tapping on the blue circle with the number 1 in it results in the Introduction Screen for POI One being displayed (figure 21). At the same time a short 'attraction sound' is played, in this case a policeman's whistle, designed to intrigue the visitor. The map has changed and is now displaying the POI number in relation to the route of the racecourse as it would have been at the time of this particular story. The map has altered to one which is representative of the appropriate period. The 'finishing post' has been replaced by the map icon, a hotspot which will return the visitor to the main map.
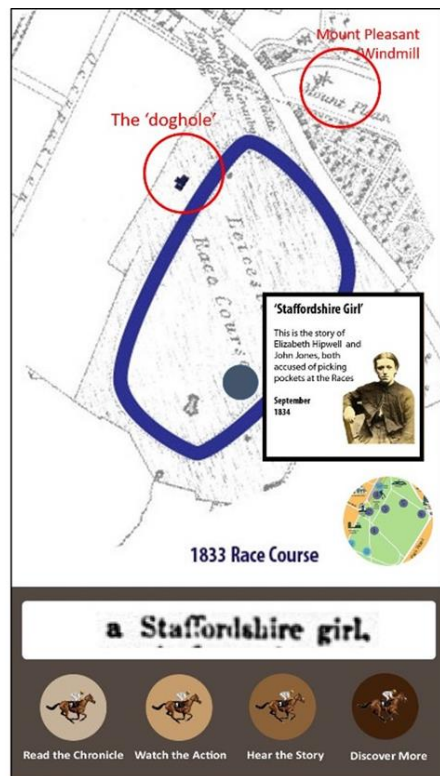
Fig. 21: POI Intro Screen © Wilkinson, 2018

Four options are available via the buttons at the bottom of the screen: Read the Chronicle. Watch the Video, Hear the Story and Discover More. A small central panel introduces the story. The first POI is titled 'A Staffordshire Girl' and relates the tale of a young women arrested and imprisoned for pickpocketing during the races. Once the POI has been introduced the small panel is removed and the main screen is used as the base of navigation for this point of interest (figure 22).
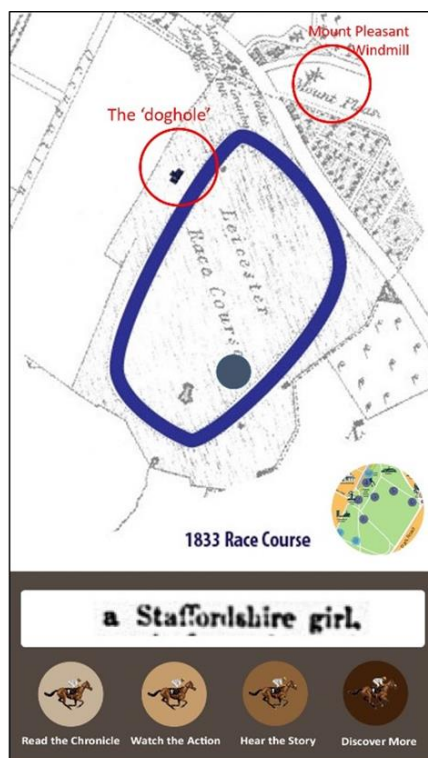
Fig 22: POI Screen © Wilkinson, 2018

From here the visitor can choose to read the original source of the story from the Leicester Chronicle (figure 23), watch an animated version of the story (figure 24) and, or listen to a story narrated from the perspective of someone who might have witnessed this event (figure 25).
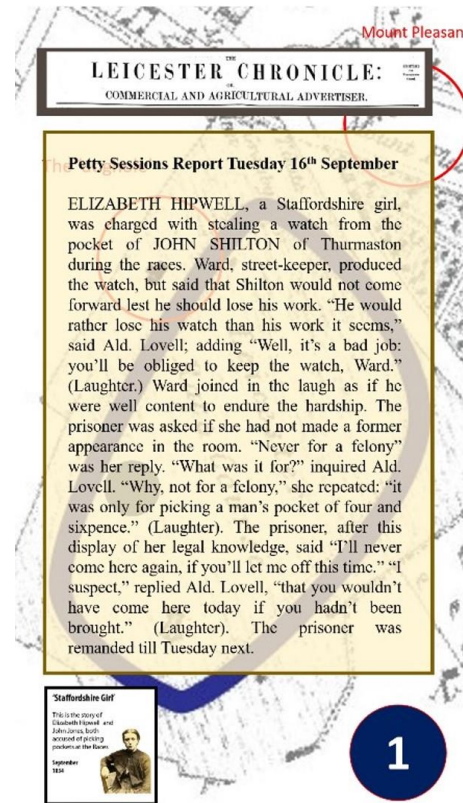
Fig. 23: Read the Chronicle © Wilkinson, 2018

Each point of interest is based on a real event, or events, that were reported in the Leicester Chronicle. The source document is recreated to provide original content and confirm the authenticity of each story. Initial user testing indicated that using images of the actual paper were too difficult to read and so the articles were reproduced to look like, but not be, the original.

Fig. 24: Watch the Action © Wilkinson, 2018

Each point of interest has a version of the story which has been scripted into a short animated video. Images used in the animation are all sourced from paintings from the period and sound effects have been used to create atmosphere. To support inclusion the story is verbally narrated with the text displayed as the animation plays. Each video is approximately four to five minutes long, which is substantially longer than the typical

three minutes which you might find on You-tube. This design decision was deliberate, partly dictated by the length of the story but also as an intention to encourage the visitor to stop and 'wait' a while. To accommodate this all points of interest were located near benches so that the visitor could sit, watch the video and absorb the Park.
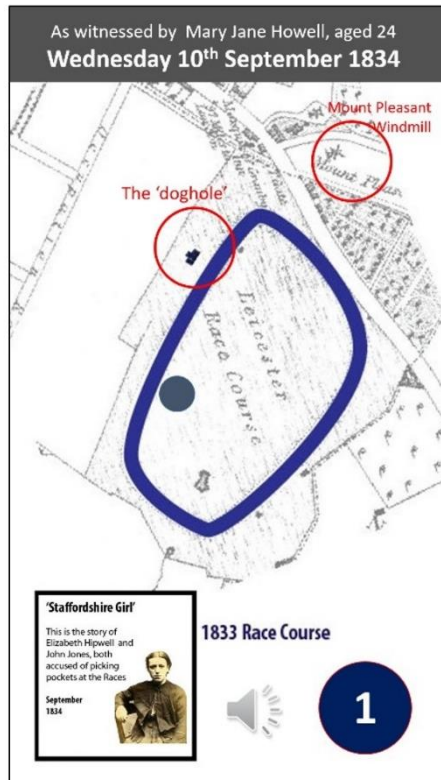
Fig. 25: Hear the Story © Wilkinson, 2018

Each point of interest has a narrated story attached to it. Taking the original article as its foundation the story is retold by someone who might have been an eyewitness to the events. The style of these stories is dramatized and colourful, in some the character is relating the event to you as bystander, in some the person is telling the story in 'real-time', describing the events as they unfold.

One reason for including the stories was as a feature which would appeal to people who walk through the park every day. There is no visual content and so the product can be kept in a pocket and the visitor just needs to listen. A typical walk across the park is approximately seven minutes and most of these stories are timed to fit that duration.

5.3.2   Additional Digital Content
Outside of the main prototype visitors are able to access additional content, presented digitally, on a mini i-pad. Programmed in MS PowerPoint this content was designed to be accessed either on location or after the visit, at the convenience of the visitor (figure 26). Included in this content is further information about each of the stories (figure 27) as well as more information on the Park such as historical photographs and maps, taking the visitor beyond the racing events to other events such as the usage of the park in WW2.
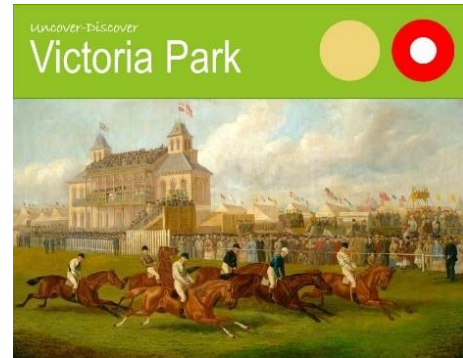
Fig. 26: Additional Digital Content © Wilkinson, 2018
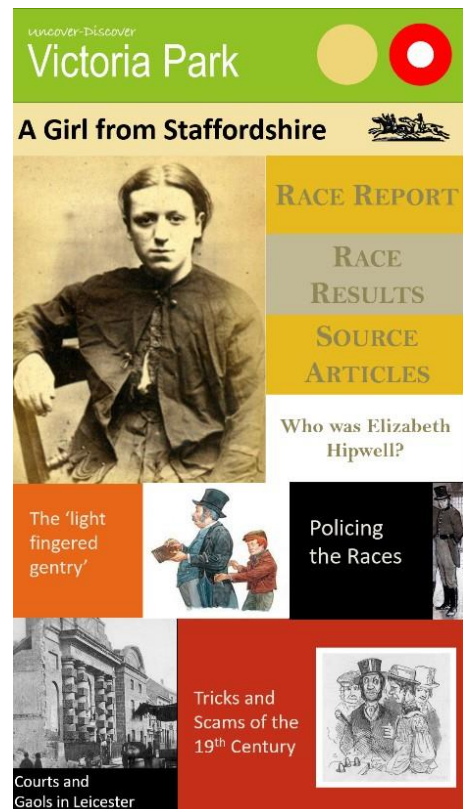
Fig. 27: POI Additional Digital Content © Wilkinson, 2018

5.4   Evaluation Research Methodology
To assess the ability of the prototype to engage the visitor with the heritage a programme of site visits was conducted and a range of quantitative and qualitative data collected and analysed.

