



**London
South Bank**
University

*Remembering Hull: Performing
Autobiographical Memory as a Strategy
for Placemaking*

Wayne Steven Jackson

<http://orcid.org/0000-0002-1462-1188>

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ABSTRACT

Government-initiated schemes of cultural regeneration aim to improve both internal and external perceptions of a city, and as such offer the potential to galvanise renegotiations of place. However, I problematise the single narrative of a city that this top-down approach projects and promotes; hegemonic cultural discourse can often override, or forget, collective memory. In this research project, situated within Kingston upon Hull's transformative year as the United Kingdom's 2017 City of Culture, I apply existing knowledge within the field of theatre studies, memory studies, and placemaking to produce two interconnected outcomes. Firstly, through questioning how memory can be performed as a process, I establish performance strategies that avoid representing the past as a fixed version of events. In doing so, I expose approaches to performance practice that invite and support autobiographical remembering in order to effectively facilitate, and favour, individual reconstructions of the experienced past. Secondly, I establish the performance of memory as a tool with which to practice place. My research contributes to the field of performance and autobiography and its application within projects that aim to reach, encourage, and effect public engagement with cultural regeneration. Ultimately, I present the performance of autobiographical memory as a means of activating a city's inhabitants to contribute to, and lead, a process of placemaking in order to regain ownership of collective memory from the control of those in positions of cultural and political power.

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FOREWORD: WHILST I REMEMBER

This thesis is entangled with my autobiographical memories. It weaves in and out of numerous past experiences that, in various ways, all lead back to one moment that has now become frozen. The memory is vague. I am not sure whether I remember the actual event or if I have imagined it from a photograph that my mum has in an album at the back of her wardrobe. I am a little boy, wearing a black and white checked shirt, black trousers, and braces, and I am dancing at a birthday party in Thorngumbald Village Institute. In this memory, as the little boy, I am in the centre of a series of collisions. Of the past and the present. Of remembrance and imagination. And of the multiple strands of memory offshoots that are now inseparably connected to my research.

I layer these multiple strands of memory offshoots throughout this thesis. They are the traces of my autobiographical memories that, in reflecting the city I call home, are the fractured paths that bind my experienced past together. As periodic motifs, they reconnect and realign this research to the area of performance practice that I problematise. Beginning with 'I remember', their purpose, as reinforcements and reminders of how the process of remembering must originate from a wholly subjective position, is to locate, foreground, and celebrate my relationship to the research. These small intrusions of text are separated and framed throughout the thesis and can be read alongside or in addition to the main writing. They are purposefully fragmented and disconnected and, like memory, intended to seep into the present as impositions, as irrelevances, and as revelations. They are documents of the way in which this thesis has fuelled a renegotiation of my own attachment to home and, I hope, act as provocations for you, my reader, to remember yours.

MEMORY ONE: NAMING A CITY OF CULTURE

In my memory of the moment Hull was named UK City of Culture 2017, I am making my way to work on a cold November morning. Walking boots, specks of rain, and the wireless headphones my sister and brother-in-law bought for me the previous Christmas. The radio coverage is live from Hull Truck Theatre. There are reports from the four shortlisted cities, a councillor is being interviewed, and the Culture Secretary is making her announcement. Traffic noise, grey sky, and a pause between the words 'is' and 'Hull'. The crowd is cheering, the result is unexpected; for weeks Swansea had been favourite to receive the title. The radio presenter is talking of turning points, aspirations, and a changing reputation. Puddles, fingerless red and black gloves, and hopeful pride. In this moment, Hull has the potential to be somewhere other than a declined fishing port, or a number one crap town¹, or a place forgotten from the BBC weather map². I am phoning my dad and discussing the news, crossing Hyde Road in Manchester after a bus passes by, and being congratulated by people at work and on social media. In my memory of the moment Hull was named UK City of Culture 2017, I have the feeling that something remarkable is happening.

¹ Hull is consistently voted as one of the worst places to live in the UK, encapsulated by its number one position in Jordison and Kiernan's (2003) *Crap Towns*.

² In 2016, after visiting Hull for the 2017 UK City of Culture launch, BBC Director General Tony Hall confirmed that the city was to be immediately included on the BBC weather map. It has remained there ever since.

CHAPTER ONE: INTRODUCTION

Towards the end of my final year of writing this thesis, my sister sent me a picture of the first page of a novel in a text message that read 'one for you'. The image was of Paula Hawkins's 2017 psychological thriller *Into the Water*, which begins with words from the British neurologist Oliver Sacks: 'We now know that memories are not fixed or frozen, like Proust's jars of preserves in a larder, but are transformed, disassembled, reassembled, and recategorized with every act of recollection' (Sacks, 2012: 93). Whilst Sacks here perfectly articulates an understanding of memory that forms the basis of my explorations throughout this research, upon receiving the image I was struck by two incidental thoughts. Firstly, that positioning memory as a process can transcend memory studies into popular culture and, in doing so, frame the way in which memory is presented. Secondly, and perhaps most interestingly, that my research was part of my identity; it has become enveloped within my relationships with others, and, by its very nature, it now affects the ways in which I remember and I am remembered.

1.1. The Research Project

1.1.1. Project Overview

This thesis critically explores the relationship between performance, memory, and the ways in which places are understood and experienced. It is a document of how autobiographical memory can be utilised in performance practice to unfix and thaw single representations and interpretations of a city's past. My research concentrates on the city of Hull, during a period of cultural regeneration, after being awarded the title of UK City of Culture 2017. The scheme, according to the UK City of Culture Working Group Report (2009: 6), allows 'the host city to devise events reflecting its identity and its own particular culture, thus fostering a sense of community, a sense of belonging and pride'. The portfolio of events that was programmed for 2017 included music concerts, conferences, installations, and newly

commissioned art, festivals, and performance. Each individual event was promoted in line with the UK City of Culture scheme's underlying aims, which included increasing Hull's economy, improving its external image, and celebrating the city as home. With the cultural and financial support that events of this kind bring, Hull's tenure as UK City of Culture 2017 had the potential to stimulate new relationships to, and impressions of, the city. My research was borne from questioning how schemes, such as the UK City of Culture, can support the renegotiation of varying individual interpretations of a city. Furthermore, how projects that are included within the official programme of such schemes can avoid dictating any single narrative in order to ensure that those at the forefront of any cultural regeneration are the people that identify the city as home.

Throughout this thesis, I problematise the ways in which top-down schemes of cultural regeneration can affect how performance is created for, and within, a city. I suggest cultural events that promote, and are limited by, a projected interpretation of a city, and thus overlook, ignore, and even suppress individual understandings, can have consequences on how that a city is experienced and understood by its residents. The explicit aim of my research is to locate strategies that invite and support multiple inhabitants of a city to contribute to the process of placemaking during periods of top-down cultural regeneration. Whilst there has been extensive debate regarding the representation of local artists during Hull's year as UK City of Culture 2017, my research is not exclusively concerned with the contributions of those already engaged in cultural practices. In extension of the UK City of Culture scheme's aim to 'drive engagement and participation' and to 'bring together Hull's diverse communities' (Hull UK City of Culture 2017 Strategic Business Plan, 2015: 14), I present performance as a tool to encourage contributions from those residents that are otherwise excluded from cultural activity. Thus, my research exposes the subjectivity of memory as an individual, multidimensional, and heterogeneous process in order to circumnavigate any projected narrative. Specifically, I investigate the ways autobiographical memory is framed, utilised, and presented within performance; I explicate

the relationship between performance and memory in order to explore how an audience can be supported to renegotiate their own connections to a city.

In order to provoke and encourage the renegotiation of individual connections to a city, I propose that the representation of a city's history within performance should be open to multiple interpretations. As such, I am critical of the documentation, preservation, and utilisation of history to inform the process of placemaking. My research is conducted within a postmodern framework that denounces history as something that simply arrives and, instead, presents history as something that is interpreted, selected, and promoted with a specific political agenda. Thus, I suggest, any strategies for performing memory that result in representations of the past becoming stabilised as one single version of events, have to be challenged. Through an exploration of memory studies and placemaking, I investigate how current practices of performing memory result in fixed representations of the past. As such, my research locates a theatrical practice that, through the performance of memory, can destabilise representations of the past in order to support individual interpretation. Ultimately, I propose a model for performing autobiographical memory that invites and supports the renewal and renegotiation of multiple individual attachments and connections to any city that is undergoing cultural regeneration.

1.1.2. Key Concepts

Throughout this thesis, I utilise three distinct areas of existing research: performance studies, memory studies, and placemaking. A thorough exploration and application of current literature can be found in the subsequent chapters, however, it is important that I define and contextualise five key terms from the offset. Firstly, as a contemporary performance practitioner, whose primary research is informed and rooted within postmodern performance studies, I specify and define my understanding and use of the term performance. Secondly, I differentiate between memory as a process and memory as

an outcome in order to align any remembering of the experienced past as something that can be reconstructed in the present. Lastly, I interconnect three terms, placemaking, sense of place, and place attachment, in order to contextualise the ways in which a city's image and identity is reconstructed and re-experienced.

1.1.2.1. Performance

My use of the term performance encapsulates a range of theatrical work and is situated within a postmodern frame. With its use, I refer to a dramatic form with a complex definition that is found, as Leabhart (1989: 128) suggests, 'in its multiplicity, its eclecticism, its non-linearity and its juxtaposition of disparate elements to form a resonant whole'. When discussing performance, my intention is to recognise theatrical works that, in varying ways, deconstruct traditional theatre practice and reject the 'narrative, discursive, mimetic quality of traditional theatre [...] in an attempt to make the audience more conscious of events in the theatre than they are accustomed to' (Carlson, 1998: 141). Thus, my use of the term performance throughout this thesis references attempts to locate audiences in the immediacy of the present experience and, as Foreman (1976: 145) states, to 'ground us in what-it-is-to-be-living'. This way of understanding performance is a result of my own practice, it is further unpacked in both Chapter Two and Chapter Three and forms an important element of my findings in Chapter Seven. Furthermore, I present postmodern performance as the more pertinent mode of theatre for conducting research due to its focus on raising questions as opposed to providing answers.

Schechner differentiates between the intended and conscious acts of life that *are* performance, from cultural rituals to protests, and just about all activities of everyday life that can be studied *as* performance. He states that '[u]sing "as" performance as a tool, one can look into things otherwise closed off to inquiry' (Schechner, 2013: 48). Engaging with postmodern performance techniques, which can exploit and invert the traditional marking of an event that *is* performance, enables an exploration of the process of autobiographical

remembering *as* performance. Furthermore, I understand the reflexive nature of postmodern performance as conducive to reflecting the diminishing differentiation between events understood *as* performance and events that *are* performance. Schechner (2013: 49) articulates this as 'part of a general trend toward the dissolution of boundaries. The internet, globalization, and the ever-increasing presence of media is saturating human behaviour at all levels'. Thus, I draw connections between memory and performance strategies; the way in which the experienced past is re-engaged through remembering can be examined in terms of composition and narrative. Furthermore, the way in which the experienced past is disseminated to, what can be understood as, an audience, can be examined in terms of delivery, style, and structure.

Within a postmodern frame, performance has the ability to question and interrogate projected interpretations of history through the presentation of multiple possibilities. Rather than establishing one definitive meaning, which is to be encoded and then decoded by an audience, my research instead promotes an individual semiotic reading so that audiences are required to actively relate the performance to their own experiences of the city. Therefore, postmodern performance does not limit interpretation to a single narrative; instead, by promoting multiple versions, it has the ability to destabilise representations of the past. In this way, the strategies I engaged with did not dictate meaning and as such did not override, or forget, those interpretations, experiences, and memories of an audience that were already in existence.

1.1.2.2. Memory as a Process

Current research in memory studies differentiates between the evocation and reconstruction of the past and the image, sense, or representation of the past that is established as a consequence (Bergson, 1919; Casey, 1987; Conway, 1997; and Wolthers, 2013). Thus, memory is not only understood as the resulting interpretation, recollection, and review of the past, but also as the means by which an end result is manifested. The

cognitive acts included within the term memory can therefore be understood as two distinct entities: memory as a process and memory as an outcome. My application of memory, and my discussion of remembering, throughout this thesis, refers to the elements involved in memory manifestation and not the memory manifested. I make this differentiation to establish the focus of my research as the way in which memory is created through reconstruction, where individual interpretations of the experienced past can inform, and be informed by, external factors. My research explores strategies for performing memory that promote representations of the experienced past as unfixed, so that varying interpretations can be celebrated even when they are not in line with any promoted narrative. Furthermore, if memory is performed as a process, individual interpretations of the experienced past that are prone to change could then be used to challenge any projected narrative of a city. My research focuses on the ways in which representations of the past manifest, and not on the fixed outcomes of any resulting memory, and, as such, importance is placed on the individual that is remembering.

My research explores how individuals can be invited and supported to contribute to the renegotiations of a city's image in order to favour a heterogeneous process of placemaking. By its very nature, an exploration of memory as a process, as opposed to an outcome, requires the involvement of a rememberer, an individual who engages in the recollection of the experienced past. In this way, memory is implicitly connected to the present moment; remembering, as a present participle verb, requires an active participant. Memory as an outcome, however, reflects a finalised version of events and is no longer reliant on, or affected by, the rememberer. Whilst my focus and exploration of memory as a process includes the methods by which a resulting memory is evoked and reconstructed, Haymes (2012) highlights some difficulties with presenting memory separately as an outcome and a process. He suggests that memory as an outcome and memory as a process work symbiotically together; one informs and influences the reconstruction and development of the other. As such, not only do the ways in which memory is remembered affect

reconstruction, but also a memory in existence affects the ways in which it is remembered. Thus, my discussion of memory acknowledges a relationship with its resulting outcomes. Moreover, I highlight the qualities of memory as a process, identified by Schachter (1996) as being prone to error, influence, and adaptation, as key aesthetics and attributes of memory during reconstructions of the experienced past.

1.1.2.3. Placemaking

Space, synonymous with emptiness, is an area void of content but which has the potential to be filled. Contemporary research suggests that place is created when blank areas of space are engaged with, through social and cultural behaviours (Tuan, 1977; Cresswell, 2014). The consensus is that the creation of place is heavily reliant on the actions and interactions of its occupants (Govan et al, 2007; Cresswell, 2009), which highlights place as unfixed, experienced, and constructed through practice; '[w]hat begins as undifferentiated space becomes place as we get to know it better and endow it with value' (Tuan, 1977: 6). Human engagement with space creates a specific identity, which, as Lewicka (2008: 211) highlights, 'means a set of place features that guarantee the place's distinctiveness and continuity in time'. During an investigation of a place's identity, Benjamin (1999a) differentiates between studying, which he sees as an objective measure, and learning, which he sees as a subjective measure. Turner (2010: 207) interprets this as a distinction between understanding the city as 'an object to be analysed' and becoming transformed by the effect of being within it. A city's image, its essence and character, whilst it can be studied objectively, can only be learned through subjective experience. Therefore, my use of the term placemaking is also an acceptance that a city is ultimately constructed through social practice; it is a space that has been filled with meaning through human interaction, construction, and emotional connection.

Lippard (1997: 33) suggests that '[a]ll places exist somewhere between the inside and the outside views of them, the ways in which they compare to, and contrast with, other places'.

As a consequence of current research, I position the factors that affect the transformation, reconstruction, and definition of Hull as a place as constant, unrelenting, and subjective. If places are socially constructed, as Mills and Comber (2013: 412) suggest, they 'can be contested, reimagined, and remade'. Furthermore, Harvie (2009: 6) states, cities 'are better understood as urban process because they are constantly changing'. Whilst acknowledging the wide range of human practices that contribute to placemaking, from collective acts of erecting buildings and assigning names, to individual acts of personal experience and autobiographical memory, Govan et al (2007: 106) argue that 'the act of performance-making can shift the place to create a space'. This suggests that the results of placemaking, that transform space, can be rewritten. Here, the redefinition of place as space then (re)opens and (re)invites an opportunity to explicitly (re)negotiate those behaviours, interactions, and practices that contribute to placemaking. Indeed, within such shifts, Beswick (2011: 423) identifies the potential for 'critical resistance, which uses the space of performance to subvert and critique dominant representations'. Thus, my research focuses on the transformative power of performance to invite residents of a city to contribute to the making, and remaking, of place.

1.1.2.4. Sense of Place

Agnew (1987) suggests that place is constructed and understood through a combination of three particular elements. Its location, the measurable and literal point in space, and its locale, the urban makeup, provide an objective definition of a city. However, the third element is much more subjective, much more personal; it is a definition made from the more nebulous meanings associated with place, 'the feelings and emotions a place evokes' (Cresswell, 2009: 1). Agnew articulates this as sense of place. It is here that the essence of a city is negotiated, both individually and collectively, through how place is felt and experienced, where 'cities' identities are socially produced through the ways we act in them' (Harvie, 2009: 47). As Lippard (1997: 8) articulates, places 'are our "back-ground" in every sense'. In my utilisation of Agnew's term sense of place, I refer to the emotional connections

individuals have to a space that are wholly driven by experience and interpretation. Importantly, whilst sense of place is based upon a collection of subjective attachments, I understand that it must also be communally accepted as being *of* that place. Gertner and Kotler (2004: 50) suggest that a 'place's image is defined [...] as the sum of beliefs, ideas and impressions that people have of that place'.

Space is transformed into place through the multifaceted projections of a city that are constructed from numerous accepted and amalgamated individual connections to it. Massey (2005: 119) states that knowing a place entails 'joining up with, somehow linking into, the collection of interwoven stories of which that place is made'. This highlights the complexity of any process of placemaking. I position sense of place, then, as a conglomeration of not only individual stories but also of individual reactions to those stories. The multiple individual emotional and experiential connections involved in placemaking lead Parkerson and Saunders (2005: 242) to suggest that there is an 'elusiveness of any single city image'. Furthermore, Goal-Holmes (2012: 205) states that the concept of place is 'only temporarily established, necessitating a continuous state of negotiation and renegotiation'; the qualities of sense of place give shape to a process of placemaking that is constantly in flux with the possibility of being renegotiated at any point. Moreover, the process of remembering can be understood as exacerbating this flux. Mowla (2004: 9) explicitly positions memory as a key contributor to the transformation of space to place, stating that '[p]lace means nothing without association, without memory – it is a dull space'. As such, the continuous reconstruction of place and the effective role of remembering reveals a complex relationship between placemaking and the past.

Owing to the reconstructive nature of memory (section 2.2.3.), sense of place is not only conceptualised but also imagined as a consequence of the ways in which past identities are perpetuated by experiences and actions within the present. Theoretical perspectives of placemaking suggest that when sense of place is renegotiated in the present, in order to be

accepted as being of that place, there must be some continuity and association to the way in which the place was previously experienced (Lippard, 1997; Kotler, 2004). Elements of regeneration, for example any transformation of locale, can then become incongruous to the identity of a place and the ways in which it is perceived and understood. However, Massey (1995: 183) states that places are already amalgamations, 'composed of influences, contacts, and connections which, over time, have settled into each other, moulded each other, produced something new... but which we now think of as old, as established'. Thus, placemaking, and the establishment of place identity, is an interminable process. Yet, this does not negate the fact that contemporaneous changes to locale can establish a 'felt dislocation between the past and the present of a place' (Massey, 1995: 182). As such, there is contention, not necessarily with *what* is changed but rather *how* it is changed, and by whom. Lewicka (2008: 227) argues that sense of place is biased, imagined and constituted through the histories that have been chosen, 'more dependent on extra-individual factors, like dominant ideology or contents of media [...] than on individually differentiated psychological factors'. Thus, I suggest, an exposition of subjective connections, as opposed to grand narratives, can contribute to, and actualise a renegotiation of sense of place, through a reconsideration of how place is remembered.

1.1.2.5. Place Attachment

An experiential connection from living in, and with, a city, is established, Rose (1995: 88) argues, 'because part of how you define yourself is symbolized by certain qualities of that place'. Proshansky et al (1983) coined the term place attachment in order to theorise the effect of place on an individual's sense of self. Whilst there is no universal definition of place attachment, I utilise it throughout this thesis in order to articulate the emotional, experiential, and subjective connections individuals have to place. Morgan (2010: 11) highlights approaches to geography that 'explore the deeper significance of place to human existence and the subjective, emotional quality of people's relationship to places'. However, the similarities between place attachment and Agnew's sense of place create ambiguity and

confusion within place theory; place attachment and sense of place are often used synonymously (Jorgensen and Stedman, 2001; Lewicka, 2008). Hidalgo and Hernandez (2001: 273), who describe place attachment as a bond with which individuals maintain a relationship to place, specifically question 'whether we are talking about the same concept with a different name or different concepts'.

Scannell and Gifford (2010: 1) differentiate between place attachment and sense of place; they define place attachment as the meaningful connection an individual has with sense of place. In the reciprocal relationship that this suggests, I position place attachment as an individual's abstraction of sense of place, and sense of place as the coalescence of multiple individual place attachments. If sense of place is in constant flux, composed and affected by numerous contributions from residents and non-residents alike, it is a generalised construction of place. My use of sense of place refers to a process of placemaking that is formed through a majority, those representations of a city that are shared and accepted by a large number of individuals. Importantly, placemaking in this instance is also subject to influence from those in positions of cultural and political power (section 2.3.1). My use of place attachment, in turn, relates to the ways in which individuals respond to, and interpret, sense of place, and intrinsically involves explorations and reactions to the ways in which a city is represented. Place attachment, in my understanding, questions how sense of place is constructed, why it has been constructed in that way, and, ultimately, provides individuals with the agency to accept or reject that construction. As a consequence, place attachment determines how individuals connect to their city. I suggest that this interpretation, dependent on whether it is accepted by the majority at that time, can then become a contributing factor to the renegotiation of sense of place in a continuous cyclical relationship of reaction and response, of cause and effect.

Attachments to place, within and after their shared and accepted transformation from a space, are further exposed when a place is considered as home. Here, place attachment is

instantaneously associated with issues of both memory and autobiography. Casey (1987: 201) highlights how it is 'not accidental that "nostalgia" and "homesickness" are still regarded as synonyms in current English dictionaries and that one and the same German word, *Heimweh*, means both at once' (original emphasis). Hofer (1934: 382) coined the phrase nostalgia to describe an emotional condition that 'admits no remedy other than a return to the homeland'. Hofer's definition highlights how nostalgia is intrinsically linked to individual connections to places that are understood as home. As such, I identify place attachment as subjective in nature and as having intrinsic connections to personal history, experience, and memory. Scannell and Gifford (2010: 3) conclude that memory is an element of place attachment's process, whereby 'people create place meaning and connect it to the self', and Chawla (1986) states that memory's 'backward glance is an important dimension of [place] attachment'. However, Lewicka (2008: 213) argues that 'what we remember is often less a product of direct personal experiences and more of our embedding of social structures'. As such, I acknowledge the role of autobiographical memory in placemaking as a subjective process; the 'importance attributed to the autobiographical memory of place should not be confused with veracity' (Morgan, 2010: 12). Therefore, my use of place attachment is not constrained by accuracy or historical fact, nor by any promoted narrative; it is a 'perpetual process of becoming, a pursuit of authenticity in which the copy is allowed to be as authentic as any original' (Young, 2008: 19).

1.2. Aims and Objectives

The aim of this thesis is to establish a model for performing memory that can be utilised as a strategy to challenge hegemonic discourse. In order to achieve this aim, my research examines performance practices that not only support individual audience members to explore and re-navigate their own connections to a place, but that also avoid representing the past as fixed. As such, this thesis has one overriding research question and three sub-questions:

- How can the performance of autobiographical remembering intervene in, and support contributions to, the process of placemaking?
 - How can memory be performed as a process?
 - How can the performance of memory represent multiple interpretations and experiences of the past?
 - How can the performance of memory facilitate a renegotiation of place attachment?

In order to address these research questions, alongside scholarly research, I utilise ethnographic and autoethnographic research to explore how memory can not only be understood *as* performance but also manifest *in* performance. This combined research informs:

- My interpretation of memory as a process as documented throughout Chapter Four.
- My strategies for performing memory as documented throughout Chapter Five.
- My methods for creating a series of performances to remember a city as documented throughout Chapter Six.

These three chapters include an exploration and utilisation of scholarly writing on performance, memory, and placemaking, responses from research participants and audience members, and analysis and reflective evaluation of my performance practice. As such, this thesis has three objectives:

- To observe and interpret examples of autobiographical remembering in relation to a city undergoing cultural regeneration.
- To synthesise memory as a process in the creation of performance.
- To study the experiences of performing memory in relation to place attachment.

1.3. Hull: Place, Home, Venue

My research is situated within the English city of Kingston upon Hull, or Hull as I refer to it throughout this thesis, at a time of its transition to, and tenure as, UK City of Culture 2017. I selected Hull as the location for this research because it is directly connected to my autobiographical memories. However, whilst specific to its own identity, Hull can also be understood as a city that is illustrative of other urban areas undergoing cultural regeneration. What follows is an exploration and critical underpinning of how the city is practiced as a place, how it is understood as a home, and how it is contextualised as a venue of cultural activity.

1.3.1. As a Place

Hull is a northeastern working-class city located in the East Riding of Yorkshire, at the end of the M62, atop of the River Humber. Covering an area of twenty-eight square miles, and with almost one hundred and twenty thousand dwellings, the city has a population of over two hundred and sixty thousand people. Its gross disposable household income is six thousand pounds less than the national average. It is surrounded by fifty-three villages and has twelve secondary schools, eight museums, seven churches, three shopping centres, one minster, and zero cathedrals. It is important that I highlight the location for this research project as a place that does not have high levels of cultural engagement³. However, whilst this information offers valuable context, where the city is situated, its contents, buildings, and its inhabitants' engagement with cultural activities, do not alone make Hull, Hull. As Lippard (1997: 46) suggests, '[e]very place name is a story, an outcropping of the shared tales that form the bedrock of community'.

³ In 2013, the amount of Hull residents engaging in cultural activity during the first three months of the year was 36%.



Figure 1.
A map to show Hull's location and neighbouring area in the Northeast of England.

There is a clear differentiation between a communal understanding of Hull that stands alone from any personal relationship to the city and an understanding of Hull that includes an emotional connection, where there is an 'insistence on the centrality of human consciousness and experience' (Cresswell, 2009: 7). The location and locale of Hull are literal and concrete, a shared knowledge answerable by a number of different people. However, as Etchells (2009: xii) explains, a city 'is used at the same time by many people, sectors, factions, groups whose interests do not by any mean coincide', and as such, sense of place is constructed through an innumerable amount of personal relationships and

*I remember my family's connection to the Humber Bridge.
My granddad's brothers, Colin, Neville, Raymond, and Michael, worked on its construction as pile drivers.
My nan's brother, Alan, took his own life by jumping from it.
And I remember the walks underneath it. As a child with my dog, Sandy. As a young adult, returning home with new friends. As an uncle, with Matilda, Oliver, and Albert.*

experiences. Michalski (2009: 101) states that a 'city becomes fluid, and landmarks and people write themselves upon us. This text, written by the streets, has many authors', and thus, I present the city as a patchwork; it is created

from multiple experiences, attachments, and memories. When those experiences, attachments, and memories are shared, a city's sense of place becomes momentarily illuminated.

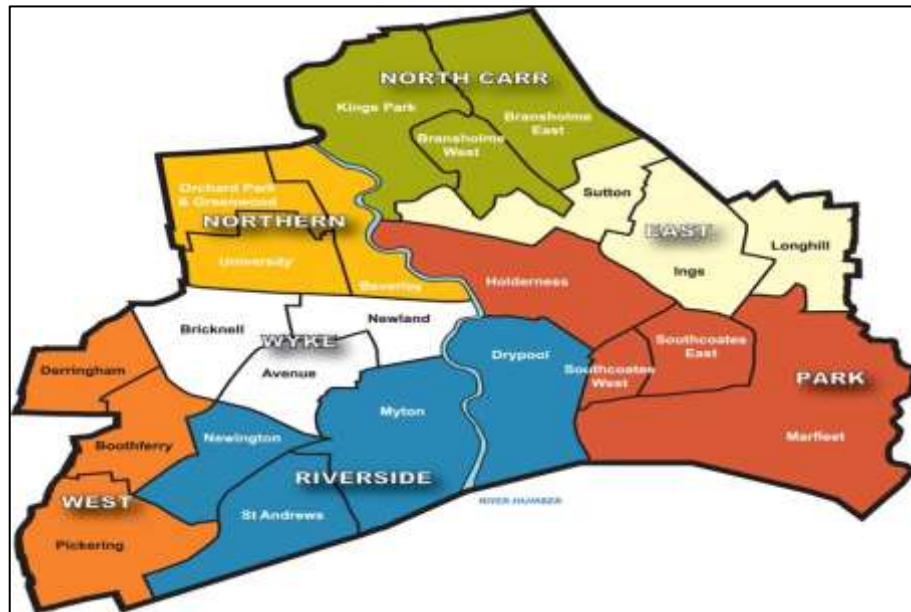


Figure 2.
A map to show the borders and boundaries of Hull's seven wards and their neighbourhoods.

As with all cities, Hull as a place, constructed through its location, locale, and sense of place, is always in flux. The locale of Hull has undergone a number of alterations in recent years: the 1930 regeneration of Queen's Dock as Queen's Gardens, the 1972 construction of the Humber Bridge⁴, the 2003 transformation of Hedon Road to a dual carriageway, and the 2015 demolition of the Rank Hovis flourmill. In addition, the location of Hull has also altered due to shifting parameters of what is and is not included within its boundaries. Drypool became a part of the city in the thirteen hundreds, Newington and Marfleet in the early nineteen hundreds, and more recently Bransholme in the nineteen-forties. As such, and similar to the multiplicity of sense of place, Hull's location and locale can be understood as non-permanent and unfixed entities.

Alongside the cosmetic changes, Hull has undergone a number of conceptual transformations involving its name, logo, and marketing straplines. There has been a desire to amend, change, and mould Hull into a place that is contextualised by its history; it 'suffered severe deindustrialisation from the 1980s with the loss of its shipbuilding and

⁴ The Humber Bridge was constructed with the aid of many of the city's inhabitants. As an icon of the city, the bridge is known for its architectural design and, as one of the largest single-span bridges in the world, it welcomes visitors on their journey into the city.

fishing industries [and as a consequence became] blighted by its drab reputation [and] poor external image' (Julier, 2005: 883). The intentions behind negotiations of location, of locale, and of sense of place, focus heavily on the external image of the city; there is an attempt to make Hull more economically and commercially attractive for investment. Yet, as Cresswell (2014: 14) states, 'there is a sense of continuity in even the most rapidly changing place', a continuity that is garnered with an experience and understanding of the city as home.

*I remember seeing the Humber Bridge on my return to Hull.
I am travelling from University for the first time.
Or I am driving to my parents' house for Christmas.
Or I am on a train back for my niece or nephews' birthday.
And as the bridge curves into view, the water stretching beneath and beyond it, I know that I am home.*

1.3.2. As a Home

Jackson (1995: 122) articulates home as 'a relationship, a tension', whereby an individual's subjective understanding of the particular place in which they reside is connected to past experiences. Furthermore, Lippard (1997: 23) articulates that home is not always a place of return, but '[s]ometimes it is about the illusion of home, as a memory'. This suggests that not only is home underpinned by personal history, but with it there is also 'a notion of what is chosen – the open horizons of a person's life' (*ibid.*). Jackson's depiction of home allows for an individual account and interpretation of a city to be understood as something other than the literal location and locale of habitation and, thus, something that must extend beyond any one single narrative. For example, whilst I have un-chosen Hull, deselected my literal connection to its location and locale, I still understand the city as home. In this way, an individual's connection to the place that they identify as home, as opposed to the place that they are living within, becomes more about their individual relationship to, and experiences of, the city than a literal choice of residence.

Cresswell (2009: 5) suggests that home is 'the location where meanings and attachments are most intense', and in doing so seemingly extends upon the element of place construction Agnew defines as sense of place. Home harbours the most strongly felt and practiced

*I remember my home.
It is raw, honest, isolated, proud, vibrant, individual,
welcoming, and self-deprecating.
It is a place made from a cacophony of experiences.
It is intrinsically part of my personality.
My character.
And my sense of self.*

subjective connections, where personal attachments are supported by continued relationships with place that are in many circumstances shared with

family and friends. Thus, a place is maintained as home through a plethora of activities that, whilst including an engagement with location and locale, are ultimately governed by the individual autobiographical experiences involved in place attachment. In this way, understandings of Hull as a place, and as a home, are established through individual interpretations of sense of place. However, as Julier (2005: 872) suggests, '[p]lace is not a primary, singular product, but an agglomeration of identities and activities', and as such it is important to acknowledge that Hull inevitably, and essentially, means different things to

different people. Whilst shared and validated understandings of Hull's characteristics constitute it as a place, the subjectivity of place

*I remember moving away from Hull in 2001.
The emotional connection to my home is growing stronger. I am performing my place attachment.
I exaggerate my accent.
I follow Hull City Football Club.
And I revel in the discussions I have with those who do not know about the city.*

attachment renders sense of place devoid of an absolute definition. Therefore, I specifically and intentionally refrain from categorising Hull in any other way than through the renegotiations of place attachment by the people who identify the city as home. Thus, I agree with Peel and Lloyd (2008: 516) who suggest that, 'a single fixed city image [is rejected] in favour of an iterative, socially constructed and variously interpreted resource, [that becomes] a composite of individual and subjective interpretations'.

1.3.3. As a Venue

The ways in which Hull is understood as a place and a home are further confounded by the methods of regeneration that were employed in order to position the city as a venue for its tenure as UK City of Culture 2017. Garcia (2005: 844) highlights that the UK Government in 2004 was 'supportive of the use of culture as a tool for regeneration, with the Department of Culture, Media and Sport (DCMS) framing it as one of its key objectives and embarking on a major consultation programme'. Green (2015) states that the overall aim of the UK City of Culture year was to 'position the city as a cultural powerhouse as strong as any other in the north and across the UK'. There is a focus here on using culture as a tool to grow capital and boost economy; the intention was 'to maximise the benefits and economic impact of Hull's year as UK City of Culture and recent private sector investments in the city' (Hull UK City of Culture 2017 Strategic Business Plan, 2015: 41). Thus, in line with the aims of regeneration that Richards and Wilson (2004: 1993) highlight, in becoming UK City of Culture 2017, Hull was able to make use of the 'particular valuable form of cultural currency, [that of] an image-enhancement tool'. The strategic business plan explicitly outlined this key objective with a large focus on the transformative nature of culture and made it clear that, for Hull, there would be change: 'a sense of history will inform our present whilst always pointing us towards the future' (Hull UK City of Culture 2017 Strategic Business Plan, 2015: 14).

A number of theoretical positions propose how regeneration can affect a city, for example, those that explicate the consequences of gentrification. Sholette (1997: 17), a New York based activist and artist, highlights the process of regeneration as an urban cycle of 'decline, decay, and abandonment followed by rebirth through rehabilitation, renovation, and reconstruction'. Rousseau (2009: 771) claims that, as a consequence of '[t]he failure of earlier redevelopment strategies [cities are being adapted] to the taste of the middle classes'. He defines such cities as 'loser cities' because they have two sets of problems, objective problems such as low skill levels and high unemployment, and subjective problems such as

bad press and poor image. Whilst my research does not categorise the regeneration that occurred in Hull as a result of being awarded the title of UK City of Culture 2017, the context of gentrification serves to locate the changes to the city in line with wider social issues. Through presenting Hull as undergoing a process of cultural regeneration, I question and explore the role that culture, and specifically performance, can have in the shifting and remapping of a city's narrative.

Millard (2015: 4) acknowledges culture as having the 'transformational power', to renegotiate, specifically, the external impression of a city. However, it is through affecting internal relationships with place, from reworking architecture to staging new performance work, that external impressions are renegotiated. Culture in this way has been utilised successfully in a number of other projects, such as the European Capital of Culture, which saw Liverpool and Glasgow benefit economically in terms of financial investment. In both of these cases the regeneration of the cities' locale, which, as Garcia (2005: 841) suggests, has become 'a core priority in urban centres', played a major part in them becoming venues for the practicing of culture. Therefore, the cultural regeneration of a city, which aims to renew and refresh an existing sense of place, directly influences the renegotiation of place attachment. Culture, then, as a practice that informs individual interpretations of location, locale, and sense of place, can be understood as a method of placemaking.

Impressions of Hull were undoubtedly affected when the city underwent a cosmetic restoration, with extensive changes made to its locale, in order to support the cultural regeneration. University of Hull's (2018: 119) impact report states that '[t]here is clear evidence that residents' perceptions of Hull were enhanced compared with their perceptions before Hull secured the UK City of Culture title in 2013'. The city reportedly spent twenty-five million pounds resurfacing its streets, derelict buildings were replaced, water features were introduced in the squares, new street signs were erected, and greenery was planted. However, the cosmetic changes that framed the presentation of cultural events

were at times in contrast to residents' existing place attachments, and as such a tension was created between representations of the city from the past and representations of the city within the present. Humber Street, for example, in contrast to its location as the city's old fruit market, with a locale of warehouses and factories, was regenerated for 2017 to house café

*I remember Humber Street.
I am in the café bar, Thieving Harry's. I am thirty-four years old and I am meeting with Maria after a performance.
The place is fused with the images, smells, and sounds of wooden benches and coffee beans.
Of Edison light bulbs and chocolate brownies.
Of glass jars and peeling paint.*

bars and restaurants, art galleries, and reclamation shops. As the UK City of Culture year launched, the street's facade looked and felt improved. A renewed atmosphere breathed life into the street's old buildings, where live music, street theatre, and outdoor socialising became core features of its identity. Indeed, during 2017, Humber Street won The Great

*I remember Humber Street.
I am in my granddad's car repair shop, Moss and Wilson. I am six years old and I am playing on a car jack.
The place is fused with the images, smells, and sounds of machinery and orange crates.
Of masking tape and dustsheets.
Of oil spillages and paint splatters.*

Street category at the Academy of Urbanism's annual awards, joining previous winners Liverpool's Hope Street and London's Marylebone High Street.

In their exploration of the effects of social and cultural practices, Dollimore and Sinfield (1988: ix) articulate cultural materialism as 'inseparable from the conditions of their productions and reception in history'. In this way, that which constituted Hull as a venue for the yearlong UK City of Culture programme must also be categorised as having the potential to affect individual place attachment. The changes to Hull's locale informed and renegotiated the ways in which the city was engaged with, both physically and emotionally. However, any changes to how Hull was experienced did not automatically override pre-existing individual place attachments. The regeneration of the city's locale cannot simply be isolated as contradictory to understandings of Hull as home; Humber Street became a popular, reputable, and accepted area of the city. Throughout Hull's year as UK City of Culture, representations of the city's past and the present were not always established

through binary opposition, they instead became a continuum of renegotiation. During 2017, Hull was both a venue for cultural regeneration that contributed to place attachment in the present *and* a venue for autobiographical memory that contributed to place attachment from the past.

1.4. The 2017 UK City of Culture

In 2013, Hull began a transition to become the 2017 UK City of Culture. The subsequent three years consisted of the creation and organisation of work that showcased and celebrated the city's vibrant new profile. Throughout this time, Hull became a hive of activity in a way that had not been experienced or witnessed before, as though the title bestowed upon the city by the Department for Culture, Media and Sport had given justification and reason to unveil and explore new ideas. Undoubtedly, the UK City of Culture scheme positively affected Hull in terms of its economy and external image. Support for the cultural regeneration is highlighted by the overwhelming response from local people and businesses: more than 2,800 events took place across the city, reaching an audience of over 5.3 million. One of the UK City of Culture's five aims related directly to placemaking: 'to change perceptions of the city as a great place to live, work, study, visit, and invest' (Hull UK City of Culture 2017 Strategic Business Plan, 2015: 34). Indeed, the consequences of the cultural regeneration benefitted the city of Hull through large economic investment in the area, improved social wellbeing, and a complete overhaul of its external image (UK City of Culture 2017 Preliminary Outcomes Evaluation, 2018). However, Hull's year as UK City of Culture was, in numerous ways, in isolation to how the city was previously understood and experienced.

The perplexities of the effects of the cultural regeneration on shared memory can be seen in the apparent forgetfulness of Hull's vehemently anti-royalist history. The city's official full name, a derivation of King's Town upon Hull, which was bestowed by King Edward I in

1299, is widely rejected by those who identify Hull as home, to the degree where Heaton, in his 2011 article in *The Guardian*, denounces the name as 'a tattoo on the city's face'. In the same year, Hull City Council did not receive a single application to hold a street party for the royal wedding. Yet, during Hull's year as UK City of Culture, thousands of people lined the streets to welcome Queen Elizabeth II to the city. Interestingly, after the period of cultural regeneration had ended, the city once again did not engage in the country's celebrations for the 2018 royal wedding. Seemingly, something about the activities of 2017 temporarily changed Hull's relationship to the monarchy; the frame of the UK City of Culture scheme appeared to affect both memory and sense of place. The manifestations of celebration, recognition, and excitement that enthused the city were somehow constructed outside of the typical, and shared, interpretations of the experienced past.

1.4.1. The City of Culture Narrative

Increasingly, strategies for marketing cities as places to visit, invest, and live have involved rebranding exercises. The renegotiation of how a city is promoted and publicised has, in turn, impacted the ways culture is experienced and utilised (Garcia, 2004: 316). Trueman et al (2004: 323) consider it important 'that any regeneration will promote [a city's] strengths and unique characteristics that in turn can be recognised and adopted by local communities', placing the residents of the city at the heart of the regeneration. However, the ideology of rebranding exercises establishes what Evans (2003: 428) suggests is an attempt to 'reconcile leisure, business and community demands and aspirations, in a competitive environment'. Bennett and Savani (2003: 71) document multiple studies in rebranding and conclude that places utilise promotional strategies to 'attract employing companies, to host major sporting or cultural events, or to become centers for tourism'. In doing so, the cultural regeneration of working-class cities can often prioritise financial investment. Garcia (2004: 316) argues that a focus on economic growth shifts the approach to cultural policy, through an assumption that 'business aspirations must supersede leisure

and community demands'. As a consequence, Bennett and Savani (2003: 74) problematise the fact that cultural regeneration can become a 'tactical issue whereby the new brand is *operationally* attached to the place product' (original emphasis), as opposed to growing from what already exists. In this way, rebranding not only locates an element of a city's constantly shifting and developing image but utilises a constructed and imagined version of it as a means of promotion. Here, rebranding exercises that focus on economy over community run the risk of affecting and dictating sense of place and place attachment rather than being born from them.

Hull's 2013 winning bid for the title of UK City of Culture aimed to bring the city out of the shadows, promising that the cultural accolade would help shed its external image as an impoverished, declined, and deprived port city. Hull immediately began to make use of rebranding exercises, which, as Ooi (2011: 71) states, can afford 'opportunities for disassociating a locality from past failures or social or other problems'. Indeed, the UK City of Culture Working Group Report (2009: 6) explicitly highlights that the 'vision is to use culture as a catalyst for social and civic agendas'. Moreover, Ooi (2011) argues that the rebranding of any city works within a set of inter-related parameters, one of which is the focus on positivity. In such instances, cultural regeneration is utilised to direct the ways a place is remembered by focusing on the optimistic and progressive qualities of a city. This use of rebranding strategies for purposes of cultural regeneration is evidenced in case studies of other European cities. Glasgow became European Capital of Culture in 1990 and the award was used to redefine the way in which the city was experienced. However, Garcia (2004: 319) argues that 'decisions were often made on the basis of potential returns, media coverage and tourist appeal rather than community development and self-expression'. As such, rebranding Glasgow through cultural regeneration promoted a version of the city that was sometimes in juxtaposition to that which was in the national consciousness. As Ooi (2011: 56) suggests, '[t]here are many aspects of the city that are ignored because these aspects are not considered attractive or interesting by the branding authorities'.

A key element of any rebranding strategy is the creation and promotion of slogans and catchphrases that reflect the desired constructed or imagined identity of the city. These snapshots of the regeneration scheme proffer insight into the intended narratives of the city and the ways in which it is to be read, understood, and experienced. Ooi (2011: 56) argues that these activities 'provide the impetus for the place to change in a desired direction'. Specifically, for rebranding purposes, the marketing of a city establishes and maintains a through-line, a uniformed concept or theme that is consistent in its design and application. The messages that these narratives inform are considered, purposefully and intentionally related to the aims and objectives of the specific scheme of regeneration. For Hull in 2017, the main tagline for the city's year as UK City of Culture was 'Everyone Back to Ours'. The slogan encouraged the imagining of Hull residents as not only welcoming, but also proud; Hull was a city that had something to show the rest of the world. On the surface, this particular narrative appeared to reflect how residents felt and experienced Hull. There was a celebration of the city's working-class roots, northern hospitality, and resolute aesthetic. However, beneath and beyond the tagline, there were numerous additional slogans and branding strategies that implicitly suggested another, more pertinent, agenda.