Each site visited followed the same pattern. Prior to going to the Park the visitor was asked to complete a benchmarking questionnaire to ascertain their initial relationship with the Park. The questions asked about current levels of knowledge about various aspects of the park and its history as well as personal attitude and connection to the park. An adapted version of The Geneva Emotion Wheel (Scherer, 2005) was used to benchmark the visitor's emotional relationship with the park (figure 28) and an adapted version (Wilkinson, 2018) was used to measure their engagement with the park (figure 29).
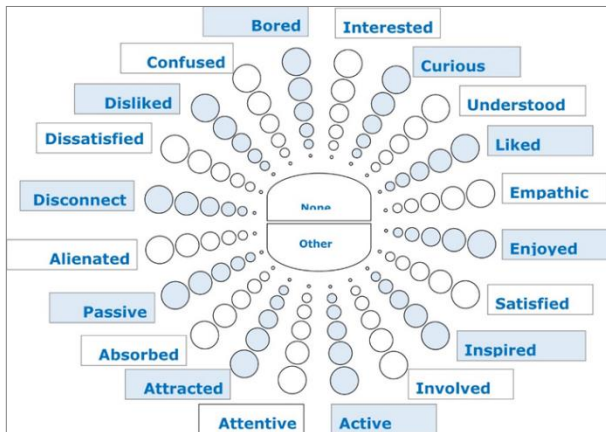
Fig. 28: Geneva Emotion Wheel Wilkinson 2018, adapted from Scherer, 2005
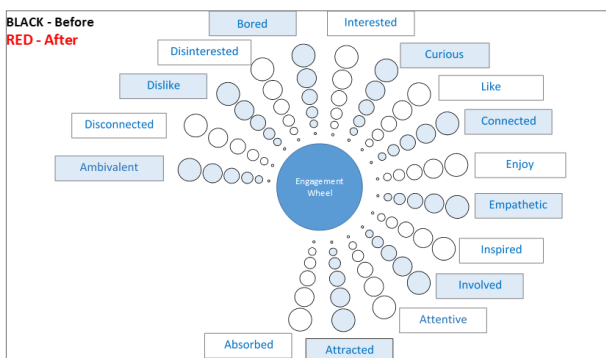
Fig. 29: Engagement Wheel © Wilkinson, 2018

Each participant was shown how to use the product and prior to embarking on the visit was asked to watch an animated video (available in the prototype) explaining the history of Leicester Races and how they came to be located on the Park. Having competed this introduction the researcher then accompanied the visitor to the Park where they undertook the visit. Note that visits were done either singly or in pairs.

Each research visit started at the first POI where the visitor was asked to look at the introduction screen, then read the Chronicle, then watch the video. Benches were available for people to sit down during this activity and typically this stage would take about ten to fifteen minutes to complete. Once the visitor was ready the researcher would then accompany the visitor to the next POI. As they walked to the next POI the visitor would listen to the story associated with the POI they had just visited.

A total of five POIs were used in the research visits, creating one complete loop of the racetrack and culminating at the site

of the Grandstand and the finishing post (both now gone). As they travelled around the route visitors encountered (virtually) pickpockets, singers, people playing archery, accidents resulting in people literally being carted off to the infirmary, public meetings and protest, all set against the continuous backdrop of horses racing around the park: a re-creation of the 'carnival' that was Leicester race week (Crump, 1983). A typical visit could last up to an hour and a half.

Immediately after the visit the visitor was asked to review their original emotion and engagement wheels and indicate any change they experienced as a result of the visit. A simple questionnaire was used to measure increases in knowledge regarding the park and the value of the different media used. The researcher conducted a guided discussion to ascertain the extent to which the visitor had engaged with the park using question that required the visitor to describe, if they could, what it would have been like to go to the races and how they would have voted in the public meeting in 1883 regarding the decision to move the races from the Park. Quantitive data were collated from the questionnaires and the wheels and analysed. Interviews were transcribed and the resulting qualitative data were coded using grounded theory techniques (Charmaz, 2006) and thematic analysis (Braun and Clarke, 2006).

5.5   Research Findings
Throughout September 2017 a total of 14 visits were made to the Park with 19 visitors ranging in age from 13 to 84 years with a balanced gender divide of ten males and nine females (figure 30).

Fig. 30: Research Visitors © Wilkinson, 2018

5.5.1   Design features and content delivery

All the design features included to increase engagement were identified as successful in enriching connection to the park. Visitors rated the photographs, paintings, sound effects and stories as most effective (figure 31).
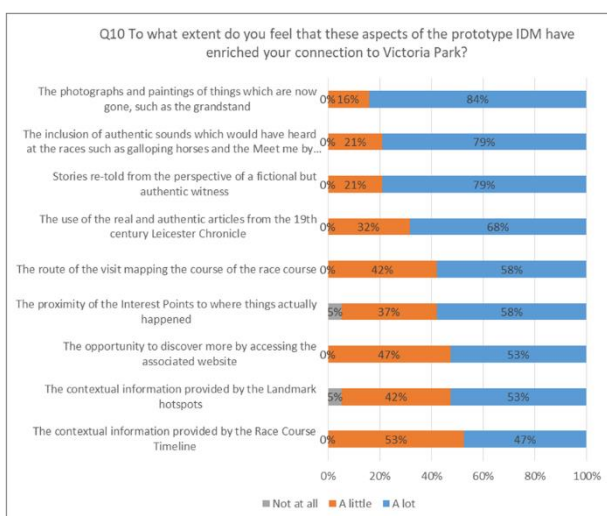
Fig. 31: Design features, Wilkinson, 2018

Each of the content delivery methods was felt to be helpful with 'watching videos' reported as the most effective method (figure 32). The lower responses to 'reading' were partly attributable to the nature of the content and the difficulties some visitors expressed in fully understanding the 19th century newspaper articles and the style of writing.
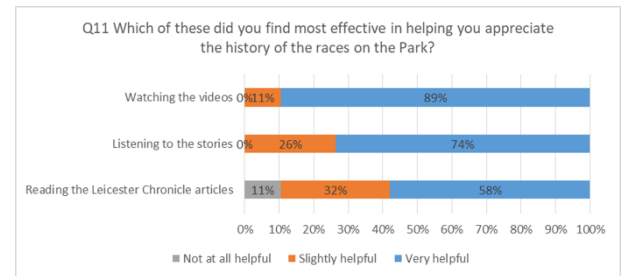
Fig. 32: Delivery methods, Wilkinson, 2018

5.5.2   Visitor Engagement

To assess engagement visitors were asked to measure changes in their knowledge of the Park and its history as well as changes in the way they engaged with the Park and how they felt about the Park.

A significant increase in knowledge was reported across all the topics featured with the highest increases relating to the events and information surrounding the actual Races and the racecourse (figure 33).
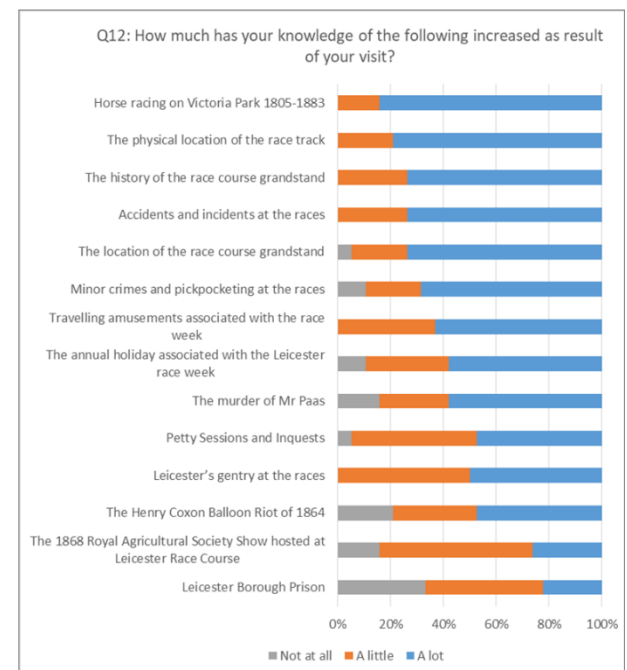
Fig. 33: Knowledge, Wilkinson, 2018

The prototype was successful in engaging the visitor across all four stages of the *engagement framework* (figure 33) and across all the states of engagement with *Interest*, *Curious* and *Connected* being the states which experienced the strongest changes in intensity (figure 35)

16
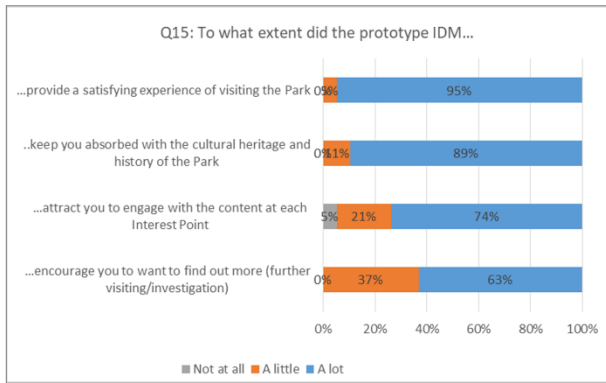
Fig. 34: Stages of Engagement, Wilkinson, 2018
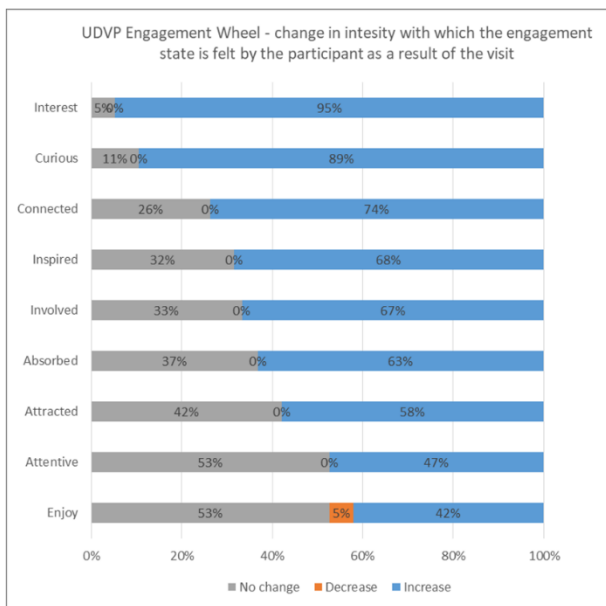
Fig. 35: States of Engagement, Wilkinson, 2018

Qualitative data gathered through the semi-structure interview indicated that visitors had good knowledge of the races and the associated events, and strong empathy with the people who would have been there. A summary of the key findings is provided here with sample quotations from the research data to illustrate.

Visitors were able to describe in rich detail what they felt they would be doing at the races and how they would be feeling. They were also able to make judgements about the fate of the races and what they personally would have thought at the time about the decision to move the races to Oadby.

"I'm wandering round the beer tents, I'd have been eyeing up the pretty ladies, I'd have been trying my arm at various stalls and stuff"

"Well I was thinking it would depend on whether I was affluent and I was there to actually be participating in it or whether I was there to be the pickpocket…"

"I'd like to think I would have been in the grandstand – away from the hoi polloi – it just sounds a bit scary in a way! I'm not sure I would have wanted pick pockets and random arrows…"

There was strong evidence of immersion and a sense of being involved, yet still aware of the park and the real time surroundings.

"It was almost like a meditation thing, you listen to something and being away from all the distractions it just allows you to feel that person's story, perhaps know you are on the same ground as them."

"It helped bring the atmosphere in because you could cut out where we were in time and superimpose upon it what it would have been like, so I found myself listening to the stories, not seeing the park, but seeing the park in the story"

"The thing is it takes you away from you, because you're not you when you are on a park with all that – you are at the races so it's like stepping out of your world and being in another world"

Being on location and engaging with the content on the park was identified as being critical to the engagement experience. Walking in the footprints of others, feeling the size and atmosphere of the space, being outdoors and standing on the same spot where the characters in the story had stood over a 100 years ago and listening to conversations which might have happened all contributed to bringing the past to life and making the visitor more aware of the historical importance of the park and its contribution to the people of Leicester.

"It's the physicality of it. It stops being an antiseptic experience and it becomes a real thing…we had to look to make sure we didn't step in dog pooh – like anyone else in that period was there are the time, might have been horse pooh – that's real and the space is real – it's a real thing, I can see it – I can touch it!".

The experience of using the prototype created a new or a renewed appreciation of the park.

"For me it's been huge cause I came to Leicester in the early 80s, and I lived on London Road, so I used to walk the dog round the park and it was just a park – and a fairly boring park at that. Now it's a huge cultural icon which I didn't know it was."

"Having been aware of Vicky Park for playing cricket on it over the years and playing football over the years and now running round it, it's recreational for me but there's so much more to it that I was just not aware of, and interesting things like death, different sports, and riots and thinks like that."

6. CONCLUSIONS AND RECOMMENDATIONS

6.1 Conclusions

This research confirms that digital media can reach its potential to engage visitors with heritage when the design takes account of the features which are most appropriate to achieve this and is mindful of the specific needs of both the heritage (place) and visitor for that location.

"Interpretive digital media has the unique potential to represent heritage and to enrich the visitor experience: well-designed interpretive digital media which utilises the frameworks and guidance proposed by this study has the capacity to achieve this potential and optimise the engagement of the visitor in ways which cannot be achieved by any other single method of interpretation." (Wilkinson, 2018)

6.1.1 What worked well?

The mixed media design, particularly the videos, proved popular and impactful. Using the route of the racecourse motivated visitors by providing both purpose and a sense of satisfaction on completion. The use of stories and characters

were very well received and the embedded sound effects and personal eye witness accounts, told from a first person perspective, where highly effective in keeping the visitor engaged and entertained. The delivery of the content was well pitched, relevant and authentic. The layering options enabled visitors to control what and how much information they accessed and provided them with the choice as to when (or if) they did this. Being on location is an invaluable part of the experience: accessing the content on the park provides a context which cannot be replicated by viewing the same material at home. Overall the flexibility and accessibility of digital media can provide an experience which is better than a book, an interpretation board or a guide.

6.1.2   What was surprising?

Visitors not only liked the repetition: encountering the same story in writing, a video and a narration but actually felt that it had a positive impact on their appreciation and understanding, describing it as 'locking it in'. Following a route and the consequent narrative framework this provided for the entire experience was seen as valuable and people appreciated having recognizable start and end points to their visit. Visitor moods were noticeably lifted after their visit, something which, when observed and questioned by the researcher, was put down to a sense of being transported away for a couple of hours to another time (figure 36).

Fig. 36: Enjoyment, © Wilkinson, 2018

The level of focus and commitment of the visitors was notable. Visitors were generally unaffected by external distractions such as a travelling circus tent being erected or other park visitors practising yoga. Visits were marked by the persistence of the visitor to complete the course regardless of obstacles. Despite being challenged by some significantly bad downpours of rain (figure 37) no one gave up or finished early, in fact they linked the bad weather conditions to the stories they were hearing, which was also describing the difficulties of inclement weather at the Races.

Fig. 37: Persistence and endurance, © Wilkinson, 2018

6.1.3   Limitations of the Study

The study group was limited to 19 people. A larger sample size would provide more diversity and include some notable groups representing some key users of the Park who were absent from the original study, for example students, park runners, children and families.

The use of a prototype version rather than a fully functioning smart phone application meant that certain features, such as the location based elements (the attraction sounds), were insufficiently tested. Production of an operational version of the product would allow more in depth testing particularly in relation to the location aware features.

Most of the participants were either already interested in history and/or familiar with the Park. As such these finding provide good information on those who are potentially pre-disposed to enjoying this experience but provides only limited insight into the potential to engage those with little or no interest in either history or the Park.

The *Guide* has not been tested with a third party or independent designer/cultural heritage practitioner. To further explore the efficiency and effectiveness of the *Guide* as a design tool it would be appropriate to test it with a third party.

The *Guide* has only been tested with a prototype and as such the latter phases of the *design process model* following on from creation have not yet been implemented or evaluated and the success of this part of the model is not confirmed.

6.2   Recommendations

Further development of the prototype into a fully functioning product will allow deeper evaluation of both the prototype and the *Guide*. Use of the *Guide* by independent designers and practitioners to create another product would inform the effectiveness and value of the *Guide*. The latter phases of the design process should be tested by using the guide for a real life product.

Despite these limitations this study confirms the value of location based digital media when it comes to providing interpretation of heritage, particularly in locations where the evidence is virtually invisible or non-existent. This study has demonstrated the power of digital media to help people connect with the past and imagine themselves as part of an historical event. Good levels of empathy and connection were obtained through the use of immersive techniques, absorbing visitors in the experience of going to the Races on the Park thereby creating engagement with the heritage.
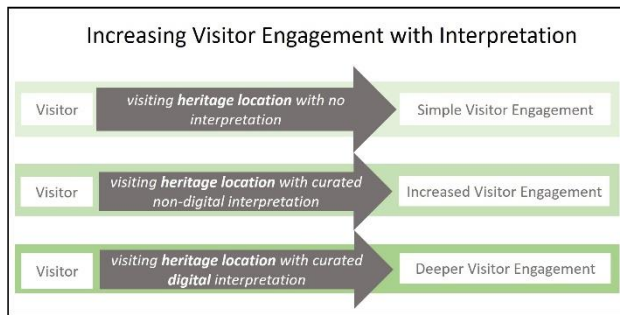
Fig. 38: Increasing Visitor Engagement © Wilkinson, 2018

By simply visiting a heritage location a visitor will, most likely, experience some form of engagement, albeit potentially limited. Providing curated interpretation in any format, such as a leaflet, a display board, a personal guide, will increase the level of engagement typically through the visitor developing a greater level of knowledge or understanding. This study demonstrates that by using the various multimedia features a digital solution can provide the visitor can experience a deeper level of engagement which can provide both a cognitive and emotional connection and, because it is flexible, adaptable, and convenient it has the unique capacity to achieve this in ways which rivals any other single form of non-digital interpretation (figure 38).

REFERENCES

Churchill Museum. [Online] Imperial War Museum. https://www.iwm.org.uk/events/churchill-museum [Accessed 21/4/18].

The Leicester Chronicle and Mercury 1828 - 1883: British Library Newspapers, Part II: 1800-1900.
[Online] British Library.
https://www.britishnewspaperarchive.co.uk/;.

Living Worlds. [Online] Manchester Museum. http://www.museum.manchester.ac.uk/visit/galleries/livingworlds/ [Accessed 21/4/18].

Lord Ashcroft Gallery: Extraordinary Heroes. [Online] Imperial War Museum. https://www.iwm.org.uk/events/lord-ashcroft-gallery-extraordinary-heroes [Accessed 21/4/18].

Streetmuseum. [Online] Museum of London. https://www.museumoflondon.org.uk/Resources/app/Dickens_webpage/home.html [Accessed 21/4/18].

The Ultimate Dinosaurs. [Online] Royal Ontario Museum. https://www.rom.on.ca/en/exhibitions-galleries/exhibitions/past-exhibitions/ultimate-dinos/augmented-reality [Accessed 21/4/18].

ABOWD, G.D. et al. (1997) Cyberguide: A mobile context aware tour guide. *Wireless Networks,* 3 (5), pp. 421-433.

AFFECTIVE DIGITAL HISTORIES *Affective Digital Histories Recreating De-Industrialised Places 1970s - Present*. [Online] http://affectivedigitalhistories.org.uk/ [Accessed 4/3/2016].

BALLAGAS, R. et al. (2007) REXplorer: A Mobile, Pervasive Spell-Casting Game for Tourists. In: *CHI 2007, San Jose, CA, USA, 28 April-3 May 2007*, pp. 1929-1934.

BENFORD, S. and GIANNACHI, G. (2008) Temporal Trajectories in Shared Interactive Narratives. In: *CHI 2008 - Stories and Memories, Florence, Italy, 5/4/2008-10/4/2008*, pp. 73-82.

BENYON, D. (2010) *Designing interactive systems: a comprehensive guide to HCI and interaction design*. 2nd ed. ed. Harlow: Addison-Wesley.

BILDA, Z., EDMONDS, E. and CANDY, L. (2008) Designing for Creative Engagement. *Design Studies,* 29, pp. 525-540.

BITGOOD, S. (2013) *Attention and Value : Keys to Understanding Museum Visitors*. Walnut Creek, US: Left Coast Press.

BLACK, G. (2012) *Transforming Museums in the Twenty-First Century*. Abingdon, Oxon: Routledge.

BLUM, L. et al. (2012) The Final TimeWarp: Using Form and Content to Support Player Experience and Presence when Designing Location-Aware Mobile Augmented Reality Games. In: *DIS 2012, Newcastle, UK, 11-15 June 2012*, pp. 711-720.