The University of Hull's impact report (2018: 116), alongside a discussion of the programme of cultural events, states that the city benefited from 'an economic narrative of a Northern city driving forward a regeneration programme to tackle historic economic decline'. Indeed, what began to emerge through the ways in which the UK City of Culture was marketed, and how the city was branded, was a narrative of rejuvenation for the city. This is unsurprising, as the UK City of Culture scheme explicitly and directly seeks this response for each winning city; its objective is 'to encourage the use of culture and creativity as a catalyst for change' (Department of Culture, Media and Sport, 2013: 5). As a consequence, in the build-up to 2017, and throughout the UK City of Culture year, Hull's narrative was renegotiated through the new ways in which the city was described externally and celebrated internally. The

focus of the celebrations was on specific and curated interpretations of the city's history, which framed the past as separate and inferior to the imaginings of the future. The aesthetic of rejuvenation and of change was explicitly established and reinforced through the regeneration of the streets and squares (section 1.3.3.); as the narrative of the city changed, so too did the overall aesthetic of its locale. The narrative of Hull as a changing city was also present within the marketing media used to promote the year of cultural regeneration. In her short 158-word foreword to the Hull City of Culture Strategic Business Plan (2015: 4), Rosie Millard, Chair of Hull 2017, uses the word 'change' or its synonyms, four times. Moreover, whilst exclaiming that 'Hull has always had a unique cultural voice', the Hull 2017 UK City of Culture *Made in Hull* Season Guide (2017: 3) promotes the first three months of events through a narrative of change. On page nine, the only piece of text is positioned alongside details for the opening event, also titled *Made in Hull*, which aimed to celebrate the city (section 1.4.2.). In bold capital letters on a bright purple background, above an image of the Hull Maritime Museum read the words: 'HULL IS CHANGING'. Furthermore, on page six, McAllister, the curator of the event, states in his interview that '[t]he Hull [he] grew up in is changing. We are at a crossroads, a time of positive change'.

It is important to establish that, in addition to the official branding exercises of the UK City of Culture scheme, the narrative of rejuvenation and change informed third party reports regarding the cultural regeneration. P&O, a company that manages passenger and freight ferries out of the city's docks, stated on their website that 'Hull is a forward-looking city [...] this year is rightly being hailed as a new dawn'. The Yorkshire Post announced that '[o]ver the last few years, Hull has transformed itself into a real gem [and an] up-and-coming city'. In their online marketing material for attracting new students, University of Hull asserted that 'Hull's never looked better or felt more vibrant'. Furthermore, the travel information site Visit Hull proclaimed that '[t]he story is only just beginning'. As a consequence of the cultural regeneration, the UK City of Culture scheme produced and controlled a narrative of rejuvenation and change through the ways in which the city was marketed, rebranded, and

framed. The numerous positive effects that this created have already been highlighted (section 1.4.); however, it is my view that the way in which Hull was rebranded as a *changing* city, and the way in which this demarcated experiences of the city, was problematic. The constructed narrative of rejuvenation and change inferred that there were parts of the city's makeup, experience, and history that should be forgotten and left behind. Consequently, the strength and certainty of the new brand suggested that previous ways of interpreting and remembering the city could not only become redundant, but rendered invalid. As the city prepared for 2017, the inhabitants of Hull were asked to renegotiate their connections to the city not through what it had been or what it was, but rather through an imagination of what it could change to become.

Importantly, Bennet and Savani (2003: 71) argue that any rebranding exercise seeks to 'link the locality *as a whole* with common attributes, benefits, relationships, programs and values' (original emphasis). The concept of bringing together the locality of a city as one suggests that rebranding exercises create single narratives: the ways in which those directing the cultural regeneration aim for the place to be understood and experienced moving forward. Garcia (2004: 317) also questions the ability of city rebranding to create a distinctive sense of place, stating that, 'it relies on the creation of harmonic all-encompassing messages that can be in direct contradiction with the diverse and often conflicting cultural identities of a given urban environment'. Through the narrative of change and rejuvenation, elements of Hull's character and identity were at risk of being pushed aside and individual attachments to Hull were in danger of homogenisation. If those in positions of political and cultural power select how they want a city to be perceived, they also frame the ways in which they want that city to be remembered. In such circumstances, Ooi (2011: 61) succinctly argues that, '[t]he city brand message freezes the place'.

1.4.2. The Opening Season

In a curated programme of events, each event must, in some way, support that programme's overall aims and objectives in order to have been selected. As a collection, the schedule of events for 2017 did appear to take advantage of Hull's status as UK City of Culture in order to document the city's shared past, its transformation, and its future aspirations. In this way, performance was being utilised to promote a new sense of the city, to encourage a more positive self-image, through the retrieval and (re)presentation of its history. However, the programme of events for 2017 responded to and interpreted the aims and objectives of the UK City of Culture scheme, and its marketing and rebranding processes, in varying ways. Whilst the scheme of cultural regeneration may have strived to promote Hull as a rejuvenating and changing city, this did not inherently affect the ways in which the yearlong programme of events aligned to the narrative.

The schedule for Hull's UK City of Culture year was varied and widespread, including projects that did not focus specifically on the city, its history, or its future. However, during the first season of 2017, a number of events did predominantly explore, reflect, and reconstruct Hull's narrative of change and rejuvenation. *Made in Hull* ran between January and March and had the explicit aim of exposing 'what Hull [was] really made of and the many incredible things Hull has made for the world' (Made in Hull Season Guide, 2017). Interestingly, two key projects that were promoted as flagship events of the cultural regeneration both took place at the same location within the city. The season opened with Hungarian animator Balogh's *Made in Hull*, a video installation that, through a series of projections onto the buildings of Queen Victoria Square⁵, presented the city's heritage and celebrated its history. The event attracted more than 342,000 people over seven days. Taking the form of a timeline, the project remembered Hull's history, such as the fishing industry, the abolition of slavery, and the devastation of the Second World War. The moving

⁵ Queen Victoria Square is known by Hull's residents as the centre of the city. Its locale includes City Hall, Ferens Art Gallery, and the Maritime Museum. As a consequence of the damage suffered through the Blitz, it is one of the few locations in the city with architecture that predates the Second World War.

images, illuminating the architecture of the city centre, dramatised the snapshots of the city's shared past with flashing multi-coloured lights, pyrotechnics, and soaring orchestral music. Whilst the aesthetic encouraged the residents of Hull to reflect on their city with pride, it also established parameters for what was to be included in the process of shared remembering. By extracting these specific moments from the experienced past, the piece confirmed their legitimacy as items to be included in the city's narrative and the ways in which Hull was to be remembered in the future. Furthermore, not only did *Made in Hull* select the moments of Hull's history to celebrate and remember, it also moved chronologically through time, implicitly suggesting and supporting the theme of change and rejuvenation projected by the UK City of Culture scheme.

Between January and March, Kulkarni's *Blade*, a seventy-five-metre turbine blade, was installed in, and imposed upon, the same area of the city centre. At 75 metres long and 5 metres high, the 25 tonne artwork overpowered Queen Victoria Square and interrupted the locale of the city. The installation distorted perceptions of the size of the square, appearing larger from some positions and smaller from others. As one of the first to be made at the new factory on Alexandra Dock, the blade responded to Siemens' investment in Hull and became a representational beacon of the city's future. However, Kulkarni's work also critiqued corporate approaches to cultural policy through assimilating economics with cultural practice; the cultural regeneration became a platform upon which to celebrate industrial achievements. *Blade* attracted extensive media interest and residents of the city visited the work in order to question its position as both an addition to the city and as a piece of art. Whilst conducive to the overall aesthetic of pride and festivity, which was promoted through the cultural regeneration's tagline 'Everyone Back to Ours', the work was pointed to the future. Unlike the implicit undertones of *Made in Hull*, *Blade* did not explore, document, or celebrate Hull's history. Instead, the installation was a literal and conceptual monolithic reminder of the city's rejuvenated identity, encapsulating the narrative of Hull as a changing city that was beginning a new chapter. During an experience of Kulkarni's

work, the Victorian architecture and previously heralded industries faded into insignificance behind the weight and size of the turbine blade.

Central to the UK City of Culture year, *Made in Hull* and *Blade* featured heavily in the publicity and marketing material during the initial three months of 2017. As such, they were promoted as considered representations of the programme of cultural work. I position these projects as examples of how events that were scheduled within the frame of cultural regeneration supported the UK City of Culture scheme's aims and objectives. Indeed, a number of high profile performances informed and directed the process of placemaking by prescribing the ways in which Hull was portrayed and experienced. Here, the frame promoted by the UK City of Culture scheme, which rebranded Hull as a changing city, was reinforced. Not only was the new narrative of rejuvenation at the forefront of the two projects that I have highlighted, but, importantly, Hull's history was also curated. This was especially apparent within *Made in Hull*; the elements of history to remember and celebrate were explicitly chosen. Moreover, the selections were in line with some of the larger narratives of Hull's history that were already in existence. Through previous acts of curation and recollection, specified narratives were remembered over and above others. In this way, the new narrative for the city, its regenerated and changing aesthetic, was governed by the dominant power and preponderant influence of the UK City of Culture scheme.

Whilst a large number of performances maintained and supported the narrative of rejuvenation, albeit in a variety of ways, there were projects that explored other interpretations of the rebranding strategies. Of particular note were those events that provided an opportunity for individuals to explore their connections to Hull outside of the parameters set by the frame of the cultural regeneration. Hull City Council commissioned one such project, *The Golden Hour* by Nayan Kulkarni, the same artist that installed *Blade*. It ran for the full year of 2017 and has since been made a permanent feature of the city. As

a series of light installations across Hull, the work draws attention to existing architecture in celebration and, literally, illumination of the city. The project was part of a yearlong programme of events, *Look Up*, '[d]esigned to challenge people's perceptions of Hull and to offer different ways to experience the city' (Made in Hull Programme, 2017: 11). As such, *The Golden Hour* was seemingly in line with the UK City of Culture's aims and objectives; it was celebratory in nature and framed the city in a positive light. However, the project did not dictate a specific narrative and, instead, allowed individuals to reflect on how the identity of the city connected to their own experiences. Importantly, whilst areas of the city were selected as sites of illumination, the work did not dictate how these areas were to be experienced, interpreted, or remembered. Therefore, even within the frame of celebratory change and rejuvenation, some UK City of Culture projects encouraged the city to be seen individually.

1.4.3. Constructing and Adopting Imagined Identities

Engagement with cultural events suggests that a large number of Hull residents adopted and ultimately confirmed the constructed identity promoted through the cultural regeneration. Indeed, University of Hull's preliminary outcomes evaluation (2018) highlights that three in four residents were proud to live in Hull and that 2017 had positively changed the perception of the city for almost half of the UK population. The ways in which the UK City of Culture scheme promoted the cultural regeneration, and subsequently rebranded the city, shaped the ways in which the city was experienced and engaged with. However, throughout this section I outline an apprehension, which grew in the build-up to 2017, that the new narrative of change somehow paused, or at worst overrode, the shared memory of Hull's residents. Garcia (2004: 318) suggests that cultural development is biased and that, during cultural regeneration, 'certain activities are privileged while others are discouraged and marginalised [and culture's] role as a critical force that can question the status quo is being progressively diminished'. As such, my concern is that, throughout Hull's

year as UK City of Culture, the reconstruction of sense of place established and imagined by those in positions of political and cultural power was directed in isolation to the contributions of the city's inhabitants.

In the Hull City of Culture Strategic Business Plan (2015: 33), the prelude to a discussion about *Made in Hull* reads, 'Hull knows about its contribution to the world, now it's time everyone else did'. However, out of the 40 events promoted in the opening season brochure, only 48% were identified and promoted as local projects (appendix i). It is important to draw attention to the ways in which interpretations of Hull's past, and visions for its future, that were not necessarily born from the city or its residents, were manifested in the UK City of Culture programme. Not only does this question the attainment of the season's aims, but it also exacerbates the way in which strategies for remembering were placed upon the city. Some projects that directly sought to include the people of Hull were externally curated, for example, *I Wish to Communicate with You*, despite being set in the heart of a Hull council estate and inspired by Hull's maritime past, was conceived by the Italian artist Silvio Palladino. The purpose of my observation here is not to suggest that external contributions to the city's cultural regeneration were not positive, or welcome, or appropriate, but rather to highlight my concern that the city's internal voice was at risk of being diluted and distilled.

As more projects for the programme of events were announced in the build-up to 2017, news articles began to suggest that Hull artists were being sidelined. David Lee (2016), a writer and filmmaker, told *Hull Daily Mail*, that the budget should have been ring-fenced in order to ensure that 'the people who helped get the City of Culture in the first place were looked after and got projects put on [sic.]'. Dom Heffer (2016), an artist, speaking of one specific element of the UK City of Culture programme, told *a-n News*, '[i]t now seems unlikely that the 'creative communities' programme will act as a supportive platform for as many [indigenous artists] as was hoped'. Whilst the UK City of Culture status brought with it a renewed sense of pride and attracted esteemed national and international work, it also

established a tension between the new reconstructions of Hull's narrative and the ways the city's inhabitants contributed to it. From issues surrounding artist funding and visibility to audience engagement and participation, I problematise cultural regeneration when its affects are felt to have been created by other voices. Importantly, theatrical events do not themselves contribute directly to placemaking, rather, they invite residents to engage with, and reconsider, individual place attachments. Whilst there were many advantages to including work from outside of the area, all of which connected directly to the UK City of Culture's main objectives, this approach to cultural regeneration afforded the possibility that the experiences and positions of the people of Hull were left unused, or, at worst, ignored. Instead of being able to relocate individual attachments to the city, residents were given a constructed imagining of Hull that was promoted and projected through the cultural regeneration. The University of Hull impact report (2018: 83) references one resident as stating 'this was a year of events that was bussed in and done to the people of Hull rather than done with them'. As such, Hull's status as UK City of Culture resulted in a period of cultural regeneration that, to some, felt like an external imposition as opposed to an opportunity to contribute to the process of placemaking.

Bennett and Savani (2003) highlight a quintessential problem with rebranding and regenerating a city in their suggestion that a suitable brand image for economic and corporate development may not be suitable for those people who have personal histories attached to the place. Similarly, Ooi (2011: 59) highlights a paradox with rebranding exercises, stating that the brand of a city imposes an image on a place so that 'the city brand, inadvertently or otherwise, becomes a visionary exercise for the place branding authorities to imagine and reflect on how different their city is'. There are examples within schemes of cultural regeneration of projects that require individual interpretation of a city circumnavigating any monolithic representation. During the Hull 2017 opening season, *The Golden Hour*, for example, offered opportunities to reimagine the desired narrative of the city. However, I question how fluid individual contributions can actually be when they are

framed through, and are a consequence of, the narratives established from rebranding exercises of cultural regeneration. *The Golden Hour* literally highlighted the areas of the city that were to be seen, that were to be included within the celebration, and the rest of the city was left unilluminated. Inevitably, projects that have been selected as official elements of the UK City of Culture scheme will be framed by an imagined identity constructed through the process of cultural regeneration. This problem raises a number of questions regarding strategies for renegotiating sense of place. Ooi (2011: 61) argues that '[c]ity brands are supposed to accentuate the uniqueness of the city, be built from the bottom-up, and reflect the city's identity'. In order to maintain and effect positive outcomes, programmes of cultural regeneration must not be imposed upon the city nor eventuate any apprehension that creates barriers to engagement and participation. Ultimately, it is important to consider how effective schemes of regeneration can avoid becoming characterised as culturally dominant.

Evans (2003: 421) argues that 'the single image and brand loses its impact [and] a more pluralist range of representations is required'. Similarly, Garcia (2004: 324) suggests that engaging local communities in cultural regeneration can 'avoid the feeling of alienation, misrepresentation and lack of ownership that surrounds most current approaches to city regeneration'. Furthermore, Ooi (2011: 59) states that 'the city branding campaign may destroy the original spirit of the place'. Place is made through the multiple individual interpretations, attachments, and memories (section 1.1.2.3.), and, as such, I question how conducive top-down cultural regeneration is to a heterogeneous process of placemaking. Peel and Lloyd (2008: 511) suggest that any 'attempt to capture and articulate a singular image at any one time must inevitably then be subject to challenge, contestation, and the vagaries of prevailing power relations'. The UK City of Culture, as well as wider cultural policies, has the potential to rouse individual contributions to sense of place. As a key objective of the government-initiated scheme, a focus on instilling pride and community through a renegotiation of sense of place is an important cultural practice for areas of low

economic status. However, when the image of a city is changed through the replacement and enforcement of an imagined and constructed identity, a city's history becomes a selected and projected version of events, regardless of how the city is experientially felt.

During periods of cultural regeneration, there is the potential for a dichotomy to occur when residents of a city are simultaneously proud of their home being recognised and celebrated but frustrated by their existing place attachments being overridden or ignored. The University of Hull's (2018: 214) impact report reflects on the future of the UK City of Culture award, stating that '[a]ttention needs to be paid to achieving the right balance of commissioning local and external artistic partners'. Whilst my research does not necessarily question the UK City of Culture's inclusion of local artists in the official programme of 2017, it does question the implicit inclusion of those Hull residents who were not already engaged in cultural practices. Seemingly forgotten from the UK City of Culture 2017 programme were projects that invited inhabitants to renegotiate their city from multiple positions, interpretations, and experiences outside of the promoted narrative of rejuvenation and change. As a result, the practice of placemaking was informed by the marketing and rebranding strategies that were prescribed by the UK City of Culture scheme. I suggest that, within a process of cultural regeneration, there is a need for events, specifically performance, to involve those people who identify the city as home in a heterogeneous renegotiation of sense of place. In order to achieve this, the characteristics and histories selected and promoted by the cultural regeneration scheme cannot inform a superlative narrative of the city. As such, throughout this thesis, I promote the performance of autobiographical memory as a means of re-evoking, re-engaging, and re-experiencing place attachments in order to expose strategies that welcome multiplicitous contributions to placemaking.

CHAPTER TWO: CONTEXTUAL REVIEW

Programmes of cultural regeneration, such as the UK City of Culture scheme, aim to change the existing image of a city through establishing, promoting, and projecting a newly rejuvenated narrative, which can lead to fixed representations of the experienced past (section 1.4.1.). In such cases, sense of place can become stabilised and shared memories can be forgotten, rendering it difficult for individual place attachments to contribute to the process of placemaking. Throughout this chapter, I locate, investigate, and interweave connections between the three key areas of performance studies, memory studies, and placemaking. My explorations of performance studies and placemaking are framed through positioning memory as a process as opposed to an outcome. Through exploring the relationships between these three areas, I present the possibility that performing memory as a process could allow for single narratives of the experienced past to be challenged, re-imagined, and, ultimately, destabilised.

2.1. Performance Studies: The Stability of Memory in Performance

During this section, through explicating the ephemeral and fleeting nature of live performance, I expose the ways in which memory is characteristically performed as an outcome. Through an exploration and analysis of selected theatrical work, I highlight varying performance strategies that present memory as something that has happened, as a document, and as a remnant of the past. As such, I suggest, there is a form of stabilisation that occurs within any performance of memory as an outcome; once presented, memory is established as something that is set, and, whilst the mode of presentation is fleeting, its existence, and representation of the past, becomes unchangeable. This assertion formed the foundation for my research; I present the performance of memory as an opportunity to destabilise the experienced past in the representation of a city through multiple interpretations, connections, and attachments. As a process, memory has the potential to

adapt, to be interpreted by personal experience, and, as such, it can be unconstrained by the promotion of single narratives. In this way, my research provides a platform upon which inhabitants of a city can appropriate multiple representations of the past for the purposes of renegotiating their own individual place attachments.

2.1.1. The Ontology of Performance

In order to explore the relationship between memory and performance, it is important to first outline the conceptual debate regarding the constitution of performance, specifically its live aesthetic. However, as Doty (2013: 1) concludes, 'performance presents unique ontological challenges'. In her seminal exploration of the ontology of performance, first published in 1993, Phelan (2016: 146) states that '[p]erformance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations; once it does so, it becomes something other than performance'. Similarly, Doty (2013: 2) highlights that 'we cannot equate the tangible record of a work with the work itself'. What is promoted here, as a fundamental quality, is the fact that performance disappears and is thus separated in categorisation from any other art form that does not. This definition presents performance as vulnerable, delicate, and experiential in nature in ways that begin to echo the conditions of memory (section 2.2.1.). Indeed, Reason (2006: 12) suggests that this can position performance 'as possessing an innate ideological strength, with a unique worth, purpose and even moral value residing in its disappearance'. However, Chvasta (2005: 157) suggests that Phelan's ontology of performance is actually limiting.

The number of counterarguments that contend Phelan's ontology of performance, most notably from Auslander (2005), problematise Phelan's assertion of what constitutes live performance. In a digital age, where technology has been adopted within most cultural and artistic practices, 'mediatization is now explicitly and implicitly conjoined to live experience'

(Auslander, 2005: 203). Indeed, Auslander suggests that the very notion of liveness only exists because of the emergence of non-live performance and not despite it, ultimately arguing that the qualities of live and mediated performance cannot be so easily differentiated. Reason (2004: 1) proffers a pragmatic analysis of Auslander's argument, extending the debate through a discursive exploration of 'how live theatre is constructed as live by audiences today'. An exploration of Derrida's work (1984) further confounds Phelan's ontology of performance; he theorises that all sounds and images are signals of things that occurred in the past because they take time to be processed by the receiver. Through this understanding, performance, whether live or recorded, will always be from the past; it is only the conduit through which it is received that dictates the immediacy, or mediacy, of any time delay. As a consequence of the complex and extensive disputation, Fenske (2004) suggests that the debate surrounding the ontology of performance is not necessarily productive because it leads to stasis.

Whilst there have been repeated and successful challenges to Phelan's ontology, her definition of performance as ephemeral remains important. Doty (2013: 3) suggests that 'the point of a Performance-work is the performance. [Audiences] do not *attend* the Performance-work, but witness a performance of it'. In this way, performance cannot be truly experienced unless it has been seen, and yet one single version of that performance cannot be categorically declared *the* performance; there will be other versions of it. Similarly, Kirby (1974:1) claims that 'performance is perishable', and Read (2014: 70) states that, within performance, there is a 'struggle to balance life and death'. Moreover, Reason (2006: 9) foregrounds a repeated definition that 'performances passes in time [...] it has no physical durability or permanence [...] its existence is temporary, momentary, fleeting'. As a consequence of its ephemeral nature, Cologni (2006: 13) suggests that 'performance is by its nature always in the present'. Furthermore, Schieffelin (1997: 198) highlights the vast difference between text and performance by stating that, whilst performance 'refers to the past and plunges towards the future, it exists only in the present'.

As a performance maker exploring memory as a process, notwithstanding that my practice does include methods of documentation, my interests lie not only in the ways that performance is experienced, but also in the ways that the experience is remembered. As such, it is not my intention to contribute to the debate surrounding the ontology of performance, but rather to utilise the conditions that the debate exposes as context for my research.

Reason (2006: 2) argues that for myself, and other practitioners who concentrate on the present, 'performance only exists in the moment of its creation and its only valid afterlife is in the memory of those who were there'. As such, performance is experienced in a present that is not isolated from its manifestation or consumption; without the process of its creation, performance is missing, it is not yet established, and, thus, it is susceptible to change. Schieffelin (1997: 198), in discussing notions of performativity, suggests that '[p]erformances are living social activity, by necessity assertive, strategic and not fully predictable'. Furthermore, Beckerman (1979: 129) describes performance as spontaneous. Interestingly however, the very methods involved in the creation and refinement of performance are often a means of stabilisation. Whilst there are elements within each version of a performance that are susceptible to change, any utilisation of rehearsal engenders an aim to set the work. Performance then exists in a liminal space between presence and absence, between certainty and uncertainty; whilst its process aims for a designed, considered, and ultimately predetermined outcome, its outcome is located in a present moment fraught with possibility. There are, of course, modes of performance that explicitly engage in strategies that can be understood as catalysts for ephemerality. These are often practices that oppose rehearsal, such as live art, which instead embrace chance as a means of exploring and exposing what *could* happen.

When discussing the process of performance, Cologni (2006: 11) utilises the concept of fruition to articulate the way in which artwork comes into being through the presence of its

audience. She theorises that ‘the condition of fruition is a prerequisite for enabling an interchange with the spectator to happen’. In this way, performance is only evinced, is only complete, when an audience activates it through their spectatorship. Whilst there will always be an element of chance in performance, the degree to which chance is embraced will undoubtedly affect the ways in which the qualities of liveness are actualised. Therefore, the existence of performance as an outcome within and alongside performance as a process removes any absolute certainty about what the result will be. The ephemeral quality of live performance establishes a possibility, if only a possibility, of adaptation, of amendment, and of alteration. Within the moment of performance, as its outcome is being processed, representation is unstable and, as a consequence, I suggest, the impermanence of performance renders it in a constant state of flux. Thus, performance that embraces this flux in exploration of the experienced past is both open to and available for interpretation. If this moment can be utilised to promote multiple versions of events, as opposed to adhering to a single narrative, individuals could then be invited and supported to renegotiate, and remember, their own place attachment instead of being limited by an accepted sense of place projected through a programme of cultural regeneration.

2.1.2. Memory’s Presence in Performance

Due to the fleeting nature of performance, a fundamental relationship is established with memory; performance requires remembering in order to continue being. Casey (1987: 195) states, ‘[j]ust as everything participates in memory, so memory participates in everything: every last thing’. Furthermore, Heddon (2008: 77) suggests that ‘the impermanence of performance [...] allows it to be rewritten, or performed differently, always open then to a shift in the narrative, to the possibility of other voices telling other stories’. Performance’s ability to change, re-imagine, and reconstruct, as a condition of its ephemeral ontology, forges connections between it and memory. Malkin (1999: 1) suggests that ‘the way memory is conceptualized has changed in postmodernism and that, indeed, the terms used

to discuss memory share a common ground – and often overlap – with the terms we have come to associate with a postmodern aesthetic’. Here, I draw comparisons between memory and performance in terms of the importance placed on process in each of their ontological understandings; both memory and performance only exist during the process of their (re)construction.

Heathfield and Quick (2000: 1) further explicate the relationship between performance and memory. They state that ‘[t]he act of remembrance can be seen as a form of theatricality, a bringing into appearance, and the theatrical act a form of remembrance’ and that, ‘[j]ust as performance is a vital component in the operation of memory, remembering and forgetting are crucial dynamics in the make-up of performance’. In addition to being components in each other’s process, Nicholson (2012) suggests that the language of performance is required to explore the aesthetics of memory. To this end, performance, especially that of autobiographical material, can be understood as a remembering of the experienced past. Furthermore, the constructed and rehearsed performance of the past within the present moment accentuates a difficulty in ascertaining accurate representations; the intentions of the creator of the performance, and in turn, the rememberer, add a further level of subjectivity. Nicholson (2012: 63) suggests that the apparition of memory within performance ‘contests the boundaries between truth and invention, between honesty and imagination, public knowledge and private experiences, between facts and values’. As such, performance can be positioned as a cultural signifier that evokes and provokes the manifestation of both autobiographical and shared memory.

Professor Marvin Carlson incites the possibility that theatre and performance engages with memory, not only as an outcome, but, more specifically, as a process. In his exploration of reception theory and the relationship between memory and theatre in *The Haunted Stage*, he presents theatre as a memory machine and uses the term ghosting to articulate the way in which performance automatically conjures memories of preceding performances. For

Carlson, previous roles, sets, characters, and theatres bear consequence on a theatrical present whose central concerns are '[t]he retelling of stories already told, the re-enactment of events already enacted, the re-experience of emotions already experienced' (Carlson, 2008: 3). What Carlson provides here is a description of theatre as a platform upon which previous encounters are inevitably remembered; 'any theatrical production weaves a ghostly tapestry for its audience, playing in various degrees and combinations with that audience's collective and individual memories of previous experiences' (Carlson, 2008: 165). In terms of ghosting, theatre becomes an environment that invites the process of remembering to directly influence and inform the present experience, whilst simultaneously engaging with a subjective interpretation, re-envisioning, and dismemberment of the immediate past. Thus, in order to mark and understand an event as performance, an audience member must interpret their experience through two lenses. The first lens involves remembering the previous actions and text of the performed narrative. The second lens involves remembering previous experiences of being an audience member. However, aside from suggesting that theatre becomes an environment that *de facto* embodies remembering, I note that scholarly explorations of the relationship between performance and memory lack research into how memory as a process can be applied as a performance strategy.

2.1.3. The Performance of Memory

Malkin (1999: 4) theorises that 'memory is performed as unhinged, multiple, noncommensurate, traumatized', and Barnes (2011: 48) suggests that the stage, as an empty space, becomes a metaphorical signifier of the potential and vulnerability of memory. These positions highlight that, when performed, memory is presented as an outcome, as a result of remembering, and, importantly, it is understood as uncertain. Indeed, the way in which memory as an outcome is framed in performance is typically in relationship to, and in exaggeration of, the ephemerality of the present moment; images are fragile, lights are

bleached, and sound is stifled. However, by differentiating memory from the present moment in this way, performance stabilises representations of the past as outcomes that are unaffected by the present moment. For example, Miller's 1949 play *Death of a Salesman* epitomises the way in which memory is performed as an outcome. The protagonist Willy Loman's memories are segmented, cordoned off with frail hazy sections of script, accompanied by music, that represent the past events as separate from, and distinct to, the present moment.

Whilst the use of memory is extensive, stretching across numerous genres and styles, there appears to be a consensus in the way in which it is performed. Memory is either presented as an antithesis to live performance's impermanence or as an exaggeration of the ephemeral moment. Either way, memory is separated from the present moment as an interpretation of the experienced past. In the first few lines of Tennessee Williams's *The Glass Menagerie*, the protagonist Tom Wingfield states, '[t]he play is memory. Being a memory play, it is dimly lighted, it is sentimental, it is not realistic. In memory everything seems to happen to music' (Williams, 1999: 5). *Dancing at Lughnasa* (Friel, 1999), which is also categorised as a memory play, presents the experienced past as separate to the narrator's act of remembering. Friel's narrative binds two memories together, two memories that, it is openly acknowledged, may not have even happened. As with *The Glass Menagerie*, the stage directions indicate the presentation of memory as vulnerable through using lighting techniques, specifying a tableau that almost, but not quite, creates a haze. The intention is to make the movement within this dimly lit tableau 'so minimal that we cannot be quite certain if it is happening or if we imagine it' (Friel, 1999: 107). In both of these cases, memory is presented as an outcome; the performances are results of processes of remembering that have already taken place. Yet, both methods embrace the relationship between memory and imagination and utilise techniques that promote memory as frail, even if the outcome is stabilised as a result of a process that has already occurred in the past.

As memory plays explore the ways in which memory is separated from the present moment within the text, connections can also be made between the ways in which memory is presented in postmodern performance. *Sister* (Cade and Cade, 2014), a devised autobiographical performance that explores the relationship and shared history of two sisters, distinguishes memory as an outcome from the process of its reconstruction through a utilisation of pre-recorded images. The projection of the two sisters as children signifies the distance between the past and the present, between the happened and the happening. Memory is represented as pre-recorded images that play without sound, creating a semi-presence, projected onto a black curtain as opposed to a solid white background or screen. These memories are fragile and yet, whilst hazy and uncertain, are never referred to directly within the live performance. As such, the archival videos are positioned as representations of memory that, unlike memory itself, have the possibility to affect, but never be affected by, the present moment. Performing memory as an outcome in this way concretises and documents a particular version, and interpretation, of past events that do not have the potential to be affected by multiple different individual experiences. Interestingly, however, having two sisters share the stage that had both experienced the original events being discussed allowed for the reconstructions of memory to be validated. Memory, then, had the potential to be authenticated through a collaborative interpretation rather than through a frame of accuracy.

Whilst presenting memory in similar ways theatrically, there are performances that acknowledge and experiment with the accuracy of the outcome. Ria Hartley's *Matilda and Me* (2015), a devised solo performance, utilises a traditional Jamaican performance method that creates biomyth monodrama, defined as 'a mythologized autobiographical play told and performed by the stories creator [sic.]' (Hartley, 2015). The theatrical aesthetic of ephemerality and vulnerability, akin to *Dancing at Lughnasa*, is present; Hartley's use of chalk, sugar, footprints, and a square of light are all conducive to presenting memory as an outcome that is fragile. However, the use of biomyth immediately overrides any attempt

for the reconstructed memories to be understood as historically accurate. The performance, whilst uncertain of the longevity and fibre of the memory as an outcome, is certain of one thing: even if the memories are false, they had been experienced. Memory in this utilisation is once again performed as a result of a process that had previously taken place.

The memory plays and postmodern performances discussed envelop memory as an intrinsic part of the performance by highlighting its fragile and uncertain nature. Forced Entertainment's *Nights in This City* (1995) extends upon the relationship between memory and accuracy by unfolding a narrative as it takes its audience into the city of Sheffield to uncover stories that may or may not have happened. The performer, as a guide, constantly references different cities and contradicts the information he offers. The performance purposefully includes fictional narratives as though they were memories and thus subverts the conventions of performing memory as an outcome. The stories are presented within the performance through a deployment of the same techniques of fragmentation, uncertainty, and separation as the previous performances I have highlighted. Furthermore, the tour guide, traditionally known for dealing with historical fact, shifts through different time periods, and thus blurs the boundary between the past and the present moment. The memories of the past are indistinguishable from the imaginings of the present. For example, the guide informs his audience of how the streets were named through referencing his own life story: 'All the bridges round here are named after my brothers because we used to throw stones off them [...] And that one's named after something I saw a bit of on TV' (Etchells, 1995: 14). The collapse of the borders between memory and imagination that occurs here also begins to highlight the possibility that memory can be performed as a process. Whilst the version of events is still, in many ways, stable, the differentiation between process and outcome is not as clear; it is wholly possible that these memories were reconstructed in the present moment as part of the live and ephemeral nature of the performance.

2.1.4. Contextualising Intermedial Performance

Developments in digital media have affected not only personal and social life, through the way in which the fleeting moments of the everyday can be stabilised by photographs, video, and the many varying applications on mobile phones, but also theatrical practice. Oddey (2007: 43) suggests that these developments in digital media have established a 'techno-culture, which is about immateriality, the digital and disembodied virtuality, where anyone can make their own computerised, Photoshop work of art in an instant'. Consequently, subjective interpretations of the world become not only documentation and preservation, but also reconstruction. The ease at which digital technology can be accessed to share and disseminate information elevates its users to become curators and editors of the performance of everyday life, especially when presenting this data on social media (Hogan, 2010; Zhao et al, 2013). Not only do photographs and videos become documents, they also become cues for the process of remembering; they are parameters for what is and what is not remembered. As Lippard (1997: 56) states, '[p]hotographs are seen both as "facts" and as ghosts or shadows [they] fill the voids of memory in modern culture, to preserve the remnants of a world that has disappeared'. Through acts of documentation, the rememberer creates a frame through which the experienced present will later be accessed as the experienced past. As contemporary society's interconnection with the developments of digital media grows, the resulting documentation of life can be understood as a symbiotic partner to the process of remembering (Henkel, 2009).

The possibilities that arise from the inclusion of digital media in performance are constantly increasing. Intermedial performance, created through the integration of live performance and other media, can be used to explore the relationship between documentation of the past and the experienced present moment. As Gieseckam (2007: 13) articulates, '[t]he increased range of source materials in much intermedial work leads towards a tendency to 'assemble' productions, to create 'compositions', and so can be understood as reconstructive in nature. Furthermore, Gieseckam states that the consumption of intermedial performance, as it

presents fragmented, dislocated, and simultaneous images, 'demands a scanning approach from the spectator [and] encourages spectators to adopt a more actively productive (and selective) role'. Whilst performances such as *Sisters* do not integrate the digital representations of the past with the present, intermediality can be used to deconstruct temporal distinctions. In suggesting that 'the almost intangible process of *remembering* can be presented through an *intermedial interplay*' (original emphasis), Merx (2014: 69) importantly highlights that a unification of digital media and the immediacy of performance can allow for an amalgamated relationship between the past and the present. This can be seen more explicitly when exploring the use of live video in performance, when documentation of an original event and the remembering of the original event are simultaneously present. 'Remembering, in this case, means that live video used in a live performance *reminds* us of the fact that this is 'live'' (original emphasis) (Merx, 2014: 80).

Digital media not only frames the content of the experienced past but also the way in which one reengages with those past experiences. As Auslander (2005) suggests, liveness itself can be understood as a mediated version of an original event that is manipulated and positioned through not only the physical presence of technology but also the conceptual mode of spectatorship. Indeed, Woycicki (2014) argues that the mediated form, specifically that of the televisual, is the most dominant mode of spectatorship whereby every narrative and story is consumed through this frame. Furthermore, Fry (1993: 13) states that television is no longer a medium 'in a context' but *the* context of contemporary life, 'an organic part of the social fabric'. As such, this suggests that there will always be reference to the mediated image in any act of spectating, experiencing, or remembering; the same familiar techniques that are used in the consumption of film and television are applied to the way in which autobiographical memories are reviewed and reconstructed. Birringer (1998: 4) sums this up neatly by stating that faith in technological progress 'now resonates in all the arts' inescapable dependence on the logic of the media'.

*I remember my last family holiday.
Or my last birthday party.
Or my last Christmas.
It is a patchwork of crosscutting scenes, of changing camera angles, and of sweeps and zooms.
I rewind and replay jumping in the swimming pool, or blowing out the candles, or decorating the tree,
as though watching it through the frame of a television screen.*

Woycicki (2014) introduces the term post-cinematic and distinguishes it from performance that utilises film in order to replicate, narrate, or appropriate realist cinema. Post-cinematic theatre and performance, he argues, deconstructs and destabilises cinematic conventions in order to 'interrogate their cultural and political foundations' (Woycicki, 2014: 1). In post-cinematic theatre, an act of interrogation moves beyond the simple use of technological media within the live event and instead focuses on the potential to challenge. Woycicki contextualises post-cinematic theatre and performance by suggesting that Western society is saturated with the effects of film, where the popular aesthetic of cinema influences other cultural modes of storytelling. Through a post-structuralist critical framework, Woycicki problematises the influence of realist cinema and suggests that its conventions inflict passivity upon an audience. It is this passivity that promotes or invites cinema's audiences to agree with the presented ideology. Thus, in challenging, highlighting, or deconstructing cinematic convention, performance can facilitate the renegotiation of an established and promoted position.

Woycicki proposes a number of techniques that have the potential to impact upon perception, including the fragmentation caused through partial structures and multiple simultaneous actions, the emancipation of the audience, and the disparity that occurs when live and technological materials become symbiotic within the performance's present. The acknowledged and accepted disparity between the live and the mediated image, in order to destabilise cinematic discourse, becomes the crux of what he understands, and ultimately defines, as post-cinematic theatre. Woycicki (2014: 39) argues that intermedial techniques and strategies can jar against the possibility of an 'ideologically cohesive cinematic meta-discourse, thus stimulating the audience to become more active in the process of meaning-

making'. In attempting to define post-cinematic theatre and performance, Woycicki highlights and distinguishes between intermediality that is classified as such simply because of its inclusion of multimedia, and intermediality that utilises digital media in order to interrogate the foundations of cinema, its ideologies, and its conventions. Thus, post-cinematic theatre and performance, through an adoption of intermedial techniques, illuminates its own construction and simultaneously interrogates the foundations of performance to allow for individual interpretations and relationships to form about the material.

Unlike documentation, an application of post-cinematic intermedial techniques further enhances the unstable nature of performance because the spectator forges a subjective interpretation of the interconnected mediums, actively selecting those moments understood as important to the narrative. The consequence of this kind of spectatorship supports the suggestion by Chapple and Kattenbelt (2014: 12) that intermediality becomes 'a process of transformation [...] a re-perception of the whole, which is re-constructed through performance'. In varying ways, each of the four texts I have previously analysed utilise technology in order to perform memory as an outcome; technology is used as a means of separating and distinguishing the past from the present. However, a utilisation of technology in post-cinematic theatre and performance is also a means of deconstruction and reconstruction, and, thus, could be beneficial to the performance of memory as a process. Potentially, then, the intermedial relationship between live and pre-recorded media could be positioned as a mechanism of support to audience members in the role of rememberers.

2.1.5. Stabilising Live Performance

As is evident in the performances I have previously analysed, I suggest that there is currently a theatrical convention for memory to be framed as a result of a process and, as

such, as something that exists outside of the present moment. The use of lights, music, and video projections as theatrical devices aid the performance of memory as something that is separate to, and distinct from, the present moment amidst a process of stabilisation. Through this stylistic practice, which demarcates and differentiates between memory and the present, the experienced past is not questioned or reconstructed; it is isolated as set and impenetrable. I therefore understand those theatrical strategies that separate the experienced past from the live moment as key elements not only of a process of stabilisation, but also of the performance of memory as an outcome. When the experienced past is presented as something that has occurred, as opposed to a reconstruction that is occurring, performance documents rather than constitutes. Here, representations of the past are formalised and fixed, which results in the projection of a single version of events. During a period of top-down cultural regeneration, when there is an aim to renegotiate sense of place, performance that presents memory as an outcome reduces the possibility for an audience to re-experience place attachments outside of the narrative promoted by the official programme. As such, due to the presentation of the experienced past as impermanent and open to change, performing memory as a process could provide residents with the freedom to remember and interpret their individual connections to a city.

The stabilisation of ephemeral experience is mirrored in everyday life, through processes of documentation that are increasingly more visible with the progress of technology and social media. Throughout its historical development, technology has been used in theatre to establish a direct relationship to the present moment. As a method of documentation it captures the fleeting nature of performance, and as a distancing tool it frames the events on stage as something other than the world inhabited by the audience. Furthermore, the inclusion of technology, especially digital media, within postmodern performance suggests a fragmentation of the established theatrical aesthetic, as '[t]he recorded and televised image [has a] potential for dislocating the real time of performance' (Baugh, 2013: 214). Postmodern performance's continued experimentation with hybridity has resulted in

scholars deliberating the effect of integrating digital media and performance. Phelan (2006) raises concerns regarding the effect of documentation on the ontology of live performance, Dixon (2011: 24) positions the two forms as 'aesthetic enemies', whereas Auslander (2011: 195) suggests they are actually 'contemporary equals'.

There is an acknowledgement within any performance that utilises digital media, that the product created does not belong completely within either the live moment or the recorded past; it straddles the gap between time and space and thus offers an opportunity to examine the environment within which it is being performed. As Chapple and Kattenbelt (2014: 11) highlight, this 'leads us into an arena and mental space that may best be described as *in-between realities*' (original emphasis). Within this liminal relationship between time and space, between the past and the present, between the impermanent live and stabilised documentation, Jones (1929: 40) articulates similarities between performance and the human condition. He offers a comparison between the outer self and live performance, and between imagination and the screen image, where these become 'the two worlds that together make up the world we live in'. This comparison neatly summarises the way in which technology is typically used to perform the outcome of memory through the stabilisation of both the theatrical event and any representation of the past.

In the examples of postmodern performance and memory plays I have identified, there is an acknowledgment, acceptance, and experimentation with the problematic issue of accuracy, and within this, there are occasions when the performance of memory merges both the outcome and the process. All of the examples hint at the possibility that memory can be presented as something other than an outcome when they indicate memory as having being created. Key in all of the examples of performance that acknowledges memory reconstruction is the relationship this creates with the ephemeral nature of performance. The ways in which memory is performed in the highlighted examples suggest that when memory is located within the present moment it references its process. Therefore, I suggest,

amidst the ephemerality of live performance, in a present that is in constant flux, digital media can become something other than simply a conduit for performing memory as separate from the present moment. An examination of the potential of intermedial techniques could facilitate a merging of the past and the present moment and, in turn, support the performance of memory as a process. Whilst current strategies for performing memory as an outcome may overlook any potential for representations of the past to be re-examined or renegotiated, a utilisation of intermedial techniques could invite and support multiple interpretations and contributions to the process of placemaking.

2.2. Memory Studies: Defining Autobiographical Memory as a Process

The exploration of memory studies catalogued in this section explicates the conditions of, and elements involved in, the cognitive function of remembering, with a key focus on autobiographical memory. Akin to my understanding of the ontology of live performance, contemporary research indicates that memory is unstable, unfixed, and, most importantly, changeable. Through an exploration of current literature, I further elaborate upon distinctions previously made between memory as an outcome and memory as a process, in order to present memory as something that is newly constituted through each separate engagement with the experienced past. Furthermore, I highlight memory's reliance on a specificity of place and time in order to conjure, support, and reimagine the experienced past. As such, my subsequent practical explorations of performing memory as a process are framed through my understanding of autobiographical remembering as a phenomenon that is only created through a process of reconstruction, and situated within an amalgamation of the past and the present moment.

2.2.1. The Presence of Memory

The field of memory studies is significantly large and nascent, with numerous studies examining the workings of the human mind in attempts to explain the cognitive processes of both the storage and the retrieval of information. The majority of literature refers to Bartlett (1964), Neisser (1967), and Tulving (1972) as principle thinkers, and reflects upon their work as key influencers of studies that question the workings of the brain in relation to the function of memory. Within research that extends upon these dominant positions I highlight the consensus that, unlike understandings of memory as an outcome that is a representation of the experienced past, memory as a process is informed by both the experienced past and the present moment. Contemporary research suggests that there is a reciprocal relationship between the experienced past and the present moment within the process of remembering; remembering the experienced past influences the present moment as much as the present moment influences a remembering of the experienced past. Furthermore, Nelson (2008) suggests that memory utilises experiences of the past to solve the task of living in the present, a position supported by Bernstein and Loftus's research into false memories and remembering. From a series of experiments that explored food preference, they conclude that implanting false memory outcomes of negative experiences of eating peach yoghurt influenced decisions to eat peach yoghurt again; memories 'affect what someone thinks and feels about that experience, they can endure; they have repercussions for later intentions and actions' (Bernstein and Loftus, 2009: 138). In addition, Schacter (1996: 22) argues that '[t]he way you remember an event depends on your purposes and goals at the time that you attempt to recall it. You help to paint its picture during the act of remembering'. Remembering, in this way, requires an interaction with the experiences of the past whilst remaining within the present moment. Therefore, memory as a process is distinguishable from memory as an outcome because of its reliance on both the experienced past *and* the present moment.