BOYNTON, H. (2000) *The History of Victoria Park, Leicester*. Oadby, Leicester: Dr Helen Boynton.

BRAUN, V. and CLARKE, V. (2006) Using Thematic Analysis in Psychology. *Qualitative Research in Psychology,* 3 (2), pp. 77-101.

CARRIGY, T. et al. (2010) Design and evaluation of player experience of a location-based mobile game. In: *NORDiCHI 2010, Reykjavik, Iceland, 16-20 October 2010*, pp. 92-101.

CHARMAZ, K. (2006) *Constructing Grounded Theory: A practical guide though qualitative analysis*. Thousand Oaks, CA: Sage.

CHEVERST, K. et al. (2000) Experiences of Developing and Deploying a Context- Aware Tourist Guide: The GUIDE. In: , *Boston Massachusetts USA, 6-11 August*, pp. 20-31.

CIOLFI, L. and MCLOUGHIN, M. (2012) Designing for Meaningful Visitor Engagement at a Living History Museum. In: *NORDICHI 2012, Copenhagen, Denmark, 14-17 October 2012*, pp. 69-78.

COOKE, P., KING, L. and STARK, J. (2014) *Experiencing the Digital World: The Cultural Value of Digital Engagement with Heritage*: Arts and Humanities Research Council.

CRUMP, J. (1983) 'The Great Carnival of the Year': the Leicester Races in the 19th Century. *Transactions of the Leicestershire Archaeology and Historical Society,* LVIII, pp. 58-74.

DE FREITAS, S. and VELETSIANOS, G. (2010) Crossing boundaries: Learning and teaching in virtual worlds. *British Journal of Educational Technology,* 41 (1), pp. 3-9.

DOW, S. et al. (2005) Exploring spatial narratives and mixed reality experiences in Oakland Cemetery. In: *ACE 2005: Proceedings of the 2005 ACM SIGCHI International Conference on Advances in Computer Entertainment Technology, Valencia, Spain, 15 - 17 June 2005*, pp. 51-61.

EVERETT, M. and BARRETT, M.S. (2009) Investigating Sustained Visitor/Museum Relationships: Employing Narrative Research in the Field of Museum Visitor Studies. *Visitor Studies,* 12 (1), pp. 2-15.

FACER, K. et al. (2004) Savannah: mobile gaming and learning. *Journal of Computer Assisted Learning,* 20, pp. 399-409.

FITZGERALD, E., TAYLOR, C. and CRAVEN, M. (2013 (a)) To the Castle! A comparison of two audio guides to enable public discover of historical events. *Personal and Ubiquitous Computing,* 17, pp. 749-760.

FOSH, L. (2013) 'See Me, feel Me, Touch Me, Hear Me': Trajectories and interpretation in a Sculpture Garden. In: BENFORD, S. et al. (eds.) *CHI 2013: Changing Persepectives, Paris, France, 24/4/13-2/5/13*, pp. 149-158.

GREEN, L., WEBB, A. and HENSON, M.(2013) *Mobile culture: innovating the audience experience, not the technology*. [Online] The Guardian. http://www.guardian.co.uk/culture-professionals-network/culture-professionals-blog/2013/jun/07/mobile-museums-audience-experience-technology [Accessed 8/6/2013].

HAZZARD, A., BENFORD, S. and BURNETT, G. (2015) Sculpting a Mobile Musical Soundtrack. In: *CHI 2015, Seoul, Republic of Korea, 18-23 April 2015*: ACM, pp. 387-396.

HENSON, M. (2016) *Stop wasting money on digital projects if your aren't prepared to promote them properly*. [Online] LSE. http://blogs.lse.ac.uk/impactofsocialsciences/2016/03/18/stop-wasting-money-on-digital-projects-if-you-arent-prepared-to-promote-them-properly/ [Accessed 21/04/2018].

HERBERTE, E.B. (1874) *Horse Racing on Victoria Park*: Leicester Museum and Art Gallery.

HERBST, I. et al. (2008) TimeWarp: Interactive Time Travel with a Mobile Mixed Reality Game. In: *MobileHCI 2008, Amsterdam, the Netherlands, 2-5 September 2008*, pp. 235-244.

HIGGETT, N. and WILKINSON, J. (2019) Digital Building Heritage I: Graham, H and Vergunst, J. (eds) *Heritage as community research: Legacies of co-production.* Bristol: Bristol University Press, pp85-106.

HUIZENGA, J. et al. (2007) Learning History by playing a mobile city game. In: *3rd Technology-enhanced Learning Enlargement Workshop, Sofia Bulgaria, 28 September 2007*.

KATZ, J.E., LABAR, W. and LYNCH, E. (2011) *Creativity and Technology: Social media, mobiles and museums*. Edinburgh: MuseumsEtc.

KELLY, L., BARTLETT, A. and GORDON, P. (2002) *Indigenous Youth and Museums*. Sydney: Australian Museums.

MCGOOKIN, D. et al. (2012) Shaking the Dead: Multimodal Location Based Experiences for Un-Stewarded Archaeological Sites. In: *NordiCHI,12, Copenhagen, Denmark, 14-17 October 2012*: ACM, pp. 199-208.

ORKELBOG, V. (2012) *Holmenkollen Time Travel:Developing a Situated Simulation for a handheld device*. Masters ed: University of Oslo.

PREECE, J., ROGERS, Y. and SHARP, H. (2002) *Interaction design: beyond human-computer interaction*. New York; Chichester: Wiley.

REID, J. et al. (2005) Parallel Worlds: Immersion in location-based experiences. In: *CHI 2005, Portland Oregon, USA, 2-7 April 2005*, pp. 1733-1736.

SCHERER, K.R. (2005) What are emotions? And how can they be measured. *Social Science Information,* 44 (4), pp. 695-729.

TUAN, Y. (1977) *Space and Place: The Perspective of Experience*. First ed. London, Great Britain: Edward Arnold.

VAVOULA, G. et al. (2015 (a)) Leicester Castle Tells its Story: beacon-based mobile interpretation for historic buildings. In: *Digital Heritage 2015, Granada, Spain, 28 September 2015 - 2 October 2015*: IEEE.

VAVOULA, G., COLEMAN, S. and JONES, R. (2015 (b)) *Leicester Arts & Museums: Beacons for interpretation, Research and Development Report*: Digital R&D Fund for the Arts.

VAZQUEZ-ALVAREZ, Y. et al. (2015) Designing Interactions with Multilevel Auditory Displays in Mobile Audio-Augmented Reality. *ACM Transactions on Computer-Human Interaction,* 23 (1), pp. 3.1-3.30.

VLAHAKIS, V. et al. (2001) Archeoguide: First Results of an Augmented Reality, Mobile Computing System in Cultural Heritage Sites. In: *VAST 2001, New York, NY, USA, 2001*, pp. 131-140.

WILKINSON, J.M. and HIGGETT, N. (2015) Heritage Legacies: Digital Building Heritage Review. In: *Connected Communities Heritage Network Symposium 2, Sheffield, January 2015*.

WILKINSON, J.M. (2016) Investigating the Impact of Mobile Phone Apps on the Emotional Reaction and Engagement of Visitors to the Cultural Quarter, Leicester. In: *Connected Communities Heritage Network 3, Lincoln, 14-15 January.*

WILKINSON, J.M (2018) *The Development of Guidelines for Designing Digital Media to Engage Visitors with Non-Visible Outdoor Heritage.* PhD. De Montfort University

WITHER, J. et al. (2010) *The Westwood Experience: Connecting Story to Locations Via Mixed Reality.* In: *IEEE International Symposium on Mixed and Augmented Reality 2010 Arts, Media and Humanities Proceedings, Seoul, Korea, 13-16 October 2010*: IEEE, pp. 39-46.

THE GAME OF SHIPYARD AS HERITAGE ACTIVISM.
CREATING PUBLIC KNOWLEDGE FOR POLITICAL ACTION

Katarzyna Kosmala and Roman Sebastyanski
University of the West of Scotland, UK
Email: Katarzyna.kosmala@uws.ac.uk

ABSTRACT

The context of this paper is activism around cultural heritage preservation within the process of the Gdansk Shipyard's urban regeneration between the years 2000 and 2019. The paper offers a critique of the official, top-down planning process, in particular concerning the method of 'preservation' that resulted in the destruction of significant proportion of the shipyard's relics. The paper also examines the role of artists and activists in rediscovering various aspects of the Gdansk Shipyard' cultural heritage and raising social and political awareness about its values through initiating and facilitating public dialogue on alternative ways of protecting.

Keywords: urban regeneration planning, heritage protection, public participation, art practice, heritage activism

1. INTRODUCTION

This paper presents the findings of the longitudinal research of the bottom-up, independent and transformative artists-activists-led participative processes of the co-creation of the socially shared knowledge concerning cultural heritage of Gdansk Shipyard. The paper offers a reflection on ways of utilising knowledge in order to mobilise the public for political, transformative action in the context of the urban development planning. The knowledge creation is approached as an *alternative discourse of the city* (conceptualised here as counter-hegemonic), that is, exploring questions of what social space of the city could be, opening imagination to the alternative possibilities and inventive ways of engaging with artistic practice in the processes of urbanisation. The research question are:

- *How to co-create a socially shared stock of knowledge concerning cultural heritage to engage meaningfully in the process of the urban development planning?*

- *What are most appropriate organizational settings for such a social participative process?*

In order to answer these questions we have examined:

- social dialogic processes of the public knowledge creation in the context of the former Gdansk Shipyard urban regeneration

- parallel social networks' formations and their roles in the urban regeneration dialogic process

2. THEORETICAL CONTEXT
2.1. Theoretical Framings

This study addresses the problem of the *urbanization of neoliberalism* (Brenner and Theodore, 2002; 2005) as the hegemony of market forces that combines an economization of culture and social relations with "the de-politicisation of the city by private companies and neoliberal government policies," in order to control the overall process of urban development (Fezer, 2010: 1). The commodification and commercialization of public sphere imply non-dialogical relations, presented as the inevitability of a globalised economy imposed with a "mask of necessity," that in a way gets rid of reflective commentary while suppressing alternatives (Miles, 2004: 228). However, with increasing frequency, ever more 'passive' consumers become active users adopting positions within critical dialogue about the city. At the forefront of this creative transformation within everyday urban life and its institutions is an agency of a critical artist, whose creative energies are redirected away from the relatively privileged and enclosed sphere of the art world toward interventions across the city. The research analyses the impacts of the critical practices of the artists-activists networks engaged in the processes of urban regeneration which can be defined as a *transformation* of a particular discursive space, and at the same time, aiming at sustainable improvement of the shipyard's built environment and the overall quality of public realm (Evans and Shaw, 2004). We focused on examination of alternative artists-led cultural strategies within the context of urbanization which are; bottom-up, self-established, independent, participative and transformative. These strategies have developed a new set of artistic skills, tools, techniques and methods together with understanding of social systems and institutions as well as power relations to engage in a complex participative processes aimed to empower people for political actions by creating relations for enabling dialogic communication (Raven, 1989; Gablik, 1991; Lacy, 1995; Kwon, 2002; Evans and Shaw, 2004; Kester 2004).

In several cities across the world, critical, alliance of self-directed artists with activists and social movements offer practices to reclaiming *the right to the city* (Lefebvre, 1996, Harvey, 2008), and follows the turn towards rethinking of cities from the bottom-up and 'do-it-yourself' approach, seen as an alternative engagement with the creative processes of the urbanization in order to challenge the erosion of the public sphere by commercially driven interests. This critical collective engagement in the politics of space is "a common rather than individual right since transformation inevitably depends upon the exercise of a collective power to reshape the processes of urbanisation" (Harvey, 2008: 23). Such artistic practices point not only to the new forms of resistance but also represent methods of public pedagogy integrally connected to larger social movements (Thompson, 2012). Austrian artist collective WochenKlausur for instance argues that artistic creativity is an intervention into society; a process of action that transforms the situation, from passive to active, from ignorance to awareness. Critical artistic intervention can thus be understood as a response to the existing phenomena of non-dialogical commodification and commercialization of social spaces and relations by

generating a dialogical process that poses and proposes alternatives to the hegemonic *status quo* position (Sholette, 2005). Artistic actions and interventions involve at times playful responses with political commentaries that demand public attention and may also challenge the establishment and the authority. As a challenge to existing structures of power relations in a society of control, such counter-hegemonic interventions as argued by Mouffe (2008) can be viewed as a form of social critique through self-determined, autonomous, 'unofficial' practice by an individual or group, concerned with the idea of radical social change. Action thus establishes an alternative or counter-discourse driven from outside of the cultural-political hegemony, acting against or meanwhile such a system. Critical art interventions raise specific political challenges, asking how social relations within the urbanization processes are organised and shaped. These challenges to how we may construct, imagine, implement and organise the city raise questions about the institutional tendencies of art discourse and of urban and spatial theory (Pinder, 2008; Loftus, 2009).

Interestingly, ongoing theoretical debates on art around participation, collaboration and social practice (Bishop, 2012; Bourriaud, 1998; Jackson, 2011; Kester, 2011; Thompson, 2012) tend to concentrate a debate around the frameworks of contemporary art and yet rarely address art as critical *praxis* engaged in the processes of urbanization and social change (Kosmala and Imas, 2016). Thus, there is little evidence of a documented history of the artistic and activist practices applied to the urban planning that is place-specific. We argue, that to enhance understanding of the value and validity of critical, activist art practices, which challenge the views of a hegemonic city, it is necessary to rethink such interventions not just from within dominant critical frames of contemporary art, but also outside such frames. And therefore, it is crucial to situate such reflections in interdisciplinary ways, engaging socio-spatial disciplines associated with urban development and place-specific conditions. We argue, that in this turn towards wider public participation, in the creative processes of the urban planning and urbanization, the new ways of thinking about the urban reframing project, together with specific tactics, practical methods, techniques and tools used by critical artists and activists could be shared and eventually utilised by urban planners, architects and designers. This paper attempts to interrogate the issues of critical engagement with the art *praxis,* drawing on an interdisciplinary framing to address complex cultural production and re-frame critical art practices in the wider context of critical urban discourses, enabling deeper engagement in the processes of urbanisation.

2.2. Empirical Background

The research study has been located within the context of the Gdansk Shipyard's urban regeneration. Since the middle of the 19th C, the shipbuilding industry was the largest employer and a source of socio-economic power in Gdansk. The Industrial Revolution started here in 1849 with the establishment of Prussian, Royal Shipyard, transformed into Imperial Shipyard in 1870 (see Figure 1) as well as the Schichau Shipyard established in 1890 by a private entrepreneur. After the World War I, the Imperial Shipyard was taken over by the consortium consisting of Great Britain and France together with Poland as well as Free City of Gdansk and named the Gdansk Shipyard. During the World War II, both shipyards were nationalized by Nazi regime and produced mainly submarines with a use of the forced labour. Most of the Gdansk city center was demolished when the Soviet Army captured Gdansk in Spring 1945 but the shipyards buildings survived. However, most of its technical infrastructure and equipment was taken to USSR. In 1947, the Gdansk Shipyard (former Imperial Shipyard) and Schichau Shipyard were nationalized by the Polish government as one enterprise the

Gdansk Lenin's Shipyard. Within the next 20 years it became one of the largest leading shipyards in operation, with an employment of about 17 thousand workers.
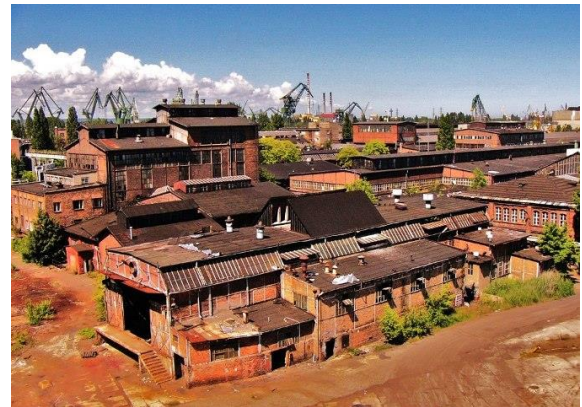

Figure 1. The 19th C Imperial Shipyard in 2004
Photograph: Roman Sebastyanski

The post-war Gdansk became a place of resistance against the Communist regime that involved shipyard workers. In 1980, Solidarity led by Lech Walesa was established here as the first independent trade union in then the Soviet Block, commencing so-called Solidarity Revolution that contributed to the systemic changes across Central European countries. In June 2004, the historical boards with 21 postulates of the protesting shipyard's workers were added to the UNESCO World Heritage List.

The Solidarity movement, born there on the premises in 1980, was based on a uniquely *constructive political dialogue* that contributed to winning democratic freedom across Central Europe. Paradoxically, 20 years later the site was sold to US-owned private investment funds operated by the Polish company, Synergia 99, and turned from a *democratic agora* to a *neoliberal market-place.* New business-driven land-use plan, approved in 2004 without public consultation, became a tool of heritage destruction, dressed in a grand development of "modern" waterfront district Young City (**Sebastyanski, 2003)**. As more and more buildings and industrial infrastructure were disappearing from the area of the former Shipyard, the new political opposition was rising against that situation. This time, a more *constructive political dialogue* has been initiated by a group of independent artists who settled their studios at the former Gdansk Shipyard in 2001. The artist group formed the active network of the Artists' Colony consisting of 150 people. The land owner Synergia 99 granted the artists the permission to utilise vacant office buildings on the preferential conditions (paying the running costs only rents). This arrangement guaranteed artists full freedom of expression under only one condition – to respect of the strict safety regulations (**Sebastyanski, 2009)**. In 2002, the group of 30 artists adapted the former telephone exchange building for their workshops and studios, independent art gallery, and a club. A selection of this particular building was not only practical (due to its good technical conditions) but also symbolic as from the historical heritage point of view, it was a place for a real time streaming for the shipyard workers' uncensored negotiations with then the Communist government delegation (during the strikes in August 1980). Among the artistic and cultural organizations were: "ZNAK" theatre located in the 19th century Director's Villa; "Wyspa" Foundation, which in 2002 established the artists' cooperative "Modelarnia" with a club in the former ship model-making hall, and later in 2004, adapted former shipbuilding vocational school for the Art Institute (**Sebastyanski, 2010)**.

This initial network has been further expanding and transforming discourse about both the inside and the outside of the shipyard. Subsequently, further networks formed between individual artists-activists and their informal groups, as well as cultural and artistic institutions and the wide public. As in the case of the historical Solidarity movement, the success of artists and activists has relied on their ability to infiltrate the established networks with a creative, political dialogue. Art-led heritage activism have initiated the communication process with the shipyard workers, ex workers and their families, excluded at the time from the official urban regeneration planning scheme. Artists have approached them, and with time, gained their trust, exchanging knowledge about both material and immaterial aspects of the shipyard historical milieus. Through conversations, the subtlest and most impermanent aspect of the shipyard's intangible heritage have been shared for the first time – people's memories, enriched with memorabilia and retelling of untold stories concerning historical, economic, social, political issues of the shipyard, its relics and working life (Kosmala, Sebastyański, 2013). One of the best examples of such dialogic artworks has been a monumental mural entitled *Shipyard,* painted by Iwona Zajac in 2004 on the 100 meters long wall located outside the shipyard's premises (see Figure 2). On this wall, the artist inscribed fragments of her recorded interviews with the shipyard's workers who worked there for about 40 years and took part in the strikes and establishment of the Solidarity. In this work, the mural became a medium for the workers' voices, enabling them to communicate to the wider public through individual stories about their long-term relationships with the place. In 2013, this *communicative wall* was demolished by the municipality but the artist transferred its powerful meanings to the virtual public sphere with a project entitled *Shipyard on Air* (Kosmala, Sebastyański, 2014).