The consensus in memory studies is that, unlike the ways in which memory is characteristically performed, within the process of remembering there is no explicit separation between the experienced past and the present moment. Casey (1987: xii) questions Aristotelian assumptions that memory is of the past and states that '[r]emembering is itself essential to what is happening, part of every action, here as well as elsewhere [...] [i]t is also, thanks to its transformative force, in the here and now, then and there'. Furthermore, Bergson's (1919: 171) position that if memory 'were not also something which stands out distinct from the present, we should never know it for memory', and Conway's (1997: 5) explanation that 'memory grounds the self [and] must be known (to the rememberer) as memory', highlight that remembering cannot be defined solely as being a process of the present moment. During remembering, the experienced past is not isolated from the present moment, it is connected as an intrinsic element of memory as a process. Wolthers (2013: 166) explicitly highlights the reciprocal relationship between the experienced past and the present moment by arguing that the 'performative turn involves a move from memory as the trace of what once was to memory as the past's present moment'. Thus, place, established as such through human interaction and emotional connection, is not only practiced through attachments in the present, but also through the interpretation and remembering of attachments in the past. A remembering of place, then, is established as the derivative of an individual process, whereby the outcome is always the result of that process, which is instigated, supported, and actioned by a merging of the experienced past with the present moment.

2.2.2. Autobiographical Memory

In his explorations of memory, the influential experimental psychologist and cognitive neuroscientist Endel Tulving (1972) categorises and distinguishes between what he articulates as semantic, procedural, and episodic memory. He defines semantic and procedural memory as being objective, remembered by a number of different people, for example, the names of buildings or bridges, or the knowledge of how to navigate a city's streets, respectively. Episodic memory, however, he defines as being subjective, memories that are specific to an individual's past actions. Since Tulving's categorisation, there has been continued and extensive debate and research relating to the varying different types of memory. Schachter (1996: 93) extends upon Tulving's categories and positions episodic memory as that which is 'constructed from the knowledge of lifetime periods, general events, and specific episodes'. Whilst acknowledging the relevance and efficacy of separating the phenomenon of memory into Tulving's three categories, further division serves to avoid automatically categorising all episodic memories as autobiographical. Within my own process of episodic remembering, I can appreciate a difference between memory as outcomes that document experiences of eating meat and one specific memory

that resulted in me becoming vegetarian. As such, memory as outcomes that hold useful evaluations and frameworks (Nelson, 2008; Fivush et al, 2011) can be understood as more

*I remember the moment I became vegetarian.
I am sat at the old, white, round kitchen table in
Thorngumbald. The one that folds at opposite ends
to become rectangular.
I am alone.
My family are in the living room, the muffled sounds
of the television are coming through the wall. In
front of me is a plate of thick brown liver.
And I can't leave the table until I have finished it.*

than simply episodic recall. A sub-category of autobiographical memory within episodic memory serves to distinguish between episodic memories that are generic or routine events and those episodic memories that are loaded with evaluative, emotive, and consequential qualities.

Defining memory as autobiographical is problematic due to the subjectivity involved in its interpretation and reconstruction. Whilst Nelson (2008) attempts to specifically pinpoint

the life period during which memory can be categorised as autobiographical, sometime from mid to late childhood, he also acknowledges that ‘what determines personal significance is uncertain’ (Nelson, 2008: 8). As such, those definitions of autobiographical memory, that account for the documentation of personal history, suffer from a lack of ability to afford individuality when universally categorising memory as an element of episodic memory. Without subjective understanding and personal context, memory that is categorised as episodic for one individual, for example the experience of eating liver, could also be categorised as both episodic and autobiographical for another. The problem is articulated neatly by Schachter (1996: 16) who poetically suggests, ‘[o]ur memories belong to us’. As the issues surrounding autobiographical memory are reliant on subjectivity, the precision with which episodic memory can be categorised cannot be collectively applied. Instead, the onus must lay with the emotional connection of memory as an outcome to an individual, their past, and their present. For Kotre (1996: 5), autobiographical memory is ‘memory for the people, places, objects, events, and feelings that go into the story of your life’. As such, I understand autobiographical memory as any episodic memory that an individual rememberer demarcates as being of subjective relevance. Specifically for this research, autobiographical memory symbolises multiple past experiences of a city, which together reflect the personal connections and attachments that contribute to understanding a place as home.

2.2.3. Memory Reconstruction

In his seminal book, *Remembering*, the British Cognitive Psychologist Sir Frederic Charles Bartlett discredits previous established research in the presentation of his argument that episodic memory is ‘an imaginative reconstruction’ (Bartlett, 1964: 213). The groundbreaking results of his research conclude that memory is not a perfect facsimile of the past, a position that is continually supported by contemporary theorists (McClelland, 2011; Schachter, 2012; Hirst et al, 2012; Laney and Loftus, 2013; Perfect, 2014). Instead of being

a literal copy of the past, memory is understood as being transient, vulnerable, and reconstructive. Laney and Loftus (2013: 138) analogise that 'memory does not function like a video recorder that can be rewound and replayed', Nora (1996: 13) states that 'we take shards of the past and try to glue them together', and Bhabha (2004: 90) explicates linguistics to bluntly articulate: 're-membering, a putting together of the dismembered past'. It is this position, that episodic memory is reconstructed through the fragments of personal experience, that further highlights the requirement of a coalescence of the experienced past and the present moment in any process of autobiographical remembering. If memory is reimagined and re-membered within a process of reconstruction, as well as recalling specific experiences of the past, it must also be susceptible to the context and experiences of the present within which it is being constituted. Casey (1987: xii) suggests that, because of its reconstructive nature, remembering is not a form of repetition; 'in being remembered, an experience becomes a different kind of experience [...] each memory is unique'.

A consequence of understanding memory as reconstructive is the conflict that arises from the acceptance that there is inevitably a difference between the experienced past and any memory of the experienced past. As Schachter (1996: 93) highlights, '[i]f our memories are always constructed and occasionally distorted, might our most basic beliefs about our lives and our selves be fundamentally erroneous?' The contentious issue of accuracy has resulted in a number of scientific and psychological studies, the most notable being Loftus's (2013) explorations of false memory and its effect in relation to witness statements. Here, the definition of accuracy is equated to, and presented as, those memory outcomes that are the closest facsimiles to the original event. The acceptance of this definition of accuracy in relation to memory has direct ramifications on criminal prosecution and the justice system. However, Loftus suggests that memory is actually constructed from two separate pieces of information: the information from the original perception of the event and the information gathered in hindsight. Alternatively, in other words, memory is a combination of the experiences of both the past and the present. As such, these two pieces of information

become entangled through time and are used as frames to reconstruct memory through a process of remembering. Thus, whilst memory as an outcome may be accurate in terms of how it reflects, represents, and documents the process of its reconstruction, it may not be credible as an accurate reflection, representation, and documentation of the past.

Documentation, even when accepted as an accurately preserved representation, may differ from the experientially charged subjective memory of the original event, counteracting it, superseding it, and undermining it. Research in this field suggests that a unified presumption that documentation is more accurate than memory results in documentation being treated as a cognitive springboard (Nora, 1996; Kammen, 1997; Wade et al, 2002). Laboratory-based experimentations further support the argument that documentation is erroneously understood as a reliable aid to memory. When video recordings of tasks being performed were doctored, Nash and Wade (2009) found that just the mention of physical, albeit false, evidence was enough to alter their participants' memory of events. Furthermore, when participants were faced with the doctored evidence the number of false confessions increased still. As a consequence of her own laboratory-based research, Henkel (2009: 78) states that, due to memory's malleable and reconstructive nature, '[v]isual imagery and verbal misinformation suggested after an event can 'paint a picture in people's minds' that leads them to remember the event very differently from how it occurred'. Thus, during the process of remembering, the acceptance of presumed accurate information from documentation would supersede attempts within the present for the rememberer to imagine or reconstruct possible alternate versions of events. Haymes (2012: 143) suggests that it is the 'establishment of social ties of solidarity that the cultural object or figure [or, in this case, memory] "comes into presence" as "real" [...] Memory therefore is created and experienced collectively with others as real'. Consequently, I suggest, an acceptance of memory as a significant part of a rememberer's life narrative, as autobiographical, is a consequence of the process of remembering rather than an indication of how closely it represents an original event.

In stating that 'unreal memories look and feel like real ones', Kotre's (1996: 37) inclusion of both real and unreal as adjectives suggests that memories cannot be defined through accuracy; there is no way of telling them apart. However, the notion of accuracy does not necessarily play an important role within issues concerning the subjective reconstruction of autobiographical memory. As Conway (1997: 175) suggests, '[i]f memories are fragmentary, transitory representations of the personal meanings of experiences then the question 'Is this memory accurate?' is redundant'. Furthermore, Kotre's (1996: 26) assertion that 'accuracy does not ensure truth' indicates the potential benefit of the inconsistencies that arise as a consequence of reconstruction during remembering. In this way, autobiographical memory as a process necessitates that rememberers account for more than just what has been done, 'but how we feel about it, what these experiences mean to us' (Fivush, 1991: 61). During autobiographical remembering, unlike the processes required for producing witness statements, memory as an outcome is only understood as accurate in terms of its representation of a wholly individual and subjective account of the experienced past.

2.2.4. Collective Memory

In her exploration of sense of place in a multcentred society, *The Lure of the Local*, Lucy Lippard (1997: 9) suggests that 'space combined with memory defines place'. There is a wealth of literature that explores the relationship between memory and placemaking, in particular the role that autobiographical memory plays in the construction and conservation of the notion of self (Fivush, 1991; Fivush et al, 2011; Bernstein and Rubin, 2012; Conway and Jobson, 2012). Turner (2010: 203) suggests that the urban landscape can be viewed as 'a panorama of social and cultural histories framing our present and inscribing our past'. Casey (1987: 184) highlights the intrinsic connection between memory and place as an area neglected in philosophical and psychological enquiries into

remembering by stating that '[t]o be placeless in one's remembering is not only to be disorientated, it is to be decidedly disadvantaged'. There appears to be a consensus, articulated neatly by Thompson and Madison (2007: 1), that 'our interactions with the physical world – our sensory experiences, our perceptions, our actions – change us continuously'. Furthermore, autobiographical remembering is acknowledged as a social act (Fivush et al, 1997, 2011; Habermas, 2012); a symbiotic relationship of influence whereby 'autobiographical memories not only express, develop, and maintain the self but also in turn express, develop, and maintain culture' (Conway and Jobson, 2012: 58). Casey (1987: 201) argues that, '[r]ather than thinking of remembering as a form of re-experiencing the past *per se*, we might conceive of it as an activity of *re-implacing*: re-experiencing past places' (original emphasis). In this way, I proffer the possibility that the performance of autobiographical memory as a process could be understood as a signifier of sense of place, just as architecture, monuments, and structural designs are understood as signifiers of locale.

The term collective memory is used to describe those shared interpretations of the experienced past that are communally maintained and reconstructed by multiple individuals (Halbwach, 1992; Schachter, 1997; Wright and Villalba, 2012). Hirst et al (2012) draw upon the analogy of a couple's shared memory of their first date to reflect upon autobiographical memory's predilection for subjective reconstruction over factual accuracy. They argue that if a couple's collective memory of the event is, for example, falling in love at first sight, this offers more comprehension of their simultaneous past and present relationship than a historically accurate representation could offer. In this way, collective memory exists in, and informs, the shared remembered experiences that contribute to sense of place, when 'socially connected individuals will begin to converge on shared representations of the past' (Hirst et al, 2012: 142). In context, the notion of collective memory articulates the patchworked sense of place that is informed by the multiple contributions of a city's inhabitants and unchained to factual accuracy. Within collective

memory, regardless of, and in isolation to, history, the ways in which place is practiced are highlighted when individual connections and experiences are shared. To override, or forget, these narratives is to put multiple place attachments, and individuals' sense of belonging, at risk.

Rothberg (2013: 40) asserts that autobiographical remembering is multidirectional, that the past can be experienced through someone else's process of remembering. Rothberg suggests that within collective memory 'such 'implicated' modes of relation would encompass bystanders, beneficiaries, latecomers of the post-memory generation and others connected 'prosthelytically' to pasts they did not directly experience'. The notion of multidirectional memory has direct implications on the ways in which sense of place is established through the amalgamation of numerous individual place attachments; the multidirectional nature of autobiographical memory as a process invites the appropriation of other people's experienced past. As a consequence, I suggest, memory as a process, due to its application of both the experienced past and the present moment, as well as its reconstructive nature, can be utilised as a tool to affect placemaking. If both live performance and the process of remembering are intrinsically unstable, prone to change and influence, then performing memory as a process, as opposed to memory as an outcome, could exploit this instability in order to reconsider and remember individual attachments to place.

2.3. Placemaking: Destabilising Single Narratives

By acknowledging that placemaking is unstable and in a constant state of flux, throughout this section I suggest that, through manipulation, it can be utilised to challenge hegemonic cultural discourse. During the process of placemaking, a presentation of a city's past that concretises, and constantly reaffirms, a single interpretation offers little room for multiplicitous place attachments. For Hull's year as UK City of Culture, the curated

programme of events, selected in line with the scheme's promoted narrative of rejuvenation, celebration, and pride, dictated a limiting frame around the process of placemaking. Throughout this section, I utilise current literature regarding placemaking in order to expose how performance can destabilise these projected narratives. In this way, I suggest, performance can favour multiple narratives through an engagement with autobiographical remembering that intrinsically invites a plethora of varying interpretations of a city's past. Thus, I present placemaking as important context to my understanding of performing autobiographical memory as a strategy to evoke and support the renegotiation of individual place attachment.

2.3.1. Placemaking from Above

The consensus within current research is that processes of identity construction, reconstruction, and preservation originate from the authority of political power (Rose, 1995; Harvey, 2008). Lippard (1997: 13) suggests that 'history tends to mean what we (or more likely some powerful group) have chosen to remember', echoing Ooi's argument that, 'whilst a city brand identity is supposed to reflect society, it also brings about and shapes society'. Furthermore, Adichie (2009) highlights how, "power is the ability not just to tell the story of another person, but to make it the definitive story of that person". In ways that connect to the role of city rebranding in the processes of placemaking (section 1.4.1.), Massey (1995: 186) states that place identity is 'very much bound up with the *histories* which are told of them, *how* those histories are told, and which history turns out to be dominant' (original emphasis). Thus, the renegotiation of sense of place is often a tool to exercise cultural and political power, influencing how a place is understood through the way in which it is represented.

Whilst Hull's tenure as UK City of Culture in 2017 was only the second event of its nature in the UK, and, as such, research regarding its social and cultural impact is limited, I

understand it as an example of targeted cultural regeneration. The focus throughout the year, and throughout the years of its build up, was on the effect that the UK City of Culture status would have upon the residents of Hull, with specific objectives that included developing the city's economy and civic pride as well as reworking its external image. The Department for Culture, Media and Sport (2013: 3) initiated the framework for the scheme, including the guidelines for initial application, and thus dictated the rules of engagement from the offset. As standard practice, the decision-making, curation, and promotion of Hull's cultural regeneration was controlled, framed, and only made possible, by the government initiative. Thus, there can never have been full representation of the city's residents because of the overriding aim and purpose for instigating the event in the first place. Regardless of how many local projects were supported, or how many local people were represented in the official programme, they were still done so within the parameters set by the overarching aim of the cultural regeneration. Unless residents are given the agency to renegotiate their own place attachments during periods of cultural regeneration, there will always be restrictions put in place that promote and project a desired sense of place.

Burns et al (1986: 5) suggest that images 'are starting to dominate the natural or physical features in the identification of cities', and offers examples such as the Eiffel Tower as a signifier of Paris and Big Ben as a signifier of London. He concludes that the images of a city's locale can override any existing sense of place. Therefore, any changes to a city's locale,

*I remember the repaving of Hull's streets.
It is 2016.
I am walking through town after parking in Bond
Street Car Park. I am heading to Debenhams and
passing what used to be British Home Stores.
Or Fletchers.
Or Woolworths.
And all around me the bright orange barriers create
a maze through the city.*

which could include the resurfacing of streets, or the replacement of derelict buildings, or the introduction of water features, frame the way in which the city is experienced. Case studies in Suzhou,

China (Carroll, 2001) and Jakarta, Indonesia (Goh, 2001) highlight ways in which the character of cities and their cultural signifiers are intentionally tailored through new memorials and architecture in order to facilitate contemporary ideals of, what Carroll

articulates as, national essence. Furthermore, Lewicka (2008) concludes that 'physical traces are intentionally produced by political authorities, like historical monuments, commemorative plaques on walls, [and] streets named after famous persons'. Thus, Carroll, Goh, and Lewicka indicate the potential for a city's locale and location to be cultivated for the purposes of regenerating sense of place.

Sections of a city's locale that are unaffected by the processes of reconstruction and regeneration can instead be cultivated by a process of modification through conservation. McLean's (2008) exploration of museums identifies how the preservation of a city's existing locale can be used to promote and amend sense of place. An application of this model to a city undergoing cultural regeneration highlights the curatorial role of the political power who, by either reconstructing or preserving the locale of the city, not only controls *what* is remembered, but also *how* it is performed. The city's locale, in these instances, becomes commemorated. For example, as part of the 2017 preparations in Hull, Beverley Gate⁶ was set to be covered over, and, in essence, removed from residents' collective memory. However, after public protest, it was included in a twenty-six million pound redevelopment project that retained, honoured, and remembered Hull's anti-royalist history. Where hegemonically driven cultural regeneration is left unchallenged, place is practiced through a frame that projects a sense of place desired, dictated, and enforced by those in positions of political power. Here, the perceived sense of place is not necessarily one born from historical accuracy, or even individual experience, but one born through orchestrated communal imagination (Tosh, 1991; Day, 2006; Graham and Howard, 2008).

As a result of being awarded the title of UK City of Culture 2017, Hull underwent, and marketed, a number of changes to its locale and sense of place. For example, Siemens' 2015 one hundred and sixty billion pound contract for the manufacturing of wind energy turbines,

⁶ Beverley Gate, the remains of which are preserved at the foot of Whitefriargate in Hull's city centre, is the site where, in 1642, Charles I was refused entry to the city, an act that is widely acknowledged as inciting the English Civil War.

which transformed the locale of the city's dockside, generated an external image of economic growth, prosperity, and entrepreneurship. However, Hull's narrative, as a historically working-class city firmly rooted in the fishing industry, is one of poverty and struggle. Here, the renegotiation of sense of place in the present, as a result of a projected narrative of change and rejuvenation, created a tension with the pre-existing sense of place from the past (section 1.4.3.). Massey (1995: 185) theorises that, in such circumstances, '[w]hat are at issue are competing histories of the present, wielded as arguments over what should be the future'. My previous exploration and identification of the symbiotic relationship between location, locale, and sense of place suggested by Agnew (section 1.1.2.3.) in the understanding and definition of a city as a place, suggests that any significant, dramatic, and immediate change to one of these three components could result in a city's image becoming fractured and manufactured. Furthermore, during the breakdown of a city's image, collective memory is at risk of being overridden or forgotten. The possibility, then, is that top-down cultural regeneration, which is commanded to specifically re-navigate the process of placemaking, whilst positive and celebratory, comes in isolation to, and sometimes in spite of, the individual place attachments that contribute to sense of place.

Bauman (2004: 38) explicates the practice of placemaking as a multi-layered construction; a dictated sense of place informs and prescribes both internal and external place attachment. He argues that, when identity becomes externally enforced, there is a burden that comes with its imposition that makes it very difficult to break away from. In such circumstances, collective memory becomes a tool for social control and can be easily hijacked for political intentions. Here, instead of sense of place becoming established organically through communal remembering and shared experiences, it is enforced and affected, highlighted in the complexities of Hull's anti-royalist history (section 1.4.). Adichie (2009) highlights that when people are shown "as one thing, as only one thing, over and over again [...] that is what they become". In these circumstances, inhabitants of a city that are not invited to contribute to the renegotiation of sense of place are not only left isolated from any changes to the city,

they are also in danger of losing their sense of belonging. These issues contextualise the problems faced when cultural regeneration, such as the UK City of Culture scheme, evokes the replacement of a city's image with a projected narrative of change and rejuvenation.

Harvey (1991) suggests that politically driven regeneration can lead to the 'festivalisation' of a city, where cultural events are used to erroneously transform the experience of place. University of Hull's Culture, Place and Policy Institute's (2017) UK City of Culture interim report highlights that Hull had one and a half million visitors, almost six times its population, throughout the first three months of the yearlong cultural activity. Moreover, the report highlights that the Government initiative clearly had a positive impact on the city; 90% of Hull residents experienced at least one of the UK City of Culture events. However, Hannigan (1998) depicts the product of such cultural engagement, which is in direct contrast to historical custom, as a 'fantasy city', questioning whether top-down culture has a legitimate function within the process of placemaking. As the objectives for cultural events such as the UK City of Culture revolve around the regeneration, re-evaluation, and renegotiation of sense of place, Pred (1984: 282) suggests that 'time-space specific activities and power relations ceaselessly become one another'. Harvey, Hannigan, and Pred all contribute to a theoretical framework that I use to underpin my suggestion that, for Hull, whilst the UK City of Culture celebrations challenged the pre-existing sense of place, any resulting sense of place was still constructed through a frame of cultural regeneration that was constructed by hegemonic discourse.

In his influential exploration of nationalism, the American Political Scientist Benedict Anderson (1983) coins the term imagined communities in order to articulate the way in which people perceive their connection to a place or group. He suggests that the conception of belonging, when enforced as a means to political and economic ends, creates strong connections between people that have not even met. In such instances, I suggest, place attachment has been manipulated, diluted and standardised, in order to promote semblance.

In my previous exploration of placemaking (section 1.1.2.3.), I defined sense of place as an agglomeration of place attachment and place attachment as an individual abstraction of sense of place. However, when predetermined, and thus removed from the symbiotic relationship, sense of place limits contributions from individual place attachment. Robertson (2012: 1) problematises such approaches to placemaking, suggesting that ‘the nationalist, top-down, commercial and tourism-focused perspectives of the mainstream manifestations of heritage [...] together constitute a hegemonic discourse’. Thus, the cultural regeneration of a city, whose sense of place is rewritten from the authority of those in positions of political power, can result in a reconstruction of place that is in isolation to residents’ collective memory, individual experience, and sense of belonging. As Lippard (1997: 33) states, sense of place demands ‘extensive visual and historical research, a great deal of walking “in the field”, contact with oral tradition, and an intensive knowledge of both local multiculturalism and the broader context of multiculturedness’. Potentially, then, those residents whose place attachments maintain a contradiction to the imposition of a promoted sense of place become isolated from the practice of placemaking.

2.3.2. Placemaking from Below

During periods of cultural regeneration, Robertson (2008, 2012) suggests that the individual positions, experiences, and memories that contribute to place attachment, can oppose the imposition of a promoted sense of place manufactured from those in positions of power. Robertson (2012: 1) describes this process as heritage from below, stating that ‘whilst the economic realm cannot be wholly separated from heritage, there exist uses of the past in the present that are only minimally related to the economic and that such uses can function as cultural resources for counter hegemonic expressions’. The essence of heritage from below manifests in any proposition that inhabitants themselves take ownership of the contributions to, and interpretations of, sense of place. For example, Lefebvre (1991: 9) suggests that a ‘truth of space’ necessitates a reversal of ‘the dominant

trend towards fragmentation'. Moreover, Adichie (2009) identifies multiple stories that challenge single narratives as forms of placemaking, because, whilst "stories have been used to dispossess and to malign, [...] stories can also be used to empower and to humanise". Here, the power of placemaking is relinquished from any promoted and projected narrative and relocated within the possibilities of multiplicitous narratives. Current research suggests that, unlike in more prominent public spaces, such as museums, where place is constructed through hegemonically controlled social signifiers, ordinary and mundane spaces can elevate individuals to become the producers, curators, and makers of place (Atkinson, 2008; Hayden, 1997). These ordinary and mundane spaces are not typically labelled as sites of cultural significance: they are the derelict buildings, the graffitied walls, and the tenfoots⁷. Lippard (1997: 33) states, '[i]f we have seen a place through many years, each view, no matter how banal, is a palimpsest', and in doing so she highlights that place is constructed through all contributions rather than those limited to one narrative. I position performance as an ideal mode for heritage from below because of its ability, as Harvie (2009: 48) argues, to 'explore its utopian potentials for challenging hegemonic oppression'.

By promoting ordinary and mundane sites, the power of placemaking is situated outside of any top-down renegotiation of sense of place, creating an opportunity 'to celebrate and memorialize *from within* the lives and thoughts of those otherwise hidden from history' (original emphasis) (Robertson, 2008: 147). Turner (2010: 204) identifies the urban landscape as invisible, where individuals are not used to 'perceiving it in its totality' and as a result are compelled to engage with it 'in utter isolation from the swarming multitudes on all sides'. However, heritage from below explores the landscape ignored in a hegemonically projected version of events, and in doing so invites and includes involvement from a wide range of people. Robertson highlights the importance of engaging residents in the process of placemaking so that multiple versions of a city's past are favoured over any single narrative. Thus, heritage from below introduces the possibility for performance to

⁷ Tenfoots, specific to Hull, refer to the ten-foot wide passageway located behind, typically terraced, houses.

articulate and reflect alternative and contradictory expressions of individual place attachment that do not fit within any promoted sense of place. However, and importantly, this does not necessarily equate to a movement to replace that promoted sense of place, the process may well result in individual contributions that align with the narrative projected by those in positions of cultural and political power. Rather, heritage from below invites all inhabitants of a city into the process of placemaking so that any resulting sense of place is not established through imposition.

At times of cultural regeneration, the renegotiation of sense of place can often be stabilised through hegemonic influence and control. As the city of Hull underwent a cultural regeneration as a result of its tenure as UK City of Culture 2017, I identified the limited number of projects in its yearlong programme that challenged the promoted narrative of rejuvenation and change. The cultural events included in the programme instead presented and celebrated the city's shared history, in isolation to collective memory, through the frame of, and adherence to, the UK City of Culture's key objectives. Thus, the scheme established sense of place as unmoving; representations of the experienced past were fixed. Whilst the UK City of Culture year generated a number of positive outcomes for Hull, such as a restored sense of pride, a boost to the city's economy, and the introduction of residents to arts events, its programme supported limited deviations to, or renegotiations of, the projected narrative. Whilst a city, as a practiced place, is not fixed or unmoving, the official projects of the UK City of Culture celebrations did not embrace and facilitate multiple contributions to placemaking, they instead imagined and presented a single interpretation of sense of place. In this way, I suggest, culture was being utilised as a tool to control placemaking as opposed to supporting individuals, whose attachments contribute to sense of place, to renegotiate, and indeed remember, the city outside of the parameters set, presented, and performed by the promoted narrative.

As a wholly subjective process, autobiographical remembering lends itself to heritage from below. An individual has the agency to reflect and remember any number of past experiences that involve any number of locations and locales. Therefore, not only are the borders within which the process of autobiographical remembering operates outside of the influence of cultural and political power, so too is the content of the memories that are reconstructed. Moreover, owing to its reconstructive nature, autobiographical memory cannot be deemed accurate in its representation of the experienced past. Whilst its outcome, a particular autobiographical memory, is set, memory as a process, the way in which the experienced past is re-engaged with and reconstructed in the present moment, is unique and prone to error. Memory 'embellishes new experiences with a depth and richness adding to the narratives drawn between past and present, between languages, histories and geographies' (Goal-Holmes, 2012: 211). During the process of autobiographical remembering, both the experienced past and the present moment are mediated by the rememberer's subjective and emotional experiences in ways that are fragmented, ephemeral, and resistant to accuracy; the past is re-experienced. Therefore, through memory, past experiences of, and emotional connections to, areas of the city that may not even be a part of the cultural regeneration can inform the process of placemaking. Through memory, buildings that have been demolished can be rebuilt, emotional connections to streets that have been renamed can be re-felt, and the actions of people forgotten can be replayed. I therefore present the possibility that performing memory as a process is not only an engagement with individual autobiographical remembering but also an act of heritage from below.

2.3.3. Placemaking in Flux

If placemaking is in flux (section 1.1.2.3.), it is constantly informed by the subjective interactions individuals have with it on a daily basis. Furthermore, this flux is exacerbated with the introduction of performance that infiltrates the process of reconstruction. Since

the 1980s, theatrical practice in non-theatre venues has been categorised as site-specific, which, as Pavis (1998: 338) articulates, 'refers to a staging and performance conceived on the basis of a place in the real world'. When performance locates itself within a specific place, as Carlson (1989: 34) states, its 'already existing semiotics [...] provide an important element of the performance'. Furthermore, Pearson (2010: 143) discusses the influence of location on performance work as establishing a brief: 'to unlock the site, to reveal the multiplicity of its constituent narratives, historical, architectural, and environmental', and, I would add, personal. Moreover, site-specific performance does not necessarily restrict theatrical interpretations of place to remain in isolated spaces. Wilkie (2008: 90) states, '[a] shift in form can be noted from performance that *inhabits* a place to performance that *moves through* spaces' (original emphasis). For example, performance, such as Forced Entertainment's *Nights in This City*, can directly connect a series of locations and locales to question, inform, and even rewrite the place being explored. Here, the relationship between performance and placemaking explicitly collides; when performance is utilised and involved within the process of placemaking it becomes an instrument, a tool to affect a city's image. The aesthetic of movement, of a literal transition between locations, instigates the potential for performance to change, bestowing a space with, what Pavis (1998: 337) presents as, 'unsuspected power'.

A clear connection can be made between site-specific performance and the processes of remembering and placemaking; site-specific performance gives audiences the opportunity to utilise the live scene as a memory cue. As Harvie (2005: 42) states, 'site-specific performance can be especially powerful as a vehicle for remembering and forming a community'. Moreover, in presenting and interpreting a location's historical context, site-specific performance automatically connects the present moment with the experienced past. Massey (2005: 140) identifies place as 'precisely that throwntogetherness, the unavoidable challenge of negotiating a here and now'. Performance, then, is not only affected by the place within which it is located, it also affects it. Lippard (1997: 10) explicitly highlights the

role of site-specific performance in placemaking by stating, '[i]f space is where culture is lived, then place is the result of their union'. What site-specific practices highlight, and intrinsically explore, is what Tuan (1974: 4) articulates as topophilia; 'the affective bond between people and place'. As such, Pearson (2010: 144) highlights the potentially divisive nature of performance that locates itself within a place; site-specific performance is a process of 'recovering that which was thought lost – reawakening memories, stirring emotions, mobilizing causes'. Ultimately, site-specific performance, its relationship to location, locale, and sense of place, can be understood as a strategy for 'changing the way people perceive places' (McAuley, 2007: 151).

2.4. Performance, Memory, and Placemaking

Performance opens up the potential for change and, as Harvie (2009: 7) states, can become more than a reflection of a city by becoming '*part of* urban process, producing urban experience and thereby producing the city itself' (original emphasis). Thus, I highlight the potential to practically investigate how, through performing memory as a process, an audience can be facilitated to remember a city in relation to their own past experiences. Furthermore, Cresswell (2014: 16) asserts that '[m]ost places have stories [...] that become hidden or silenced only to abruptly re-emerge as new constellations of place appear'. Massey (1995: 184) asserts that a city's identity relates to its placement in time as well as space, and problematises a 'singular sense of the past, and its relation to the present, [which become] assumed, closed down as areas of contestation or debate'. As such, I question how, through an engagement with individual past experiences of Hull that are not dependent on factual information or the narratives promoted by those in positions of power, place attachments can be represented, redefined, and reconstructed. Here, I propose, residents can regain collective memory from the control of those in positions of cultural and political power in order to contribute to, and take ownership of, the process of placemaking.

Memory is an individual and subjective process, which, by its very nature, must establish multiple versions of the experienced past. Thus, in periods of top-down cultural regeneration, the diversity of a place's patchwork of attachment and connection, its collective memory, is at risk of being forgotten. As memory is not repetition and it changes and evolves through an iterative process of remembering, any attempt to stabilise representations of the past, by preserving a projected narrative, limits the ways in which individual place attachment can grow and reshape within a changing city. The performance of memory as a process could allow for reconstructions or renegotiations of the experienced past. Performance, in this way, can support individual remembered stories as contributors to sense of place. I draw connections between performance, placemaking, and autobiographical remembering as processes that are in a state of flux (Harvie, 2009; Henkel, 2009; Schieffelin, 1997). Furthermore, as [s]tories, photographs, and memories often contradict each other' (Lippard, 1997: 57), for its role in placemaking, I suggest, performance is naturally inclined to present and support multiple interpretations and contributions as opposed to perpetuating a promoted narrative. As Adichie (2009) states, "it is impossible to engage properly with a place or a person without engaging with all of the stories of that place and that person".

Throughout the remaining chapters of this thesis, I explicate my application of autobiographical memory as a process to performance practice in order to remember Hull during its year as UK City of Culture. I proffer strategies for performing autobiographical memory as a process with which to challenge any single narrative promoted during the period of cultural regeneration. In doing so, I question the extent to which heritage from below can provide the opportunity for sense of place to be renegotiated through the fluidity and freedom of collective memory and the renewal and remembering of multiple place attachments. Thus, my research investigates how performing autobiographical memory as a process can destabilise hegemonic cultural discourses that promote single narratives in the renegotiation of sense of place.

CHAPTER THREE: METHODOLOGY

Throughout this chapter, I explicate the methods utilised in the three stages of my research, a website, a set of workshops, and a series of performances, as well as the methodological frameworks through which they were approached. I bring the two distinct research approaches of practice as research and ethnography together in order to support the overall aim of my thesis, which is to establish a model for performing memory that can be used as a strategy to challenge hegemonic discourse. I begin by theoretically underpinning, and exploring existing examples of, practice as research in order to contextualise my selected research methods and to position practice as the core methodological approach. As such, and in response to my research questions, practice as research is the conduit for my experimentation and implementation of new strategies to perform autobiographical memory as a process. I further present and examine ethnography as an appropriate framework through which to analyse my reflections, observations, and experiences of my practice, alongside the data I collected from workshop participants and audience members. Ethnography provides the means for exposing the consequences of my practice for the renegotiation of place attachment and, ultimately, sense of place. This chapter concludes with a dissemination of the makeup of the website, workshops, and performances; I highlight how my practice was conducted, and the key elements of their content, in preparation for the subsequent chapters, whereby I interpret my research in order to draw my conclusions.

3.1. Methodological Approaches

3.1.1. Practice as Research

As Kershaw and Nicholson (2011: 1) highlight, the changing environment of theatre and performance has meant that ‘research methods have been adapted and fresh ones invented, often responding to developments in twenty-first-century postmodernised, mediatised and

globalised cultures'. Historical developments of scholarly activity in theatre and performance have encouraged interdisciplinary study, exemplified in my research through the hybridisation of memory studies, placemaking, and performance studies. As a consequence, there has been a complication in 'any attempt to clearly categorise 'research method' as distinct from or outside of practice' (Hughes et al, 2011: 186). Practice as research combines 'creative doing with reflexive being, thus fashioning freshly critical interactions between current epistemologies and ontologies' (Kershaw et al, 2011: 64). Furthermore, it constitutes 'the conditions for regenerative degrees of ephemerality that may foster resuscitation of the "live" of past performances in the present' (Kershaw, 2008: 42). As such, I find it is the most useful and appropriate methodology to research the ways in which autobiographical memory could be performed as a process; I approach my research from a position of reflexivity and experimentation, in order for questions to emerge *from* the practice rather than *about* the practice.

Throughout this thesis, I utilise the 'artistry, improvisation[al] and decomposition[al]' conditions of practice as research that Hughes et al (2011: 188) identify as 'responsive methods that support [...] creative, social and political aims'. As such, practice as research aids my research without the parameters and restrictions of predetermined structure and design 'as part of an encounter with exceptional experience, and [positions] these moments as a troubling and potentially enriching part of a research process' (*ibid.*). Practice as research, as a methodological approach, then offers a platform for my research to be not only conducive to the subject area, but also an intrinsic part of it. The benefits of the selected methodology are apparent in its numerous applications to previous research, some of which specifically highlight the use of practice as research in projects that explore the notions of re-imagination, renegotiation, and remembrance. For example, Nuding, a dance artist who works 'within and around the frameworks of practice-based research' (2015) utilised objects of the past in the present moment as an exploration of their materiality during her piece *Shift, Spin, Warp, Twine*. She explored, through her practice, the ways in which the

semiotic reading of twine and rope from ships could be renegotiated through new, playful, and imagined ways of performing them. The process of renegotiation and experimentation resulted in her existing knowledge base, and thus her memory, of the twine and rope's original use becoming detached and overwritten.

In 2015, Crowley, a performance maker who also frames her work within practice as research, created *Tall Story*, which reacted to the public's responses to Robert Therrien's *No Title (Table and Four Chairs)* at mac, Birmingham. Crowley's process of observation and practical exploration suggests that practice as research can offer the platform for performance to engage directly with the reconstruction of memory. Crowley used the audience's movements as springboards from which to explore the choreography of spectator navigation and reaction. She developed gestural language, interpreted from the audience's behaviour in the acts of their engagement and the narrative formed in their playful sampling of childhood experience, into four choreographic movements. Interestingly, the pieces acted as a way of remembering both Therrien's sculptures and, in addition, the movements from the original observations. Crowley's practice as research here melds into an exhibition of the sculptures as a means of exploring the link between the adulthood present and the childhood past; the chairs in Therrien's four sculptures dwarfed its spectators whilst Crowley's piece rendered them giants. In essence, the choreography itself was found in remembering the act of witnessing. The use of interconnecting objects, such as the chairs, within movements that were in response to other sculptures, meant that the choreography became a conscious frame within which there was a continual shift between the past and present performances. Thus, Crowley's practice as research also exposes the potential to explore performing memory as a process as opposed to a separate, established outcome.

3.1.2. Ethnography

Due to the individual experiential qualities involved in the process of autobiographical remembering, I adopted established qualitative methodological approaches when interpreting my research due to their interest in, as Silverman (2013: 6) highlights, 'subjectivity and the authenticity of human experience'. Thus, a qualitative approach allowed me to formulate a 'complex, holistic picture [...] in a natural setting' (Creswell, 1998: 15). It is important to state that the individual autobiographical memories I explored as part of my research, whilst some were utilised as content for the practical outcome, were not the data being collected. Instead, I examined the ways in which the conditions, behaviour, and elements involved in remembering could be utilised to perform autobiographical memory as a process. Thus, a qualitative approach to research allowed for the data I collected to be analysed through a framework not of *what* is remembered, but *how* it is remembered. As such, throughout this thesis I specifically focus on empathetically expressing individual place attachments as opposed to explaining them. Rather than attempting to sociologically define sense of place, through practice as research, I attempted to perform autobiographical memory as a reflection of the ways in which the city of Hull was felt and experienced by the people who identified it as home during the 2017 period of cultural regeneration. I established performance as a means for spectators, as rememberers, to re-experience, re-explore, and reconnect to their individual place attachments. During the workshops and each of the final performances, the subjectivity of individual experience was at the root of reconstruction; the 'mixing of subjectivities creates social worlds where commonality is created through the sharing of meaning' (Scott, 2013: 22). As such, this research benefits from my ability to explore the complex, contradicting, and emotional behaviours and positions involved in individual place attachment without the necessity to categorise them or define them in relation to sense of place.

Memory is an individual process, loaded with experiential and emotional qualities that can result in outcomes that differ greatly from an original event (section 2.2.3.). An application

of qualitative methodologies provided me with the ability to explore memory with a focus on the subjective reconstruction involved in the process of autobiographical remembering, as opposed to historical accuracy. Furthermore, throughout this thesis I utilise an ethnographic framework in order to expose and examine my experiences of performing autobiographical memory as a process. During the workshops, not only did I lead the sessions, I also engaged in my own processes of remembering through immersing myself in discussions about the past. My observations of the workshops are analysed in Chapter Four, and I specifically focus on my interpretation of the workshop participants' processes of remembering as a strategy for the creation of performance. Moreover, I draw from my experience of performing the research outcome, alongside an exploration of my audiences' responses to a series of short questions after the performance. Rutten (2016: 297) suggests that artists whose 'work focuses on themes such as travel, memory, migration, identity and (the crisis of) representation, [situate] their outputs within the ethnographic turn in contemporary arts'. Whilst there is much debate regarding the growing use of ethnography in anthropology, following an ethnographic framework for the purposes of this research allowed me to focus on that which was manifested through experience and perception. In doing so my research benefits from framing my analysis of data through personal experience and individual interpretation, akin to the process of autobiographical remembering.

3.1.3. Autoethnography

I identify as a Hullian⁸. As a consequence, my research is unequivocally affected by my relationship to Hull and my experience of making performance; the theatrical strategies that I engaged with in my exploration of how to perform autobiographical memory as a process, and my interpretation of the ways in which other people viewed my home city, were

⁸ Some people prefer to use the term Hullensian to describe those who identify as being from Hull, but I have only ever used Hullian.

influenced by my past experiences. Thus, through an ethnographic framework, my first-hand experiences of Hull, including my own autobiographical memories, allowed me to not only effectively communicate with the workshop participants, but, as Lahlon et al (2015:

217) suggest, to 'share to some degree their own "emic" perspective (in the participant's own terms)'. The position this created, and the acceptance that the information and data that I collected is subjectively interpreted within this

*I remember being in the city.
I am living in Ings Bridge, Burstwick, and
Thorngumbald.
I am visiting my grandparents, and great-
grandparents, in Greatfield, Gipsyville, Newington,
Drypool, and North Hull Estate.
And, on Christmas Eve 1991, as we are driving back
from Green Man Bowling on Holderness Road, my
sister and I are looking for Father Christmas out the
back window of my mum and dad's white Ford
Mondeo.*

thesis, is pertinent to exploring many individual attachments as opposed to any promoted narrative; my research was conducted from within the heterogeneous social group I am investigating. Therefore, my research benefits from a position of knowledge, whereby my own memories and experiences provide context for not only the examination and analysis of my attempt to perform autobiographical memory as a process, but also the ways in which I understand the practical outcome as a strategy to challenge hegemonic cultural discourse.

My interpretation and examination of how to perform autobiographical memory as a process is firmly rooted in my own connection to Hull, my connection to other people's memories of Hull, and my connection to the practical outcome of this research. As such, it is through the utilisation of autoethnography that I analyse my memories and experiences of the city and my performance practice in order to draw my conclusions. Ellis et al (2010: 300) articulate how autoethnography blurs the 'distinction between ethnographer and Other by travelling, becoming a stranger in a strange land, even if that land is a fictional space existing only in representation'. The notion of travelling has particular resonance with regards to the practical outcome (section 4.2.1.); through practice as research, I engaged with, and uncovered, new interpretations of the location and locale of Hull, as a place and a home, through the reconstructed memories of other people. As such, an autoethnographic framework allowed for both the process and the outcome of my research

to include my remembering of Hull as well as my experiences of other people's remembering of Hull.

Not only does my research benefit from the understanding and application of my own connection to the city, it is also informed by my position as a performance maker. My dramaturgical process has been established through my experiences of performance making and the strategies that I have accumulated over the course of my professional practice. In varying ways, my previous theatrical work has explored issues of memory and also my connection to home. Furthermore, my utilisation of intermediality has drawn connections between memory and place through an engagement with and activation of spectatorship as well as a negotiation of the relationship between the experienced past and the present moment. *Losing*, in 2008, documented the accounts of amnesia patients. In one of the sections, I typed the patients' personal reflections on a typewriter, which had a live feed to a screen at the back of the stage. My typing errors and mistakes became a reminder of not only the frailty of the characters' memory, but also the frailty of the live performance. *How I Lost the Pound Coin (And Why I Want It Back)*, which began in 2010, documented the life of a pound coin through a website over the course of three years. After which, I restaged the coin's travels in a live performance that included a collaborative dance made up of the movements I had collected from the people that helped trace the journey. However, like the examples I explored in Chapter Two, my practice has only ever utilised intermediality as a means of separating and distancing the present moment from the experiences of the past. Through this research, I explore the ways in which my own performance practice can be utilised, and extended upon, in order to investigate new strategies for performing memory. Conducive to my aim of performing autobiographical memory as a process, my research embraces not only my subjective experiences of being from Hull, my own personal place attachment, and my own interpretation of sense of place, but also the individual practice that I have established as a performance maker.

3.2. Research Methods



Figure 3.
An image of the Wall of Memories to show the photographs that were uploaded as part of the online memory submissions.

In response to my first research objective, my project began with the creation of a website, whereby I asked the people of Hull to take ownership of their autobiographical memories and label the city with their past experiences. After establishing an outlet to begin remembering the city, I explored the ways memory can be performed so that representations of the past could be affected by individual interpretation. During the exploration and examination of a series of workshops, which explored and recounted personal memories and experiences of Hull, I interpreted and analysed the ways my participants remembered. This included how the participants verbalised and physicalised the exploration of their memories, the content of their memories, and the strategies they engaged with in order to remember. In response to my second research objective, I utilised the information and data collected through the website, the series of workshops, and the explorations of my own autobiographical memories in order to practically investigate the performance of memory. As such, the experiences of both the website and the workshops informed the creation of performance that was situated within Hull's year as UK City of

Culture. In response to my third research objective, I studied the experiences of the audience and analysed them in terms of how the performance of memory evoked and facilitated a reconsideration of individual attachments to the city and invited multiple contributions to the process of placemaking.