Figure 2. Iwona Zajac, *Shipyard* (2004), mural.
Photo: Roman Sebastyanski

3. METHODOLOGY

3.1. Research process

The study draws on insights from *dialogic interviews* with the artists and activists in the process of the social knowledge creation as well as archives and documentation of numerous *public debates, presentations, exhibitions, conferences, seminars, workshops and meetings* followed by various *publications* and representation by *social media.*

Dialogic interviews. The interviews with 15 artists and activists were conducted between 2004 and 2018. This covers all main groups of artists and activists engaged with the Shipyard's transformation. These interviews mainly addressed methodological issues related to both ways of acquiring

knowledge on the Shipyard, its heritage and alternative futures as well as transmitting such knowledge to the wide public.

Public debates, exhibitions, conferences, seminars, workshops, meetings. The authors took part and co-organize numerous of dialogic gatherings. We also organized the sequence of the annual Summer Schools 2013-15. Sebastyanski regularly participated in the meetings of the Young City Stakeholders Board and also organized a general public debate on the cultural heritage of the Gdansk Shipyard (April 2018).

Publications. Data was drawn also from archival research of various books, reports, catalogues, brochures, folders, posters, and media discourse and was disseminated both in the paper-based and the digital formats as well as shared through *Social media* (mainly Facebook, Youtube and individual blogs).

4. RESULTS

Despite national and international intervention in the post-industrial urban regeneration, heritage protection of the Gdansk Shipyard was ignored by local planners, public administration and local politicians. The new land-use plan for the post-shipyard area was prepared without a clear reference to the potentials of the existing professional knowledge and legal framework concerning cultural heritage protection in Europe and Poland. The public participation in the planning process was not facilitated. There was even no effective involvement of relevant public bodies and cultural institutions responsible for heritage protection (for instance Gdańsk History Museum, Central Maritime Museum). As the result, we may consider the new land use plans approved in 2004 as a failure to effectively protect the heritage of the shipyard and its relics. Since 2007, almost half of the remaining Shipyard's industrial and administrative buildings, as well as cranes and other technical infrastructure have been destroyed (Kosmala, Sebastyański, 2013). Almost all buildings constructed after 1945 were demolished as well as the 19th C administrative buildings, such as the complex of Imperial Shipyard's director's villa with the gardener's hut and the design office (see Figure 3) together with the administrative and design office of the Schichau Shipyard.

Figure 3. Ruins of the 19th C director's villa complex.   Photo: Roman Sebastyanski

Faced with barriers against the public participation in the formal urban planning and regeneration of the former Gdansk Shipyard area, artists and activists' networks and groups have become more directly engaged with the complex issues of cultural heritage of the shipyard. The artists initiated public discourse which over several years has transformed public consciousness concerning values of the Gdansk Shipyard's cultural and historical heritage. The central place of the artists' activism was the Wyspa Art Institute, organizing numerous local meetings and public debates as well as international exhibitions and

conferences, e.g. Dockwatchers in 2005 aimed at the study of changes in the Polish cultural memory related to opposition strikes (see Figure 4).

Figure 4. Cover page of Dockwatchers publication (2005). Courtesy of the Wyspa Art Institute

Over several years of direct involvement in the heritage activism, the artists and activists have managed to convince the general public about the great values of the Gdansk Shipyard's cultural heritage, disclosing limitations of the formal planning process initiated by the experts from the Architectural and Urban Planning Department of the Technical University of Gdansk along with planners from the Gdansk Development Office and other relevant public officials. Consequently, local citizens have started to associate themselves more actively with the post-shipyard's landscape. From 2005, the cranes have begun to appear frequently in the public visual sphere, including the banners-posters of public events, concerts and festivals as well as in logos of public charitable funds. Shipyard's cranes have become the new iconic symbol of contemporary Gdańsk (see Figure 5). The 2012 research contracted by the municipal authorities indicated that 98% of local citizens supported the formal protection of the Gdansk Shipyard's heritage, including its iconic cranes (Kosmala, Sebastyański, 2013).
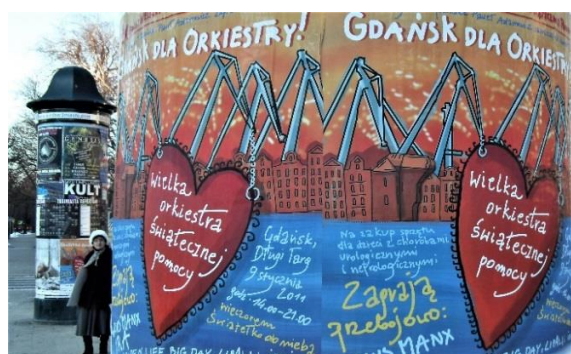

Figure 5. Poster promoting charitable funds in Gdansk Photo: Roman Sebastyanski

The knowledge of the former Shipyard's cultural values generated by the artists and disseminated to the general public, mobilized several city activists' groups to get even further politically engaged in the struggle to save and protect.

By the end of 2012, the Mayor of Gdansk invited representatives of the artists-activists' groups to the newly established Young City's Stakeholders' Board – a formalized space aimed to meet, exchange information and ideas on the post-shipyard urban regeneration process among owners-developers, municipal administration, Gdansk Shipyard's executive board, Solidarity

Trade Unions, Solidarity Centre Foundation, European Solidarity Centre, and the Better City Foundation as well as cultural and artistic organizations and individual artists. The particular attention of the artists and activists at the time was focused on the shipyard's cranes inscribed in the city's landscape (see Figure 6).

Figure 6. Christmas, Christmas … and after Christmas (2012) – Social media action of *the NO for Shipyard destruction* Courtesy of *NO for Shipyard destruction* activist network

Under the pressure from activist social groups, the detailed inventory of the shipyard's relic has been completed by the municipal administration in September 2013. It was presented on the dedicated part of the Gdańsk municipality's website. One month later, the municipality bought one of the M15 crane from 1950 with one hundred meters of running construction. In 2013 and 2014, two public petitions concerning a comprehensive and effective protection of the former Gdansk Shipyard's cultural heritage were initiated and each signed by 5,000 people. These petitions were sent subsequently to the President of the Polish Republic, Prime Minister and the Minister of Culture and National Heritage (Kosmala, Sebastyański, 2014). A year after, the Polish ICOMOS experts prepared the first complex and detailed professional study of the Gdansk Shipyard's cultural heritage and offering advise on the ways to preserve it. It was publicly presented in June 2015 together with final recommendation to place the shipyard on the UNESCO World Heritage List as the site holding intangible cultural heritage of the Solidarity movement born there. The Provincial Heritage Conservator officially stated at the national conference in November 2016 in the European Solidarity Centre in Gdansk that social support established the network of artists and activists allowed for the formal decision to enlist almost the whole remaining historical area of the former Gdansk Shipyard (about 60 hectares) by inscribing it to the special provincial registry of the historical monuments. In May 2018, the Deputy Minister of Culture and the General Heritage Conservator of the Polish Republic officially announced of the Polish Central Government's decision to formally apply to put the area of the former Gdansk Shipyard at the UNESCO World Heritage List. In December 2018, the President of the Polish Republic granted the Gdansk Shipyard a special status of the Monument of the History (as recommended by the Polish ICOMOS *Study on the selection of forms of protection and conservation of the post-*

shipyard areas and facilities in Gdansk, 2015). This act formally opened the way for the application to locate the Gdansk Shipyard on the UNESCO World Heritage List. In February 2019, the Polish Government formally submitted an application for nominating the former Gdansk Shipyard to the UNESCO World Heritage List.

5. INSIGHTS

5.1. Findings

The artists-activists have engaged with the unique cultural identity of the former shipyard and translated finding of their creative research process into artworks and actions aimed to disseminate the knowledge to the wider public with use of press and social media. These groups have succeeded in sealing social relations, constructing platforms for dialogic communication. In that way, the artists and activists acted as a medium, allowing derelict space of the shipyard to project its own voice, concerning its cultural and historic identity to the wider public. One of the key challenges for the artistic 'colonizers' of the former Gdansk Shipyard was *discovery* and *understanding* as well as further creative enhancement of this place's specific character. Exploring historical post-shipyard spaces in co-operation with specialists in different fields; architects and urban planners, sociologists, historians, heritage conservators, etc. as well as decoding and translating them into the language of artefacts has been consciously made into an ethical process. The research outcomes of diverse shipyard's contexts and the ability to approach a certain more subtle truths, as well as creative *translation* into the language of art, have had a fundamental impact on the reliability of dialogic processes and, in consequence, on the quality of the constructed knowledge and public social consciousness concerning the shipyard's historical and cultural values; that is, alternative knowledge forming a solid basis for a new, effective urban regeneration of the Gdansk Shipyard. Without this public store of knowledge, the transformative process could be a continued subject of official manipulations or propaganda used by the government and business officials to set up temporary objectives and strategies not allowing for independent cultural interpretation (**Sebastyanski, 2003**). For that, to ensure recognition of, respect for, and enhancement of the cultural heritage in society as well as keep the public informed of the dangers threatening such heritage, the artists and activists (and not the public officials) have undertaken awareness-raising and information sharing, aimed at the general public with a use of capacity-building activities for the safeguarding heritage, together with non-formal means of transmitting knowledge. These individuals also facilitated public access to the accumulated documentation of cultural heritage. Despite some attempts of Synergia 99 and Gdansk municipal authorities to mobilize the artists, to create a homogeneous and formal organisation, the artists and activist networks have relied on diversity, pluralism, interdisciplinary nature as well as on their autonomy. The actions of the artists and activists were fully independent, which reflected the flat (non-hierarchical) organisational structure as well as the lack of a "central leadership post". The networks' structure in which artists as well as artistic and activists groups and institutions co-operated dialogically have been heterogeneous and reflected various forms of activities that entailed creation of appropriate, timely, and effective organisational forms, depending on a given situation and needs. This complex social network has also been permanently open, flexible and mobile (and therefore also unstable), evolving, reacting and adapting to changing circumstances. While not integrated into the official planning, artists and activists and not public officials facilitated the widest possible participation of communities, groups and, where appropriate, individuals to create, maintain and transmit the cultural heritage of the Gdansk Shipyard and to involve community citizenship in its preservation, without legal, technical, administrative and financial measures. The community of the artists and activists have not acted openly against the dominating system of Gdansk authorities and developers but rather tried to create their own independent meanwhile alternatives. These networks have consequently left formal arrangements involving a sphere of official political authority and business and dialogically created an alternative political public sphere of creative dialogue, concerning the past as well as the present and also the future of this area.