3.2.1. The Website

I designed my website (waynestevenjackson.co.uk) as a means of gathering and presenting individual anecdotes, stories, and personal narratives of Hull. Participants were asked to share their memories by locating them, upon an interactive map of the city and its surrounding area, at the specific site, street, or landmark at which they occurred. These memories could then be viewed, discussed, and extended upon by visitors to the site in a digital interpretation of Anderson's (1983) imagined community (section 2.3.1.).



Figure 4.
A photograph of the live launch at Hull History Centre.

3.2.1.1. Location

Collecting data online enabled my research to reach the widest possible number of participants, and this was enhanced by the utilisation of both a social media and a flyer campaign. However, to avoid the website targeting specific demographics, and to allow for inclusivity, I also hosted a live launch at Hull History Centre (figure 4.) on 16th January 2016, where I met with the public and uploaded, live, their memories of the city directly onto the website. Here, members of the public were able to share their memories through conversations and discussions that were aided by the physical interpretations and explorations of the online map.

3.2.1.2. Participants

An initial online mode of collection followed Patton's (1989) maximum variation sampling and allowed for the widest possibility of sampling appropriate for the study. As such, the call for participants had only one criterion for initial self-selection: the participants needed to identify Hull as home. This criterion was purposefully ambiguous, allowing my research to explore individual relationships to Hull that were not defined through borders or boundaries. Between December 2015 and April 2017, 104 experiences of Hull were uploaded to the website's map of memories from 70 unique participants. Whilst the disclosure of personal information was not a requirement for memory submission, a general understanding of the spread of participants can be gained from the data that was shared. The content of the memories suggests engagement from a wide variety of age groups; the memory submissions included experiences of the First and Second World Wars amongst experiences of modern shopping centres and nightclubs. Furthermore, those memory submissions that were dated represent an assortment of decades, ranging from the 1940s to the 2010s. As is to be expected, participants were less likely to proffer memories that related to experiences of the more recent past (figure 5.). As the locations of each of the website submissions were specified, the data shows that the participants' memories were more concentrated in the city centre (figure 7.). However, the furthest memory was

located fifteen miles from the city centre. Analysis of the data from the website submissions highlights that participation was untargeted, broad, and unrestricted. The range of participants that engaged in the initial remembering of Hull was conducive to exploring autobiographical memory as subjective, eclectic, and, at times, contradictory.

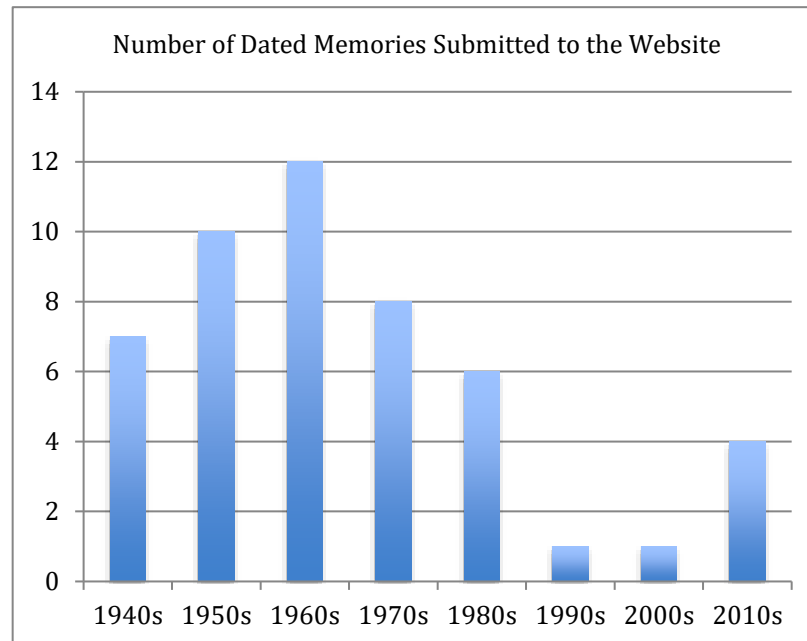


Figure 5.
A graph to show the number of memory submissions that included a specific date.

3.2.1.3. Content

The website was designed to introduce my research without being overly descriptive of the thesis to the degree that could have influenced the way in which it was engaged with. It focused on Hull's transition as it became UK City of Culture 2017 and asked the questions, 'What does that mean? To you? To the people who live there? To the people that have lived there? To Hullians, past and present?' (Jackson, 2017). The interactive map of memories gave visitors to the site the opportunity to explore the memories that had already been collected as well as the opportunity to add their own contributions to the project. To proffer a memory, participants completed a short series of questions (figure 6.), the information of which included the location and narrative of their memory.

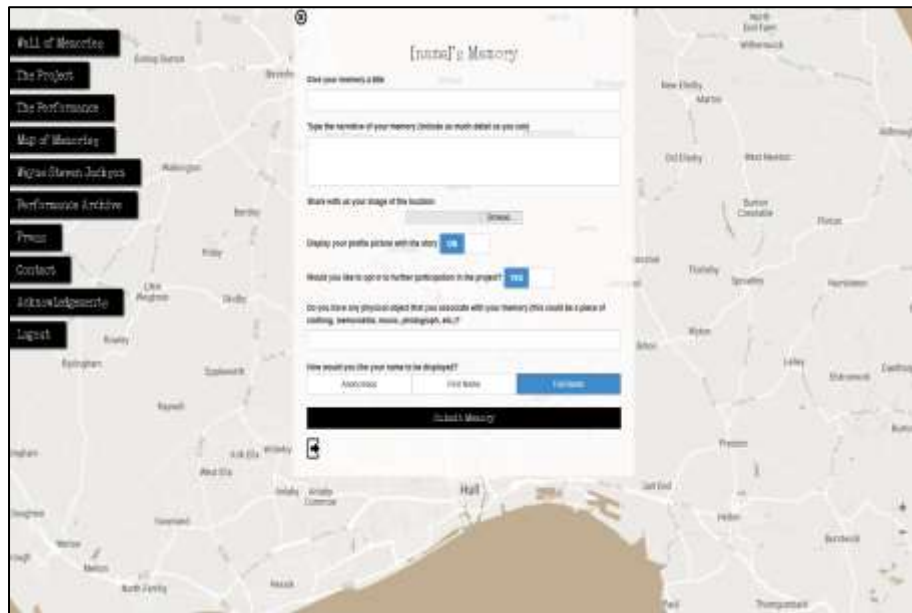


Figure 6.
An image of the online memory submission form.

The memories ranged in content, length, and style. Some of the contributions were short and succinct bite-sized narratives, such as AB's 'Me V and Alex doing the Humber Sess [sic.]' (appendix ii: 2). Others were more descriptive, proffering detail and texture to the individual experiences, for example TS's catalogue and exploration of the twelve characters who lived on his terraced street (appendix ii: 2). Each memory submission offered a unique insight into an experienced past that the contributors felt inclined to share during the build up to 2017. The map of memories became a tapestry of fragmented and unconnected stories that, as Calvin Innes (2016) states in his *Hull Daily Mail* article, together forms a 'deeply personal montage of what Hull looks like to the people who live [there]'. There were general stories about street parties, pastimes, and schools, and more particular stories about blades of grass, shop monkeys, and the sound of clogs. The value and relevance of each memory submission was specific to the individual rememberer. Furthermore, participants contributed to other people's memory submissions by adding comments to the uploaded stories. For example, an anonymous user shared in HL's remembering of the now demolished Lexington Avenue nightclub, stating, 'I have good memories when the Kirchen band played there'. The website served to introduce an initial exploration of how the individual process of autobiographical remembering can be understood as a reflection and

representation of a city. Participants were able to exercise their own remembering at their leisure, by reflecting on Hull's location, locale, and sense of place, and considering their own connections, attachments, and relationships to a city that was identified and practiced as both a place and a home.



Figure 7.
An image of the Map of Memories to show the locations of the online memory submissions, which are signified by a feather.

3.2.2. The Workshops

From the pool of participants that contributed to the website, twenty-seven individuals responded to my invitation to take part in a workshop. After highlighting their interest in the project as part of their submission to the website, all prospective participants were contacted with the schedule of workshops and asked if they would like to take part. If they chose to, the participants were then able to sign up to any one of the four workshops. As the workshop participants self-selected their participation, there was not a requirement for judgment in the selection process. The workshops took place at four separate locations that were all connected to my personal history, and exposed and examined the process of autobiographical remembering. The workshops were iterative, delivered in consecutive

months in order to allow for analysis and reflection to inform the planning, management, and delivery of the subsequent workshops.

3.2.2.1. Location

The workshops took place at four separate locations across Hull in order to directly engage with multiple processes of autobiographical remembering, representing a wide range of inhabitants from across the city. I selected the locations of the workshops as representations of The Docklands, The Fruit Market, Boothferry Park, and The Villages. At each location, the workshop participants were required to utilise the locale of the area as a means of informing the process of autobiographical remembering; the sights, sounds, and smells of the environment were embraced as memory cues to re-engage with the experienced past. Consequently, each selected location was elevated beyond the city's locale, as just buildings or architecture, and became what Pint (2013: 133) describes as 'a machine: a machine for remembering'. Furthermore, the spread of locations across the breadth of the city and its surrounding areas ensured that the city was positioned in a location with shifting and amendable boundaries. Thus, by constantly changing the site of the workshops, and through engaging with individual experiences and connections to the locale, I refrained from any attempt to stabilise Hull's image with defined, rigid, and consistent locale throughout my research process.

Bellezza (1996: 354) states, '[m]ental cues that represent concrete objects or locations are more associable than mental cues represented by abstract words', and as such, I selected the four different locations in acknowledgment of their reconstructive influence on the process of autobiographical remembering. Wittgenstein (1953) highlights the importance of the philosopher's experiences in the development of their philosophy, a position that holds parallels to the ethnographer's interpretation and analysis of their qualitative research. In contemporary research, Sullivan (2002) promotes a Wittgensteinian position, suggesting that the adoption of a qualitative approach provokes deeper explorations

because it allows researchers to ‘wonder how our own perspective and experiences enter into, transform or change the issue or area being investigated (as well as ourselves)’. In adherence to Wittgenstein’s philosophy, I selected the four locations because of their connections to my personal history, based upon my interpretation of their suitability and appropriateness in relation to the ways in which I viewed and experienced the city at that time. Thus, the locations of the workshops are not only representations of my experienced past but they are also symbols of my individual place attachment.

The first workshop took place at Victoria Dock Village Hall, as a representation of The

*I remember the Docklands.
I am travelling on the North Sea Ferries to Hoek van Holland.
My mum, Lorraine, dad, Steven, and uncle, Chris, have all worked on the ferry dock and I place them there each time I sail.
I am travelling for a birthday, a weekend break, or to visit my Dutch family.
My granddad is eating his seventh desert.
My sister is in the bunk bed below me.
And I have seasickness.*

Docklands, which has a history enveloped in both the fishing and export industries. From the 17th century, it was heralded as the third biggest port in England behind Bristol and London, but suffered severe

deindustrialisation as a result of the 1970s Cod Wars with Iceland. However, with the development of its passenger ferries, and after transforming itself into “the gateway to Europe”, the port was successful in its bid for the Siemen’s contract in 2014. Thus, I used the location of the port as an icon for regeneration. The second workshop took place at Minerva Public House on Nelson Street, which neighbours the regenerated area of the old

Fruit Market. As previously highlighted (section 1.3.3.), the Fruit Market area was a key benefactor of considerable cosmetic changes in preparation for Hull’s year as UK City of Culture. As such, the second location epitomises the

*I remember the Fruit Market.
I am returning to the site of my late grandfather’s car repair shop in 2016.
The sign for ‘Moss and Wilson’ is gone.
The familiar smell of car paint and overalls has been replaced with brick dust and there is no car jack.
There is lots of gravel.
The sound of drilling.
And a decaying orange peel lies on the edge of the kerb.*

juxtaposition of the city’s regeneration with the autobiographical memories of the experienced past. The third workshop took place at Trinity House on Anlaby Road close to

*I remember Boothferry Park.
I am at the KCOM Stadium for the first time.
I have been living outside of Hull for six years.
Hull City is losing.
My dad is in the seat next to me.
We are eating pies and drinking pints of lager.
And I am imagining all of the times that I have never
been to Boothferry Park.*

Boothferry Park, the previous home ground of Hull City A.F.C before they moved to, what is now known as, the KCOM⁹ Stadium in 2002. The team's history is one of struggle in the lower

leagues of English football, in contrast to its position, at the time of the workshops, in the Premier League. My interest in football, and indeed my understanding of my attachments to Hull as home, only began once I had moved to Lancaster to attend university in 2001. Yet, I feel a connection to Boothferry Park; my autobiographical memory is still affective, if only imaginary. The inclusion of this location served to reflect and explore the role of imagination in the process of autobiographical remembering. The fourth workshop took place at Alexandra Hall in Hedon, a village on the outskirts of Hull. Despite been raised in Thorngumbald, in the East Riding of Yorkshire, eight miles from the city centre, I still identify Hull as home. Therefore, my decision to select the location for this workshop in one of Hull's surrounding villages was to elasticate the boundaries of the city. A location outside of Hull provided me with the opportunity to explore the process of autobiographical remembering with participants that did not necessarily reside within the official borders of the city.

*I remember attending Hedon Drama Group at Alexandra Hall.
The upstairs green carpet smells of must and sweat. There is a payphone by the toilets. And the downstairs floor is parquet.
I am performing in 'Don't You Know There's a War On?', and I am being asked to select the name of my character.
And I choose Ted, after my granddad.*

3.2.2.2. Participants

The workshop participants were from the pool of contributors to the initial website. As the research sought to maintain an experiential quality, the method for selecting workshop

⁹ Hull is the only city in the UK with its own independent telephone infrastructure, operated by Kingston Communications (KCOM), and as such, the city is adorned with cream telephone boxes as opposed to the national red.

participants did not control the direction of the study. Seidman (2013: 54) states that when 'hypotheses are not being tested, the issue is not whether the researcher can generalize the finding of an interview study to a broader population', and as such, every individual who submitted to the website in the time leading up to the workshops had the opportunity to self-select themselves for participation. The only additional criterion, aside from the original criterion of self-identifying Hull as home, was that the workshop participants were required to remember at least one past experience connected to the locale or location of the workshop or its immediate area.

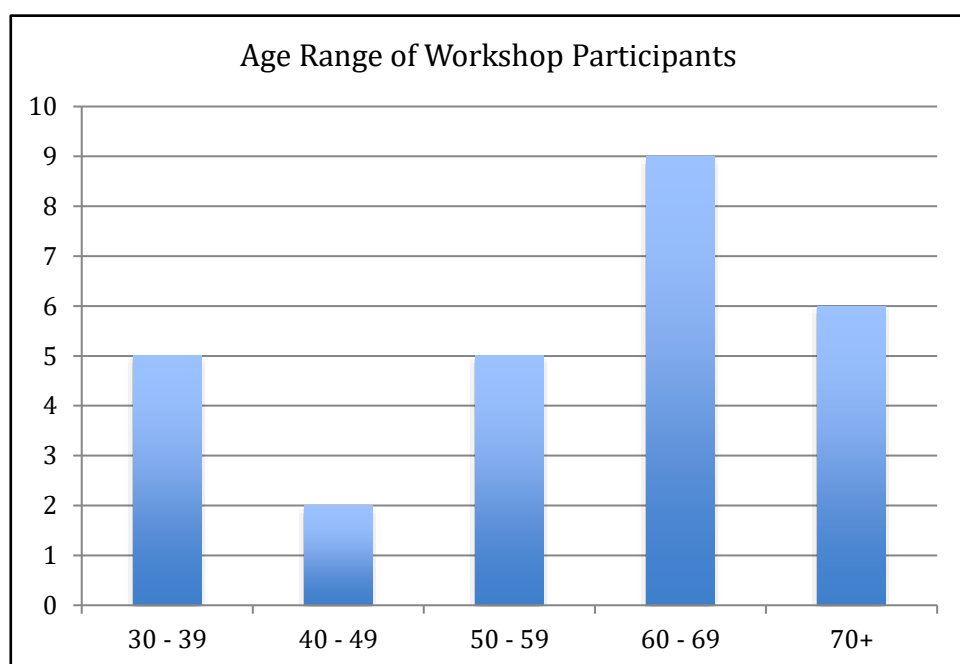


Figure 8.
A graph to show the spread of ages of the workshop participants.

The workshop participants were from a cross-section of society and represented the diversity of Hull's population only as much as self-selection would allow. 74% of the participants were female and 26% of the participants were male. As expected, from the high number of memory submissions dated between 1950 and 1969, the majority of workshop participants were over sixty years old (figure 8.). There were no workshop participants younger than thirty years old. 100% of the workshop participants identified as a Hullian (or a Hullensian) and only 7% did not reside in the city or its surrounding area. In response to my research questions, my focus throughout the workshops was to interpret the

potential means for performing autobiographical memory as a process, and, as such, issues of participant diversity did not have a bearing on either the selection process or the analysis. The most revealing outcomes of my research were the ways in which the workshop participants determined, affected, and performed the process of autobiographical remembering.

3.2.2.3. Content

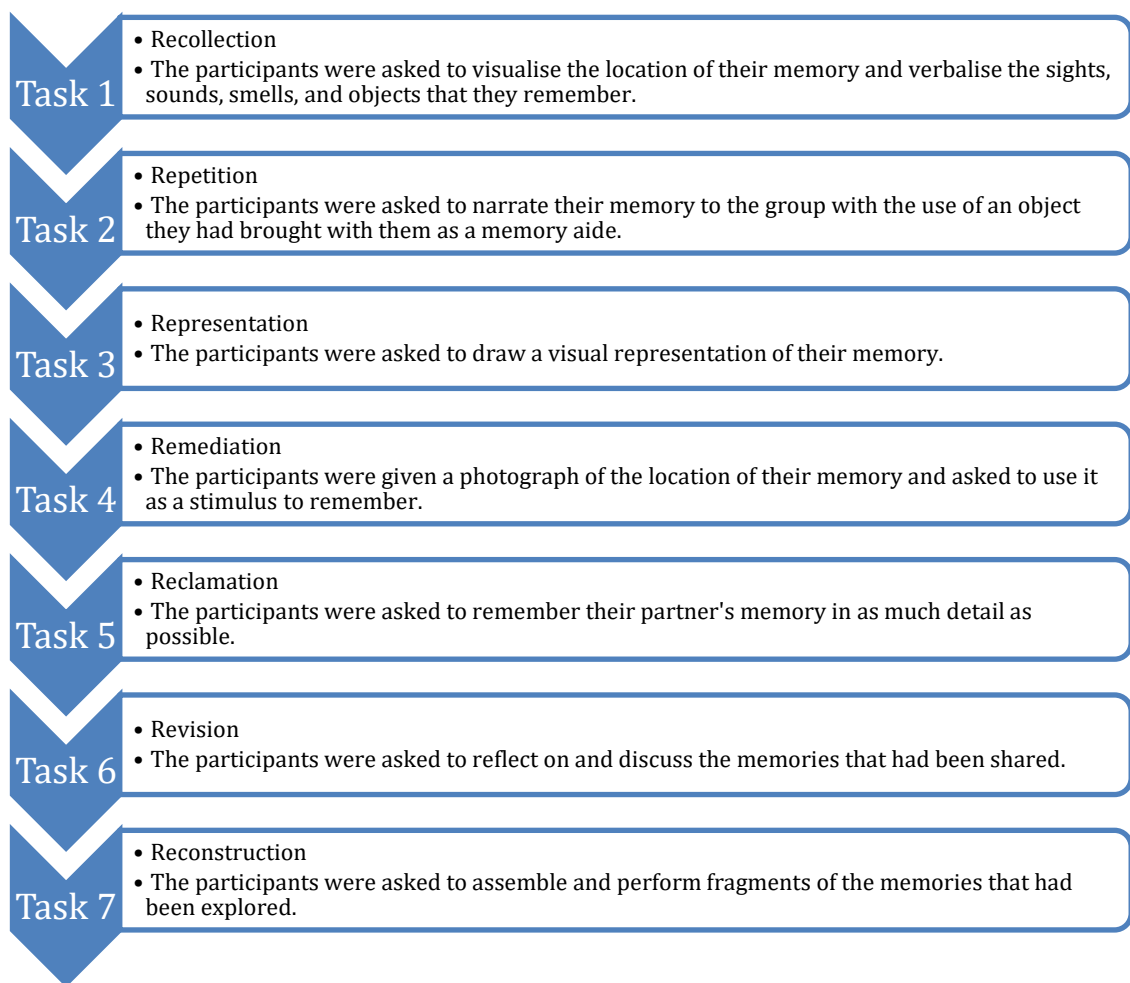


Figure 9.
A diagram to show the schedule of workshop tasks and their objectives.

In 2016, from March through to July, I conducted a series of four workshops in order to practically examine and interpret the process of autobiographical remembering in relation to Hull's experienced past. I informed the workshop participants at the beginning of each of the sessions that there were no specific aspects of remembering being investigated so

that they were able to engage with the tasks without the concern or pressure of performing a particular role for the purpose of my research. Taking place over four consecutive months, the workshops were designed to practically explore the process of autobiographical remembering and to expose elements of memory that I could interpret, utilise, and develop through performance. The workshop participants were asked to engage in a number of tasks that, through discussions, observations, drawings, and presentations, explored a reengagement with the experienced past within the present moment. During the delivery of the workshops, I observed that the levels of engagement with the individual tasks varied between participants. For example, groups that had a higher proportion of participants that were over sixty-years-old preferred to bypass any practical activities and instead favoured discussions. Conducive to exploring memory as a process, I spontaneously amended the tasks to suit the group's preferences in order to continue to support the participants' autobiographical remembering.

The workshops were delivered through a framework of seven tasks that each provided different opportunities for the participants to engage in the process of autobiographical remembering and present their individual experiences and anecdotes of Hull. The overall design of the workshops involved the transition of memory from prepared remembering to spontaneous and unconsidered remembering (figure 9.). During the first task, workshop participants were asked to verbalise a series of words and short phrases in unison that became a stream of consciousness about the location and locale of their selected memory. This acted as a warm-up activity and required the workshop participants to seek out fragments of subjectively relevant information about the experienced past immediately before they were asked to discuss their prepared narrative. The way in which the workshop participants engaged in this task was disjointed; words and connections came in short bursts, which was in direct contrast to the fluid descriptions that they delivered as part of the second task. In the second task, their script was prepared for the specific workshop environment, and thus was an adaptation and amendment of previously remembered

versions of the same experience. Unlike in the first task, which was an individual process where the workshop participants made no attempt to connect their remembering to the other members of the group, during the second task the rememberers included suggestions of how their audience could understand their past experiences within the present moment.

For the third task, I asked the workshop participants to interpret their memories through drawing, immediately extending the process of autobiographical remembering beyond repetition. The outcomes of this task were not of significance to the research; the task itself provided a platform to begin exploring previously unconsidered elements of the participants' memory. The fourth task was designed to evoke within the process of autobiographical remembering the details of the participants' past experiences that had either been forgotten or had never existed as part of any previous reconstruction. The fifth task progressed the workshop participants' process of autobiographical remembering into explorations of memory that were not prepared. By remembering their partners' past experiences from the second task, this was the first opportunity to perform memory as a process; through their re-enactments and re-presentations, the participants were asked to simultaneously perform both their partner's remembering of the experienced past and their own remembering of their partner's story. The sixth task was designed to provide the workshop participants with the opportunity to make connections between the numerous reconstructed memories and, for the first time during the workshop, to expose the conditions not only of the participants' individual place attachments, but also of collective memory and sense of place. The workshops concluded with a task that required the participants to assemble and then perform to each other the fragments of their experienced past that had been both reconstructed and deconstructed during the workshop. The final task united the experienced past and the present moment through autobiographical remembering in order to explore the ways in which memory could be performed as a process. Participants were required to sift through the numerous discussions, narratives, and topics to select information of shared significance. In this way, the series of tasks

developed from pre-planned narratives of the past and concluded with the workshop participants engaging in a process of remembering that they had not anticipated, that was not rehearsed, and was thus specific to, and constituted within, the present moment.

Throughout the workshops I collected data relating to the physical and verbal manifestations of the ways in which the participants engaged with the experiences of the past (appendix iv: 4); I observed how the process of remembering was practiced. I noted the workshop participants' behaviour, specifically focusing on how the experienced past was reconstructed within the present moment. My observations focused on three key areas: information, style of completion, and gesture. Firstly, I focused on how the workshop participants verified or contradicted information, how they added information to other people's experiences, and how they adopted information given by others in their own narratives. Secondly, I noted the style in which the information was disseminated, focusing specifically on any interruptions to narratives, gaps in the stories, what happened when there were pauses, and the occasions when experiences were uncompleted. Thirdly, I observed how the workshop participants utilised their body during the process of remembering. Following the workshops, I revisited the filmed documentation and analysed the workshop participants' remembering again, this time focusing on the intricacies that I was unable to observe during the running of the workshops themselves, such as any changes to, or inconsistencies in, details, and the length of time that the workshop participants spent during their attempts to retrieve information and represent their past experiences.

3.2.3. The Practical Outcome

I interpreted and analysed the ways in which the workshop participants remembered the experienced past in order to direct, inform, and negotiate performance praxis as an examination of how autobiographical memory could be presented as a process. Soja (1996)

proposes that spatial experiences are understood in isolation and only become coherent once they are overlaid with those that share the same place. This holds similarities to the way in which sense of place is established through collective memory and the multiple representations of a city that are projected in place attachment (section 1.1.2.4.). As such, throughout the initial stage of my practice as research, I exposed methods to create an amalgamation of memory, where the selected narratives and personal histories that had been individually reconstructed through the website and the workshops, could bleed into, and create, one heterogeneous mass of experience. Each element of my practical research was borne from autobiographical remembering. In this way, my research sought to utilise the content of the workshop participants' experiences, their engagement in remembering, and my own emotional connection to Hull that this evoked, in order to investigate how autobiographical memory could be performed as a process. The deliberate fragmentation of autobiographical memory was intended to provoke a reconstruction of Hull that, as a tapestry, represented a holistic spatial experience of the city's past and present. In doing so, I explored strategies to perform the process of remembering as a method of inviting individuals to contribute to the renegotiation of sense of place and thus challenge hegemonic cultural discourse.

My research resulted in a practical outcome. From 1st April through to 30th June 2017, during the UK City of Culture's second season, *Roots and Routes*, I presented *Now/Then*, a twenty-minute performance in a taxi that journeyed through the streets of Hull. The series of intimate performances, which accommodated up to five people at a time, started and finished at 'oss Wash¹⁰ on Victoria Pier. Whilst I performed in the front passenger seat, audiences were driven around the city by my dad on a route that included a location they had previously selected: Queen's Gardens, Hull New Theatre, Old Custom House, or Drypool. These locations, as much as was possible to maintain an achievable route, represented the

¹⁰ 'oss Wash is Hull slang for 'Horse Wash', an area at Victoria Pier, Nelson Street, where workers at the Fruit Market would cool and clean their horses in the River Humber.

east, west, north, and centre of the city¹¹. As a result of the information I collected from the website, the workshops, and the practical explorations, each *Now/Then* journey was informed by a multitude of eclectic and subjectively reconstructed memories of Hull's experienced past, and accompanied by a soundtrack that blended music, narration, conversation, and observation. Furthermore, as part of the booking process, the audience were invited to answer two questions after they had experienced the performance journey about their process of autobiographical remembering and their individual place attachment. I use these responses, from the thirty-nine people who agreed to take part, as well as my autoethnographic observations and experiences of the project, to inform the subsequent chapters and to draw my conclusions.



Figure 10.
An image of the Now/Then poster.

¹¹ As Hull is located upon the River Humber, there is no south of the city.

It is important to highlight that I received no funding from the UK City of Culture scheme and I did not use its branding. *Now/Then* was not part of the official programme, although it did feature on the Hull 2017 website. Whilst further support was offered to the project through the production of an online videoette that promoted the performance journey, this was instigated only once *Now/Then* had received significant media interest and attention. As the University of Hull (2018: 198) impact report highlights, the UK City of Culture scheme 'provided a unique platform for the city of Hull to enter the national consciousness, attracting a fair amount of national coverage, and generally positive critical attention'. Throughout the three months it was performed, *Now/Then* featured on BBC Breakfast, BBC Arts, Estuary Television, BBC Radio Humberside, KCFM, and in the Hull Daily Mail and Hull Echo. It was selected as the week's top highlight for Hull 2017 events on the 8th April, rated number five on What's On Stage's theatre highlights for the whole of the UK City of Culture year, and awarded four stars in a North West End theatre review.

3.2.4. Ethical Implications

Goodwin et al (2003: 567) state that '[e]thics is an ever-present concern for all researchers; it pervades every aspect of the research process from conception and design through to research practice'. The nature of this research project and its use of ethnography necessitates a discussion about ethical considerations. Conquergood (2003: 11) highlights that it is the responsibility of the ethnographer to 'make performance texts derived from fieldwork that are accessible – and that means performable – for responsible interpreters of texts who have callings other than fieldwork'. As such, whilst my exposition of methods for performing memory as a process encapsulated the participants' contributions to the project, the final outcome could also be experienced and understood without knowledge of the research. The means by which I conducted my research specifically requested members of the public to engage in the project in varying ways, as contributors and as audience members, and this generated a number of ethical implications. Throughout this section, I

highlight the ethical considerations of the project through an exploration of how I positioned the participants, audience members, myself as the researcher, and the city of Hull. As such, I acknowledge the benefits of this mode of research; as a means of celebrating 'the necessary and indissoluble link between art and life, ethnographers present performance as vulnerable and open to dialogue with the world' (Conquergood, 2003: 1). It is through dialogue and not prescription that my research aimed to examine the performance of memory as a facilitator to individual and collective renegotiations of sense of place.

My research inherently relied upon the contributions of the people of Hull, forging a connection between the work and those people that engaged with it. The resulting expressivity of place must be understood as being inextricable from those that engaged in the website, workshops, and final performance. As such, and as Dingwell (1980: 882) identifies, there is an 'endemic moral complexity of field research'. The initial call for participants was open but for a single criterion (section 3.2.1.2.) as I wanted to avoid any prescriptions on who could contribute. However, by seeking participation in this way, my research may have unintentionally ostracised certain groups; the call did not attract a hugely diverse range of people. In an attempt to counteract the research becoming dominated by one cultural voice, I actively promoted the website to specific minority groups via social media. The project launch at Hull History Centre (section 3.2.1.1.) meant that I could reach out to people who may not be social media users and also directly approach those people who may not have felt inclined or supported to take part. Nevertheless, whilst there was a variety of age groups represented, the participants at and beyond the workshop stage of the research process were mainly white women of British decent.

Goodwin et al (2003: 568) argue that 'there is growing acceptance that ethical dilemmas hinge on the unique and personal dimensions they incorporate'. As such, I facilitated those involved in the research to engage with their autobiographical memories in a number of

ways. Once the individuals had enlisted themselves in the research, I utilised a number of strategies to manage the ethical issues frequently faced by ethnographic practices. Personal information was kept confidential at all times, names were abbreviated to initials in all documentation, and participants were reminded of their right to withdraw completely at any stage of the research. During the workshops, I established a duty of care over the participants. I did not actively encourage any explorations of memories that were distressing and reminded the participants to only share memories that they were comfortable with. I made it clear in advance in writing, and orally, before the workshop that they could opt out of the research at any point if they wished to do so. Should participants have found themselves unexpectedly distressed by the memories explored (which no one did) there was a dedicated person on hand to support them. There was also a range of information cards and contact telephone numbers for the NHS and other counselling services available that could help with psychological distress and mental health issues. However, a more pertinent ethical consideration stemmed from the fact that, as Goodwin et al (2003: 569) state, 'the ethnographer will have to make conscious decisions: where and who to observe, when and how to record data'. Thus, there were also a number of issues to consider in terms of exploitation and representation.

One of the advantages of this research project is the fact that it is contextualised through my own relationship to the city. In ethnographic research, the ethnographer is often portrayed as a stranger, who, as Conquergood (2003: 3) highlights, 'depends upon the patient courtesies and openhearted hospitality of the community'. However, my research was conducted from within a social group that I identify as belonging to and, therefore, I was able to research as a member of the community. My interpretations of the city, and the ways it was remembered, were born from shared identities and collective memories; I had something in common with the participants. As such, there were a number of customary obstacles, in terms of gaining trust and access to the culture or social group being explored, that I did not have to face. Ultimately though, and owing to the ethnographic nature of my

research, there was a question of interpretation. I explored and analysed the participants' acts of remembering and the ways they re-imagined their past experiences. I asked the participants to discuss the locations of the workshops in relation to their autobiographical memories, to consider issues of spatiality and topography, to remediate their personal narratives, and finally, to imagine and present collective memories. I positioned the research against my subjective relationship to Hull, and so the participants' contributions were read and understood through my own experiences. In translating the experiences of the workshops into the creation of *Now/Then*, I aimed to avoid presenting a single narrative for the city by maintaining the performance aesthetic as a collage of multiple voices. The goal of this research was not to source good performance material, but rather to utilise the material that I had been given in a way that explored and performed memory as a process.

There is a historical, and potentially problematic, catalogue of ethical considerations involved in the curation and utilisation of people's personal narratives, which, as Clifford and Marcus (1986) articulate, becomes a 'crisis of representation'. Indeed, Farber (2010: 303) acknowledges 'the plethora of theoretical positions [...] regarding the ethics of representing, speaking for, of, and with the other'. The special considerations regarding how to appropriately use the contributions from the participants highlighted the confrontation between the content and the form. Whilst my research focused on establishing strategies for performing memory as a process, and so the data collected was more concerned with how the participants remembered, I did utilise the participants' experiences of, and attachments to, the city in the creation of *Now/Then*. I took their words, thoughts, experiences, and memories and retold their stories through my own voice. As such, I was conscious of maintaining the authenticity of the participants' contributions wherever and however possible; I did not change the grammar or the tone of their observations, and acknowledged the appropriation of their personal histories within my work. Furthermore, I worked with the individuals to ensure that they consented to the way in which their information was used.

I adopted a position similar to Lahlou et al's (2015: 218) Subjective Evidence Based Ethnography, which focuses on individual interpretations of data, in that, during my research, 'the participant [was] considered as a research collaborator rather than as a subject'. My research was conducted, and only existed, because of the participants' contributions and the ways they understood and experienced Hull. Importantly, I do not advocate a single way of seeing the city, but rather my research embraces and celebrates diverse positions and interpretations. All of the participants, those from the workshops and those that answered the two questions after the performance, were made aware of the ways their information would be interpreted for the purposes of this research. Those whose memory contributions were used in the final work were sent an indicative script in advance of the performance and invited to amend, rephrase, or delete their contributions. This also applied to participants who agreed for their memories to be used but opted to remain anonymous. Indeed, all of the contributors were invited to experience the performance before it was made public and those that took a journey with me approved the way in which their narratives were being told. Furthermore, all of the participants were sent the thesis at two stages in advance of submission and given the option to remove their contributions at that point. As no one opted to do this, I conclude that no participant felt as though their contributions had been misappropriated and that my presentation of their memories and reflections accurately represented their place attachment to, and past experiences of, Hull.

I not only gave ethical consideration to the ways in which I worked with the participants, but also to how I worked with the city. Through her practice in Colombia, Till (2012: 5) exemplifies how 'attending to, caring for, and being cared for by place and those that inhabit place are significant ethical and political practices'. Likewise, I was careful throughout my research to not effectuate or influence readings or interpretations of the city that would otherwise not manifest. Moreover, and more pressingly, I was aware of Hull's ongoing cultural regeneration and the positive outcomes that this had on those that resided in the

city. It was not my intention to invalidate this. Till discusses a place-based ethics of care, where 'care, unlike interest, duty or obligation, is an ethical practice and attitude that implies a reaching out toward something other than the self' (Till, 2012: 8). As such, my approach to working with, and within, Hull, its history, and its potential future, implicitly requested that the participants and audience members cared about the place. At every opportunity I provided time to reconsider individual attachments to the city. Place-based ethics of care, Till (2012: 13) suggests, 'respects unfolding and open-ended pathways of memory and belonging'. I draw parallels here to the practices of heritage from below, where narratives of place are not enforced, reworked, or imagined, but rather constructed and informed by the individuals who live there. The aim, as Till (2012: 13) articulates it, is to 'honor and encourage residents' right to the city by respecting the particular histories and social networks of neighbourhoods and cities as already-lived-in-places'. As such, throughout my research I favoured multiplicity during the renegotiation of sense of place and opposed the promotion of any single narrative.

CHAPTER FOUR: INTERPRETING MEMORY AS A PROCESS

Throughout this chapter, I analyse my attempts to perform autobiographical memory as a process through an ethnographic exploration of the workshop participants' responses to remembering and my application of those responses to performance making. During this stage of my research, I located and interpreted the elements of remembering that I observed during the workshops in order to utilise them in the performance of autobiographical memory as a process. In order to question how memory can be performed as a process, my analysis focuses on two key elements. In response to Chapter One, and my exploration of scholarly research, the first element involves exploring how performance can position the process of autobiographical remembering as, what Wolthers (2013) articulates as, the past's present moment (section 2.2.1.). The second element involves exploring how performance can position the process of autobiographical remembering as reconstructive (section 2.2.3.). Thus, the data that I collected from the workshops provided my practice as research with a framework through which to explore not only how to perform autobiographical memory as a process, but also how the resulting practical outcome can have the capability to extend upon, affect, and interpret the experienced past as it is being remembered.

4.1. Observing the Performance of Memory as a Process

4.1.1. Shared Remembering and Collective Memory

The first observation I make relates to the ways in which the workshop participants involved each other in the process of autobiographical remembering. During the workshops, remembering was not an isolated act, instead the process was shared; the participants communally recreated and reconstructed their memories of Hull. Throughout the workshop tasks, I observed the participants narrate stories of their past experiences by specifically connecting to their audience and adopting a number of techniques to include

them in the process of remembering. For example, in order to discuss the experience of playing outside as a child, MT, a fifty-eight-year-old woman, utilised the fact that she would not have had a mobile phone when remembering running home before the streetlights came on (appendix iii: 1:58). Similarly, AP, a seventy-eight-year-old man, related his past experiences of transport to contemporary travel, stating that “people go on the planes now [...] like a bus or a tram” (appendix iii: 6:14). The workshop participants also interjected the process of remembering in order to corroborate details about the experienced past. For example, MT confirmed the name of the shop in JE’s memory as ‘Rich Rags’ (appendix iii: 2:26), DG and GR verified each other’s memory of the Oasis bar sign (appendix iii: 15:10), and RK and HS endorsed NH’s memory of an amateur dramatic society’s sign by offering further details of its colour and specific location (appendix iii: 9:30). Furthermore, NH, a fifty-nine year old man, explicitly invited his fellow participants to contribute to a subject that they may not have experienced before by asking his predominantly younger audience, “I don’t know if anyone knows what chudding is?” (appendix iii: 9:11). Alongside explicit methods of directly inviting their audience to contribute to the process of remembering, the workshop participants also utilised techniques that provided an environment that implicitly encouraged involvement. For example, both AP (appendix iii: 6:14) and DH (appendix iii: 12:10), a forty-seven year old woman, utilised the phrase “you know” whilst remembering. In doing so, they connected the experienced past to the present moment by including their fellow participants in the narratives.

The role of the group as both an audience and a validating body during the reconstruction of the participants’ memories became more prevalent when the workshop participants became uncertain or identified missing information. When LJ, a fifty-five year old woman, failed to remember the full name of a lemonade factory on Humber Street, she asked her fellow participants for confirmation, offering ‘Sprite and Sons’ as a suggestion. After taking nineteen seconds to think, AP remembered the name as ‘Robinson and Sprite’ (appendix iii: 5:30). Throughout the workshops, and within the process of remembering, the participants

openly admitted their uncertainty about details of the experienced past to their audience. For example, JP questioned why she could not remember being unable to read, stating, “I don’t know why [...] I’m not quite sure” (appendix iii: 2:39), and LJ acknowledged her inability to remember the name of someone her father used to know by saying, “I think he was called (pause) was he called (sigh) I can’t think of his name now” (appendix iii: 5:15). The fragmented representations of the past in these instances was extracted from the single perspective of individual experience and became, instead, a shared understanding and interpretation of the memories being reconstructed. The collective nature of the workshop participants’ remembering provided the conditions for conversations, discussions, and observations to be re-examined and reinterpreted. This environment appeared to also allow for the experiences of other people to be appropriated within the process of autobiographical remembering. After being reminded of a previous discussion about the war, whilst too young to have had any personal recollection, MT adopted the experience into her autobiographical memory; the context informed how she remembered playing at Bomb Buildings¹² (appendix iii: 21:48).

*I remember my nan telling me about the time she was bombed out.
We are in her living room with the television on silent.
She is in her back garden with her brother Roy.
And the shingle that remains in her body is her permanent memory cue.*

Connections were also forged between the workshop participants through physical communication; I observed a utilisation of gesture in order to involve other people in the process of remembering. In this way, the participants physically recreated elements of memory for the purposes of clarification and dissemination. I interpret these moments as the workshop participants’ attempts to spur and encourage their audience to remember with them; gestures were being used as memory cues. When JP, a sixty-two-year-old woman, remembered going to Carnegie Library as a child, she used her hands to recreate

¹² There are a number of buildings throughout the city that remain damaged from the Second World War; Hull was the most bombed city outside of London. Bomb Buildings, on Wold Road, is the most prominent example and was used as a playground for children after the war had ended.

the space in front of her, reaching out to draw and touch the shelves and gallery above (appendix iii: 3:02). Similarly, when AP remembered how ice-cream was made in sandwiches and not cornets (appendix iii: 6:05), he used his hands to build the dessert in isolation to the anecdote being discussed. Furthermore, upon explaining how she used to eat a buttered crust, MT held her bread in such a way that the tense of the action was in constant flux (appendix iii: 1:10). As the bread was taken out of the tinfoil at the beginning of her narrative, MT held and folded it as though it was the bread of her past, about to be eaten. However, when she described the bread, stating, “you would be able to see the soot on the bread from your hands”, she held the bread as though it was an exhibit with which to document the experience.



Figure 11.
A photograph of the workshop participants discussing their memories at Alexandra Hall.

Throughout the workshops, I observed the participants not only contributing to the various processes of remembering, but also actively extending upon the rememberers' autobiographical memories in order to reflect and connect to their own experiences. For example, during the workshop at Minerva Public House, when AP remembered ice-cream being made in sandwiches and not cornets, LJ, VT, and JP all added their own experiences of eating them to his narrative (appendix iii: 6:05). Similarly, during the workshop at Alexandra Hall, after DH's explanation of finding her fizzy drinks frozen at Christmas, RK, a

thirty-three year old woman, extended the reconstructed memory with her own experiences by describing the glass as having dimples on it (appendix iii: 11:24). What these observations highlight is that the fragments of autobiographical narratives that were

*I remember the dimpled glass lemonade bottles at my grandma's house.
There is a maroon biscuit tin decorated with horse-and-carts.
The carpet is green and short, bristly under my feet.
And all the family is back together in her living room, their faces blurred and patchy from my attempts to recall them.*

being used to remember the experienced past were not always from one isolated position; they were reconstructed through a collaborative process and resulted in collective memory. On one occasion, the extension to autobiographical remembering even included presumption, whereby the rememberer's emotional attachment to the past experience was imagined. When JE, a fifty year old woman, remembered the previously reconstructed memory of SJ, a sixty-three year old man, about digging up turnips from a farmer's field, she stated, "he was probably quite frightened about being caught" (appendix iii: 18:12). As a result, SJ's process of autobiographical remembering was extended through JE's additional interpretation. These examples serve to highlight the shared experience of remembering I observed throughout the workshops, whereby the audience's contributions and extensions directly affected the reconstructed memories of the experienced past. As a consequence, the shared experience of remembering, and thus the workshop participants' inclusion of other people's experiences, spurred new connections, highlighted forgotten information, and ultimately framed how the individual process of autobiographical remembering was performed.

4.1.2. Fragmentation and Reconnection

The second observation I make from the workshops relates to the ways in which the process of remembering manifested as a series of fragmented, disjointed, and broken experiences. HS, a thirty-three year old woman, even acknowledged her own autobiographical memory as a "mash-up" of occasions (appendix iii: 10:33). The workshop participants created a

patchwork of life stories, moving seamlessly from the details of one experience to another, and as such, a theme of incompleteness surfaced throughout the workshops. In this way, the process of remembering extended beyond the events, experiences, and people present; participants were able to relate their explorations of the experienced past to other places and people that were not located within the workshops. For example, during the workshop at Minerva Public House, when VT, a fifty-six year old woman, remembered the docklands area of the city, she stated, "I've got a lot of memories that me mam told me about" (appendix iii: 23:02).

The process of remembering did not create limitations as to what, or who, could or could not be included, and, as such, each reconstructed memory consisted of a complex tapestry of varying experiences that were individually deemed relevant. Whilst the workshops consisted of set tasks and activities, nothing was really completed, and numerous conversations, locations, people, and experiences became a part of those that had gone before, and those that were yet to begin. Explorations of the experienced past remained broken, stranded amidst the breakouts of new explorations of the experienced past that had been implicitly instigated. This was particularly noticeable when I asked the workshop participants to utilise the photographs I provided as memory cues. When remembering a nightclub, GR, a thirty-two year old woman, whilst pointing at the photograph of the site of Lexington Avenue, said, "that reminds me of" before remembering something about where she used to work (appendix iii: 16:38). Similarly, when discussing her son's evening out with friends, MT's narrative became entangled with connections to her own past experiences, resulting in her remembering how she met her husband (appendix iii: 24:38). This fragmentation continued into the sixth task during the workshop at Trinity House, when, amongst the majority of the participants remembering Princes Dock and Princes Quay, JB, a seventy-three year old woman, and PH, a seventy-nine year old man, engaged in a process of autobiographical remembering that was separate and unconnected to the group's focus. Amongst the sounds of the main activity, the pair discussed something else

entirely: JB stated, “her and her husband had [inaudible] pub, he was Portuguese and she was Dutch” (appendix iii: 20:36).



Figure 12.
A photograph to show the series of fragments involved during the workshop at Victoria Docks Village Hall.

The process of autobiographical remembering within the workshops resulted in the explorations of specific past experiences, which I asked each participant to prepare, to be left fragmented; they were never completed. Instead, the participants’ remembering consisted of offshoots of memory that, whilst beginning at the rehearsed starting point of the autobiographical experience, led off into a plethora of unintended directions. However, amidst the apparent fragmented and unconnected nature of their remembering, I observed the participants’ catalogue of interconnected fractions and narratives of past experiences being woven together through the shared process of autobiographical remembering. This became more apparent towards the later stages of the workshops, when the tasks were designed to introduce the reconstruction of unprepared memories. For example, during the fifth task, I observed individual narratives merge within the experiences being remembered by the group as a whole in the construction of collective memory. Without knowing that the same discussion would take place in a later workshop at Alexandra Hall (appendix iii: 9:09), during the workshop at Trinity House, PH returned to his conversation about apples in

order to remember the term 'chudding' (appendix iii: 20:07). Furthermore, during the workshop at Victoria Docks Village Hall, the participants' multiple discussions and actions, DG verbalising her account of GR's memory as GR filmed her on her mobile phone and the movements of LG remembering MT's potato as MT took a drink from her cup of tea, were underpinned by JE playing *Here I Go Again* on her phone for SJ (appendix iii: 17:43). During these moments, I began to understand the separated and unconnected narratives of the experienced past being reconstructed as a single entity. Here, the multiple individual processes of autobiographical remembering manifested as collective memory outside of, and in isolation to, any promoted narrative.

4.1.3. Merging the Past and the Present

The third observation I make from the workshops relates to the ways in which the participants, during the process of remembering, utilised gesture to seamlessly amalgamate and navigate between the past and the present. Throughout the workshops, some of the participants would often avert or close their eyes (appendix iii: 2:44; 4:45; 15:54; 19:42), seemingly negating the dominance of the present moment in order to conjure and embody their experiences. Other participants would use their hands in order to map the past onto, and locate it within, the present moment. However, I observed no consistent way for the workshop participants to utilise their bodies within the process of autobiographical remembering. Instead, there was a contradiction of styles and forms, where the participants' bodies were used to acknowledge the experienced past at the same time as enveloping it within the present moment. This was apparent within MT's handling of her bread, which I have previously discussed, (appendix iii: 1:10); the bread became rooted in the present moment as a tool to acknowledge the past. When the workshop participants' gestures appeared to be similar, individual execution negotiated the bridge between the past and the present in varying ways. For example, whilst two separate participants both used their hands to enact actions within the process of remembering, unlike JP's

presentational recreation of Carnegie Library, where her gestures were used to recapture the actions of her experienced past, when AP remembered, he involved gestures of the past as though they were gestures of the present. Each individual participant utilised gesture in varying ways and yet within the process of autobiographical remembering their bodies represented and maintained something of the experienced past. In this way, I suggest, the participants can be understood as having embodied the experienced past in order to aid the process of autobiographical remembering in the present moment.

The processes of autobiographical remembering I observed within the workshops were amalgamations of the experienced past and the present moment; the participants did not simply anchor their experiences to the moment of remembering. Rather, my participants melded the experienced past and the present moment in order to directly inform, proffer context to, and aid the contributions of other people within their own process of autobiographical remembering. When MT discussed not having mobile phones in her childhood and AP discussed the changes to public transport, both participants did not simply establish a separation between the experienced past and the present moment. They highlighted the differentiated relationship by using the present moment to offer justification and explanation for their interpretation of the past. Throughout all of the workshops there are examples where the participants' conversations and discussions resulted in direct comparisons being made between the experienced past and the present moment in order to offer context to the process of autobiographical remembering (appendix iii: 5:47; 10:57). This suggests that the process of autobiographical remembering was made possible because of the experienced past's connection to, relationship with, and utilisation of the present.

4.1.4. Negating the Need for Accuracy

The fourth observation I make from the workshops relates to the ways in which the process of remembering appeared to negate the need for accuracy. When discussing the experienced past with family and friends who share elements of an original experience, there will inevitably be pieces of information, semantic recollections, which will be questioned, opposed, or interpreted differently¹³. As such, memory as an outcome, constituted through these kinds of discussions cannot be understood as a perfect facsimile of the past (section 2.2.3.). However, interestingly, during the workshops, there were no disagreements with any facts or details offered; the participants appeared to accept the remembered experiences, omissions, and uncertainties. Furthermore, when unable to locate facts or details with which to remember, as an alternative to acknowledging missing information, some of the participants used imagination to bridge the gaps. In a discussion about the space left after the demolition of Lexington Avenue nightclub, DG, a thirty-three year old woman, and GR both appeared to utilise imagination in order to remember the building's interior.

GR: "wasn't there summat else as well?"
DG: "[...] can you remember people smoking in there? [...] Walking up the stairs to the RnB bit like, like [...] pockets of people just sat there, smoking."
GR: "yeah, because, didn't they, outside the RnB room, didn't they have like a V.I.P area? [...] Like glass, where you could see..."
DG: "oh yeah..."
GR: "it had like a glass panel where you could see down to the dance floor..."
DG: "yeah..."
GR: "so you could cut through [...] to the other side..."
DG: "yeah..."
GR: "so it was almost like..."
DG: "yeah..."
GR: "you were walking through it..."
DG: "yeah, yeah [...] that's [...] I've not even thought of that"

(appendix iii: 15:40).

Furthermore, sounds, smells, and objects, such as the photographs I provided, were used to stimulate imagination within the process of remembering. When PE, a seventy-four year old woman, did not recognise the photograph that depicted locale at the location of her

¹³ In my 2010 show, *How I Lost the Pound Coin (And Why I Want It Back)*, I highlighted three variations to the same story of me choking on a coin when I was three years old. The narrative, created from the separate memories of myself, my mum, and my dad, was a montage of conflicting details regarding the layout of my parents' bedroom, the pyjamas I was wearing at the time, and even the way in which I swallowed the coin.

memory, she imagined the building as her old school. In doing so, PE found a way to continue with the process of autobiographical remembering (appendix iii: 14:10). In these moments, the workshop participants were able to establish that which they *did* remember as a frame through which to explore the possibilities of that which they *could not* remember. Casey (1987: xi) highlights the close affiliation between remembering and imagination, and I had difficulty throughout the workshops in specifically identifying those occasions where imagination was utilised. There were a number of occasions where it appeared that imagination was being used to bridge the gaps in remembering when information was missing or forgotten, but imagination was not a separate or distinct practice. Instead, I observed it as a seamless and intricate part of the overall process of autobiographical remembering.

The subjectivity of the autobiographical memories being remembered, their specific connection to the emotions and attachments of the individual participant, unlike the shared processes of procedural or semantic remembering, as Conway suggests (section 2.2.2.), rendered the notion of accuracy redundant. The workshop participants did not engage with, or question, how closely the experienced past reflected the facts of the original event. Instead, there are numerous examples from the workshops where the participants proffered additional information in order to validate the rememberer's experience, as I have previously highlighted. During the process of autobiographical remembering, the participants did not examine the rememberer's representation of the past against historical accuracy; they confirmed its subjective validity through collective acceptance. As such, the workshop participants themselves offered affirmation; the reconstructions of memory became accurate for those specific participants present at each specific workshop during the specific time at which they were being remembered.

4.2. Defining the Key Elements of Performing Memory as a Process

I interpret my experiences of the workshops through an ethnographic framework that is, as Kozel (2007) describes, unbound to an abstract notion of truth. In this way, my research is not an attempt to capture accurate representations of Hull, or the workshop participants' experiences of the city, but is, instead, an analysis of the ways in which the participants reproduced and represented their individual place attachments through an engagement with the process of autobiographical remembering. Following the workshops, I make four central observations regarding the process of remembering that I deem as important considerations during any practical exploration of performing autobiographical memory. My observations of the workshops do not oppose any of the accepted presentations of memory I have previously highlighted, and as such my four observations are all informed by, and in keeping with, the scholarly literature and theoretical positions outlined in Chapter Two. Fundamental to the process of autobiographical remembering, I argue, the workshop participants a) navigated and reconnected fragmented past experiences, b) engaged in collective remembering, c) amalgamated the past with the present, and d) negated the need for accuracy. These four observations suggest that memory as a process results in the reconstitution of the experienced past for the particular time and place within which it is being remembered. Furthermore, my observations can be mapped directly to two specific elements of autobiographical remembering I have previously discussed: memory as the past's present moment (section 2.2.1.) and memory as reconstructive (section 2.2.3.). As such, the subsequent sections of this chapter detail and examine my practical exploration and examination of performance strategies to perform memory as reconstructive and as the past's present moment.

4.2.1. Performing Memory as the Past's Present Moment

In performance, the separation of the experienced past and the present moment creates a stabilisation of time, history, and narrative that is in contradiction to performance's

ephemeral nature (section 2.1.1.). Furthermore, it does not allow for any representations of the experienced past to be adapted, amended, or challenged. However, during the workshops, I observed participants navigating between both the past and the present as a tool to remember and reconstruct their experiences. Theorists such as Schachter (1996) articulate clearly the position that memory is reconstructive and constituted through a process of remembering, and I draw particular attention to the allusion of painting the picture of memory during its act (section 2.2.3.). As a consequence, my practical explorations avoided conventional methods of performing memory in order to establish techniques and strategies with which to locate the experienced past and the present moment in a reciprocal relationship as opposed to being distinct and separate entities.

My understanding of autobiographical memory as a process and my observations of the workshops are a result of how I interpret the process of remembering as being intrinsically connected to an amalgamation of the past and the present. The workshop participants continually interchanged the experienced past and the present moment in order to remember. Not only was the past overtly acknowledged in the participants' text and gestures, as discussed in the previous section, it was utilised, re-experienced, in order to provide context, relevance, and additional information to the process of autobiographical remembering. The focus on shared remembering, where the workshop participants sought to include and invite their audience into the process of autobiographical remembering, further supports my position that the experienced past was being evoked into, and for, the present moment. When the experienced past and the present moment were not treated as separate and distinct entities, borrowed experiences contributed to and informed the process of autobiographical remembering as much as the participants' own experiences. My observations of the workshops provide examples, both explicit and implicit, of how the workshop participants collided the experienced past with the present moment in order to support autobiographical remembering and the reconstruction of collective memory.

Remembering is reliant on the interpretations of, and subjective connections to, memory cues and during the workshops the past experiences that were being remembered were influenced by the participants' surroundings within the present. Not only were the workshops delivered within the context of my own personal history, the participants all had specific and considered autobiographical connections to the locations. In this way, the city of Hull, its location and locale, directly informed and contributed to the process of autobiographical remembering. Therefore, performing memory as a process in a theatre, away from the location and locale of the city being remembered, would have been disadvantageous. Current research into the relationship between memory and placemaking, as highlighted in Chapter Two, presented me with an opportunity to explore the effects of bringing an audience outside of the theatrical environment and into the city being remembered. Thus, it was early in my practice that I explored the possibilities of presenting memory as a process through locating the performance within the city itself.

Site-specific practices highlight the potential for performance to destabilise place (section 2.2.3.). Yet, it is important that my practice is not limited by classification. Wilkie (2004: 3) highlights that 'site-specific performance is explicit in the way it communicates *its* version of the performance/space relationship' (my emphasis). My practice, however, exposes the potential for an audience to communicate *their* individual version of the performance/space relationship rather than perpetuate any projected narrative. Though my practice can be located within a site-specific framework, the strategies for performance making that I engaged with focused on presenting memory as a process. However, whilst I did not respond directly to the situational context of the locations I included in the creation of, and ultimately as part of, the performance, I did relate to certain components of site-specific practices. As such, I acknowledge the benefit of such practices and highlight the potential for further exploration and potential crossover in this area of research.

My decision to perform within the city removed the confines of the theatre and raised the possibility for the locale and location of Hull to not only inform and contribute to the construction of the performance, but also to act as memory cues for the process of autobiographical remembering. Most importantly, exploring performance in this way provided an environment whereby the audiences' memories of Hull, of the experienced past, were confronted and affected by their experiences of Hull in the present moment. As a consequence of exploring how I could locate the performance of memory as a process within the city, the practical outcome manifested as a performance journey in a taxi. My dad is a taxi driver, and thus my decision to involve his work in my research not only intrinsically encouraged an amalgamation of the city's remembered past and the city's experienced present, it also provided the possibility of further exploring my own autobiographical memories within and throughout the performance.

For this stage of my research, I employed a number of techniques with which to actively include my own memory of the workshops and the participants' experiences. Firstly, I explored the city afresh, driving around potential routes in order to recollect and collect my own memories of Hull. In this way, I treated and designed my practice as research in the same way as I did for the creation of my workshops. I engaged in the same process within the city that I asked the participants to engage with at the four venues; I moved from prepared to unprepared remembering. Initially, my exploration of the city sought existing memories that I had pre-planned, locations to visit and locale to observe. However, I found that each site I encountered evoked the reconstruction of new and unexpected past experiences. As such, I designed the performance journey as a direct consequence of my own experiences of re-exploring the city, in order to introduce and excite my past experiences into, and amongst, the present.

My introduction and application of the experienced past within the present moment during performance included revisiting my observations and interpretations of the workshops.

The workshop participants' body language, actions, mannerisms, and speech delivery were utilised as frames through which I experimented with my own performance technique. I initially focused on mimicry, whereby I attempted to copy the workshop participants' behaviour, however this developed into an experimentation of my own process of remembering, whereby I explored how much of the participants' reconstructed past experiences I could remember. Attempting to remember actions and text from the workshops resulted in my performance shifting between my experienced past and the present moment. Whilst there were moments when the workshop participants' gestures were intentionally copied, they were always adapted and amended through my own interpretations of, and engagements with, the process of remembering. During the practical outcome, when I located a shop with the use of an extended thumb (appendix vi: 14:22), I remembered the workshop at Victoria Docks Village Hall when MT used her thumb to conceptually locate the playing fields of her childhood behind her. When I constructed how I made sandcastles at Withernsea Beach (appendix vi: 10.52), I remembered the workshop at Minerva Public House when AP constructed the way in which ice-cream cornets used to be made. When I wrote Holy Trinity¹⁴ in the air (appendix vi: 8:47), I remembered the workshop at Alexandra Hall when NH used his hands to write the amateur dramatic sign he used to drive past in Bilton. Throughout this stage of my practice as research, I engaged with methods and techniques that interpreted, remembered, and imagined the workshops whilst simultaneously journeying through the city. In doing so, I merged the experienced past with the present moment as a core strategy to construct performance.

Alongside the practical development of verbal and physical interpretations of the information collected through the workshops, I introduced intermedial techniques in my exploration of performing memory as the past's present moment. I conducted a series of practical experiments that made use of, and interacted with, pre-recorded information. My

¹⁴ Holy Trinity is England's largest parish church and was promoted in 2017 to become a minster in acknowledgement and celebration of Hull's status as UK City of Culture.

experiments included filming the delivery of text, using live feed within the performance, and interacting with a pre-recorded soundtrack as a second performer. Furthermore, objects from my personal history were introduced into the practice, so that documents of my past were used to articulate and represent the narratives of the workshop participants. The use of intermediality also supported my explorations of how to transition the autobiographical experiences that were initially digitally created on the website as content to be included in live performance. The exploration of intermedial techniques highlighted how an experience of mapping the experienced past digitally, initially individual and personal, could be translated into performance and into the realms of collective memory. As previously discussed in Chapter Two, current literature presents intermediality as a strategy to deconstruct temporal distinctions. Specifically for the purposes of performing memory as the past's present moment, I re-highlight Merx (2014: 80) who draws attention to the fact that intermediality can remind an audience of the live and present moment. Thus, my use of intermediality as a negotiation between two separate mediums in performance supported a unification of the past and the present.

4.2.2. Performing Memory as Reconstructive

As previously discussed in Chapter Two, the consensus in contemporary memory studies is that memory is not an accurate representation of the past, but is instead transient, vulnerable, and importantly, reconstructive. My observations of the workshops highlights how the experienced past was adapted and amended as it was being reformed and performed within the specific context of the workshops and through the presence and contributions of both the participants as rememberers and the participants as an audience. In this way, I interpret the representations of the experienced past that were being reconstructed as new memories constituted within, and for, the present. Furthermore, throughout the workshops, there were moments of unconnected choreography, and when the tasks required the participants to work in pairs, the fragmented tapestry became even

more prominent. Whilst there were new participants, new discussions, and new past experiences being explored at each of the locations, my analysis of the four workshops as one whole presents the process of autobiographical remembering that occurred during preceding workshops as omnipresent. The same buildings were discussed, the same language was used, and the same experiences were shared. None of the narratives that were established as a consequence of remembering were clean and neither were they predetermined; the participants jumped and switched between one past experience and another, often seeking, or serendipitously finding, connections that threaded the contradictory, separate, and isolated experiences together. As such, through practice as research, I established methods whereby a catalogue of separate and distinct experiences of the past, the fragments of individual actions and narratives, became one overarching process of remembering. In performing autobiographical memory as a process, I sought to present the multiple fractions of the experienced past in a way that encouraged the construction of collective memory.

Whilst their fellow participants would independently offer additional information, details, and experiences to the process of remembering, there were times when the workshop participants would actively seek these contributions. In this way, my practice as research explored how unconnected and fragmented representations of the past could form collective memory as an overall whole that invited individuals to navigate between their own experiences as well as the experiences of others. Whilst the process of autobiographical remembering mainly consisted of individual experiences of Hull and direct engagements with the city, on occasions the past that was being explored had not been experienced first-hand. As such, and akin to Rothberg's (2013) multidirectional memory, my practical explorations interpreted and presented the past in ways that promoted an appropriation and reimagining of other people's experiences when performing the process of autobiographical memory. It is my observational assertion that, as the workshop participants actively invited and supported contributions from other

people, autobiographical remembering can be understood as a shared process. Thus, throughout my practice, I located techniques and strategies that avoided the performance of memory as fixed, as already constructed, and, instead, presented moments of extensions, amendments, and omissions that rendered the experienced past as flexible, uncertain, and prone to change.

I began the devising process by organising the text that had been generated through both the website and the workshops. I examined and categorised the text dependent on their content, compiling the narratives in terms of their similarity to each other in order to later fragment them through performance. This collation process was based on the locations of the memories, the stories' themes and issues, and my interpretations of individual place attachment. Once I had established commonality between the multiple experiences of the past, I categorised the text again into decades in order to ensure that the performance represented a mix of time periods so as to not exclude any potential section of an audience. In addition, the memories that were utilised for the purposes of constructing performance were also selected because of their resonance to my own past experiences. The process of selection evoked a number of memories for me, from restaurant visits to nights out,

*I remember the school bus.
I am four rows away from being on the back seat.
Initials are Tippexed on the plastic and the fabric is scorched.
Someone is drawing a paw print on the misted windows.
And, at the same time every day, the little old lady is waving her handkerchief at us from the top floor of the retirement home as we pass by.*

shopping excursions to school trips. Those memories that had the strongest effect in the evocation of my own remembering were then inserted into a provisional script. This process

allowed me, as curator, to examine the relationships between the texts and consider how the workshop participants' past experiences had informed my own place attachment. Through this exploration, I utilised other people's experiences not only as cues for my own autobiographical remembering, but also as a way of initiating multidirectional memory as a strategy for performance making.

Once I had narrowed the memories to a catalogue of potential performance texts, I experimented with their structure, layering multiple stories and experiences onto, and into, each other, whilst continually representing the initial personal connections and attachments to the city. As I have previously discussed, it was not my intention to strive for accuracy in the representation of the past, and so the content of the individual narratives being explored was of lesser importance than the ways in which they could be remembered. I was constantly aware of my role as an editor of my participants' experiences and so throughout the studio-based research I adapted my performance style in order to promote the original tone, style, and, importantly, place attachment of the original contributions. By exploring how to fragment the participants' contributions, I performed all of the experiences as one whole, finding connections between the grammar, sentence structure, and style. A significant outcome of my practical explorations was how I could adapt the text enough to create a fragmented structure that would evoke a process of reconstruction, without overly editing the participants' contributions and thus distorting their meaning. After exploring a number of strategies to present the text, the most explicit method that did not distort the original contributions was to deliver the memory as though one single person was remembering it. For example, I shifted the memories from first person into second person so that the individual memories of my participants that read "I remember" became directed to the audience as "you remember". Thus, I presented the fragmented stories of the experienced past in such a way that invited and instigated the audience to adopt, adapt, or develop them for the purposes of their own autobiographical remembering.

My practice as research explored how to utilise narrative structure and language in order to constantly oscillate between fact and imagination, certainty and uncertainty, corroboration and confliction, in equal measure. My explorations included how to utilise the workshop participants' choice of language in ways that provided moments of reflection, pauses, and physical attempts to locate, regain, or imagine the detail of the experienced past. I created performance tasks that purposefully enforced a process of remembering and,

when manifested through verbal communication, found that this resulted in fractured conversations that were both tangible and fictional, both past and present. Friel's (1999: 107) *Dancing at Lughnasa*, within its closing moments, explicitly highlights the play's relationship to accuracy when the narrator acknowledges that his memories 'owe nothing to fact. In that memory atmosphere is more real than incident and everything is simultaneously actual and illusory'. Similarly, during my practice, and akin to my observations of the workshops, when I became aware of a lack of information within my autobiographical remembering, I enveloped the uncertainty of my memories into the delivery and the narrative. Throughout my practical explorations I used language to construct the performance text so that the remembered past experiences simultaneously did and did not exist and thus, were in constant need of reconstruction.

During the series of studio-based explorations, I interpreted the workshop participants' gestures and body language in attempts to forge connections between the reconstruction of memory and the renegotiation of sense of place. I mapped, mirrored, and embodied movements onto the fragmented text in order to directly place one participant's process of remembering on top of the narrative of another participant's process of remembering. My practice as research involved an experimentation of the ways in which the individual nature of remembering could form part of a global whole. Thus, akin to how place attachment can be understood as a contributor to sense of place, I practically explored how to present the stories and actions of individuals as an amalgamated patchwork that together made up a collective, yet heterogeneous, narrative.

4.3. Autobiographical Remembering and Performance Practice

In order to resolve issues that arise from stabilised and fixed representations of the past, I explored strategies to perform memory as a process. I experimented with how to perform memory as the past's present moment and as reconstructive, which led to the creation of a

series of performance journeys. In addition, my research questions how performance can be utilised to remember a city, by focusing on the reconstruction, even recreation, of experiences that are largely unknown, as opposed to those already established, accepted, and validated through top-down cultural regeneration. My practical outcome facilitated residents of Hull, as an audience, and as rememberers, to renegotiate the city, unrestricted by, and unlimited to, any existing or promoted narrative. In this way, the performance favoured individual experiences and autobiographical memories of Hull, and informed collective memory, as opposed to projected histories that present a single version of the past. I re-placed my audience in the city and re-located their connection to home through a reflection of, and reaction to, the personal connections of other people. It was my hypothesis that this disorientation of the familiar, which invited the audience to re-see the city, could then be utilised to evoke and support individual renegotiations of place attachment.

During a three month run between April and June 2017, the practical outcome of my research was performed 104 times to 361 people. The title of the final performance,

Now/Then, is a dialectical phrase used in Hull as an acknowledgement of a person or subject. It is largely unknown why the opposing adverbs become a greeting

*I remember using 'now then' as a greeting.
It is the first time that I have seen James for a while.
Or I am directly addressing an audience.
Or I am speaking to my dad on the phone, whilst he
waits for a pick-up, on an ordinary Thursday
afternoon.*

or a method of exclamation when paired together, however the phrase is an intrinsic part of inhabitants' identities and attachments to the city. For me, the phrase itself creates a cacophonous montage of past usages, the sounds of the local accent, and a sense of home that is connected to Hull. As such, the title *Now/Then* not only locates the performance conceptually within Hull, but also acts as an acknowledgement of my aim to perform memory as a process; within the title at least, the past and the present were momentarily united.

My decision to locate the performance in a taxi, within the city, and the consequent journey through Hull that was experienced by the audience, was echoed in a strand of the heterogeneous narrative that depicted a little boy as he walked through a city that he could not place, amongst buildings that felt unfamiliar. As the performance progressed, I utilised the memories and stories that I collected from my research in order to expose alternative connections to the city. Within the narrative, the little boy used these experiences of other people to relocate himself within the city so that, ultimately, he was able to remember his home. I present the narrative of *Now/Then* as a personal exploration of my own connection to Hull as it underwent its transition into becoming UK City of Culture 2017. As a result of the modifications to the city's locale, the erection of new buildings, the demolition of old buildings, and the renewed pavements, parks, and properties, the city began to feel different to the city of my past experiences. This emotional connection to a changing city was projected onto the image of a little boy, dressed in a black and white checked shirt, black trousers, and braces, taken from a photograph of me aged three at a birthday party in Thorngumbald Village Hall. The little boy in *Now/Then* is not only the boy of my childhood, lost in an unknown city, he is also the boy of my adulthood, lost as a result of the way in which the city was changing. During the performance of *Now/Then*, I simultaneously became the boy of my past, being imagined by the audience walking alongside the taxi, and the boy of my present, recounting and presenting the experiences of my personal history within the taxi.

Locating the performance within a taxi provided me with the freedom to explore the placement of my audience within the presence of the city in ways that I could not have achieved within a conventional theatre space. The theatre environment would have required the audience to imagine or recollect the details of the city before they were able to engage in the process of autobiographical remembering. Remembering compels a reconstruction of both the past and the present and so to require an audience to simultaneously engage with semantic memory in order to recollect a city clouds the

interpretation of memory as the past's present moment. However, within a moving taxi, imagination can be solely assigned to remembering the past, because the present is both experienced and illuminated. During *Now/Then*, as the audience were driven through the city, they were able to observe the streets and immerse themselves in the place that they were remembering. Thus, in similar ways to the effect of the locations on the workshops, the performance, as a journey, was informed and constituted through the way in which the locale of the city acted as memory cues. The process of autobiographical remembering was initiated by the actual locations of the audiences' past experiences, as opposed to their theatrical representation, without being influenced by contrived control, design, or construction. Thus, outside of the theatre, my performance practice, as a result of being situated within the city, presents the process of remembering as unstable, uncertain, and in a constant state of flux.

As a consequence of locating the performance outside of the theatre and within the city being remembered, the audience members' reconstructions of their own past experiences were not restricted by representation. By selecting the journey's route prior to each performance, the audience were able to include a tangible location within the process of autobiographical remembering. As such, each journey, before it began, was already loaded with emotional and subjective connections to the city. Throughout the performance, audience members conjured a range of different memories, and whilst some of them shared the same topic, theme, or issue, they were always framed through the individual experience of each specific journey through the city. When I interviewed PH and DK about their experiences of *Now/Then*, they both stated that they had remembered the docklands during the performance, but PH's reconstruction focused on "the smell of the fish, it really stunk" (appendix viii.vii: 25), whilst DK's reconstruction focused on the exciting 'buzz' of the area's redevelopment (appendix viii.x: 26). The ways in which the audience members engaged with the space, and utilised the experience of the performance journey to support the

process of autobiographical remembering, were unconnected, uncontrolled, and specific to each individual rememberer.



Figure 13.
A photograph showing the starting and finishing position of the taxi at 'oss Wash.

Each performance, in a taxi that weaved in and out of the streets of Hull on a non-linear path, enhanced and exacerbated the uniqueness, and ultimately the instability, of each journey. The traffic lights, traffic congestion, or pedestrian's behaviour could not be controlled and so the overall performance aesthetic continually changed and adapted due to the influence of the location. During one of the journeys, whilst the taxi drove alongside Holy Trinity, as the voiceover narrated how a Zeppelin had dropped a bomb over the church in 1915, I noticed an aeroplane was flying directly overhead. This serendipitous connection overlapped the past and the present and I became aware that I was unable to ascertain whether my audience experienced the moment in the same way that I had. Similarly, during a separate journey, as the taxi travelled down High Street, we actually passed a boy walking alongside us in a checked shirt. Here, as a consequence of the site being uncontrolled, unlike in a theatre space, there were no dramatic signs, such as lights or staging, to signal what was, or was not, to be understood as part of the performance. When I questioned JC about her experience of *Now/Then*, she remembered noticing during the performance a group of workmen eating sandwiches and also a girl smoking on a doorstep. She commented that it

seemed 'as if you'd placed them for the performance, [they were] almost certainly simply going about [their] business but [they] seemed part of the story' (appendix viii.xiv: 28). Outside of the constraints of the theatrical environment, whilst specific connections and interpretations cannot be accounted for, there is a greater possibility for an audience to have agency. Thus, I suggest, my performance echoes Woycicki's (2014: 97) assertions of post-cinematic performance, where he states, 'any potential narrative thread will always be the outcome of how a particular spectator positions him or herself'. The narratives and memories reconstructed during *Now/Then* were consequences of how the audience members, and their experiences, were directly positioned within the city.

Throughout the initial stages of the journey, I developed the performance text to specifically acknowledge some of the street names and iconic building names that had been identified either on the website or during the workshops. This served to not only remember my research, but also to remind the audience explicitly of their location within the city and anchor them to the place through which they were travelling. However, as the performance progressed, I systematically removed direct reference to specific streets and buildings so that the identification of the location and locale became generic. The transition from explicitly confronting the literal environment of the city to avoiding those prescriptive features provided the audience with the opportunity to insert *their* restaurant and *their* bank into the narrative. Here, I suggest, the presence, and, importantly, progressive absence, of information about Hull established an autobiographical frame for the process of remembering. When I questioned my audience about their experiences of the performance, five people drew attention to their ability to replace the shop within the narrative with a shop from their own personal history: 'that little shop, the one near where you grew up' (appendix v: 13). DC highlighted this moment as his strongest connection to the past during the performance, and he was able to proffer details of the shop from his childhood, the lists he was given by his mum, the groceries he used to buy, and how it was his "Aunty Pat (not a "real" Aunty but lived next door but one to us) [sic.]" (appendix viii.xiv: 28) that had

worked there. By progressively allowing more space for individual interpretation throughout the performance, the text fuelled personal explorations of the experienced past in ways that were not prescribed by historical accuracy or any projected narrative. Instead of accepting the information, descriptions, and stories that I presented, *Now/Then* required the audience to utilise their experiences of the past for the purposes of navigating the present. As a result, and in ways that mirror the experiences of the workshop participants, the audience engaged in a process of autobiographical remembering that was not only informed by their specific journeys through the city, but also by the ways in which they individually experienced and interpreted each performance.

In addition to supporting the audience members' application of personal experience as contributions to the unfolding narrative, I also used the performance text to navigate the exploration and presentation of memory as both reconstructive and as the past's present moment. During *Now/Then*, the instability of both live performance and memory were connected through an exposition of their fragile and erroneous nature. I never approached the performance text from a position of certainty; my practice mirrored the workshop participants' engagement with remembering by embracing the inconsistency of memory as a process. Thus, the ways in which I created the performance were conducive to the essence of memory. As opposed to creating definitive and consistent representations of the experienced past, I presented the narratives and stories through an aesthetic of inconsistency, incompleteness, and contradiction. As such, I suggest, the conditions and elements of postmodern performance (section 1.1.2.1.) were being directly utilised within the performance of autobiographical memory as a process. This meant that the audience members were asked to remember their own experiences in order to support the performance and also to directly remember the performance itself. For example, throughout *Now/Then*, the colour of the boy's checked shirt changed each time it was mentioned. At these moments, the audience were invited to not only imagine the boy walking alongside them wearing each particular version of the shirt, but also remember that

the shirt had changed colour and, in addition, remember the colours of the previous shirts that he had been wearing. This established a sense of instability; the versions of events depicted throughout the performance, and the information proffered, could never be accepted as stable or accurate.

I avoided representing the past as either historically accurate or in line with any promoted narrative, and thus as stable, in a number of ways that contributed to the performance's construction as opposed to the explicit experience of the audience. When the performance offered 'factual' information about Hull's locale throughout the journey, for example, William Wilberforce being born in 1759 or the falling bomb above Holy Trinity in 1915, the script embodied the reconstructive quality of memory. Wortel and Smelik (2013: 200) use the term 'performance of memory' to suggest that an audience is aware 'that the cinematic representation of history is really a playful and decidedly constructed performance, [where] such a cinematic performance of history does not play at being historically correct'. Indeed, I obtained the information presented in *Now/Then* through remembering the locale that formed the backdrop to the performance as opposed to retrieving it from historical documentation. I collected information from staff at museums, visitors to the city centre, and workshop participants and used it within the script regardless of whether it could be deemed as accurate or not. In this way, *Now/Then* was ahistorical. Whilst never directly acknowledged, this technique offered the potential for information to be incongruent to any member of the audience's experiences and thus immediately create friction between representations of the past within the present. Therefore, each version of events depicted throughout the performance was always only presented as *a* version of events; what might be understood as accurate could only be so when viewed from one specific viewpoint. As such, an aesthetic that questioned the uncertainty of the information included within the performance text was used to re-establish the experienced past. Here, any interpretation of the narrative required a process of reconstruction that organised and filtered information in order to relate to, and make sense of, individual life stories.

On occasion the information I included within the performance text, such as the year that the Nelson Street toilets were awarded 'Best Kept Facilities', was sourced from my own memory. As it transpires, the date I used in the performance, 2001, is factually incorrect; the toilets were actually awarded this status in 1990. Moreover, the section of *Now/Then* where I remember the search for Preston Village Hall was not borne from my memory, but from my dad's. During the performances, and throughout the delivery of the text, this resulted in my own reconstruction of vague images of an imagined past. At moments such as these, I layered verbatim text from the workshops, as palimpsests, onto and into the presentation of memory in order to reference the uncertainty I observed within the process of remembering. Here, the line 'I don't know how many times we passed the Village Institute, I'm not quite sure' (appendix v: 12), which was an incorporation of JP's comments from the workshop at Minerva Public House, became a method of adopting uncertainty within my role as both a performer and a rememberer. The performance text, which was constructed through responses, reactions, and remembering, as opposed to attempts to strive for factual accuracy, allowed for the fragility and reconstructive nature of the process of autobiographical remembering to be situated at the core of the performance.

Now/Then was performed alongside a soundtrack specifically written for the project that structured the journey and consisted of music and voiceover. A literal conversation was established between the performer of the past and the performer of the present; the two mediums of live and pre-recorded performance interacted and, on occasion, shared lines. This dialogue intrinsically created a tension between experience and imagination. Information and stories were not simply accepted; previous understandings of the city were juxtaposed or refuted so that historical accuracy and any projected narrative was questioned. The conversation that spread across the past and the present was a bridge to their natural separation. It was imperative that I never intentionally separated the past and the present within the performance in order to deviate from existing practices of

performing memory, and, as such, I experimented with strategies that represented the past within the present and the present within the past.

During the opening section of the performance I observed the passing scene outside of the window whilst the pre-recorded voiceover acknowledged and highlighted the position of the audience, reminding them: 'You're sat in a Chevrolet Orlando car in a city that you've seen before' (appendix v: 10). Here, the past directly addressed the present. Furthermore, in order to avoid establishing binary opposition, whereby the live performance was presented as uncertain and the pre-recorded performance was presented as certain, the conventions of each medium were appropriated. In a destabilisation of the intrinsic distinction that pre-recorded and live material belong to the past and present respectively, I also exposed the fragility of remembering within the voiceover. In a discussion about the derivation of the street name Land of Green Ginger, the pre-recorded voiceover stated that

*I remember Land of Green Ginger.
I am turning my head to look down its narrow street
whenever I pass.
I see the smallest window, the cobbles, and the inlet
where the taxi pulled in at the end of Stage Three.
And my dad is telling me about his Great Aunt Annie,
the world's oldest barmaid, whose photograph used to
hang above the bar in The George.*

the boy was 'f... er about five, five years old' (appendix v: 13). In contradiction to their conventional qualities, during *Now/Then* the live performance in the present was

paused and the pre-recorded performance from the past stumbled over the delivery of text. However, the conditions of each medium were not consistently inverted, to do so would have still established a separation of the past and the present. As well as being the subject of the pre-recorded soundtrack's interference, I also controlled the audio by stopping and starting the track at the beginning and at the end of each section. There was no consistency or rule with which the past or the present were performed through either the live or pre-recorded mediums. Not only were the past and the present merged, they were in a constant state of oscillation and so their representations were unstable and confused.



Figure 15.
An image from the practical outcome to show the line of photographs.

Alongside the use of a soundtrack as an intermedial device, I introduced a number of objects from the past into the present moment. Reminiscent of the way in which the workshop participants utilised objects to aid the reconstruction of their memories, *Now/Then* included a string of photographs that lined the space between the audience and performer (figure 15.). Six of the photographs that I attached to the line had been previously used within the fourth task of the workshops, and as such, they became not only a means of instigating and supporting a process of autobiographical remembering for the audience members. In addition, they also acted as memory cues with which to remember the past workshops during the final performance. Whilst these photographs had no bearing upon, or relation to, the unfolding narrative, the audience were able to utilise them in order to extend their experience of *Now/Then* beyond the limitations of the prescribed route. When I questioned JW about her experience of the performance, she moved across each of the photographs in turn and reconstructed past experiences of visiting the Job Centre at one location, drinking in a bar at a second, and getting her doctorate thesis bound at a third. She stated, “all of them have got significance for me [...] they are all a different journey for me” (appendix viii.iv: 23). Within her reconstruction of memory, JW was able to interpret the unconnected photographs, not only as subjective context for her individual experience of the

performance, but also as stimulus for the process of autobiographical remembering. Similarly, DC stated that the 'photo of a sports field also brought back memories of playing football on a Sunday morning with [his] best mate Martyn' (appendix viii.xiv: 29). Furthermore, when I questioned PH, he stated, "there's a history to each of those pictures. I can remember, I can place myself at different points in time" (appendix viii.iv: 23). The sixth and final photograph I attached to the line during *Now/Then* was of the specific location that the audience had preselected prior to the performance, and as such, it became a physical representation of the present consequences of their past decision. The photograph of their choice from the four locations reminded the audience that they were only en route to the selected destination, observing this specific locale, and engaging with these particular memories, because of a decision that they had previously made. Thus, my utilisation of intermedial strategies provoked a theatrical merging of the past and the present, where the consequences of one informed and affected the interpretation and understanding of the other.

Throughout my performance, I interweaved a string of narratives that often collided in a collage of different actions, akin to the moments of the workshops that created unconnected choreography (section 4.1.2.). The pre-recorded audio track's orchestral composition underscored the voiceover, which moved between observing details from the present to representing experiences of the website and workshop participants', and my own, past experiences. The narrative moved between and beyond imagining the lost little boy walking through the streets with interpolations of snippets of unconnected anecdotes, stories, and histories. On five occasions, the performance journey paused, allowing the narratives to settle, as my dad and I visually signified the next stage of the journey. Whilst maintaining its fragmented structure, these breaks in the generation of connections between the multiple elements of the narrative aided the continuity of the journey as a performance.



Figure 14.
A still image from the Now/Then promotional video.

Each of the one hundred and four performance journeys established *Now/Then* as a different experience for each audience member, evoking new interpretations from routine engagements with the city. I drew attention to the familiarity of the environment; within the performance, the recorded voiceover reminded the audience that they were ‘looking out onto a scene [they had] seen before’ (appendix v: 10). However, each particular journey, through the introduction of other people’s narratives, the story of the lost boy, and the mapping of my own personal history, framed the performance through the city as a new experience. This, I argue, is a key strategy to perform memory as a process; forging performance itself as a memory cue. The effect of this was articulated particularly succinctly by JK, who, during my interview, stated that she would typically journey through the city “with a definite mission [...] not taking notice of what’s going on. [During the performance she] noticed it more as an outsider [...] like [she] was seeing the city for the first time” (appendix viii.ii: 22). The performance of memory as a process, I suggest, can elevate the mundane and the ordinary status of a city’s location and locale so that the renegotiation of place attachment, and thus, the process of placemaking, is rendered visible.

4.4. Contextualising the Practical Outcome

In the creation of the practical outcome of my research, I utilised my observations and interpretations of the four workshops in order to uncover strategies to perform memory as a process. In doing so, I explored methods that presented memory as both reconstructive and as the past's present moment. The decisions I made through my practical explorations and the devising process were consequences of my intention to create a performance that supported an infiltration of the experienced past into the present moment. As Benjamin (1999: 462) suggests in relation to the emergence of image, it 'is not that what is past casts its light on what is present or what is present its light on what is past', but rather the coming together of both the then and the now. My practical explorations are encapsulated by the performance's final text, delivered as the taxi pulls back into its initial position at the edge of 'oss Wash: 'This is the moment when you remember your now as it becomes your then, and you remember your then as it becomes your now' (appendix v: 15).

Whilst specifically situated within Hull's UK City of Culture celebrations, *Now/Then* reflected performances of its kind that have previously taken place in other cities undergoing cultural regeneration, such as Glasgow in 1990, Liverpool in 2008, and Londonderry in 2013. Its location, as part of a wider cultural event, not only contextualised its present, but it also implicated any other performances and events that the audience may have experienced. Performance and events that were experienced throughout Hull in 2017 were done so through the frame of the UK City of Culture scheme, and therefore individual projects cannot be understood in isolation, but rather as an element of the overall cultural regeneration. Even though *Now/Then* was not part of Hull's official UK City of Culture programme, it was still referenced and discussed within this context by the media and online platforms. Thus, the experiences of the performance journeys must also be understood through this context. In this way, *Now/Then*, to use Carlson's term (section 2.1.2.), was implicitly ghosting; the performance would never have been experienced separately, but rather alongside and amongst the performances, experiences, impressions, or indeed just imaginings, of the UK

City of Culture scheme. Therefore, my interpretations, analysis, and research findings are inherently specific to the time and location within which the project took place. As such, I suggest, the place attachments being renegotiated were not done so in isolation; they were undoubtedly affected by the larger impact of Hull's year as UK City of Culture 2017.

The performance journey, as a taxi-ride through Hull, evoked something of the recognisable; *Now/Then* could have been mapped against any previous experience of being in a taxi, or of being a passenger, or of driving through the city. The renegotiation of the audience's past experiences in the present was supported by the option to include one of four locations in each specific route. In this environment, outside of the theatre, the audience had choice; they decided upon, and were responsible for, the parts of the city that were to be included in each performance. The familiarity of those experiences, their ghosting, served to place the audience in a present that was informed by, and reminiscent of, the nostalgia of past. However, the performance journey stimulated an environment for reflection because it was distinguishable from previous experiences of driving through the city; it had no destination. Throughout its run in 2017, the performance always began and ended at the same location at 'oss Wash on Victoria Pier, without the goal, unlike conventional journeys, to arrive somewhere. As a performance, *Now/Then* was abstracted enough from everyday life in order to be understood as different, but remained within it just enough to be a part of its presence. Unlike acts of transportation, the performance journey provided the audience with an opportunity to revisit and re-experience the city and to more closely inspect a place that they were already familiar with and had a pre-existing attachment to.

Now/Then invited its audience to reconnect with Hull through the ways in which its narrative extended beyond my own personal history and embraced a multitude of other autobiographical experiences. The performance drew from a wide range of contributions, from both the website and workshop participants, and so intrinsically included multiple positions and voices. The narrative structure included intercutting stories, direct address,

and second person observation, and thus supported the audience to imagine and insert their own past experiences and personal histories. The memories discussed were not specific to a generation, or gender, and even the narrative of the little boy, which was developed from my own personal history, was delivered in such a way that invited the audience to access and adopt it through a process of multidirectional remembering. At the opening of the performance I asked the audience to imagine a little boy walking towards them, the only prescribed information was his clothing, and so the audience were able to evoke a face and body for the boy that was of particular relevance to them. I suggest, as a consequence of my practical research, during the series of performances, the audience were able to interpret and envelop the boy's journey within the process of remembering. When I questioned PH, who was originally from Scunthorpe, about his experience of the performance, he remembered moving to Hull at nineteen: "I felt quite lost when I first moved here. So that whole idea of a lost boy [...] I found that really emotional [...] it really took me back to that time in my life" (appendix viii.iv: 23). By using the narrative of the little boy as a means of acknowledging his own life story within the performance, I argue, PH was able to utilise his past experiences for the purposes of renegotiating, and remembering, his attachments to Hull in the present.