Certainly, every case is context-specific with its history and identity of a given place as well as its socially defined cultural heritage. However, it is worth to mention that each context creates specific meanings at specific times. –The Game of Shipyard, as a process of social participative engagement, indicates how important could be the cultural heritage in shaping the forms and principles of the post-industrial transformation of the area. To effectively utilize it politically as the powerful argument in the public debate it is necessary to thoroughly and comprehensively examine this issue in its various cultural contexts, as well as create a complex network of social relations by means of which this complex stock of knowledge will be disseminated , creating the so-called *public intellect* (Virno, 2004). For that, the rhizomatic artists-activists network needs to unite for a larger campaign with an overarching aim that go beyond individually formed aims of each grouping. Publicly generated political power of the local cultural heritage may engage actors on the local scale of the neighbourhood and be place-specific.Sometimes however its meaning may be far more reaching beyond particular locality and engage powers at the national level as well as internationally.

5.2. Next Steps and Further Research

As a result of our research, new questions have emerged which would require further investigation:

- How to meaningfully continue a social participative planning process based on the already established public stock of knowledge?

- What might be the roles of publicly revealed 'desires' about the future transformations of a place undergoing regeneration?

REFERENCES

Bishop, C. (2012) Artificial Hells: Participatory Art and the Politics of Spectatorship. London: Verso.

Bourriaud, N. (1998) Relational Aesthetics. Paris: Les Presses du Reel.

Brenner, N. and Theodore, N. (2002) Cities and the Geographies of "Actually Existing Neoliberalism", "Antipode" vol. 34: 3, pp. 375-376 [Online] http://www.overgaardtonnesen.dk/TEKSTERNE/02-Brenner-Theodore-Actually-Existing-**Neoliberalism.pdf**

Brenner, N. and Theodore, N. (2005) Neoliberalism and the urban condition. City 9 (1): 101-107 [Online] http://liminalzones.kein.org/sites/liminalzones.kein.org/files/neolibral.Brenner.Theodore.pdf

Evans, G. and Shaw P. (2004) *The Contribution of Culture to Regeneration in the UK: A Review of Evidence*. London: Department for Culture Media and Sport.

Fezer, J. (2010) Design for a Post-Neoliberal City. e-Flux Journal # 17 [Online]
http://www.e-flux.com/journal/design-for-a-post-neoliberal-city/

Gablik, S. (1991) The Reenchantment of Art. London: Thames and Hudson.

Harvey, D. (2008) The Right to the City. New Left Review 53, September-October 2008.

Jackson, S. (2011) Social Works: Performing Art, Supporting Publics. Oxon: Routledge.

Kester, G. H. (2004) Conversation Pieces: Community and Communication in Modern Art. Berkley: University of California Press.

Kester, G. H. (2011) The One and the Many; Contemporary Collaborative Art in a Global Context. London: Duke University Press.

Kosmala, K., Imas M (Eds.) (2016) Precarious Spaces: The Arts, Social and Organizational Change, Chicago: The University of Chicago Press and Intellect Ltd.

Kosmala K., Sebastyański R. (2013) The roles of artists' collective in the Gdańsk Shipyard's heritage protection, Journal of Cultural Heritage Management and Sustainable Development, Vol. 3 Issue 2, pp. 116-129.

Kosmala K., Sebastyański R. (2014) Save the Cranes! Cultural Heritage in the Gdansk Shipyard Regeneration. In Jelenski. T., Juchnowicz S., Wozniak. E. (Eds) Tradition and Heritage in the Contemporary Image of the City. Vol. 3. Krakow: Politechnika Krakowska. pp.159-166

Kwon, M. (2004) One Place after Another, Site Specific Art and Locational Identity. London: MIT Press.

Lacy, S. (ed.) (1995) Mapping The Terrain, New Genre Public. Art. 2nd ed. Seattle: Bay Press.

Lefebvre, H. (1996) Writings on Cities. (trans.) Kofman, E. and Lebas, E. Oxford: Blackwell Publishing

Lefebvre, H. (1988) The Production of Space. Nicholson-Smith, D. (trans.) Berkley: University of California Press.

Loftus, A. (2009) Intervening in the environment of the everyday. Geoforum 40, pp. 326-334

Miles, M. (2004) Urban Avant-Gardes: Art, Architecture and Change. London: Routledge

Mouffe, C. (2008) Critique as Counter-Hegemonic Intervention. transversal - eipcp

Pinder, D. (2008) Urban Interventions: Art, Politics and Pedagogy. International Journal of Urban and Regional Research, Vol. 32.3, pp. 730-736

Raven, A. (1989) Art in the public interest. Ann Arbour: UMI Research Press.

Sebastyanski, R. (2003) Young City, Gdansk. Topos, European Landscape Magazine. September 44.

Sebastyanski, R. (2009) The role of art in the regeneration of the Gdansk Shipyard regeneration project. In Benneworth P., Hospers G. (Eds.) The Role of Culture in the Economic Development of Old Industrial Regions. Zurich and Berlin: LIT Verlag

Sebastyanski, R. (2010) The Artistic Colonization of the Old Gdansk Shipyards. In Nyka L, Szczepanski J. (Eds.) Culture for Revitalization – Revitalization for Culture. Gdansk: Laznia Center for Contemporary Art.

Sholette, G. (2005) Heart of Darkness: A Journey into the Dark Matter of the Art World. In: Hall, J.; Becker, L. and Stimson, B. (eds.) Visual Worlds, New York & London: Routledge.

Sholette, G. and Thompson, N. (Eds.) (2004) The Interventionists: User's Manual for the Creative Disruption of Every Day Life. Cambridge: MIT Press.

Thompson, N. (2012) (Ed.) Living As Form: Socially Engaged Art From 1991-2011. New York: Creative Time Books and Cambridge: MIT Press

Virno, P. (2004) A Grammar of the Multitude. For an Analysis of Contemporary Forms of Life. Trans. Bertoletti, I., Cascaito, J., Cassone, A. Los Angeles, New York: Semiotext(e)

The Royle Collection: Antsy arrivals –
Who do we think we are?

Dr Cathie Pearce
Manchester Metropolitan University
School of Childhood, Youth & Education Studies
Manchester, UK
Email: c.pearce@mmu.ac.uk

Dr Anna Catalani
School of Design
University of Lincoln, Lincoln, UK
Email: acatalani@lincoln.ac.uk

Dr Rebecca Patterson
Manchester Metropolitan University
School of Teacher Education & Professional Development, Manchester, UK
Email: r.patterson@mmu.ac.uk

Mr Stephen Evans
Now Forever Heritage CIC
Email: s.evans@nfhcic.org.uk

ABSTRACT

This paper presents the birth of a project which seeks to explore the ways in which a set of objects might be archived by community members themselves. Traditional approaches to archiving pay little attention to how materials might be selected, created and arrived at. The Royle Collection is the name of a collection of over 500 objects, which at the moment are kept in the Wythenshawe Library, in Greater Manchester. The collection has not been rationalized since it was donated to the Library and to date it has not been archived or managed. Through this project, we aim to explore the emergent possibilities in bringing together different types of knowledge (local history, curators, researchers with different community groupings eg young and old) and skills, to co-construct new archival and curatorial practices. In specific terms, we intend to question what is an archive? what its purpose might be? and how might it benefit and engage local communities?

We reflect on our workshop and try to illustrate what can happen in such openings. The first point focuses on our collective memories of doing the workshop. The second focuses on insights that were gained from the workshop participants themselves and illustrates that although the materials might be static, there is "*movement written all over them"* (*Mereweather 2006, p186).*   The paper concludes by addressing the underpinning question of the project and of the workshop itself: Who do we think we are? How can we become actors and collaborators rather than clerks and gatekeepers when considering and handling the collection? The workshop has been devised with these questions in mind and has drawn from Heathcote's (1995) notion of "Mantle of the Expert".

KEYWORDS: archives, knowledge production, silence.

1. INTRODUCTION

"*Whilst archivists often see a physical or virtual space populated with records, papers, manuscripts, scholars envision a wider sweeping space of knowledge, a potential for knowledge that may be found in a variety of materials including those that are yet undiscovered" (*Bastian 2016:8)

The Royle Collection sits in the cabinets of the Wythenshawe Library, a city council Library in the outskirt of Manchester. The Wythenshawe History Group, are the official custodians of the Royle Collection. Arthur Royle was a philanthropist from Wythenshawe: he was an avid collector and has amassed more than 500 objects to the collection of life in Wythenshawe. The collection includes and reflects the seismic social and economic changes that the community went through during the 20th century and which saw the borough to change from a small town to one of the largest housing estates in Western Europe. The collection hence documents these changes and transformations and includes photographs, letters, notes of local dialects, place names and memorabilia from local and national events. In 1972 the collection was deposited temporarily at the Didsbury College of Education, where K. Ellard, a student of Manchester Polytechnic, compiled a 15-page inventory. The inventory lists 764 items.
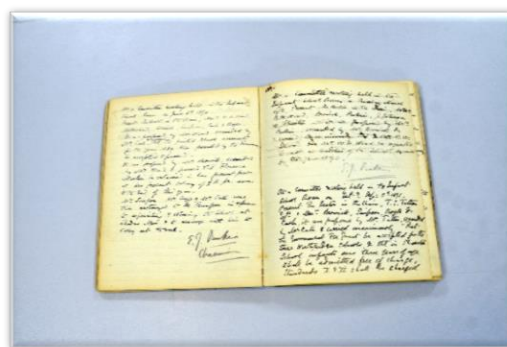
Figure 1. A nineteenth-century school ledger from Shadow Moss School, Wythenshawe. The Royle Collection.

Figure 2. Photograph of Pemberton's Yard, Northenden c. 1912. The Royle Collection.

Wythenshawe is in Greater Manchester and is a significant community for this project because the materials and artefacts relate to Northenden and Wythenshawe and were collected and preserved shortly before Arthur Royle's death in 1971. Without the collection, the first volume of Shercliff's seminal account of Wythenshawe's History would never have existed and his vital

contribution is acknowledged in its preface with reference made to Arthur Royle, 'a well-known local historian'. Without Royle's curation of the past, Deakin's unofficial second volume of Wythenshawe's history would have been severely limited in scope.