Furthermore, the evocation of the process of autobiographical remembering, and the interpretation and adoption of subjectively relevant narratives, was not just limited to experiences of Hull. Numerous audience members took part in the performance journey as part of their first visit to the city. Whilst the majority of people that experienced *Now/Then* were Hull residents, the makeup of the audience included people from London, Edinburgh, and even Oslo. In line with the subjective nature of the process of autobiographical remembering, the narratives and experiences explored in *Now/Then* could be mapped onto, and into, other cities. According to AW, the performance brought "back memories [that] you can take [...] anywhere" (appendix viii.vi: 24). Furthermore, OO was able to remember her "hometown rather than Hull itself" (appendix viii.v: 24). Whilst specific to Hull, the

experiences of the audience members suggest that my model for performing the process of autobiographical remembering could be used within any place that is understood as home.



*Figure 16.
A photograph of the performance introduction at 'oss Wash.*

CHAPTER FIVE: PERFORMING MEMORY AS A PROCESS

Throughout this chapter, I evaluate the practical outcome of my research, *Now/Then*, drawing from, and extending beyond, my observations and analysis of the workshops. Specifically, I critically outline the results of practically applying the two elements I identified as being key to autobiographical remembering: performing memory as reconstructive and as the past's present moment. Thus, the purpose of this chapter is to investigate, interpret, and interrogate the application of remembering in performance making. As I have previously outlined, the most prominent methods of performing memory separate and distinguish between the past and the present (section 2.1.3.), where representations of the experienced past are established and defined. Remembering, however, requires an interaction with the experienced past whilst situated within, and for, the present moment. Therefore, in performance, memory as a process becomes distinguishable from memory as an outcome because of its reliance on, and engagement with, the dissolution and disbanding of any differentiation between the past and the present. As such, the following evaluation reflects upon the strategies I utilised in order to perform memory as a process and questions their effectiveness in presenting memory as both reconstructive and as the past's present moment.

5.1. Realising the Performance of Memory as a Process

The theatrical interpretation of autobiographical memory explored within the creation and performance of *Now/Then*, I suggest, evoked and supported the audience to engage in a process of remembering. There were a number of key strategies that I employed in my practice that constantly sought to blur the boundaries between the past and the present, and to support reconstruction. The performance journey's use of narrative, text, gesture, and, specifically, intermedial techniques were conducive to instigating the reconstruction of the experienced past because the performance established a series of memory cues that

became part of the experience of spectating. By its very nature, intermediality requires the emergence of, and interaction between, a medium that was prepared in the past, such as pre-recorded audio, and a live medium that is performed in the present. This relationship between two separate mediums establishes performance as a reconstructive assemblage. As such, by establishing an intermedial frame for the use of narrative, text, and gesture, I presented my audience with disconnected fragments, objects, and extracts from the past throughout *Now/Then* that were in need of reconstruction within the present moment. My use of intermediality not only affected the overall performance aesthetic, it also explicated the methods I utilised in the presentation of memory as both reconstructive and as the past's present moment. Thus, not only were the audience supported in their engagement with the process of remembering through an intermedial frame, they were consistently reminded of the fact.

The fragmented narrative structure switched between the strands of stories and constantly cut, without differentiation, between the multiple sets of experiences. The overarching theme, akin to the process of autobiographical remembering, was established through connections made between the soundtrack and narration, the sections of story, the patchwork of memories, the actions within the taxi, and the locale captured within the frame of the windows. The connection here between memory as a process and postmodern theatre, which utilises 'conflicting discourses, unexplained objects, intruding images, overlapping voices, styles that veer and shift in baffling and sudden ways' (Malkin, 1999: 9), is important. Malkin argues that a postmodern narrative bricolage is not an attempt to disorientate, but to actually adhere to its hyper-mediatised expectations. As *Now/Then* had a structure that contained fragments and sections from non-corresponding past experiences, that skipped between isolated and unrelated memories and blurred the distinction between the past and the present, it was not constrained by linear chronology. Through experimenting with structure, the narrative I created not only reflected the ways in which the present was experienced and the past was remembered, but it was also in need

of reconstruction. As opposed to presenting a prescribed narrative, during *Now/Then*, information was omitted, details were inconsistent, and story strands were incomplete. No single interpretation or relationship to the city was given precedence. Instead, the performance supported the audience to individually explore the city, in multiple different ways, throughout each specific journey.

The audience was required to not only imagine the fictional characters and their actions, but to also place them within the familiarity of the city. Instead of being shown the little boy in the black and white checked shirt, black trousers, and braces, the audience were tasked with actively transposing their individual image of him onto the image of the city. When actions and characters are literally present before an audience in a theatre space, performance stabilises their existence. This has become increasingly prominent within debates between live and recorded media (section 2.1.1.); the level of stabilisation increases the more that representation moves from performance to documentation. However, an inclusion of imagination, which is not only an element of storytelling but also an element of the process of remembering, destabilises a narrative, its actions, and its characters' existence. An audience, when tasked with imagining a narrative in and amongst the familiarity of a city, must automatically eradicate the certainty of their surroundings. With this strategy in place, audience members become rememberers. If the audience did not engage in memory as a process then no new memories would have been constituted. However, my research shows that during *Now/Then*, audience members were able to relate the narrative to their own past experiences, they were able to adapt the existing place attachments to inform their own connections, and, as such, they were able to establish each performance as subjectively relevant to their own personal history.

Situating *Now/Then* in a taxi, I argue, supported the audiences' ability to manipulate and interpret the narrative within an individual process of autobiographical remembering. The restriction of being within a vehicle not only limited the audience size to a maximum of five

people per performance, it also provided a frame through which to explicitly identify and utilise my own personal history. I acknowledged and responded to every individual; I welcomed the audience at the very start of the journey and informed them of my personal connection to the piece: 'this isn't just any taxi, this is my dad's taxi' (appendix v: 9). The performance journey, with my dad as the driver, was a palimpsest of my past experiences. My dad, a taxi driver by profession, has both literally and figuratively taken the role of a driver throughout my life. The multiple experiences of him collecting me from schools, events, and clubs, and of his guidance, advice, and support, were encapsulated in the relationship we established as co-performers.

*I remember my dad driving me around Hull.
We are going to school in his white Vauxhall Viva E Coupe.
Or coming home from Hedon Drama Group on his black Honda Superdream.
Or visiting family in his green Land Rover Discovery.
I am sitting in the passenger seat at three, seven, nine, eleven, sixteen.
There are beads on the chair.
Or marked stars on the sun visor.
Or the shammy leather sponge for demisting the windows.
And each time the seatbelt rests more and more comfortably across my left shoulder.*

I understand and present *Now/Then* as an individual experience for each member of the audience; having a series of smaller, intimate shows allowed the performance, as a holistic event, to be informed by each specific journey. A performance of memory as an outcome establishes a complete and unchangeable representation of the past, however performing memory as a process promotes representations of the past that are unstable and prone to adaptation. During *Now/Then*, the audience were presented with memory cues that were derived from multiple and varying contributions and, as a consequence, reconstructions of the experienced past were engaged. Not only did each journey reiteration inevitably vary due to the ephemeral nature of live performance, as a succession of independent performances that altered and changed dependent on the audience and the environment, *Now/Then* was constituted as it was performed. Until the moment of presentation to a new audience, with new expectations, new memories of the city, and new place attachments, each particular version of *Now/Then* was, to a degree, unset. The memories that the

audience members engaged with during the performance were not recalled, or simply repeated. Instead, they were informed and influenced by wholly subjective information that could not have been part of any previous reconstructions of the past. During these moments, and similar to the collective remembering I observed during the workshops, the audience members interpreted, adapted, and adopted serendipitous information within the process of autobiographical remembering.

Memory as a process includes representations and reconstructions of the past that are unset and open to the influence of a number of variables. As such, the *Now/Then* performance text was designed to evoke and support the audience to construe multiple narratives as relevant to their own life story. The outcomes of these interpretations could not have existed without the individual experience encapsulated during each specific performance. In this way, I argue, the journeys were unstable because of the innumerable potential ways in which they could have been affected by both the audience and the city. Whilst having a predetermined script, soundtrack, and actions, no performance of *Now/Then* can be understood as being a complete repetition. Each separate journey was a new, multi-layered, complex, and subjective reconstruction of the experienced past. The audience members were invited to interpret my past, and the website and workshop participants' past, which became present through theatrical techniques that memorialised place attachments, as well as their own past that might have been triggered into the present by the performance. As such, my practice promoted the experienced past as fragmented and changeable and, in doing so, provided an environment within which that experienced past was reconstructed. I therefore find that *Now/Then* was conducive to my research aim of performing autobiographical memory as a process because of how it was open, not only to interpretation, but also to influence.

The external conditions that accompanied each performance journey supported a narrative that was fractured and contradictory; the city itself instigated, informed, and contributed to

the process of autobiographical remembering. There were occasions when roads were blocked, were traffic ground to a halt, and when police sirens interrupted the soundtrack. The set, Hull, was constantly in motion and constantly changing and as such a significant amount of what the audience experienced as part of the performance was beyond my control. The buildings, landmarks, and other urban surroundings that were observed throughout the journeys, even those that were not directly referenced within the performance text, acted as memory cues that evoked the process of remembering. When I questioned the audience about their experiences of *Now/Then*, DM remembered events at the vegetarian restaurant, Hitchcock's (appendix viii.i: 21), JH remembered her parents living in Bolt's Entry (appendix viii.xiii: 27), and EW remembered her first ever cappuccino in Studio 10 and a Half (appendix viii.xi: 26), all of which involved locations and locale that did not feature in the narrative of the performance. Furthermore, LM stated that *Now/Then* stirred up "so many feelings and things, emotions, of everything about Hull, not just the bits what you've brought up [sic.]" (appendix viii.i: 21). The location aided the performance to merge the past with the present and frame memory as reconstructive; the city was not only a memory cue, an instigator of remembering, it was also a way of ghosting previous experiences within the new context of the performance. A theatre, with its imaginary representations, can only support remembering as far as offering considered and manipulated frames for memory. Whereas for *Now/Then*, located within the place that was being remembered, anything and everything had the possibility of being of significance to the audience's personal histories and therefore included in the process of autobiographical remembering.

95% of the *Now/Then* audience I questioned stated that they had remembered their own past experiences at some point during the performance. Furthermore, the 5% that stated that they had not engaged in the process of autobiographical remembering later indicated in the same interview that this assertion was erroneous; AP said that she felt "immensely grateful for the 9 years [she] spent living in Hull, the experiences [she] had there" (appendix

viii.viii: 25) and PW stated that reference to credit “made [him] remember the shop” (appendix viii.vi: 24). As such, my research suggests that the audience, as rememberers, were able to interpret the location, environment, and content of the performance for the purpose of their own remembering. The performance utilised a range of experiences, from a range of people, from a range of decades, and avoided single interpretations of the city wherever possible. The eclectic narrative that this established, made from a patchwork of stories and experiences, reflects the fragmented nature of autobiographical memory (section 2.2.2.). As a consequence, I argue, the audience, as rememberers, were supported in translating the reconstruction of past experiences for the purpose of exploring their own place attachment. This suggests that the performance of memory as a process should instigate the same interpretation and utilisation of memory that Rothberg (2013: 40) articulates as multidirectional. *Now/Then* presented and catalogued multifaceted, contradicting, and fragmented past experiences from a number of different perspectives. The performance of these experiences in second person, which acknowledged the audience’s position within the present moment, allowed for a destabilised past to be re-experienced and reconstructed through a heterogeneous process of autobiographical remembering.

Performance that is placed within, and explicitly remembers, a city allows an audience to see the familiar through a new frame, and as such avoids the act of spectating to occur subconsciously; there is a need to understand the city’s locale afresh. Understanding the process of autobiographical remembering as being constituted in the present moment through subjective interpretation positions the resulting memories of the experienced past as representations of representations. A reengagement with the experienced past through performance highlights memory as quiescent until the moment it is re-membered. The memories I utilised, with their specific content, emotional connections, and contributions, do not exist in the same way without their reconstruction within each particular circumstance and, importantly, by each particular audience member. There is therefore a

particular advantage of combining structural and compositional techniques, such as a fragmented narrative, and an intermedial framing of the past and the present, with locating performance within the city. I find that my explorations of performing autobiographical memory as a process were supported through the inclusion of methods that refrained from separating the past and the present moment and that supported the reconstruction of fragmented autobiographical experiences whilst being located in the place that was being remembered.

5.2. The Importance of Interruption

During the later stages of my research, I opportunely engaged with a performance making strategy that I had not consciously applied in my devising process. As a consequence of my practical explorations, I present the utilisation of interruption as an effective means of performing autobiographical memory as a process. Whilst my research highlights a number of strategies that appear conducive to performing memory as a process, in order to analyse the role of interruption, it is important to highlight a distinction between the notions of evocation and of performance. To evoke an audience to engage in remembering does not in itself perform memory as a process. Indeed, I have previously discussed the intrinsic relationship between memory, performance, and spectatorship in Chapter Two. During *Now/Then*, my utilisation and translation of autobiographical memory into performance did support the audience to remember; the audience were invited to re-experience the city from a number of varying positions. However, my practical explorations also highlighted the problematic nature of performing autobiographical memory as a process through some of the methods that are inherent in my professional practice. As such, *Now/Then* was in danger of being stabilised through rehearsal. My research suggests that, whilst the ephemeral nature of memory may be theatrically illuminated, a reliance on structure and rehearsal fixes the performance; the outcome already exists.

Now/Then ran between 10am and 2pm and had the potential to be booked up to eight times a day. Each journey was individually affected by external variables, such as the varied routes, and was performed against a new backdrop provided by the changing scene of the city. The number of audience members, and, importantly, their individual memories, experiences, and connections to the city, further affected the performance. Akin to the iterative process of autobiographical remembering, which reconstructs past experiences through an assemblage of new details and new additions, during *Now/Then* I promoted incongruence, where no two performances were to be understood as the same. Each performance, through exploring memory as a process, was to be constituted as a result of the audiences' individual autobiographical remembering. However, my experience of performing *Now/Then* immediately brought the uniqueness of each journey into question.

My utilisation of intermedial techniques, the interaction with a pre-recorded audio soundtrack, was a fruitful strategy to expose and recondition the relationship between the past and the present. As I have previously highlighted, my use of intermediality destabilised not only the narrative, but also the live experience and was an integral element of presenting memory as the past's present moment (section 4.2.1.). However, the intermedial use of pre-recorded audio also exacerbated the rigid nature of the performance due to the necessity of its preparation. Having a medium from the past that interacted with the live performance in the present required precise planning and rehearsal and limited any adjustment during the performance; *Now/Then* relied on the pre-recorded audio for its structure. The audience were driven through the city with a soundtrack that also provided cues for my delivery so that I referenced the locale as we travelled past and through it. Utilising pre-recorded material within performance is, by its nature, demanding of time; pauses have to be precise, conversations must be fixed, and any space for audience participation needs to be defined and scheduled. As such, whilst *Now/Then* evoked and encouraged the audience to engage in autobiographical remembering, strategies such as the

use of intermediality, which I utilised in order to support the performance of memory as a process, needed further exploration so that they did not become constrictive.

At one particular moment during every performance, after I hung the photograph that depicted the chosen location on the line of string, I asked the audience why they had made their selection (appendix v: 13). Whilst the responses to the question themselves were varied, the manner, style, and environment of their delivery, were similar in every performance; they were limited. The reliance on the soundtrack and the predetermined route to structure the performance did not allow the audience to fully engage in the process of remembering. As the next stage of the journey grew nearer, and the music's crescendo signalled the beginning of the next section of text, I had to find ways of bringing the audience's contributions to an end. On occasions, this resulted in disrupting the audience's answers and, at these moments, in direct opposition to my intentions for the performance, I actively restricted remembering. The ramifications of my practice suggest that, unlike in remembering, performing memory as a process must avoid placing a prescription on time. Initially, my use of intermediality, with its demand for precision of planning, meant that the performance was restricted in its movement. When pre-recorded material of the past is designed to directly interact with live performance in the present, the process of autobiographical remembering is in danger of being limited to a specific and allotted time, sandwiched purposefully within the performance's narrative. During *Now/Then*, amongst the implicit memory cues that invited a re-examination of the city, when directly asked to remember, the audience had a set time within which to do so. However, my research highlights strategies to resolve the potential stabilisation of the performance of memory. This was exemplified when, on a particularly busy Saturday when the traffic lights at the corner of Alfred Gelder Street and Lowgate held up the taxi's journey, the narrative had to stop, the soundtrack had to pause, and, the performance had to wait.

*I remember the old Royal Mail depot on Lowgate.
My sister and I are running up the stairwell with the identical wallpaper and pictures on each floor.
I am marking stars on the sun visors of the post vans that my dad used to take us out in.
And outside, by the now out of service post box, my dad's initials and handprint are left in the drying
cement.*

The default position of the performance was for the text to keep on script and for the journey to maintain its route, without the opportunity or license to go off-track and explore other avenues. When they did, these moments of deviation were automatically, and explicitly, separated and I became aware of the breaks in the performance structure. I considered how to fill the gaps, contemplated whether to contrive an expedient section of performance, and in doing so I questioned how improvisation would have affected the overall piece. I concluded that any addition of new, disconnected, and unrehearsed material that was outside of the performance structure would have frustrated the aesthetic of *Now/Then* because of the careful co-ordination and precision with which it had been created. As a potential resolution to this issue, I explored the option of creating a secondary text, to be delivered in these circumstances of interruption, which would relate to the structured performance and maintain the flow of the narrative. However, the more I performed *Now/Then* the more I realised that the moments of silence, the breaks from the script, the pauses of the narrative, actually provided an environment more conducive to performing memory as a process; remembering was given the space to exist. There were countless moments over the course of my practice where the interruptions to the performance became an element of its overall aesthetic. There were instances when paths were blocked due to the unloading of vehicles, when traffic was queued due to broken traffic lights, or when roads were closed due to other events taking place during the UK City of Culture year. Indeed, each journey that was required to respond to the external factors of the environment, when the live city affected the structure of the performance, resulted in a wholly unique experience for that particular audience. These moments provided the performance with an individual, and direct, connection to the present moment where, I suggest, the process of autobiographical remembering was rendered visible.

Whilst performance text may originate from a place of exploration, experimentation, and improvisation that is conducive to performing memory as a process, through the creation and delivery of a practical outcome it can become repetition. During the process of performance making, text is inherently compelled to move away from being unscripted. Rehearsal, then, in this way, can be understood as an antithesis to the performance of autobiographical memory as a process; through rehearsal, text becomes stuck. Remembering occurs through the fluid reconstruction of the experienced past, where the unconsidered connections and details that are illuminated constitute the resulting memory as a new outcome. Through rehearsal, performance can restrict the breadth and range of autobiographical memory as a process. An iterative mode of delivery and locating the performance within a city can offer some resolution to this issue; in these situations, performance must adapt to its surroundings. However, whilst strategies, which included a fragmented narrative structure and a utilisation of intermedial devices, are conducive to performing memory as both reconstructive and as the past's present moment, they also have the potential to limit the juxtaposition, flexibility, and irregularity of the remembered past experiences. Here, I find a dichotomy as a result of my practice; those techniques that I adopted in order to perform memory as a process could also limit remembering. However, when the structure was interrupted, the instability of the performance was highlighted, which provided an opportunity for renegotiation. What was key in these moments was that the techniques I implemented in response to external variables returned the performance to a present moment that was still laced with the images of the past. As such, I outline the importance of performance strategies that embody and embrace the process of remembering as being in a state of flux.

The systematic strategies involved in narrative therapy re-author stories that are told and untold in people's lives. Importantly, this practice only utilises rehearsal as a frame with which to develop content. The aim in narrative therapy is to thicken life stories through

discussions about dominant stories and alternative stories so that they are not defined through problems. As a result, disparate events are linked together over time and have implications on the past, present, and the future. In narrative therapy, the interest is on those subjectively relevant stories that shape the lives of the narrator. Morgan (2000: 5) articulates this in terms of crossroads, intersections, and paths, whereby, through narrative therapy, there is the potential to select the way in which personal history moves forward by adapting the way in which it is remembered. Morgan states that, in narrative therapy, '[w]e can always take a different path, retrace our steps, go back, repeat a track, or stay on the same road for some time. At the beginning of the journey we are not sure where it will end, nor what will be discovered'. Narrative therapy exemplifies how the effects of rehearsal can be circumnavigated in order to avoid predetermined outcomes and limitations on time. Rehearsal, in this use, provides scaffolding to provoke an engagement with the experienced past for purposes within the present that are unspecified. As such, methods for performing memory as a process could utilise narrative therapy strategies in order to ensure adaptability for all audience members, to re-route during the performance, and thus fully embrace the reconstructive and subjective nature of autobiographical remembering.

Performance that provides a rehearsed and structured frame within which a narrative is discovered through a process of live exploration would reposition and redefine its audience members as rememberers. During *Now/Then*, despite being made aware of their role as a passenger in the taxi, and being told that they should 'probably make [the driver] feel like he's doing a proper run as much as possible' (appendix v: 9), a number of the audience members opted for a passivity more typically associated with the traditional theatre space. As the audience settled in the taxi, they engaged in general conversation with both my dad and I, asking questions about the weather, or the number of performances that day. I never instigated conversations with the audience before the performance began, but rather faced forward in silence. It was only when, and if, the audience directly spoke to me that I would respond to them. For some members of the audience, when I marked the beginning of

Now/Then, my spoken words clearly transforming from impulsive reaction to scripted performance, the conversational relationship between performer and audience ended. From this point on, the familiarity of the performance frame and structure caused the audience to adhere to previously experienced conventions; they remembered how to respond to theatrical ritual. However, for those audience members that did speak during the journey, to point out buildings or to remind each other of past experiences, the process of autobiographical remembering began to meld with the performance. During these moments, the audience themselves were able to override the barriers and restrictions they had expected, and initiated, as a result of the performance frame. They took control of their remembering and often circumnavigated any presumed or projected outcome in order to focus on the elements of the performance that were of more relevance to their own place attachment. As in narrative therapy, the reliance on rehearsal was reduced in favour of accidental and undetermined routes of discovery.

Woycicki (2014: 39) articulates post-cinematic performance as 'ideologically cohesive cinematic meta-discourse, thus stimulating the audience to become more active in the process of meaning-making'. My research highlights how any performance of memory as a process should avoid becoming restrictive, set, or stable; remembering dictates an engagement with reconstruction (section 2.2.3.). Instead, a performance of memory should support its audience in a process of meaning making. As such, and akin to the open explorations involved in narrative therapy, I argue, performing memory as a process must be adaptable and adjustable to the environment, any arising memory cues, and, importantly, the audience. Woycicki's position can be used to articulate the way in which, during *Now/Then*, the audience created and constructed a narrative that was conducive to their own past experiences, and ultimately controlled the process of remembering. Locating and integrating the performance within Hull meant that the city's external variables, whilst at times problematic to the overall narrative and structure, exacerbated the ephemeral present moment and created unique and unscripted possibilities for individual audience

members to interpret meaning in response to the environment. Furthermore, the reliance on an intermedial structure, that then had to be manipulated as a consequence of unplanned and unintended interruptions, exposed not only the process of autobiographical remembering, but also the performance itself.

During the third stage of *Now/Then*, the taxi turned down Princes Street, a dead-end road in Hull's Old Town where a pedestrian arched walkway frames Holy Trinity. At the end of the road, the taxi stopped moving, the live performance paused, and the voice on the pre-recorded soundtrack asked the audience to take stock of their surroundings, to actively remember the moment. This section was notable for its stillness within a journey bombarded with noise, words, images, and memories. Here, like the moments of external interruption, the past and the present aligned, or rather, collided; the immediate experiences of the past overlapped onto, and into, an awareness of the present. As the voiceover narrated the action of the taxi driver opening his door, 'with the engine running, as the outside flooded in' (appendix v: 11), the fresh air entered into the taxi, gently moving the photographs hanging from the line of string. When I questioned DN about her experience of *Now/Then*, she focused on this particular moment, stating that 'when the car stopped [...] the story halted, the journey paused, I forgot the journey was about you, was about Hull, [and] in the moment I began to imagine it was my journey, my city, my memories' (appendix viii.ix: 25). For DN, this moment, outside of the rehearsed and predetermined script, framed a present laced with the fringes of the past that had the space to formulate through a process of remembering. DN's experience exemplifies how the aesthetic established in the unintended interruptions from the external circumstances can be purposefully applied in performance. It promotes *Now/Then* as being conducive to performing autobiographical memory as a process; the journey allowed for the experienced past to be reconstructed without direction or design.

My reflections highlight that, whilst there are a number of strategies that are conducive to presenting memory as a process, they are optimised when framed within performance that shares the same adaptable qualities as remembering. Whilst I have identified how these are located within *Now/Then*, I further highlight those performance practices that innately embody the flexible structure of memory. Live art, for example, like the methods involved in narrative therapy, does not restrict an audience's explorations and interpretations of the performance's content. It is not governed by a predetermined narrative structure or stabilised through a process of rehearsal, and yet it can be fragmented and can utilise intermedial techniques. Like the process of remembering, live art offers the possibility for an audience to drive the direction of performance into unprepared, unconsidered, and unconnected territory. In performance, Fischer-Lichte suggests, 'all participants act as co-creators' (2009: 4), which places any audience that is understood as, or encouraged to become, rememberers in a creative role. 'In this sense, the performance happens to the participants. It opens up the possibility for them to experience themselves as subjects able to co-determine the actions' (*ibid.*).

Within, what Fischer-Lichte articulates as, an autopoietic feedback loop, the performance of memory as a process should establish a reciprocal relationship between any generated content and the remembered past. Fundamentally, alongside the examples from my practice as research, this explicates the key difference between the performance of memory as a process and the performance of memory as an outcome; without an explicit and authentic feedback loop where the performance itself can be affected, memory is restricted to being presented as an outcome. For memory to be performed as a process, any outcome, including a reconstruction of the experienced past, is constituted as it is experienced. Thus, I argue, establishing a reciprocal relationship between performance and the process of autobiographical remembering can inaugurate an aesthetic of renegotiation. Here, audience members, as rememberers, are able to engage with the experienced past in multiple different ways and from multiple different positions that are unchained to

historical accuracy or any projected narrative. If performance is not set, and representations of the past are in flux, during the presence of the live experience, individual place attachment can be rewritten. Thus, during periods of cultural regeneration, performing the process of autobiographical memory can actively invite, and support, individual contributions, from a wide range of people, to the process of placemaking.

MEMORY TWO: ONE HUNDRED AND FOUR PERFORMANCE JOURNEYS

In my memory of performing Now|Then during the summer of 2017, I can only distinguish small fragments of moments from the mass amalgamation of the 104 journeys. A blocked road, blurred faces, and the traffic lights on the corner of Alfred Gelder Street and Lowgate. The narrative of the little boy in a black and white checked shirt, black trousers, and braces is sandwiched between snippets of other people's memories. The CD is playing Chris's music. And my dad is cleaning the windows of the taxi before the passengers arrive. White feathers, the wind, and a packet of mints in the glove compartment. I am remembering the three-year-old me, at a birthday party in Thorngumbald Village Institute. The audience are staring out of their window, or closing their eyes, or looking at me. I am asking them to imagine a little boy walking outside of their window. At the same time, I am imagining myself, as the little boy, walking alongside us. Laughter and tears, the air-conditioning, and the snap of the fishing line on the very last journey. In my memory of performing Now|Then during the summer of 2017, as the individual experiences of my past blur into one, I am remembering.

CHAPTER SIX: EXERCISING MEMORY AS A PROCESS

Throughout this chapter, in response to my research questions, I utilise the findings from my explorations of performing memory as a process in order to proffer strategies to invite and support multiple contributions to a renegotiation of sense of place. In doing so, I present how the resulting performance, through the collective memory it constitutes, can interrogate hegemonic cultural discourse in the form of heritage from below (Robertson, 2008, 2012). Not only are the place attachments that I explore influenced by my interpretation, they also inform the reconstructions of my own past experiences. Moreover, as each audience member's place attachment was established from a collection of past experiences, I highlight the importance of multi-directional memory and shared remembering upon the process of remembering a city. As such, it is through the multifarious nature of sense of place that I highlight the potential for the performance of autobiographical memory as a process to support individuals in the reclamation of personal attachments to home. The effect of exercising the performance of memory as heritage from below can impress upon and renegotiate promoted histories that are projected during periods of cultural regeneration. Specifically, I argue that performing memory as a process can excite collective memory of place from the position of a city's residents, in spite of, or in challenge to, any newly rejuvenated narrative driven by those in positions of cultural and political power.

6.1. Practicing Place Attachment

I position the entire yearlong programme of events created by the UK City of Culture scheme as a means of practising place; the numerous cultural experiences in Hull during 2017 established a framework that supported the renegotiation of sense of place. The UK City of Culture scheme provided the possibility to revitalise Hull's external perception, by producing a platform of regeneration that aimed to instil within its residents a sense of

pride (Hull UK City of Culture 2017 Strategic Business Plan, 2015). However, as I have previously highlighted, the framework through which any renegotiation of sense of place occurred was influenced by the specific aims and objectives of the UK City of Culture scheme (section 1.4.1.). Thus, whilst capitalising on new ways of thinking about and seeing Hull, the majority of projects that were programmed for the UK City of Culture year were also aligned with a single, albeit new, narrative. In Chapter Five, I outlined how performing memory as a process can destabilise the separation between the past and the present in order to provide audience members with the agency to interpret past experiences through a process of subjective reconstruction. Therefore, I propose, performance that facilitates the reconstruction of memory can invite and support a renegotiation of sense of place by encouraging and supporting the practicing of individual place attachment outside of, and unchained to, any promoted narrative.

In her paper, *The Theatrical Memory of Space*, Jestrovic (2005) directly connects Carlson's ghosting to the practice of placemaking, in order to explicate theatre's relationship to political and cultural spaces. She states that theatre not only has a relationship to 'other texts and performances, but to actual sites, past and present, that it recreates and or renegotiates'. In traditional theatre, I understand Jestrovic's position in relation to the way in which a performance of *Dancing at Lughnasa* recreates Ballybeg, a performance of *The Glass Menagerie* recreates St. Louis, or a performance of *Death of a Salesman* recreates Brooklyn. Furthermore, I understand the implications of ghosting for performance that interacts directly with place, such as how Sheffield is renegotiated during *Nights in this City* or how Hull is renegotiated during *Now/Then*. Indeed, through an exploration of site-specific performance, Wilkie (2004: 3) suggests that 'every performance event mobilizes (either implicitly or explicitly) a particular version of the relationship between performance, space, and the physical and cultural context of these'.

Jestrovic coins the term spatial inter-performativity, which Turner (2010: 206) explains as an examination of 'how theatrical and political spaces refer to and transform one another'. The term is used to describe the phenomenon when the locale, location, and sense of place of a real place infiltrate the fictional world of performance, where the 'theatricalization of an actual space reshapes its future meaning in cultural memory' (Jestrovic, 2005: 358). Jestrovic here highlights the potential for performance to affect and inform how space is understood as place, and thus positions performance as a contributor to placemaking. Furthermore, she defines spatial inter-performativity through its reliance on 'the collective knowledge and memory of shared urban spaces – their history, meaning, and function in the life of a community' (*ibid.*). Through this framework, Beswick (2011) claims that '[t]he real/imagined spaces of performance [...] offer the possibility for intervention and change through a coming together of practice and conception'. However, understanding spatial inter-performativity as an automatic consequence of *any* performance that recreates place does not allow differentiation for performance that explicitly aims to enforce, or support the renegotiation of place directly. *Now/Then* did not simply locate itself within a fictional interpretation of Hull; it was not created or performed in isolation to any existing place attachments and thus any existing contributions to sense of place. Instead, the performance mapped stories of the city onto its actual streets, it introduced individual responses and place attachments into collective memory, and it reimagined the ways in which the city's spaces were loaded with emotional connections and meanings. Thus, as intrinsic to its construction as the performance text, performance route, fragmented narrative structure, and intermedial soundtrack, I suggest, *Now/Then* established spatial inter-performativity.

Jestrovic's theory can be used as a framework through which to understand how performance can affect, challenge, and renegotiate sense of place. As such, I present *Now/Then* as an example of how spatial inter-performativity can be established through the performance of memory as a process. Performing memory as a process does not just serve to reconstruct autobiographical memories; it also provides rememberers with the

opportunity to reflect upon past experiences of a city. As place is reconstructed through an amalgamation and agglomeration of multiple positions, performing memory as a process, by supporting individual explorations of the experienced past, explicitly offers audience members an opportunity to renegotiate place. When an audience engages in autobiographical remembering, and has the potential to adopt and adapt new interpretations of the experienced past, the subjective reconstruction of memory is informed by their current relationship to the city. Performing autobiographical memory as a process whilst instigating inter-spatial performativity can affect not only the ways in which an audience experiences the present and the past but also the ways in which a city is defined. My research indicates that any performance of memory as a process must focus on how place is re-experienced and reconstructed by the individual audience members in order to ensure that sense of place is never stabilised through one dominant narrative. As such, I identify and present three key strategies for establishing spatial inter-performativity: establishing individual performance experiences, marking the city, and transforming the audience into rememberers.

6.1.1 Establishing Individual Performance Experiences

A key factor in facilitating spatial inter-performativity during the series of *Now/Then* performances was the creation of three hundred and sixty-one individual experiences of the city. By utilising Hull as both a live backdrop and as the imagined location of the little boy's narrative, where the locale became memory cues for the audience, the performance journey established a constantly shifting aesthetic of subjectivity. Throughout the three months of performances, the three hundred and sixty-one people who experienced *Now/Then* were encouraged and supported to re-see and remember their home, even if this was not Hull, in multiple different ways, and each interpretation was unique to the establishment, or reestablishment, of individual place attachments. As the audience were moved through the city, they were confronted with numerous varying strands and snippets of other people's

life stories that merged the experienced past with the present moment. Each performance journey required the audience to interpret the narrative as subjectively relevant to their own past experiences. As such, there is no way of reaching a consensus on how *Now/Then* affected the audience as a whole. However, analysis of the audience's reflections of their experience offers insight into the breadth of experiences and the multiple ways in which the performance journey framed and illuminated place as being of personal and collective significance.

The audience's experiences of *Now/Then* can be analysed through a frame of nostalgia, especially Boym's definition of the term, which she articulates as a 'longing for a home that no longer exists or has never existed' (Boym, 2001). Boym describes nostalgia, in her exploration of human attachment to place, as an attempt to reconnect the past and the present, as well as an attempt to reconnect the dream and everyday life. Nostalgia is intrinsically linked to the imagination of an experienced past that is unaffected by accuracy. As such, it can neatly explain those responses to the performance journey that not only included locations and narratives that had not been presented, but that utilised these experiences to project place attachment. Here, nostalgia frames the ways in which the audience not only connected to past experiences, but also how they interpreted those experiences within the present. The journey through Hull, realised as something other than everyday life, and thus elevated from regular experiences of the city, allowed the participants to indulge in nostalgia. The opportunity to re-imagine the city as home, through nostalgic interpretation, positioned Hull as a place that, as Casey (1987: 200) states, can be possessed 'in perception, as in memory - by their radiant visibility, insinuating themselves into our lives, seizing and surrounding us, even taking us over as we sink into their presence'. Hull became open to individual interpretation; the city was reconstructed through a frame of what it could be and what it could have been, as opposed to what it is and what it was. Thus, I argue, performing memory as a process produced nostalgic responses to the city; Hull momentarily existed through imagination, where reconstructed

experiences were informed by the audience's relationship, and past relationships, with home.

Given the multifaceted and deeply personal construction of any form of nostalgia, which, as Casey (1987: 201) highlights, can be understood as synonymous with homesickness, its evocation during performance invites an audience to position the narrative in relation to their own personal history. Thus, performance that remembers a city through a frame of nostalgia will intrinsically offer its audience the opportunity to reflect upon their own place attachment. When I questioned audience members about their experiences of *Now/Then*, their responses referenced Hull's changing locale and the affect this had on sense of place, both internally and externally. For those members of the audience that were originally from the city, there was a consensus that the performance evoked a sense of pride, a term that was used by over half of the respondents. Interestingly, this is the same term highlighted as a key objective for the UK City of Culture year (section 1.4.). Thus, my research highlights that, whilst there was an opportunity to re-navigate place attachment, to reimagine the city as home, and to engage in nostalgia, a large number of the responses to the city, as a consequence of the performance, were still in line with the promoted narrative of the top-down cultural regeneration. This suggests that the institutional UK City of Culture narrative, one of the programme's key aims, was accepted and utilised within individual renegotiations of place attachment. Therefore, performing memory as a process, as a means of renegotiating place attachment, does not then necessarily mean a rejection of sense of place that would undermine the overriding aim of the UK City of Culture year. Providing individuals with a platform upon which they have agency over how the city is remembered can, and did, result in a realisation of the intended outcomes of the scheme.

Whilst the majority of audience members discussed similar themes and issues around a generic sense of pride, I also examine those responses that were more rare and unique. Here, through uncovering and favouring more explicitly subjective responses to the city, I

locate and interpret pride as an implicit projection within the individual autobiographies. AP discussed how she “reconnected with [her] happy time and sense of belonging [she] had there [and] also felt at peace about where [her] life is at now” (appendix viii.viii: 25), DK highlighted that “the new confidence felt around Hull [...] was further reinforced by the journey” (appendix viii.x: 26), and EW stated that *Now/Then* “reminded [her] how this city is embedded within [her]” (appendix viii.xi: 26). Furthermore, for the twelve audience members that did not identify as being from Hull, the performance aided their own connections to a city that, for AH, “is somewhere that someone has lived and loved and experienced, and [he has] very much come into it” (appendix viii.iii: 22). Whilst YO acknowledged that her relationship with the city was still being established, she stated that the performance journey made her “feel more connected [she was] part of what Hull has always done – made people want to stay once they arrive” (appendix viii.xv: 29). For JW, the experience made her “think of a lot of things that [she has] started to own about the city as [her] home” (appendix viii.iv: 23). Within all of the responses, I find that the performance elicited nostalgic interpretations of the city that were unequivocally and unapologetically personal, and yet, somehow, also felt part of a larger, collective remembering.

For performance to establish a level of spatial inter-performativity, whereby its existence not only supports the renegotiation of sense of place but also affects the process of placemaking, I suggest, it is essential that audiences have the ability to engage with place on a multitude of levels. Importantly, this should not result in performance that is inflexible to spontaneity; there must be room for performance to change and adapt in response to the individuality of an audience’s place attachments, autobiographies, and memories. Like memory, place attachment is not constrained by accuracy or historical fact. As such, in the pursuit of spatial inter-performativity, performance should present the experienced past, to repeat Young’s (2008: 19) phrase, as a ‘perpetual process of becoming’. A series of performances that are more intimate and tailored to each individual audience member, but that are also consistently aware of the wider implications on collective memory, allow for a

challenge or development of place attachment because numerous different people do not share the same performance. Here, sense of place is not enforced, but rather organically reached. An evocation of the process of autobiographical remembering with every variation of a performance establishes a level of ownership; each particular performance belongs to its audience. Moreover, any exploration of the experienced past is not diluted amongst the mass of multiple other simultaneous explorations, nor is one single narrative promoted above any other. Whilst the audience's individual memories inevitably become part of collective memory in flux, there is room to consider, explore, and redefine each individual position.

Establishing individual performance experiences provides the possibility for an audience to be engaged, supported, and, ultimately, responsible for the renegotiation of their own place attachment. Each performance of *Now/Then* utilised strategies to perform memory as a process so that the city itself became a memory machine that instigated autobiographical remembering. The narratives that were explored within the performance text required an interpretation of, and connection to, the city as opposed to perpetuating a stabilised sense of place. Thus, the effects of the experienced past being presented, and the ways in which they represented Hull, were left open for the audience to negotiate through autobiographical remembering. The connections to the city that were highlighted in the audience's responses were not presumed or premeditated, they were not enforced; the performance supported multiple contributions to the process of placemaking. As a series of individual performance experiences, *Now/Then* invited the audience to re-experience their own connections to the city and, as such, provided the possibility for these renewed place attachments to feed into the overarching sense of place being renegotiated through top-down cultural regeneration.

6.1.2 Marking the City



Figure 17.
A photograph to show the feathers and memory cards left by the audience at Queen's Gardens.

As I have previously outlined, contemporary research suggests that ordinary and mundane spaces can be used as a way of empowering individuals in the reconstruction of sense of place (section 2.3.2.). This was practically demonstrated in January 2018, when the space around Hull's out-of-service bridge on Scott Street, Wincolmllee, in the Bankside area of the city was immediately elevated after the graffiti artist Banksy created *Draw the Raised Bridge*. The mural of a child holding a wooden sword attached to a pen was assumed to be a comment on the 2016 European Union referendum result¹⁵ and Hull's subsequent status as

*I remember Wincolmllee.
Its brown smoky buildings are of another place,
removed from the familiarity of the city.
I am taking a short cut to beat the rush-hour traffic,
or with my granddad at the timber merchants, or I
am waiting in my dad's taxi.
I am there by accident, breathing in the smell of
sawdust, as the audience tie their feathers to the
trees with a piece of string.
And the place feels sparse and empty. It feels
different.
It feels forgotten.*

UK City of Culture. After a spate of vandalism, and in the face of possible destruction, residents called for preservation and the local council installed a Perspex sheet as

¹⁵ The results of the EU Referendum for Hull, with a 62.9% turnout, were 67.6% for leave and 32.4% for remain.

protection. In the weeks that followed, more artwork appeared around Bankside, and plans were made to establish and support what is now known as The Street Art Quarter. In Hull, an abandoned river bridge became a site of cultural significance, politically charged, and a symbol of the city's continued cultural activity after the events of 2017. Banksy marked a previously mundane and ordinary space, changed the way in which it was experienced and, in doing so, challenged the existing sense of place. Moreover, it was the residents of the city, and not those in positions of cultural or political power, who instigated this practicing of place.

The impact that marking a city can have on placemaking can be transposed to the establishment of spatial inter-performativity during a period of cultural regeneration. In order for performance to actively elicit change in the way a city is viewed or experienced, I suggest, as well as being a backdrop for performance, the city should also be marked, affected, or challenged in some way. The marking of a city already exists in the more brutal and explicit forms of regeneration, such as Hull's 2016 facelift (section 1.3.3.). Consequently, for 2017, any event that aimed to initiate heritage from below needed to mark the city in and amongst the official UK City of Culture projects. During periods of regeneration, if the city is left unmarked, unaffected, or unchallenged, then representations of the past will remain stable and governed by the narrative promoted by those in positions of cultural and political power.

Now/Then marked Hull in two distinct ways. Firstly, during the initial stage of the project the online map of the city was digitally marked with personal anecdotes, stories, and experiences. The resulting website not only documents how the city was interpreted and remembered in the lead up to 2017, it also connects the one hundred and four uploaded memories to the city and, importantly, to each other in the collective memory of the project. Whilst consisting of individual experiences of the past, the map became a communal body that not only remembered Hull, but also reconstructed it. By asking participants to

remember a past experience of Hull, the map of memories became a catalogue of the varying ways sense of place was understood and felt in the midst of cultural regeneration. The digital marking of the city provided an opportunity to reconsider individual place attachments without the influence of an external context or time constraint. Here, by marking the map with their memories, residents of Hull were free to not only change the ways the city was viewed, but also challenge their own attachment to it.

Secondly, *Now/Then* marked the city through its transition from the screens to the streets. In an interpretation of how the participants digitally marked the city online through my website, I asked my audience to mark the city upon their arrival at the location they had preselected for their performance journey. Within the performance's programme, each audience member was given a memory card attached to a feather on a string. At each selected location, I asked the audience to complete the card: 'with a word or phrase that describes what this city means to you, something that makes this city yours' (appendix v: 14). The performance, the soundtrack, and the narrative were then paused whilst, upon completion, the audience left the feather and the memory card at the location. This task did not just serve as an interruption, a moment of reflection in and amongst the narrative of the little boy and the numerous strands of other people's memories, it also provided the audience with the opportunity to physically leave traces of their own memories within the city. In doing so, the audience marked Hull, changed the way in which it was remembered, and challenged the imagined narrative projected through the top-down cultural regeneration. HC stated that the act of completing the memory card "had quite an impact on [her] realising [her] sense of belonging and connection to Hull" (appendix viii.xii: 27). This marker, a remnant of the audience's past experiences, placed onto the city itself, was a manifestation of the audience's attachment to Hull and, collectively, the three hundred and sixty-one feathers and memory cards became an installed contribution to sense of place.

Here, the performance elevated the individual experiences of the audience members through the creation of a conceptual shared experience.



*Figure 18.
A photograph showing the audience members leaving their feathers and memory cards at Hull New Theatre.*

The memory cards and feathers were attached onto and around the branches of trees (figures 17. and 18.) in ways that connected something of the past with something of the present. The natural environment of the city centre was reframed and this presented the possibility for Hull, as a place, to be re-explored. Sholette (1997: 17) states that '[m]etaphors of urban decay, rebirth and incubation suggest that the process of "constructing nature" has its corollary in the act of naturalizing culture'. In this way, not only was Hull's cultural regeneration connected to the concept of natural life cycles, but, through the audience's marking of the city, the connection was made literal. Furthermore, by leaving the memories attached to feathers, which were the icons of the experiences on my online map of memories, the processes involved in the initial memory submission were being remembered. Here, not only was the city marked by an individual interpretation of place attachment, it was also connected to the experienced past, by becoming an echo of a previous digital action.

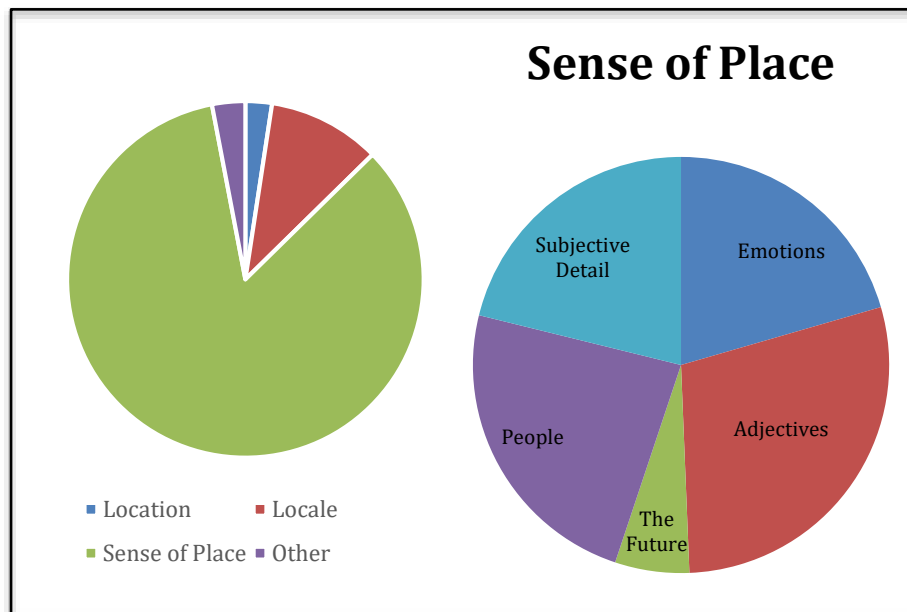


Figure 19. Two pie charts to show the categorisation of responses on the Now/Then memory cards based on Agnew's place construction, where sense of place has been further categorised by the content of the responses.

The task of completing the cards on the feathers was inescapably subjective and so any attempt to quantitatively analyse the contributions is redundant; the comments were all incredibly and wonderfully different. However, after coding the responses into the categories of location, locale, and sense of place, Agnew's (1987) main contributors to place construction, the responses highlight a clear predilection. After experiencing *Now/Then*, the audience were overwhelmingly more inclined to reflect on, interpret, and document Hull in relation to sense of place (figure 19.). The exercising, and subsequent reflection of place attachment that this task instigated, whilst varied and unique to each audience member, had reoccurring themes. From the 167 memory cards collected, 24% referenced people, friends, and family, 29% used adjectives to describe the city, of which 44% referenced the notion of home. The contributions were wholly personal, the word 'I' was used thirteen times, and represented the city through an array of positive interpretations, of hope and new opportunities; of the 20% that referenced emotions, 34% used the term pride. 21% of responses were extremely specific, referencing subjective details such as "hidden secrets", "mushrooms on toast", and "Little Iris and the Iguanas" (appendix vii: 17), which out of context do not mean anything except to those who wrote them. These subjective responses

are characterised by one individual who stated that Hull was their city of “belonging and knowing who I am”.

Requesting an audience to mark their city with individual experiences resists stabilising representations of the past or adhering to the promotion of any single narrative. Instead, not only do subjective responses to a city invite an audience to re-imagine their individual connections to place through the process of autobiographical remembering, they also provide memory cues with which other people are able to re-imagine their own place attachments. For *Now/Then*, the feathers that were left by the audience at each of the four locations were not just an isolated part of the performance; they themselves became installations, explored by the public who just happened to stumble across them. As their numbers grew, the feathers began to attract more attention and, at the later stages of the three-month run, there were numerous occasions when we were met at the locations with people reading and interacting with the responses. Interestingly, some of those who came across the feathers and memory cards chose to document their interpretations and experience of the project digitally, continuing the renegotiation of sense of place beyond the practical outcome. Images, comments and discussions about the performance and memories were shared on social media, and, as such, this extended, and returned, the marking of the city to an online platform.

Performance that utilises the city as a backdrop will intrinsically mark the city through a negotiation and interpretation of ordinary and mundane spaces; its presence will affect the ways in which these spaces are utilised and responded to by both the audience and any onlookers. However, I propose, through acts that literally mark the city, performance can destabilise and challenge any existing sense of place. Performance that not only locates itself within the city, but that also physically marks it, forges the documentation of its subjective existence despite the dominance of any promoted narrative. These markings need not be permanent, the locale does not have to be irrevocably changed; any mark that

is made on the city through performance will be effective through the process of autobiographical remembering. As such, when an audience participates in performance that marks the city, they will intrinsically engage in an act that redefines their personal experience; the performance will be included in, and thus affect, how they remember that particular place in the future. As a consequence, performing memory as a process, through strategies that include marking the city, can affect, and also reshape, future interpretations and reconstructions of sense of place.

6.1.3. Transforming Audience Members into Rememberers

The performance of memory as a process, in order to evoke spatial inter-performativity, must extend the role of the audience, alongside establishing the experience as individual and marking the city, so that they are affective in the renegotiation of sense of place. As Kotre (1996: 57) observes, 'as soon as you become vigilant you inevitably change what you are watching'. In my previous discussion regarding the role of rehearsal within the performance of memory as a process I suggested that individual audience members should have control over, and drive, their own specific narrative. As such, I propose, an audience engaged in autobiographical remembering, that is made aware of memory as both reconstructive and as the past's present moment, is supported in the re-examination of individual place attachment. Throughout my practical research, I experimented with how a utilisation of intermedial techniques could encourage an audience to engage in a deconstructive and reflexive process of remembering the city. Reason (2015: 271) notes an artistic shift in performance, stating that there is a 'desire to reformulate the performer-spectator relationship and to invite a different, explicitly more active kind of audience engagement'. Thus, I proffer *Now/Then* as an example of performance that supports an audience to see the city, beyond the projection of any single narrative, in multiple new and different ways. Furthermore, within the context of cultural regeneration such as the UK City

of Culture scheme, I suggest, transforming the audience into rememberers also encourages the presentation of place in all other formats, mediums, and performances to be challenged.

If, as Woycicki (2014: 1) suggests, ‘intermedial practices have the potential to radically change our perceptions of performance and interrogate their cultural and political foundations’, then intermediality can be utilised in performance to interrogate sense of place through the renegotiation of individual narratives. Whilst I utilised intermediality throughout *Now/Then* in order to establish memory as both reconstructive and as the past’s present moment, the strategy was also a key element of deconstructing the passive position of perception. The soundtrack, which was a structural device, also served to reference other modes of performance, most particularly those of the cinematic. As cinematic and televisual mediums have become dominant modes of spectatorship (section 2.1.4.), *Now/Then* drew attention to its own construction through the incorporation of intermedial techniques. In the opening section of the performance, amongst the climactic score, written by a composer familiar with the medium of film¹⁶, the location of the journey was established through an appropriation of cinematic language: ‘Cut to extreme long shot, tilted crane, of Hull from above. The camera begins zooming slowly, as the river moves out of view’ (appendix v: 10). The cinematic language was used to activate the audience by referencing something of the familiar. When I questioned JK about her experience of *Now/Then*, she described the performance journey as “like watching [the city] through a television screen [...] taking notice of the details of the things” (appendix viii.ii: 22). As opposed to being given images of the characters and actions, the audience were tasked with imagining the narrative and transposing it onto, and within, their observations of the city. Here, the live moment was layered with individual interpretations of, and connections to, the cinematic medium. During *Now/Then*, Hull was subject to amendment and interjection through a frame that acknowledged and requested existing versions of the city to be mediated through the

¹⁶ Christopher YOUNG, originally from Hull, received an OSCAR and BAFTA for his work on *Gravity* and had recently finished the score for Disney’s live action remake of *Beauty and the Beast*.

process of remembering. As such, my practice encouraged the audience to transform Hull from a place that only existed in the present to a place that co-existed in the past, the present, and the imagined.

My use of intermediality created a tension between the imagined place, enabled through the cinematic discourse, and the context created by being exposed to the city's locale. Throughout different reiterations of the performance journey, I observed audience members closing their eyes, seemingly viewing their interpretation of the film in their mind's eye, whilst others remained focused out of the window, seemingly mapping the filmic images onto the city. Not only did my use of intermediality establish opposing ways in which the audience responded to the cinematic language, it also juxtaposed existing narratives of Hull. Shortly after Hull was announced as the UK City of Culture in 2014, videos that celebrated the city began to appear online. PW remembered content from one of them during his reflections of *Now/Then* (appendix viii.vi: 24). The videos, such as the bid film *This City Belongs to Everyone* (2013), consisted of sweeping shots from above, reflections of the river, and narratives of 'we are all just passing through' that romanticised the city. As such, by requesting the audience, whilst in a taxi, to imagine film and, in turn, to symbiotically remember the city's promotional videos, *Now/Then* supported a deconstruction of the passive position of perception.

Enabling an audience to engage in active spectatorship further supports the establishment of inter-spatial performativity. There were a number of occasions during *Now/Then* when the audience were asked to renegotiate their interpretation of the city's narrative. For example, the voiceover on the soundtrack exclaimed, 'the air is still, the water is bright blue, and the sun is forcing its way through a haze of fresh morning fog' (appendix v: 10) as the taxi travelled away from a location where the grey sky met the dirty brown of the River Humber. As I have previously highlighted, post-cinematic theatre and performance can be utilised to destabilise the performance experience (section 2.1.5.) and thus can support the

renegotiation of audiences' attachments to the city. Referencing the cinematic medium through intermedial techniques exposed moments whereby information could not be simply accepted, where previous understandings of the city must have been juxtaposed or refuted. Here, the audience were required to question the city's narrative in relation to their own past experiences, their own memories, and their own place attachments.

To establish and support spatial inter-performativity, intermedial techniques can be utilised as a strategy to challenge passive spectatorship and transform an audience into rememberers. I propose that *Now/Then* supported an active position of perception because it allowed the audience to reflect upon the performance as a performance. To be understood as heritage from below, performance that is located within the city must be differentiated from the everyday. However, understanding an event as performance must not restrict the extension of an audience's role beyond one conventionally associated with performance; to do so would ritualise the act of spectating. Humphrey and Laidlaw (1994: 96) differentiate between ritual and performance through exploring modes of consciousness, arguing that, in ritual, there is a removal of 'the sovereignty of herself as agent'. Therefore, I suggest, performance can establish inter-spatial performativity through establishing the experience as individual, marking the city, and, ultimately, transforming the audience into rememberers. When passive spectatorship is challenged in this way, the performance of memory as a process can adapt to the subjectivity of its audience. Within these circumstances, the dominance of stabilised representations of a city is dissolved in favour of capricious individual attachments that organically and serendipitously converge in collective memory.

6.2. Renegotiating Sense of Place

My collation and analysis of the audience's experiences of *Now/Then* suggests that not only was place attachment engaged with, but that it was also interpreted within a renegotiation

of sense of place. Mowla (2004: 80) argues that, in the process of placemaking, 'memory association must be created. The event may not be significant or even successful, but it must have a relationship with place and memory'. As *Now/Then* evoked autobiographical remembering and supported the audience to engage with their individual place attachments, I suggest that the strategies I employed throughout my practice are examples of establishing and supporting inter-spatial performativity. Lippard (1997: 50) suggests that '[w]hatever may have happened here in the past, it is altered by your very presence, even if it is temporary'. In this way, *Now/Then* provided an opportunity to reconstruct past experiences of Hull as unique representations of the city. Poetically, Adichie (2009) states, "when we reject the single story, when we realise that there is never a single story about any place, we regain a kind of paradise". Performance, then, such as the subjective experiences of the *Now/Then* journeys, that articulate and reflect contradictory and alternative expressions of a city, and that do not adhere to any promoted narrative, can be understood as, what Robertson defines as, heritage from below.

I have previously outlined the reasons why I understand programmes of cultural regeneration, such as the UK City of Culture scheme, as placemaking from above and how this is problematic to the multiplicity of individual experience, the elasticity of collective memory, and the subjectivity of sense of belonging (section 1.4.). When individuals are given the opportunity to reconnect with their city outside of the projected narrative, they are able to take ownership of the contributions to, and interpretations of, sense of place. Throughout my research, I have identified a number of strategies to perform memory as a process so that the experienced past is not stabilised and is open for individual renegotiation. When performance is established as an individual experience, when performance marks the city, and when performance transforms an audience into rememberers, subjective connections to a city are favoured over promoted single narratives. It is this focus on multiplicity over dominance, of adaptability over rigidity, that I present as heritage from below. Performance that invites an audience to interpret the past

experiences of other people into the process of autobiographical remembering are not only renegotiating their own place attachment, they are also contributing to the overarching sense of place.

Importantly, I acknowledge that my research findings are limited and confounded by the theatricality of the practical outcome. The poetic text and filmic music was heightened, emotive, and framed the processes of autobiographical remembering as celebrations of Hull; *Now/Then* implicitly promoted positive reflections of the city. Located within the UK City of Culture year, the performance journeys undoubtedly attracted audiences that were already familiar with the festivalised context of the official programme. Furthermore, those individuals that spent time and money taking part in the performance journey were more likely prone to portraying their city positively. Whilst I have observed numerous comments across a wide range of media that question, criticise, or even condemn the city and its changes, these positions were not represented in *Now/Then*. I am reminded here of Lippard's (1997: 24) assertion that 'it takes a while to get people to discard their rose-colored glasses and the fictional veneer of received "truths"'. Even though the performance provided the tools to renegotiate the promoted narrative of rejuvenation and change, and the audience were encouraged to approach the narrative from a position of subjectivity, the reconstructed place attachments could also be understood as validating the image that was regenerated and projected through Hull's appointment as UK City of Culture. However, the specific results of the audience's explorations of individual place attachments are not the primary concern of my research.

The theatrical, structural, and intermedial devices that I utilised in *Now/Then*, through the establishment of inter-spatial performativity, supported individual explorations of place attachment. In her book, *theatre & the city*, Jen Harvie (2009: 49) discusses the use of performance in urban settings to challenge hegemonic oppression. She highlights Baudelaire's term flaneur as one who 'confounds dominant uses of the city by casually

strolling through it, making his own pathways through it, and so his own *version* of it through his manner of performing it' (original emphasis). As I have previously explored, locating *Now/Then* within Hull was integral to the performance's structure and narrative, however, it also placed the audience in the position of a flaneur. As such, the audience were encouraged to explore the city in a way that was both outside of their regular experience and specific to their own process of autobiographical remembering. Travelling through the city, the audience were tasked with making their own connections, to remember subjective past experiences, and to reconnect to individual place attachments. As such, no single narrative, memory, or interpretation of Hull took precedence.

Now/Then can be examined through the frame of Woycicki's post-cinematic theatre and performance because it challenged cinematic convention through its fragmented narrative and its multiple simultaneous actions. These strategies were all supported and enhanced by the performance's location within the city. The performance consistently referred to, and acknowledged, its incongruence through a merging of the past and the present, the interaction between the live and the pre-recorded, and the fragmentation of multiple narratives. In line with post-cinematic theatre and performance, where '[s]pecific moments or events that traditionally could be read as central carriers of meaning are no longer privileged' (Woycicki, 2014: 31), the stories of Hull's historical past and regenerated present that contributed to its narrative, were no longer dominant. Instead, *Now/Then* favoured the hybridisation of multiple memories, events, and personal stories in the creation of collective memory. As a consequence, individual audience members were encouraged to reflect on the ways in which the city was, or was not, presented in line with their own place attachment. For example, when I questioned PW about his experience of *Now/Then*, he discussed how the performance "reaffirmed many of the reasons that [he] still chooses to live here now [...] and why [he calls] this place home" (appendix viii.vi: 24). Furthermore, OO highlighted that the performance enabled her to remember "that moment of realisation [of] what you establish home to be" (appendix viii.v: 24). The deconstructed

narrative, fractured, repetitive, and sporadic, exposed what Lehmann describes as the 'politics of perception' (Lehman, 2006: 186). This is a politics that Woycicki (2014: 4) understands as dealing 'not with political content or 'messages' but rather with an awareness of the political and ideological factors underlying perception'. Furthermore, Fischer-Lichte (2009: 7) articulates that cultural performance refers 'to the future by resonating past performances to allow something new to emerge'. As such, I proffer *Now/Then* not as an example of performance that explicitly promoted a renegotiation of sense of place to oppose or counter the promoted single narrative, but rather as an example of performance that allowed the possibility for a new sense of place to organically occur within collective memory.

CHAPTER SEVEN: CONCLUSION

To conclude, I return to the aim of this thesis, which is to establish a model for performing memory that can be utilised as a strategy to challenge hegemonic cultural discourse. My research questions were:

- How can the performance of autobiographical remembering intervene in, and support contributions to, the process of placemaking?
 - How can memory be performed as a process?
 - How can the performance of memory represent multiple interpretations and experiences of the past?
 - How can the performance of memory facilitate a renegotiation of place attachment?

In order to address these questions, I brought together key theories and frameworks within practice as research in response to my three research objectives. Firstly, through the creation of a website and a series of workshops, I invited inhabitants of Hull to remember the city and observed and interpreted the process of autobiographical remembering. Secondly, I utilised the data I collected to synthesise memory as a process in the creation of a performance journey that, through presenting memory as both reconstructive and as the past's present moment, represented multiple interpretations and experiences of the past. Thirdly, I investigated how exercising these strategies could facilitate a renegotiation of place attachment; I located the performance journey within a city undergoing cultural regeneration and developed ways of establishing inter-spatial performativity. Throughout this chapter, I argue that the performance of memory as a process can be understood as heritage from below and can be utilised as a strategy for placemaking.

My research contributes to the field of performance and autobiography and can be applied to performance practices that aim to reach and effect public engagement with cultural activities. Specifically, I present a new method of working with the city in order to devise

and deliver performance that supports the renegotiation of place attachment through performing autobiographical memory as a process. This project is located specifically within the 2017 UK City of Culture scheme, however, my research can be adopted for other contexts and applications. Whilst the strategies I engaged with produced content that was subjectively connected to Hull, they can also be utilised as a model to create performance that remembers any city. What follows is my outline of this model for use as a performance making strategy within any place undergoing cultural regeneration. My conclusions are categorised into four sections: my findings on the performance of memory as a process, the significance of those findings for contemporary performance practice, the performance of autobiographical remembering as a strategy for placemaking, and the wider implications of my research with regards to top-down cultural regeneration.

7.1. On Performing Autobiographical Memory

In Chapter One, I problematised the ways in which top-down cultural regeneration, by fixing representations of the past through the promotion and projection of single narratives, can isolate or predominate the collective memory of a city. Through an exploration of current literature, in Chapter Two I identified the potential for performance to override the presentation of a city's past as fixed and impermeable by presenting memory as a process. Throughout this thesis, I have highlighted how I interpreted key elements of memory as a process, which I observed during a series of workshops, and applied my findings to the content, structure, style, and narrative of a practical outcome, *Now/Then*. My performance practice utilised techniques that included narrative deconstruction, intermediality, and the utilisation of a city's locale as memory cues. I find that these strategies supported the re-engagement, reconnection, and reinterpretation of individual past experiences. Whilst the snippets of the experienced past, as rehearsed fixed representations, were unaffected by the instability of performance, their presence invited the audience to engage with the process of remembering.

My research highlights the numerous difficulties with any attempt at capturing memory. Thus, I conclude, the performance of memory as a process must allow and support the experienced past to be reconstructed in multiple different ways for multiple different people. As such, my research proffers a three-stage model to perform memory as a process: a) performing memory as the past's present moment, b) performing memory as reconstructive, and c) interruption (figure 20.). When memory is performed as a process, representations of the past are ostensibly destabilised so that individual and collective remembering is given the fluidity and freedom to be continually reengaged and reconstructed.

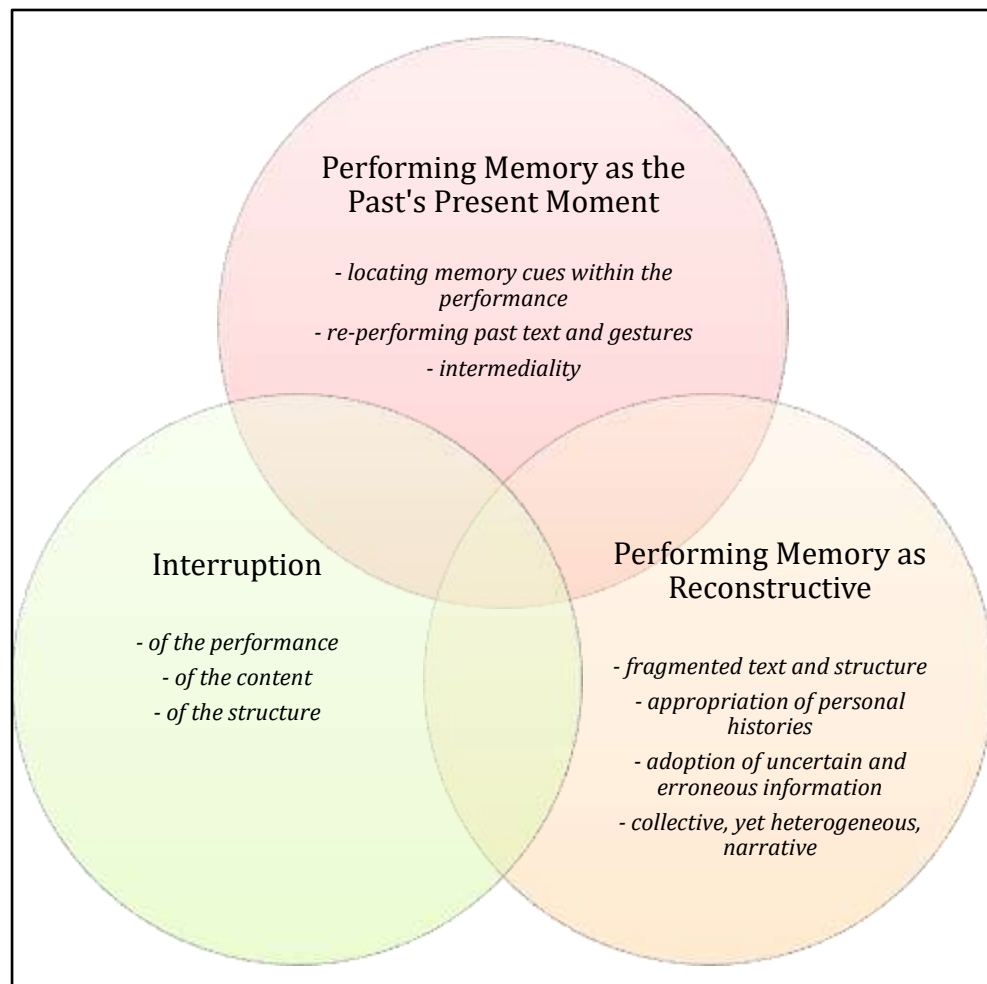


Figure 20.
A Venn¹⁷ diagram to show my three-stage model for performing memory as a process.

¹⁷ Venn diagrams were introduced by John Venn, an English mathematician and philosopher, born in Hull in 1834.

Some of the difficulties I faced in my practical explorations highlight that there is an innate tension between performance practices that are reliant on rehearsal and the performance of memory as a process; one negates the other. Not only does this present an interesting appendage to the debates surrounding the ontology of performance (section 7.2.), it also problematises the establishment of a prescribed performance frame around memory as a process. Specifically, the theatrical presentation of remembering could result in the fixing down of that particular representation of the past if memory is not given the time and space to be individually reconstructed. Whilst my practice proffers examples of how theatrical techniques can present memory as both reconstructive and as the past's present moment, it also foregrounds the importance of unpredictable and, ultimately, live qualities of performance to support personal explorations of autobiographical memory. As such, I suggest, the inclusion of performance practices that establish an environment that is interchangeable, reactive, and open, can counteract fixed representations of the experienced past through the use of interruption. My findings are supported by the experience of travelling through the city. On one occasion, towards the end of the performance run, there was an unannounced evacuation of Hull City Hall. In the midst of our journey, the road ahead was closed and my dad had to divert the taxi through a number of other streets in an improvised attempt to recover the performance route. During this time, the performance was on hold, the soundtrack was paused, and the audience were abruptly brought into a present laced with echoes of the narrative, soundtrack, and memories. Re-routing the performance explored streets that were not part of the rehearsed journey. This forced the audience, and myself, to relook at the city through a new frame; in our attempts to navigate the diversions, we were required to remember our past experiences of the city. I argue that performing memory as a process requires moments of flexibility, where routes can be re-navigated, where scripts can be amended, and where structures can be impeded.

My research highlights the potential for performance to exploit the qualities of its ephemerality in order to promote adaptation. The strategies I engaged with affected and adapted not only the content of *Now/Then* and the ways in which the audience responded to the narrative of the city, but also the form of the performance itself. The sections that I find most clearly performed memory as a process were those that momentarily shifted to and from scripted performance and live improvisation. Located through a postmodern framework, at times of interruption, *Now/Then* moved from an event that *was* performance to an event that could be understood *as* performance. In doing so, it vacillated between, and adopted, different performance disciplines. Here, akin to the processes involved in remembering, *Now/Then* was constituted through transferring from scripted text to unrehearsed conversations and discussions that were driven from memory cues. An interruption to performance not only forges a connection between, and acts as a reminder of, the past and the present, it also gives space in and amongst the narrative for audience members to reflect upon their past experiences. The sections of *Now/Then* that were momentarily free from the rigidity of predetermination, specifically where the performance paused or included unique contributions from the audience, were conducive to presenting the aesthetics of autobiographical remembering; they provided the opportunity for the performance to extend beyond the presentation of memory as an outcome. Moments such as these, which allowed for a level of deviation from the thoroughfare of a script, granted access to the variables of a city's location and locale, that otherwise would have remained external, so that they entered into, and existed within, the performance. As such, I argue, any performance of memory as a process, in addition to presenting memory as reconstructive and as the past's present moment, must also be open to flexibility and penetration.

7.2. On Performance Practice

The practical explorations of performing autobiographical memory as a process that are described and analysed through Chapters Three, Four, and Five, led me to develop a collection of performance strategies. These included the application of intermedial techniques, locating performance within the city, and establishing the use of interruption, as outlined in the previous section. During the course of exercising these performance strategies, my research unequivocally affected my own performance practice. The choices I made during the initial planning of my research were informed by the strategies with which I was already familiar as a performance maker. My approach to practice as research was as a result of my predilection to scripted, rehearsed, and structured performance; during previous explorations of intermedial practice I have experimented with forging connections between the past and present. However, *Now/Then* not only exemplified strategies with which intermedial techniques can be utilised to interconnect the past and the present, it also highlighted elements of my theatrical practice as problematic; in my attempts to perform memory as a process, I initially limited the extent to which remembering could manifest. As such, my practice began to shift. For the first time as a performance maker, I acted outside of a script, I paused a soundtrack, I altered a structure, and I interrupted my performance. During these moments, I performed memory as a process by challenging the very strategies that I had implemented for that purpose. I resisted the temptation to adhere to the rehearsed product so that the performance, when appropriate, could move. As such, I look to embrace this strategy, in addition to those I have identified as conducive to performing memory as a process, in future explorations.

When performing the process of remembering, I suggest, performance practice should be renegotiated so that those strategies with which a performance maker is familiar are re-examined, buckled, and broken to allow for spontaneous presentations of memory. During the midst of a tightly controlled and choreographed performance, the removal of structural devices can induce an audience to explore their memories through rendering the process of

remembering visible. In these moments, performance not only challenges its own form, it also adapts to its environment and, most importantly, to its audience. Performance, in this way, could implement an exploration of individual interpretation in ways akin to the processes of narrative therapy in order to support the constitution of new experiences. The performance of autobiographical memory as a process, through a negotiation of its own form, would not only be live, but *alive*. The debate surrounding the ontology of performance navigates between the conditions of live and non-live media, equating live performance to qualities of spontaneity and chance. However, my research suggests that the ephemeral conditions of performance are not automatically manifested in practice; the more rehearsed a performance becomes, the more certainty there is of the outcome. Whilst the condition of performance is inevitably ephemeral, there are a number of strategies intrinsic to the discipline that strive for repetition over representation. As such, those systematic qualities that are used to distinguish and value performance (section 2.1.1.) may not be as divorced from non-live art forms as has been previously argued. Therefore, the ontology of performance in itself cannot be relied upon to establish the vulnerable, incomplete, and liminal aesthetic necessary for destabilising representations of the past.

When performance is disturbed and becomes responsive to its environment and its audience, a symbiotic relationship is established, akin to the relationship between the past and the present within the process of remembering (section 2.2.1.). Here, performance has the potential to both affect and be affected by the present moment. Thus, my research leads me to conclude, performing autobiographical memory as a process must exercise elements of liveness and improvisation in order to evoke a relationship between the past and the present. Furthermore, it must embrace a flexible approach to structure. If it does not, representations of the past are resigned to set, stable, and fixed narratives that are projected rather than constituted. As such, performance makers should adopt techniques that counteract any structural devices intrinsic to their practice; the most conducive elements

of performing memory as a process become apparent in the moments that are visibly unplanned, when performance is interrupted.

7.3. On Strategies for Placemaking

When a newly rejuvenated narrative is projected through top-down cultural regeneration, collective memory of place is at risk of being suppressed or forgotten (section 2.3.1.). However, I find that the performance of memory, when engaged in a process of reconstruction specific to the conditions of the present moment, can destabilise fixed representations of the past. Here, placemaking from above can lose its dominance to multiple, varying, and subjective interpretations or experiences. As such, my research exemplifies how performance can encourage renegotiations of sense of place that are unrestricted, and can circumnavigate the narratives controlled by those in positions of cultural and political power. In response to the overriding aim of this thesis, I proffer a three-stage model for establishing the performance of memory as a strategy to challenge hegemonic cultural discourse: a) performing memory as a process, b) establishing inter-spatial performativity, and c) responding to the city (figure 21.).

When performance supports the multiplicitous and idiosyncratic individual process of autobiographical remembering, any dominant position that cements the city's location, locale, and sense of place can be challenged through interchangeable and adaptable representations. Critically, *Now/Then* encouraged a number of different people to remember the city as home in a number of different ways, through the constitution of collective memory. Thus, I argue, an engagement with a city's alternative history, through performing autobiographical memory as a process, can empower multiple contributions to a renegotiation of sense of place during periods of cultural regeneration. Furthermore, in Chapter Six, I highlighted how my practical research provides strategies for establishing inter-spatial performativity: creating individual performance experiences, marking the city,

and transforming audience members into rememberers. As a consequence of applying these strategies within performance, I propose, an audience are invited to reconstruct their experiences of the past in the constitution of collective memory. Throughout my practical research, and during the performances of *Now/Then*, the workshop participants and audience members responded to Hull and were supported in re-evaluating their individual connections to the city. For example, when I questioned JH about her experience of the performance journey, she stated, '[j]ust recalling the taxi ride in my mind I am also revisiting other memories that didn't come into my mind on Tuesday. If I keep going back over the journey will more memories resurface?' (appendix viii.xiii: 28). As my practice supported the audience to reconnect with place attachment, and thus, the way in which the space was experienced was adapted, I argue that the multiple experiences of *Now/Then* can be understood as contributing to a renegotiation of sense of place.

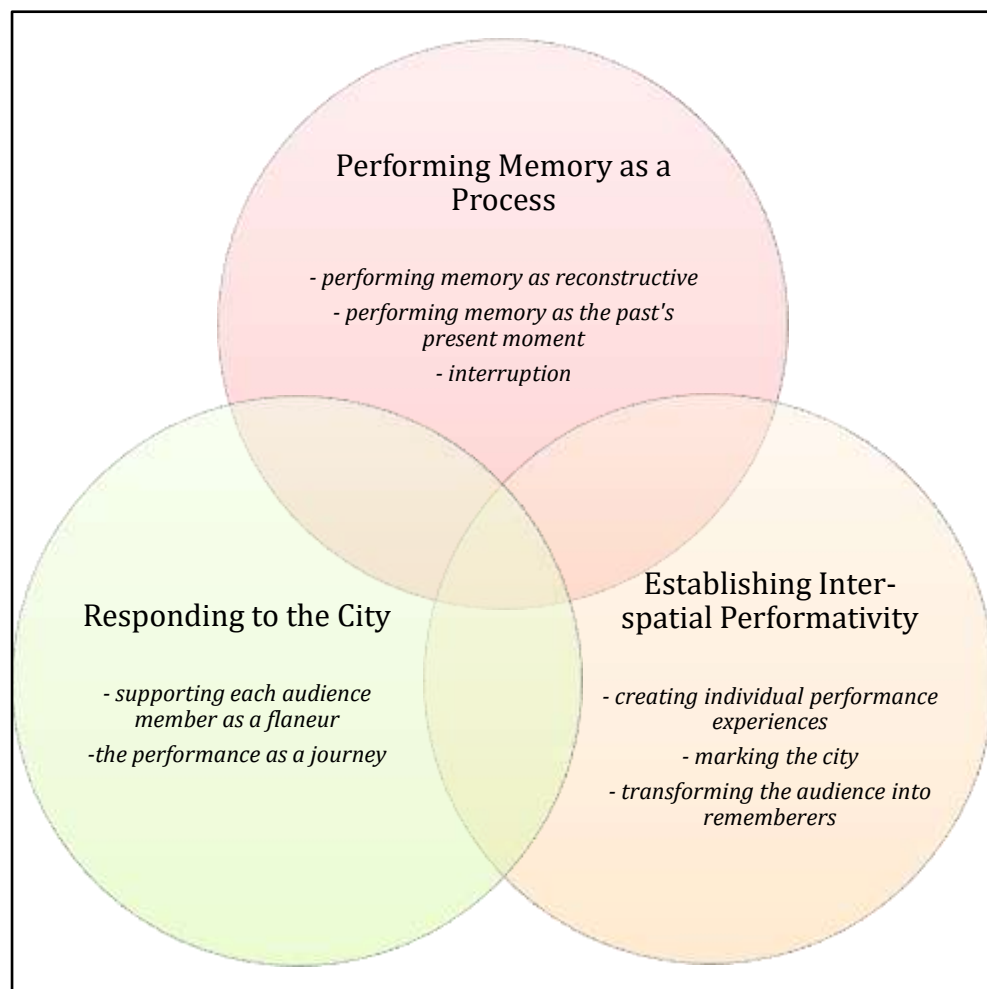


Figure 21.
A Venn diagram to show my three-stage model for establishing the performance of memory as a strategy to challenge hegemonic cultural discourse.

There is a clear differentiation between those memories that were presented within the performance narrative and those memories that were constituted as a result of the performance. During and after *Now/Then*, the audience reconstructed and shared new memories that were informed by specific, subjective, and communal interpretations of the experienced past. The discussions I held with the audience revealed that the memories utilised within the performance instigated the process of remembering. Whilst the memories that were collected and interpreted in the initial stages of my research were stabilised as memory outcomes, the strategies I utilised in the process of performance making invited the audience to transpose them in relation to their own personal history. My practice facilitated the constitution of memories that would have otherwise been unconstructed; the process of remembering was influenced by, and affected, the immediacy of the location. In this way, I suggest, the strategies that I employed in the creation and delivery of *Now/Then* not only performed memory as a process, but supported each audience member, as a flaneur, to explore the city afresh. As rememberers, the audience reconstructed Hull, and thus practiced placemaking, both within and without the influence and direction of the UK City of Culture scheme.

Through performing autobiographical memory as a process, establishing inter-spatial performativity, and responding to the city, I argue that performance can facilitate heritage from below. As such, my research presents and promotes performance practice as a means of destabilising any projected narrative of a city in order to evoke, support, and celebrate multiple interpretations of place. The techniques I have identified throughout this thesis can be utilised to excite the renegotiation of individual place attachments during periods of top-down cultural regeneration. Focusing on the multiplicity of a city's inhabitants, as opposed to any dominant single narrative, I proffer performance strategies that can re-identify connections within a renegotiation of sense of place. The model I have highlighted,

I propose, can be applied to, and utilised for, programmes of cultural regeneration that aim to include, and empower, a city's residents in the process of placemaking.

7.4. On Wider Application and Cultural Regeneration

My three-stage model for establishing the performance of memory as a strategy to challenge hegemonic cultural discourse provides the space for individuals to contribute to a renegotiation of sense of place. A city has an existing, and continually redeveloping, sense of place that is made up of multiple individual place attachments, and it is through human interaction, memory, and the creation of meaning, that Cresswell (2015: 7) states 'space is turned into place. Your place'. During programmes of top-down cultural regeneration, such as the UK City of Culture scheme, performing memory as a process can circumnavigate the dominant sense of place regardless of whether the result is in support of, or despite, the promoted and projected narrative. Thus, multiple connections and attachments to a city, and the organic constitution of collective memory, can be favoured so that all residents are included in a process of placemaking. My research locates strategies to perform the process of autobiographical remembering as a way of reflecting, encouraging, and promoting individual stories of a city's inhabitants as contributions to the renegotiation of sense of place. Within the context of top-down cultural regeneration, performance can invite, support, and empower contributions from those people, who identify a city as home, that may otherwise be left outside of the process of placemaking.

The 2018 impact report by University of Hull highlights that only 51% of Hull residents said that they were likely or very likely to continue to attend cultural activities after 2017. The report states that this 'is perhaps lower than might have been hoped for [which] gives a note of caution on the extent to which audience levels [...] can be sustained in future years' (2018: 85). In this way, collective memory is at risk of being suppressed during a renegotiation of sense of place when a city becomes festivalised through cultural regeneration (section

2.3.1.). Here, the effects of schemes such as the UK City of Culture, increased cultural engagement for example, can become immediately forgotten once the programme of events is concluded because residents have no sense of ownership over the changes. Furthermore, the 2018 impact report highlights that 8 in 10 people said that the UK City of Culture scheme provided them with a different experience of the city, and states that this 'suggests that the programme was successful in exploring and promoting new narratives and ways of seeing the city' (2018: 123). However, I question this interpretation of success, during a top-down renegotiation of sense of place, when those promoted new narratives do not represent people that identify the city as home; less than 35% of the city's inhabitants felt that they were represented by the cultural activities.

The dichotomy between simultaneous emotions of pride and frustration that was felt by the residents of Hull towards the impact of the UK City of Culture scheme was mirrored in some of my audience's reflections of 2017. For example, when I questioned HC (appendix viii.xii: 27) about the ways in which the performance journey affected her relationship to the city, she discussed how the official programme of cultural events had left her 'feeling at times alienated from the place [...] as it hadn't always reflected [her] experience of coming [...] and choosing Hull as home'. In contrast, her experience of *Now/Then*, she stated, was 'really moving and unusual and intense [...] connecting me to Hull and that even if 'I'm not from round here' that I belong here too'. The strategies that I utilised in order to perform autobiographical memory as a process engaged HC in a renegotiation of place attachment during a period of top-down cultural regeneration within which she felt ostracised. It is my conclusion, therefore, that the performance of memory can be utilised to challenge the hegemonic cultural discourses that predominate those representations and interpretations of a city that contribute to placemaking from above.

Performing memory as a strategy to challenge and destabilise hegemonic cultural discourse can be applied to any city undergoing a period of top-down cultural regeneration. In line

with current contemporary research, the construction of place is in a state of flux, prone to change, and unstable (section 1.1.2.3.). Performing autobiographical memory as a process, which is also in a state of flux, prone to change, and unstable (section 2.2.3.) provides a means of questioning any narrative of a city that is promoted through hegemonic cultural discourse. This method of performance making can then be applied to other projects that are not necessarily part of future UK City of Culture programmes. Here, performance that is created and generated for, and within, a city, in any context, can support a heterogeneous process of placemaking through the presentation and utilisation of memory as a process. Consequently, I present my research as an example of how performance can facilitate heritage from below in order to celebrate the introduction of new, forgotten, and ignored narratives to the process of placemaking. Those who participated in the workshops and the final performance outcome were keen to contribute to the cultural regeneration, the results of which were conducive to the aesthetic encouraged by the UK City of Culture. Indeed, it is this keenness to contribute that is of importance; the performance of memory as a process can remove barriers to engagement and participation and yet still achieve the outcomes desired by schemes of cultural regeneration. Moreover, my model for performing memory can manage the risks that come with requesting multiple voices; paying lip service to a population of a city at a time of cultural regeneration can result in negative and pessimistic opinions being brought to the forefront. Through a frame of celebration and nostalgia that is established through performing autobiographical memory as a process, participants and audience members have no difficulty in finding the positive features and characteristics of their city.

The models that I proffer for performing autobiographical memory can maintain the positive outcomes achieved through cultural regeneration whilst avoiding the negative connotations of such schemes feeling imposed. In this way, cultural regeneration can be legitimately framed as supporting multiple individual contributions as opposed to dictating an imagined sense of place. As Coventry prepares to become UK City of Culture 2021, and

the next city adopts the title four years after that, my research provides strategies for performance makers to create work that directly invites inhabitants of a city to contribute to the process of placemaking. Performing memory as a process offers the potential to deconstruct, override, and contribute to those discourses that would otherwise be limited to placemaking from above. My practice, then, can be understood as a potentially powerful tool for any individual who is excluded from those cultural discourses that establish, define, and project the single narratives that inform their own understandings of, and engagements with, the place that they identify as home. The resulting narratives, established through contribution, would then form a collective and heterogeneous understanding of place attachment and sense of place. Therefore, in its application, the Department for Culture, Media, and Sport could actively avoid the UK City of Culture scheme, and other schemes of cultural regeneration, from being represented as culturally dominant so that any renegotiation of sense of place is located *within* the city rather than *without* it.

MEMORY THREE: A LITTLE BOY IN A BLACK AND WHITE CHECKED SHIRT, BLACK TROUSERS, AND BRACES

In my memory of the moment I had my photograph taken at a birthday party in Thorngumbald Village Institute, I am running towards the camera. There are curtains at the far end of the hall and the floor is polished parquet. Balloons, party bags, and a magician that makes a cake out of toothpaste. The only music playing is a score created by Christopher Benstead, whom I am yet to meet. There are no other children with me, or none that the photograph captures, or none that I can see. And I have removed the headrest from the back of my chair and put the seatbelt under my left arm so that it doesn't rub against my neck when I turn around to speak to the audience. Wilberforce House, Alexandra Hall, and The Humber Bridge. I am playing a game, or dancing, or being chased. There are paper plates and plastic cutlery, banners are hanging across the wall, and there is a string of photographs attached to a fishing line. Humber Street, Holy Trinity, and Land of Green Ginger. In my memory of the moment I had my photograph taken at a birthday party in Thorngumbald Village Institute, I am simultaneously performing in my dad's taxi, through the streets of the place I call home, as it celebrates its year as a city of culture.

AFTERWORD: BEFORE I FORGET

On the 30th June 2018, one year after I had finished the last performance journey, I contacted those members of the audience that had agreed to answer my questions about their experience and asked them what they remembered. I received six responses (appendix ix: 30). Whilst facts had deteriorated, details had faded, and the specifics were unstable, the core essence of their experience was clear; they remembered *Now/Then*. They remembered the feathers, they remembered the lost little boy, and they remembered feeling emotionally moved. They remembered reflecting on their home, they remembered taking a moment out of their day, and they remembered feeling proud. They remembered the soundtrack, they remembered the relationship between my dad and I, and they remembered feeling part of something.

I understand that memory is inescapably linked to forgetting. Unless it is controlled, set, and preserved outside of the fragility of the human mind, like the historical remains of a city's gate, or an artist's Perspexed graffiti, or the photograph of a little boy wearing a black and white checked shirt, black trousers, and braces, stored in an album at the back of a wardrobe. But, as memory cues, any conservation of the past limits emotional interpretation. Those remembered experiences of *Now/Then* that I received were not retrieved through documentation; they were re-found, re-imagined, and revealed by each audience member as part of the past's present moment. Celebrated in these reconstructions are the bits that each individual wanted to remember, the bits that they chose to remember; their offerings are the fragments of the experienced past that they thought mattered. To stabilise these, to freeze them in place, is to prevent memory as a process. When memory is restricted to being only an outcome, representations of the past become fixed. And when representations of the past are controlled in this way, then we are in danger of forgetting how to remember.

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Appendix i.

Information regarding the scheduled events of *Made in Hull*, the first season of Hull's year as UK City of Culture.