The Wythenshawe History Group has been trying to keep, organize and store in the best possible way the objects but they have never gone through a formal process of rationalization, cataloguing and archiving. Currently, there is limited access to the collection (reserved mainly to the Wythenshawe History Group). Despite the collection being stored at a local facility, there is little awareness of the collection amongst the local community. One of the main aims of this project is, therefore, to make the collection more visible to the people of Wythenshawe but also to develop some fresh thinking about archival procedures and practices which involve members of the public and not only academics or researchers. We intend to do this through a series of arts-based workshops that will encourage people's active engagement and critical thinking about archival practices. The workshop we planned and delivered for the AHRC day at Leicester was such an example and this paper will further elaborate in the section following this introduction.

"*The very existence of an archive has come to be viewed as constitutive of a community's claim to identity and what should be in the archive, who should adjudicate it, and who should have access to it have become questions of urgent social and political significance*" (Tagg 2012:32 in Bastian, J. (2016))

Figure 3. A view from Leicester

The creation of collections and archiving of their content is important for the ways in which we produce and legitimise knowledge. Traditionally with archives, such workings are done by 'experts' and then presented to the public. However if we are to 'give up' some of our claims to know and consider instead how a diversity of voices might see, understand and attach meanings to items form the collection even though this might not be a view that the archival professional has traditionally embraced. If we accept that the itms in the collection are themselves social and material products, this project is about exploring and investigating all that can be known and unknown as well as how we might make a diversity of voices audible in a public sphere.

This project seeks to explore the very work of archiving. Instead of presenting materials and artefacts that have already been classified, archived, coded and stored, we are proposing a project which takes a step back to ask what might an archive do? what sense can be made? and how might archiving be done by those who come into relation with it?
Working on the premise that "*nothing means anything on its own*" (Steedman 1991:54) archives are places where new

meanings can be created and constructed alongside material preservation and storage. "*Meaning comes not from seeing or even observation alone for there is no 'alone' of this sort" Neither is meaning lying around waiting to be scooped up by the senses....*" (ibid).

The Royle collection is a unique opportunity for active community engagement to go beyond the obvious and tradition archontic functions of identifying and classifying. Archives are also pledges and like every pledge is a token of the future. Our preliminary work with the Royle collection suggests that Royle valued the everydayness of life and his commitment to civic life and duty indicates that the materials that were produced were meant to be used by a 'people to come' In other words an archive is a calling to future generations.

Questions of how histories and cultures are produced, recorded, lived and enacted are crucially important to people's identities and communities. To ask questions of the relations between an archive and its audience is to invite diverse groups and people into a conversation about universal meaning making and particularities (specific, local contexts). We intend to open up conversations and debates about how connections might be made across a diversity of resources.

The project will:
- creatively explore relations between the archive and different people and groups within the wider community
- work with a diversity of groups to explore how narratives might be created from primary sources
- learn how to interpret 'silences' to acknowledge marginalised voices and histories that live in all archives

The workshop at the one day AHRC symposium was planned and enacted with these aims in mind.

2. UNPACKING MATERIALS – OPENING THE CASES

We aimed to create a space that invited people to enter. The vault door created trepidation for some but at the same time it was a fitting place for a workshop on archiving. Each table was presented with a small suitcase which was closed. Participants were drawn into a drama based scenario.

Figure 2: The workshop was held in the vault

The scene: We were members of Help for Academics (HFA), a registered charity. We had come from a variety of backgrounds (Education, Arts, Research, Heritage) and we ran a local charity shop. One day we had arrived at our shop to find these cases had been left, poised on our doorsteps and we had brought them in. When we opened the cases, each one had five objects (an object which appeared 'old', one which appeared 'new' , a text based object, an image and a random item). There was no further information with them.

We had invited the workshop participants, approximately twelve volunteer delegates from the conference cohort, because they had something to offer. In other words, we were enlisting their help to try and make sense of what these objects were doing in their respective collections. We were basing this process on what Heathcote (2002) terms 'Mantle of the Expert'. This is a pedagogical tool that is designed to create a contract in which we would agree to work collaboratively through an invented fiction. The roles we adopted, ie those of charity shop employees, enables us to model the tone and the nature of the workshop and to help build belief in the fiction by placing ourselves in the position of 'those who do not know'.

The idea is based on a democratic model of education which can create an enjoyable and participatory experience but one in which we can inform and learn from each other. In this scenario the participants were from imagined and 'real' contexts (eg museums, heritage officers etc) and we set the groups to work by asking them to open the cases and 'make sense' of the collection of objects that they found inside. Initially we observed their responses and then we added further layers of complication. When we saw or heard that the groups were 'solidifying' their stories of coming to a conclusive narrative, we changed the contents in some way - sometimes we added objects into their collection, at other times we removed an item or altered an item in some way. In one instance an item was removed from a group on the basis that the owner could not bear to be parted with it and had changed their mind about it being in the collection. The workshop leaders tried to engage without words where we could so that participants had to make sense themselves.

Each group fully participated and created detailed and thought provoking narratives around the collection of objects. Following each group's presentation of their sense making narratives, there were detailed discussions about the problematics and possibilities which arose when trying to make sense of objects in relation to lives that had been lived. Differing perspectives and orientations were marked eg some adopted an historical forensic approach, others more philosophical inquiries but what they shared was a sense of narrative in trying to convey their understandings and sense making to the wider group. Sense making is an inherently social activity and where "*the nameless thing began to grow, filling all the available space*" (Erdal 2005 p25).
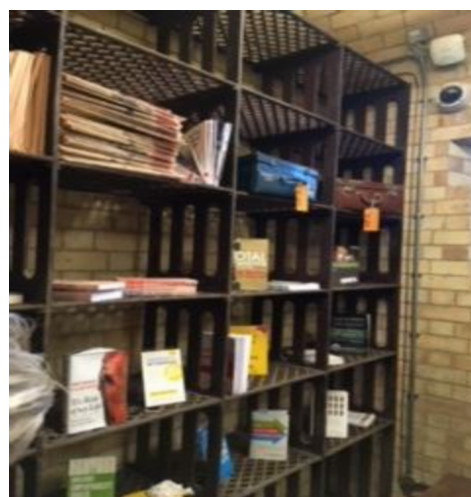

Figure 4. The vault entrance.

Figure 5. Two of the cases on top right shelves

3. EVERYTHING IS HAPPENING

Foucault (2001) speaks of 'epistemes' as ways of thinking which are peculiar to a particular period. In some ways we also have our

personal 'epistemes' or ways of thinking that are constructed from our life experiences, general discourse and our professional backgrounds. We had set up the workshop as a whole web of connections waiting to be made and we invited participants to draw on their sense making but also to reflect upon it. We also wanted participants to embrace the complex networks of uncertainties, feints, conjectures and silences. Given the prevalence of a Descartian subject (ie one that thinks and speaks independently), our approach wanted to consider the ethics and responsibility for thinking as well as the ways in which our thought is or might be already preconditioned. Our Western conceptions of thinking often invoke a 'standing back' (Williams 2016, p18) when what we were trying to foster was a moving towards, an entwining or an encounter with the objects.

Michael Jacobs, in his book, 'Everything is happening - journey into a painting', comments on how everything in Velazquez's iconic painting, Las Meninas "….is slippery; every action is suspended, is about to happen or has just happened. The Same and the Other co-exist in new and elusive ways" (Jacobs 2015, p150). The creation of archives is also an important space in how we produce legitimate knowledge, slippery knowledge where uncertainties, inaudible voices, can be brought into the public domain in ways that invite us to enter, to be open to the 'new' and to think again.

The workshop participants entered into our imagined scenario. "This is often knowledge that does not find its way into an archival finding aid: an intuition that comes from touching and poring over records [and objects] that someone else has created, organised and saved. A subliminal transfer of that other person's labour and intent" (Thomas, Fowler and Johnson 2017, pxvii) [our emphasis]

"This 'archive' expanded beyond text to include memory, witnessing, materiality, performance, art - a broad and deep spectrum of what can be known and not known" (Bastian 2016, p7) Above all archives are dynamic spaces for knowledge production in active and collaborative ways.

Collini states that "laboratories are often associated with the future, museums with the past" (Collini 2012, p10) but archives work with both a past and a future. - What are archives if not tokens of the future? We wanted to explore the sense making and narratives that could elicit different ways of thinking rather than merely assert our claims to know.

4. CONCLUSION
Archives are potential sites of action which can be created in the amorphous and dynamic knowledge spaces from objects and materials. They offer important counterbalances to dominant notions of evidence that currently prevail in legal, historical, educational and bureaucratic discourses. As our workshop palpably illustrates, objects and materials have capacities and qualities that can inspire, motivate, impress, embolden and tap into our curiosities. These perceptions and encounters expand what we understand by an archive and makes us question what purpose archives may now have in our busy worlds. Our changing relations with archives may not be that far removed from the archive as it was once conceived but what has shifted is our epistemological and political relations with them.

REFERENCES
Bastian, J. (2016) Moving the Margins to the Middle: Reconciling 'the archive' with the archives. In Foscarani, F., Mac Neil, H., Mak, B., and Oliver, G. (2016) Engaging with Records and Archives. Histories and Theories. London. Facet.

Collini, S. (2012) What are Universities for? London. Penguin.

Erdal, J. (2012) The Missing Shade of Blue. A Philosophical Mystery. London. Abacus.

Foucault, M. (2001). The Order of Things: An Archaeology of the Human Sciences, London. Routledge.

Foscarani, F., MacNeil, H., Mak, B., Oliver, G. (2016) Engaging with Records and Archives. Histories and Theories. London. Facet Publishing.

Heathcote, D. and Bolton, G. (1995) Drama for Learning: Dorothy Heathcote's Mantle of the Expert approach to education

Jacobs, M. (2015) Everything is Happening. Journey into a Painting. London. Granta.

Mereweather, C. (Ed) (2006) The Archive. Documents of Contemporary Art. Boston. MA. MIT Press

Steedman, C. (2001) Dust. Manchester. Manchester University Press.

Thomas, D., Fowler, S., Johnson. (2017) the silence of the archive. London. Facet. Publishing.