Event	Overview	Promoted as a Hull-based Project
<i>Opening Event: Made in Hull</i>	A series of commissions by local and international artists, curated by Sean McAllister	Yes
<i>Look Up</i>	A year-long programme of artists' work for Hull's public places and spaces	No
<i>Bowhead</i>	An audio visual installation commemorating the city's whaling industry	Yes
<i>Hull Charters</i>	Hull History Centre exhibition about the people of Hull's privileges, right, and responsibilities	Yes
<i>Lines of Thought</i>	An exhibition of some of art's most prominent masters on loan from the British Museum	No
<i>Siena to Hull</i>	The unveiling of Pietro Lorenzetti's panel painting, <i>Christ between Saints Paul and Peter</i>	No
<i>Redboard</i>	Contemporary art breaks out of the confines of traditional gallery space to bring 13 billboards to life	Yes
<i>I Wish to Communicate With You</i>	A high profile public project by the Goodwin Development Trust that gives Thornton Estate a full colour makeover	Yes
<i>BP Cultural Visions</i>	A lecture series exploring the journey from inspiration to creativity	No
<i>Sounds from Smoky Bay</i>	A four day music festival celebrating the best in Nordic creativity and influence	No
<i>Brass Band Spectacular</i>	The East Yorkshire Motor Services Band concert	Yes
<i>New Music Biennial</i>	A free music festival presenting a snapshot of contemporary music from a range of UK composers	No
<i>Screaming Popes</i>	An exhibition of five of Francis Bacon's most revered and highly recognised masterpieces	No
<i>Minghella: A Retrospective</i>	A celebration of the work of one of the city's adopted sons, Anthony Minghella	Yes
<i>Creative Voice Dance</i>	A newly created piece by Hull Dance Youth Company	Yes
<i>Royal Philharmonic Orchestra</i>	A celebration of musical brilliance of John Williams	No
<i>Fenella Humphreys and Libby Burgess</i>	A recital concert by pianist Libby and violinist Fenella	No
<i>COUM Transmissions</i>	An exhibition of the Hull-based artists whose work confronted, subverted, and challenged social conventions	Yes
<i>The City Has Spoken</i>	A series of installations revealed in the very fabric of Hull's streets and public realm	Yes

<i>Xuefei Yang</i>	A musical evening led by one of the world's finest classical guitarists	No
<i>Digital Dystopias</i>	A cyber film festival tackling themes such as privacy and communication	No
<i>Wildlife Photographer of the Year</i>	An exhibition of 100 images on loan from the Natural History Museum	No
<i>The Never Ending Nightmare</i>	An anarchic mix of the weird and the wonderful from experts in Freakshow	No
<i>Weathered Estates</i>	A contemporary retelling of Euripides' <i>Women of Troy</i> by Hull-based company The Roaring Girls	Yes
<i>Williams and Glynn</i>	A sing cycle performed in a new singing translation of Schubert's <i>Winterreise</i>	No
<i>Re-Rooted</i>	A three-day guerrilla takeover of Humber Street Gallery informed through the radical work pioneered in Hull	Yes
<i>Mind on the Run: The Basil Kirchin Story</i>	A three-day festival following the remarkable story of Basil Kirchin	Yes
<i>Back to Ours</i>	A series of festivals with a range of art forms such as comedy, music, circus, theatre, cabaret, dance, and film	Yes
<i>Mainly Mozart</i>	The New London Chamber Ensemble perform a programme of arrangements by Mozart, Faure, and Debussy	No
<i>Telling Tales</i>	Simon Callow narrates a family-friendly programme of classical music presented by the New London Chamber Ensemble	No
<i>The Hypocrite</i>	A riotous comedy from award-winning Hull-born playwright Richard Bean	Yes
<i>Hull Philharmonic Orchestra</i>	A classical symphonic programme featuring the world premiere of a new work by Karl Jenkins	Yes
<i>Bach, Beethoven and Virtuosity</i>	An exploration of the roots of 18 th -century chamber music	No
<i>The Best Of, Ultimate Gold, Greatest Hits</i>	A comedy evening from Jimmy Carr	No
<i>Under the Skin</i>	An immersive live performance from London Sinfonietta set against the film	No
<i>WOW Hull</i>	A weekend-long festival of events, debates, and live performance	No
<i>Heads Up Festival</i>	10 days of the best new work across theatre, dance, comedy, music, and audio performance curated by Hull-based Ensemble 52	Yes
<i>Ethel Leginska</i>	A special concert conjuring the spirit of Hull-born pianist and pioneer Ethel Leginska	Yes
<i>Halle Orchestra</i>	A concert by Manchester's award-winning symphony orchestra	No
<i>Ziggy Stardust and the Spiders from Mars</i>	A series of screenings celebrating arguably Hull's most important musical export	Yes

Appendix ii.

Information entered on my website as part of the map of memory submissions. A full catalogue of the uploaded stories is available on the website.

Headline	Memory	Name
LA's	LA's nightclub was the place to go when we were at sixth form college. I've got so many memories of this place, mostly good. Car wash on a Tuesday night was a particular favourite. We would discuss outfits all day at college and then it seemed like everyone would turn up and we'd be able to discuss all the drama from the night the next day. We also used to love roadblock and getting a taxi was always a nightmare. A group of us literally spent 3 hours with nothing but a number 4 helium balloon to entertain us whilst waiting for a taxi even though our friend only lived a half hour walk away.	HL
Student nights	Thursday night circa 2006- there was no other place to be but in town! Starting off in Barracuda in the old town- onto revolution and then walking to George street. I remember on every journey just before the guildhall are two signposts. These posts are places ridiculously close to each other, and we would spend around 30 mins huddled around these poles to see who could complete the 'skinny man challenge' needless to say I got stuck more than once attempting this challenge. Onto Sharkeys, down to Biaritz (RIP) ending in Pozition nightclub. Hallelujah.	RB
Hull's War	I have some great memories of Hull from since when I was a lad, from the day we were bombed out down Hodgson Street and my family being split up to live with relations all over Hull including an aunt who lived in Wigan. I remember American forces living down Anlaby Road (around Glencoe street and Wedlock barracks) waiting for D Day invasion. As lads we used to ask them - "Any gum chum?"	TS
Bomdies	I remember playing in a bombed out house in Egginton Street and the cats that scattered as we played. We could see up through the ceiling rafters into the roof and the floor was just a jumble of bricks and rubbish. My mum went mad, when I told her about it.	JW
Monument Fisheries	Every Saturday morning my mum and I went to Monument Fisheries in town, were Princess Quay shopping Centre now stands. We'd always get a crab. I lost my mum 10 years ago but still come to Hull to see my school friends, when I see were Monument Fisheries would of been I think of her.	DH
Childhood	I lived in park avenue cave street with my mum dad and 2 brothers and 2 sisters. Our house was in a terrace two up two down outside tap and toilet, no hot water or bathroom. We played in Person Park and surrounding streets. We collected waste paper house to house and took it down Stepney lane to have it weighed for a few coppers. We had little money often living hand to mouth, I remember my mum sorting through our old clothes to take to rag yard for a few pence. cave street has a chip shop at the top alongside Reuben's men's	TS

	<p>barber. In a house next to the barber I did errands for an old women called Connie Peterwich a strange old lady I got paraffin for her and the children of the street called her names.</p> <p>Further down the street were two shops opposite each other. One was a general store with veg and run by man and wife think they were called Harrison's. They would give you things on tic and have an enamel pie tray with bruised fruit cheap.</p> <p>On the other side of the street was a rather dark shop I think run by two sisters not selling very much.</p> <p>I think there was a wool come material shop also. At the ends of Cave street was a par run by Mr and Mrs Robinson the first super market shop.</p> <p>Cave street was full of characters in the early 1950 there was Maurice who lived with his mother a Jewish family and was a boxer I think he use to whip up a raw egg and drink it outside his house and us children crowded round to see</p> <p>There was a German women who had married an English man she came in for some name calling.</p> <p>Another family had a son who was a burglar.</p> <p>A lot of people had family living in the street, in our terrace we had a family who had about four houses for extended family. The terrace had a family who kept chickens in the gas cupboard .</p> <p>Everyone knew each other and what was going on in families in a small terrace in cave street of perhaps 20 houses I remember domestic violence, teenage pregnancy, debt poverty, disabilities, prostitution and a lot of laughter.</p> <p>The photograph I submitted is of my grandparents and my mother with her brother and sisters they didn't live in Cave street but off Anlaby road.</p>	
My First Humber Street Sess	Me V and Alex doing the Humber Sess.	AB
A Gem in Sutton Village	I have volunteered at Sutton & Wawne Museum, for the past 10 years, and the memories I have going back are amazing. There has been numerous events, we have commemorated the outbreak of the First World War, and have presented many displays and exhibitions. There are memories former pupils find within these old school walls. There is always lots of chatter, and people enjoying each other's company. Sutton is a very friendly village, although it is now surrounded by many newer houses.	JX

Appendix iii.

DVD documentation (short edit) of the four workshops.

Workshop 1
Victoria Docks Village Hall
13th March 2016
LS; DG; SJ; MT; JE; GR

Workshop 2
Minerva Public House
9th April 2016
AP; CE; JP; CU; LJ; VT

Workshop 3
Trinity House
6th May 2016
BB; JW; CC; LD; AB; KA; JD; JB; PH; AH

Workshop 4
Alexandra Hall
11th June 2016
DH; RK; HS; NH; PE

Appendix iv.

Observations of the behaviour of the workshop participants during their process of remembering.

Workshop	Observation	Description / Information
1	Pauses	JE asks SJ if he can remember the friends he was with, he says 'I can remember, yeah'. She then asks him how old he was, and after a long pause (five seconds) he says 'ten', then immediately after 'ten or eleven'.
	Context	Does the present give the past context or vice versa? When MT discusses being out she acknowledges that she never had mobile phones and that they had to run home before the streetlights came on.
	Gestures	MT: Bomb Buildings, she uses a thumb gesture to the back of her – where is she positioned as she is remembering this?
		The way in which the objects are handled are not as though they are presenting the past, they are all very much representations whose certainty is in constant flux – 'Giz a bit, Giz a bit' the potato became the potato of the past, but immediately was used to describe how the potatoes would have been used.
		DG eyes went to the floor – lost eye contact – in order to remember further details (is she removing herself from the present?)
		DG uses GR's hairbrush to point, using the physical object as a bridge to the previously remembered experience, whereas LS uses MT's potato to re-enact the way in which it was originally used to remember.
	Validation	MT verbally confirms a memory of JE's – the name of a shop 'Rich Rags' at this moment a communal link is made between their individual subjective experiences.
		SJ, JE, and MT shared the remembering of the phrase 'Fry' of fish.
		SJ's remembering moved from his own to asking whether JE also remembered something from his memory – in this way

		actively seeking validation through sharing: 'Do you remember the purple stuff they used to put on, if you had, I don't know what it's from, maybe [...] for if you had like a spot or a, and they used to, but they onny used to do it if you went to Morrel Street'.
		JE remembers the specifics of SJ's memory but adds empathy to them (links to Imagining and Remembering): 'He was probably quite frightened about being caught with his turnips' – to which SJ smiles in a form of confirmation. Satisfaction of someone else relating to their subjective memory? Does this validate the memory for the original rememberer? Does it enhance the ownership to have someone understand their emotional connection to it? (What if they misunderstand it?)
	Retrieval	SJ couldn't remember the name of the ferry for a split second before it came, but the pleasure of him remembering was shared by the whole group (laughter).
	Validation Imagination	DG and GR offer suggestions as to what might have occurred. They are imagining their memories, using what they do remember to frame the possibilities of what they might not remember – this is also a shared process, confirmed and validated by each other. This particular remembering only exists for them both here, in this present moment, through this shared process, the memories constituted through the performative remembering. They are validated and constructed through the process of remembering, but, importantly, because they are also utilising imagination, they have complete ownership and authority over these memories, they have complete agency. GR: 'wasn't there summat else as well? [...] outside the RnB room, didn't they have like a V.I.P area? [...] Like glass – where you could see', DG: 'oh yeah'.
	Cues	GR: ' that reminds me of...' and her remembering goes on a tangent to something else seemingly unrelated. The shoots of memory that begin at one place and lead off into a plethora of directions – MT was discussing her son's

		evening out, which linked to places she used to go, which became the story of how she met her husband.
	Connections	Immediately after the discussion on Hull versus Kingston MT remembered about the fishing heritage (without explicit prompting) and trawler disasters – has she here made a subconscious connection between the reason why Hull is named after the river and the celebration / remembering of its maritime past? The way in which these two memories were placed together – synchronising, overlapping, stimulate this potential reading.
		The multiple acts of remembering, the noise of talking, the movements of LS remembering the potato, are all underlined by JE playing <i>Here I Go Again</i> on her phone for SJ – this jumble of activity, the fragments of actions, the pieces of remembering all become one whole. Jigsaw pieces. Nothing is clean, nothing is imposed, the participants jump and switch between on thing and another, they make connections, which spurs more memories.
2	Pauses Validation	LJ asks for confirmation of the name of a lemonade factory, she offers Sprite and Sons. After some time to think (19 seconds) AP remembers the name of the place as Robinson and Sprite.
	Uncertainty	JP questions her own memory: “I don’t know why [...] I’m not quite sure”.
	Validation	CU begins to remember what has changed to the station – aesthetics, ugliness, LJ, VT, and JP join in about how nice the ticket booth was before. They share the same position/experience to their memories but not the memory itself. Shared investment?
	Context	AP discusses his experiences of going on trams in terms of people going on aeroplanes these days.
		JP highlights the differences between the library then and now: “I was sure you used to be able to walk up there but you can’t now”.

	Gestures	JP remembers Carnegie library and creates the space in front of her – her hands touch the shelves and the gallery above.
		As JP remembers she plays with the cuff of her sleeve.
		Both LJ and VT point in the same direction to the location of their memories. AP redirects them in a different direction.
		CU uses her hands to remember the shape of the bed at the guesthouse she stayed at when first arriving in Hull.
		AP remembers ice cream being made in sandwiches and not cornets and uses his hands to build it.
	Imagination	JP constructs possible reasons or justifications to add personal investment to her memories. She imagines why she chose a particular book when she looks at its pictures. She creates the possibilities of the memory based upon her knowledge and past experiences for potential and appropriate reasons to fill in the blanks.
	Lost Information	LJ: “I think he was called (pause) was he called (sigh. looks up) I can’t think of his name now”.
3	Context	PH remembers going to the public baths for an actual bath on Holderness Road. The developments of technology and society have meant that things can be done by yourself, independently, in isolation. Whereas before you would immerse yourself within the community. Remembering the communal activities as opposed to the individual.
	Questions	LD asks if they remember Kevin/Kelvin (she is corrected?) ballroom. They all speak fondly of it as though it is a person. They then reminisce about what it became afterwards.
	Validation	KA looks for confirmation for the name of the hospital. The others confirm and further cement the memory by adding the name of the street that it was on.
4	Context	DH compares her experiences to that of her own children who have lots of variety of drinks at home, whereas she had “corporation pop”, now her house is full of different sorts of drinks.

	Gestures	NH when discussing the sign at the top of a drive, moves his hands to visualise the sign, almost becoming a pen to write the words.
		DH uses her hands to create the stages of her pop freezing.
		DH when remembering when she left Hull her eyes race from left to right, searching.
	Retrieval	DH “from being, er, f..., er, about four, four years old”.
	Questions	NH uses constant questions to remember, is asking of his audience, “I don’t know if anyone knows what chudding is?”
		PE “I don’t know if any of you know Worcester Road?”
		DH constantly uses the phrase “you know?”.
Questions Validation Gestures	RK asks if DH’s lemonade was in a glass bottle, confirms and validates her experiences. The group then join in on the drink’s flavours. RK also adds that there were “dimples on the bottle” and uses her hands to create the shape of the bottle to which PE agrees.	
Overall	Questions Cues	It was the participant’s discussions and questions through which the memories were pieced together. There is still a certainty at play, these memories are discussed as though they definitely happened in this way, but the questions provoke further response and the extension of detail.
	Validation	There was a sense of pleasure when something stimulates a memory – when something conforms a memory. The validation of memory through sharing elements of the memory (to the extent of imagining these elements together).
	Gestures	Always relates to physical actions. The way in which you hold the object, sometimes almost caressing it with fondness. Even the objects that did not literally form any part of the original memory (such as the potato) were presented as an archive. It holds something, the participants allowed these objects to hold part of their memories.

Appendix v.

Full performance text of *Now/Then*.

PRE-SHOW

Dad introduces himself to the audience as they wait at the stop and invites them into the car. He asks them to put on their seatbelts and make themselves comfortable.

INTRODUCTION

Live: Now Then. My name's Wayne. And you're currently sat in a taxi with grey seats, black interior, and silver floor mats. But, this isn't just any taxi; this is my dad's taxi. He's called Steve. Say hello Dad.

Dad: Now Then.

Live: Now my dad's not a performer, he's a taxi driver, and he's helping me out with this performance, so you should probably make him feel like he's doing a proper run wherever possible. You're sat in my dad's taxi, about to embark on a performance journey through the streets of Hull, a city that my 7-year-old niece says is renowned for ice-skating classes, cinemas, and sweet factories. But on this journey, I'd really like it if you could see beyond the familiarity of the surroundings. Beyond the bricks and the wood and the metal and the paint, to the potential of all of your past experiences.

Is that all right? Brilliant. Let's begin.

I'd like you to look out of your window, across Nelson Street, and imagine there's this boy, and he's walking.

Dad, can you start the engine, please.

Imagine that this boy is wearing a black and white checked shirt, black trousers, and braces, and he's walking past the best kept toilets as voted for in 2001, walking towards the statue of De La Pole, walking towards you.

Dad, can you reverse out of this spot, please.

Imagine this boy is walking in a city that he can't place. That he feels lost. That he needs help.

Dad, when it's safe to do so, can you please insert the CD, play the first track, start driving, and let's begin this *Now/Then* journey.

STAGE 1: to Wilberforce House

Recorded: Cream telephone boxes; the number 43 bus; singing at City Hall; spinning barrels; swimming in the dock; outside toilets; climbing frames; swinging across the drain; foggy mornings; double roundabouts; helium balloons; back to back houses; fairy dolls on sticks; absolute quiet.

Dock leaves; torn jeans; soggy sausages; black soot; dolly tubs; chudding; ferries; street parties; hard hats; monkey nuts; markets; adventures; fancy dress; tenfoots; parquet floors; enamel pie trays; rag yards; pinching potatoes; the avenues; second dates; Barmy Drain; love lane; park benches; wooden clogs; fog horns; ice pops; ball games; gas lights; cocoa mills.

Live: Long shot of the River Humber. The air is still, the water is bright blue, and the sun is forcing its way through a haze of fresh morning fog. The camera pans across and over the bridge, with the city alive in the background. Cut to extreme long shot, tilted crane, of Hull from above. The camera begins zooming slowly, as the river moves out of view.

Recorded: You're looking out of the window onto a scene that you've seen before. It's the same familiar street, same familiar buildings, same familiar cars, same familiar sky. You're sat in a Chevrolet Orlando car, in a city that you've seen before, and onto that city you're mapping the journey of a little boy who doesn't know it like you do. Who, when he sees Princes Quay does not remember Monument Fisheries. Or when he sees Victoria Pier does not remember the smell of creosote from the huge wooden beams. You're sat in a Chevrolet Orlando car in a city that you've seen before. And outside your window there's this boy, and he's walking.

Live: The camera continues zooming as the city expands. The top of Guildhall vanishes from shot, Queen's Gardens, Princes Quay, Bond Street car park, Holy Trinity are also lost as the camera continues zooming in and down on High Street. For the first time the image of a small boy is clear. Wearing a black and white checked shirt, black trousers and braces. He's walking, wandering, alone, lost. Cut to close up of a building with a moth, cut to The Lion and Key, cut to Ye Olde Black Boy, cut to The Street Life Museum, cut to Ghandi Way. And fade to here, where, outside of your window, right in front of Wilberforce House, there's this boy, and he's walking.

STAGE 2: to Holy Trinity Area

Recorded: In 1660, that house was built for Hugh Lister. William Wilberforce was born there in 1759, a year you remember as Annus Mirabilis, or 'year of miracles', following a string of British victories during the Seven Years' War.

Live: Outside of your window, there's this little boy, wearing a red and black checked shirt, dark trousers, and braces. He's walking past the White Hart pub, after coming out of those crossroads, with the two give way signs, but he's not sure that he's turned the right way. Everything seems unfamiliar to him. A feeling is growing in the pit of his stomach that tells him that something is not quite right.

Hang the first three photographs from the workshop.

Recorded: There's a restaurant round here.

Live: I'm remembering it.

Recorded: Maybe it was my ninth or tenth birthday.

Live: Old Custom House. Spiral staircase. Wrought iron chairs. Chocolate cake with chocolate buttons. Candles. A photograph. Brown shirt buttoned up to my collar.

Recorded: That's where I would have had chocolate in between my teeth.

Live: My sister's, on my left, pink dress, holding a cocktail umbrella. My mum has a perm.

Recorded: And in the corner of the photograph, the top left, the flash from the camera is reflecting off the mirror behind. It's distorting the image. It was never there, but I'm remembering it. It's as though something is trying to come through and mark itself on the moment. A remnant. An intrusion.

Both: Like a feather...

Recorded: ...left behind by a passing seagull, on an otherwise empty beach.

STAGE 3: around Holy Trinity Area

Recorded: June 1915. The world was at war. Poison gas was used for the first time, German troops resumed their offensive on the Eastern Front, and a Zeppelin dropped a bomb over the city of Hull.

June 1915. The sky was opened, the clouds were split, and a bomb was in silent free-fall, 53.7 degrees North, 0.33 degrees West, directly above Holy Trinity.

But you remember that, in June 1915, the wind changed. And you remember that the bomb drifted off course. And you remember that the church was saved.

Live: Outside of your window, there's this little boy, wearing a brown and black checked shirt, black trousers, and braces, he's walking past the looming outline of Holy Trinity. This building feels different to the others. This one feels like it could be his. But as he reads the sign outside that tells him what he should call the building, that tells him how he should use the building, that tells him why the building should be important to him, the hazy images of his memories of the building fade out of focus.

Hang the next three photographs from the workshop.

Live: I can smell the sea. I can feel the sand. I can hear the seagulls. I've just built sandcastles on Withernsea beach and I'm searching for feathers...

Recorded: This could be a dead end. This could be the end of the road. This could be the point where everything just continued the same. This could be the place where everything was forgotten. Or, this could be the turning point. This could be the time of change. This could be the moment when a taxi driver opened his door, with the engine running, and the outside flooded in. This could be the moment when you really stopped, and you really looked, and you really breathed, and you really remembered. This could be the moment when you remembered the archway, and the brickwork, and the black window frames. This could be the moment when you remembered being in your city, your huge echoing pulsating city.

Dad slams car door shut and begins reversing.

Live: ...feathers to stick in the top as decoration. There are three sandcastles, one feather on each. Maybe I've got a bucket with me. Bright yellows and greens. I'm probably crouched next to them, smiling up for a photograph.

Outside of your window, there's this little boy, wearing a green and black checked shirt, black trousers, and braces looks up. He's walking past Holy Trinity and straining to recognise its significance. He tries to see beyond the tower and its arches. Beyond the stained glass windows. He tries to see the possibility of something else.

Eyes search frantically in rear view mirror throughout the 'perhaps' section.

Recorded: Perhaps the narrow metal steps of the splash boat, the gnarled old trees around the school field, or the ceiling rafters of bomb buildings.

Both: Perhaps...

Recorded: ...the green wall tiles of Southcoates School, or the floodlights at Craven Park, or the climbing frame on concrete.

Both: Perhaps...

Recorded: ...the VIP area of Lexington Avenue, the gallery at Carnegie Library, or the ticket booth at the station.

Both: Perhaps...

Recorded: ...the towers of Humber Bridge, or the amateur dramatic sign in Bilton, or the hospital that became an admin centre.

Live: Outside of your window, a little boy is trying to see Holy Trinity as something else.

Recorded: I'm lost.

Live: I'm lost in Preston, the village East of Hull. I'm sat in the passenger seat of a red Nissan Micra, my Dad's driving. We're trying to find Preston Village Hall, maybe for a party for someone at school. I think he was called (*pause*) was he called (*pause*) I can't think of his name now. Maybe I've got an invitation in my hands. But we can't find Preston Village Hall. We've been driving up and down the streets. I don't know how many times we have passed the Village Institute, I'm not quite sure. The first time we pulled into the car park it was all in darkness. My Dad would have said something like:

Dad: Tell you what, let's have a ride round, see if we can see a party going on.

Live: But after about fifteen minutes he said:

Dad: Well Son, I'm sorry, I don't know what to do.

Recorded: It's okay Dad, just take me home.

Live: What we didn't know was that Preston Village Hall was actually in Preston South. And Preston South was actually in Hedon. Now, they've put up a sign saying Preston South just as you come into Hedon on Hull Road, but then, I remember, being lost.

STAGE 4: to selected destination

Recorded: In 1927, Winifred Holtby wrote a novel about Joanna, a South African raised in Hull, who dreams of adventures and travelling the world after walking down the exotically named street Land of Green Ginger.

Previously, in the early part of the nineteenth century, you remember a Dutch family who travelled across the North Sea to settle in Hull. You remember them as the Lindegreens, meaning green lime trees. Perhaps, you also remember the Lindegreen's son being about f... er, about five, five years old. Perhaps, now, you remember the boy, then, walking down the street outside of your window, as the young Lindegreen, or, in Dutch, Lindegreen Jonger.

Live: That shop. There.

Recorded: You remember that shop.

Live: That little shop, the one near where you grew up.

Recorded: You remember it.

Live: That shop that got taken over by those new owners. That little shop that your mam sent you to for the stuff, on the bill. That shop that had that notice saying: do not ask for credit, refusal may offend, and so you went home crying. You was on'y six. That shop, there.

Recorded: You're currently sat in my dad's taxi.

Live: On your way here.

Hang up the last photograph, which is of the audience's selected location.

Recorded: Do you remember it?

Live: Why did you pick *[insert location]*?

Await answers, and respond.

Live: Somewhere outside of your window, in the middle of the pavement, there's this little boy, wearing a yellow and black checked shirt, black trousers, and braces. And as he's walking, the buildings around him start to feel less tall and less unknown. As he passes rows of shops and restaurants, offices and banks, he begins to see beyond the bricks and the wood and the metal and the paint. He sees years of people laughing, and stopping, and passing and *[insert memory from audience]*.

Both: And directly above him, the sky opens, the clouds split, and a blanket of feathers are in silent free-fall over the city. Hundreds of thousands of feathers falling all around him. The feathers cover the shops and restaurants,

the offices and banks, they cover the rivers and the docks, the cars, buses, and taxis, the streets and the tenfoots. The boy spreads his arms wide and looks up to the sky as the feathers cover the whole city.

Live: Attached to your programme is a feather on a string with a card and pen. I'd really like it if you could fill in the card with a word or phrase that describes what the city means to you. Something that makes this city yours. Something that probably won't mean anything to anybody else. Maybe something that you've remembered or experienced whilst being on this journey that you wouldn't have done at any other time. I'd really like it if you could take a minute to fill in the card and then seal it in the envelope.

Recorded: This is the moment when you take your memory card and you leave it over there with the others that have been remembered before yours. This is your memory, this is your remnant, this is your mark on your city.

Passengers leave their memory card at the selected location.

STAGE 5: to Horse Wash

Recorded: In 1193, a port is made to export wool.
In 1279, the king acquires the port and renames it.
In 1642, King Charles is refused entry to Kingston-Upon-Hull.
In 2017, Hull becomes UK City of Culture.

Live: Outside of your window, there's this little boy, wearing a black and white checked shirt, black trousers, and braces. And as he walks the city sparks with the stories of his footsteps.

Recorded: He sees the pop man at Christmas and the seesaw you fell off at Nursery School. He sees the outlines of men in American Forces uniforms waiting for the D Day invasion. He sees people outside their houses donkey stoning their doorsteps, stealing monkey nuts from barges, and running past gas lamps as they come on one by one. He sees steam engines in the windows of shops and he runs to the top of the escalators to stick his head into their steam. Every corner of the city becomes illuminated with his experiences, becomes marked by his memories, becomes covered in his feathers.

Live: My Granddad used to work down Queen's Alley. I've got a lot of memories that me mam told me about. He owned a car repair shop called Moss and Wilson. He was the Moss. You used to be able to see the sign as you drove down the A63 at the foot of Myton Bridge, but you can't now. The place would've smelt of car paint, overalls, and the makeshift fire. He had a car jack that my sister and I used to stand on and he'd raise us up by pumping the handle up and down. When we reached the top, which seemed really high at the time, he'd twist the handle and, with a release of air, we would've come down. I think that's right. That's what happened. But I can't be sure.

After my Granddad died in 2005, my Mum said that a medium had once told her that finding a white feather was a sign that someone from the other side was letting you know that they were there. An intrusion, a reminder that someone had once been. A remnant, a marker, from someone that had once experienced.

- Recorded: You remember that Jack sold anything and everything from the back of his van and he made Victor Meldrew look like Mary Poppins.
- Live: Do you remember a fry of fish?
- Recorded: You remember making bogies and pinching the wheels off a Silvercross pram because they were the biggest.
- Live: Do you remember Allders?
- Recorded: You remember saying “any gum chum?” and selling your shorts to the rag and bone man for a balloon.
- Live: Do you remember chip spice, Dover Sole, Fordyke Stream, and buying your first house?
- Recorded: You remember the monkey at Barmstone Street green grocers and collecting waste paper.
- Live: Do you remember getting covered in soot, crusts folded in half, and the dimples on glass bottles?
- Recorded: You remember people taking trams like people go on aeroplanes these days.
- Live: Do you remember singing at City Hall, sneaking under the fence at Boothferry Park, and the sound of the ship’s hooters on New Year’s Eve?
- Recorded: Do you remember..?

CONCLUSION

- Live: Outside of your window, there’s this little boy, wearing a black and white checked shirt, black trousers and braces, and he’s walking away, and the camera pulls back beyond Nelson Street, beyond Victoria Pier, beyond the River Humber, to behind the bridge with the city alive in the background. The air is still still, the water is still bright blue and the sun is still forcing its way through a haze of fresh morning fog.
- Recorded: And now, there’s just this man, remembering this boy, walking through his city, in a checked shirt, dark trousers, and braces. And as the buildings become mirrors that reflect back on him, he remembers his home as a city full of stories.
- Live: This is the moment when the engine stops, when, in 2017 you finish your journey in a taxi to remember your city.
- Recorded: This is the moment when you arrive at your destination.
- Both: This is the moment when you remember your now as it becomes your then. And you remember your then as it becomes your now.

Dad stops the engine and the audience leave the car.

Appendix vi.

DVD documentation (full edit) of the practical outcome, *Now/Then*.

Appendix vii.

Text collected from the memory cards left at the locations by the audience, categorised into the three elements that Agnew (1987) suggests contribute to the construction of place.

Location
Sea-faring The sky the clouds and sea The River Humber Bankside, cars, hills Open spaces
Locale
Hitchcock restaurant, friendly, quirky, fun like Hull Strong diesel fumes in the old bus station Heritage and historic buildings The corner shop Uni, LAs, pubs The Room, Husso, LAs Poets and Green Ginger and cobbled streets Cobbled streets Kind and generous people with a great spirit Ultra violet light in Lexington Avenue Foghorns The ferry to Rotterdam and the street paved with ginger Looking for the smallest window Mushrooms on toast at Kardomah and chicken salad in Hammond's after going to the bank At school, trolley bus, 63 Bev Road Never been before! Tall walls, red/brown, surprising poetry, seen and unseen places, shiny mud, hidden secrets, cobbles, history, lives, big horizon Tenfoots
Sense of Place
Warm and loved in my home city Freedom Freedom Proud memories, comfortable place, pride and love Little Iris and the Iguanas Discovery Beginnings Golden opportunity Authenticity Proud Friendliness Hope, where I never wanted to leave and could feel proud no matter where in the world I went after Precious friends Home Hanging out with friends probably annoying everyone around us My chosen family - people that are like my family Surprises and learning new things Family times Home - nowhere else I'd rather be Salvation, redemption, and second chances

Home, family, it's where I live and love
My future
Being with family no matter what
Warm and loved in my home city
The most friendliest people ever
Friendship and adventure
Family
Feathers and fun
Space to be me
Spending many Saturdays with family, visiting the shops, remembering seeing people I know and waiting for parents to stop chatting
Building a future of love and colleagues and happiness
Family and friends and walks down the avenues
New beginnings
Memories of my mum
Friends
Family times
Memories
Hope
A dream come true
Discovery
A feeling of belonging, feeling safe in Hull's isolation
Hope
New life peace
Love, love - the people, the place, the memories, the man I met and married
My fond memories brought back to life by this fabulous journey, thank you
Friendship and adventure
Seafaring friendliness
An old friend was born here
Home
Family and friends, laughing and singing
Fun, snakebite, community, friend
Discounted myths
V. V. surprising, wonderful, that I had no idea existed in my 78 years in the UK
Hope and vision for the future
Somewhere else, somewhere with a big history
Life, long lasting friendship
Unexpected delights
Home
Potential
A city of great memories and friendly people
My friends
Pride, then for me, and now for the city
Thriving
Home
My childhood birthday, my home
My husband's past
A garden shed on fire
Culture, heritage, memories of where I grew up, the tour awakened memories
New beginnings
Regeneration and revitalization
Determined, proud, full of laughter and rain
Hope at the end of the road
Passion and hope
Finding the person I would spend the rest of my life with, a place to grow up
Emotions

Coming home via the M62 under the Humber bridge going down dirty litter filled
 Holderness Road but not caring - I'm home
 Roots, strength and love
 Chip spice, spiders, home
 Home
 Home, pride, belonging
 New confidence
 Surprises
 Memories of shopping trips as a child to (illegible) Sportcraft
 Familiar, comfortable, new
 Rich in history, opportunity, change, evolution, new beginnings
 Life
 Culture
 Unique
 Home – by choice as not from Hull, moved 2000
 Possibilities
 Birth of my two boys (Joshua and Ethan)
 Warmth and wide skies and small joys
 Family time, holidays with my father
 Constant surprises and historical masterpieces
 Imagination - love to experience it 120 years ago
 Exciting, proud
 Friendship
 Music and community
 Fun and kind
 Love and family
 My memories resurgent and new vitality
 Friendly, honesty even if blunt people
 Where we celebrated Toby's 18th birthday
 Being real, true and honest
 Pride
 Happiness and acceptance
 Curiosity, where my children were raised, and I discovered the place of new with them
 Daughters family who were relocated here for work at the university, her children went
 to Beverley School and now are linked to Hull
 Origin
 Pride
 Memories
 Family
 My home
 Happiness
 Happiness and acceptance
 Home, happiness, memories
 Welcome
 My past, present, and future
 Home and heritage
 Where my life began, making great memories along the way – so proud of my city
 My childhood
 Growing up
 Possibility and determination
 Interest and adventure
 Home
 Home, family, memories
 Memories and hope
 Oma Mary
 Possibility

<p> Welcomes Friendly people, bells, home Growing into an adult, good and bad Belonging and knowing who I am Shopping with friends, freedom To be proud of Friendships No pretensions Ancestors and childhood and so who I am Career Anticipation </p>
<p>Other</p>
<p> No one single truth Waves of migration Rugby league Football and rugby league Getting caught in the rain </p>

Appendix viii.

Audience responses to the following two questions:

- 1) Did you find yourself remembering at any point on the journey – and if so can you tell me about it?
- 2) Did the journey affect your relationship to the city in any way – and if so, can you tell me about it?

Full transcripts for all interviews are available upon request.

Appendix viii.i.

1st April 2017

DM; LM

DM: You know, when you went down high street, some of the best memories come out from down there, with, we'd as, as friends we always used to go to Hitchcock's to celebrate birthdays events, and Hitchcock's is a vegetarian restaurant. None of us are vegetarian but its friendly, its quirky, the atmosphere was brilliant and just going round that street again, it just brings out cob... Funnily enough, we were on the cobbles, the museums...

LM: For me, doing that journey, it didn't just bring into light the memories of what you were talking about, but just other childhood memories of being a child in Hull. I was born in 1970 so a little bit younger, but I just don't have either of my parents now and it would have been nice to go home and talk to them about the stuff that they would remember, and that maybe you would or your parents would. But it just stirs up so many feelings and things, emotions, of everything about Hull, not just the bits what you've brought up, because what you've took us round is a very, very tiny part of it.

Appendix viii.ii.

1st April 2017

JK

I guess some of it was what I was seeing around myself. I was seeing places that I used to work, and I guess I passed a couple of places that I used to work, and I work at The Deep now. I also had memories from one of the pictures, particularly; I got distracted by Jonathon zooming across on his knees, in that thing, about twenty-five years ago, across a dance floor. We ended up with a traffic cone on the end of our, on our heads at the end of that night didn't we, we are going back a long time, a very memorable night out we had. As I say, twenty-five years ago. I guess other things as well, sometimes when you were talking about some of the places a little bit further out of Hull, because we used to live in, in, in, in, East Hull, so I suppose you took me a little bit further out of the city centre with some memories there as well. I was also in, you mentioned Lexington Avenue, I guess I have lots of memories of, of, you know, tee... teenage night life and things in the city centre as well, and the excitement as well of going into the shops as a, as a teenager. There was something that jogged my memory about that as well. I suppose more recent memories, I was really noticing a lot of the tourists that were around this morning, we deal with tourists all the time at work, but yeah, I was particularly, that was more recent

memories I guess, I was noticing how many tourists there are and thinking about current, current memories of the city of culture and 2017.

I suppose again I was maybe seeing it as an outsider a little bit more, the last comment that I made about seeing the tourists and things, that I could kind of put myself into a position of, of trying to see the city for the first time, which I know you asked us to, to try and, to try to do. And that was, I guess being in the car was a little bit like watching it through a television screen, that you were watching, taking notice of some of the details of the things rather than... I've spent forty-six years getting from A to B in the city, you know, with a definite mission that I'm going to work, or I'm commuting, or I'm going to buy something from the shops, and not taking notice of what's going on around you. So I suppose I'm, I noticed it more as an outsider. I noticed it more that there were the tourists and wondering where they were coming from, and whether or not they were seeing the city for the first time as well, like I was feeling, a bit like I was seeing the city for the first time.

Appendix viii.iii.

9th April 2017

AH

I've been here for four years now, moved from Wiltshire, and when I originally came here I was, I knew basically nothing about it, it was a complete clean slate, and I came in here and wandered around this, in fact this specific area, and it was, remembering the, even the, certain of the piece, just the views, the, even the pieces that have changed in the past four years, and the fact that the first time I came was a bright sunny day, a lot better, a lot better weather than it would normally, than, than it, one was expected to have, and it was, it was lovely, and its nice to sort of see the whole thing [inaudible] with not, with not a huge number of changes, but it was just that same sort of feeling dialled up a bit more with a bit more vibrancy a bit more people.

I guess it's the, the feeling of, I guess, the slight feeling of separation, from the fact that the, this is somewhere that someone has lived and loved and, and experienced, and I've very much come into it. I haven't, I haven't come along the 62 at any point prior to, prior to my interview here, and it was, it was that sort of, that feeling of separation from the fact that there is a lot more, there is a lot more life, there's a lot more, you know, there are memories associated with it for other people that I don't have, that there are that a lot of the references I don't get, I don't feel those, so that's the, I guess that's the biggest challenge and the biggest, biggest piece, that was noticeable. Because I've read the, I've read the histories on it but it's the history is very, very cold and very, very clinical in most respects but it's the, the immediacy, the difference with the people who are, who have grown up, at work, who are, who have grown up here, who have in common, have common memory, have common experiences, which, which I don't but, which it's never, a, it's never offensive, that it's the, it's never a, exclusionary piece, it's just the, just the joy of the, the joy, and the interest that people have of certain memories.

Appendix viii.iv.

14th April 2017

JW; PH

JW: I'm not from Hull, you're not from Hull, but I've lived here since I was eighteen so twenty-six years, lots of it, lots of it, so all of these did something in terms of triggering stuff, you know, connections to different things, but, and like, it triggered lots of things, actually. But in terms of the history backwards, in terms of history that wasn't mine, it made me think of a lot of things that I've started to own about the city as my home. So, so, having been here all these years and these two born here I feel like it is my second home and it triggered a lot of those things that I know about Hull. I welled up several times and it's about been proud of the city I've come f... I, I now live in for so many years, and city of culture kind of solidifies a lot of that anyway.

PH: Yeah I think, I think for me the start of the journey, I got really emotional at the beginning because I, I mean, I came from Scunthorpe originally, I moved to Hull when I was nineteen and I was, I felt quite lost when I first moved here. So that whole idea of a lost boy arriving and not knowing his way around, I found that really emotional. It reminded me of that time, although I was a bit, I wasn't a little boy, I was older, you know, it really took me back to that time in my life. But similarly to Julie, as I've settled here, and I think that the journey kind of took me on a, a way of kind of getting to know the city and adopting it as my own and, and my home. Similar really, that's how I feel about it now, so getting to the end of the journey and being almost like a grown man, you know, with Hull fully being my home, and me considering it where I'm from now, you know.

I think for me it reaffirmed what I'm proud about, I got a, you know, I was left with a sense of pride at, at f... living here and considering Hull my home. And, you know, it feeling like a really familiar place now, you know, and all of the places here, and knowing, yeah I know that, and there's a history to each of those pictures. I can remember, I can place myself at different points in time that I've lived here, I remember the Hop and Vine being, Oasis and going in there drinking, you know, years ago, and, you know, lots of things like that.

JW: Similarly, it took me to different places. All of them have got a significance for me at different times, but all of them within my own life time. I mean, they are all a different journey for me, at different times. So like, you know, at times I would have signed on in my early twenties, I would have explored over here, I worked off Hessle Road, drunk in there, I've done a doctorate and I went in there to get mine bound, you know, they are all kind of triggers of memories so, no it's wonderful. In terms of my relationship with the city, it made me ponder my not being born here, but I'm aware of that, and I've got a different rooting in the city after these two, our children, were born here, so, and I kind of have created my own version of being here... But my card was, it's, it's my city of my family of choice, so I came here at eighteen and I've very definitely got relationships that are familiar and it made me think of all that, that our families aren't here.

Appendix viii.v.

16th April 2017

00

I remember a sense of remembering about my own experience in my own home town and how that sense of being lost in where you grew up, when you leave that place, of where you establish yourself, or where you build memories. And then, when you come back to that place later on, and I think it was that sense of when you go back to a place that you've been before, or maybe it's even when you have you go to a different place, but there's similar features and moments that remind you of where you grew up. And I think that's one of the things I remember, I remembered my own hometown rather than Hull itself. It was that experience of remembering the first time you experience something, or the first, or even remembering that moment of realisation that, you know, what you establish home to be.

Appendix viii.vi.

20th May 2017

PW; AW

PW: I didn't find myself massively remembering but I found you painted a vivid picture. I think, you know, I've lived here for, like, thirteen years so I know a lot of the places that you spoke about but I'm not sure it would have painted as vivid a picture if I was fresh to the city. But as for remembering I don't want to sound rude by saying I'm not but for me that didn't seem the purpose of it, the purpose of it was to look at something, do you know what I mean?

Saying that, when you, when you said about the shop and the sign, you know, credit won't be given that made me remember the shop, the local shop that we went to in Birmingham, so yeah, in that sense yeah it did.

AW: I'm from Birmingham I'm visiting my son and daughter-in-law in Hull with my wife and I'm born and bred in Birmingham, the picture you painted of this young lad you know, walking around his town and knowing, you know, remembering things and bringing back memories I think you can take that to anywhere and certainly evoked some memories for me from my home town. I mean, as my son says, the corner shop where you got sent down with you list of groceries to buy and a few pennies and if there was any change you could buy yourself a stick of chewing gum or something. So yeah it was wonderfully presented and certainly evoked some memories for me.

PW: I think it's kind of reaffirmed my love for the city as someone who's come here, you know, can you remember when they released the city of culture bid video and it was like that we were all just passing through but we've been here for a lifetime. So that really reflected with me at the time and I think ever since, you know, you just grow fonder and fonder of the place. That really resonates with me and so you going through the stuff I think it reaffirmed many of the reasons that I still choose to live here now, you know, and why I call this place home now. So in a way it's changed, I wouldn't say changed so much as kind of reaffirmed.

Appendix viii.vii.

26th June 2017

LH; PH

LH: For me it was the cocktail umbrellas in the ice creams and things at the Customs House because we used to go there.

PH: Certainly the spiral staircase. I remember staggering down that and being terrified of falling down.

That seemed strange, I must say, that seemed odd, because I've walked down there a few times. My first memories of Hull were the fish docks, the smell of the fish, it really stunk.

Appendix viii.viii.

15th April 2017

AP

I didn't find myself remembering that much during the journey, as I was trying to take in everything that you were saying and understand the story, take in the poetry and meaning of it all etc.

However, I was up in Hull that weekend visiting friends from when we lived in Hull and so spent a lot of the time that weekend, reliving mostly very happy memories. I had to visit the Zebra, Geoffrey, in Pearson Park and say hello to him. I was so pleased he was still there. I remembered playing football with friends, visiting those weird alien-looking creatures in the Pearson Park building, playing in a samba band at some festival. I walked past the place on Princes Ave where the shop used to be where I bought my wedding shoes. I felt excited as I pointed out past a few different places where I used to work as we drove along (The Cannon Junction pub, Age Concern, an office on Wright Street). Hull is a special place to me and going back there I reconnected with my happy time and sense of belonging that I had there.

The very end of the journey made me really well up! When you said, "and now is then and then is now" I felt immensely grateful for the 9 years I spent living in Hull, the experiences I had there, the people I met and feeling part of a community. I also felt at peace about where my life is at now. After a difficult few years I am feeling pretty happy.

Appendix viii.ix.

15th April 2017

DN

At the moment when the car stopped at a dead end – the story halted, the journey paused. As the car door opened I felt a rush of wind, surrounded by the noises of city and my own memories began to flood my brain. For a moment I thought I was in Blackpool, or sat in traffic in a city I was visited to go and see an old friend. For that moment I forgot the journey was about you, was about Hull, in the moment I began to imagine it was my journey, my city, my memories.

Appendix viii.x.

30th May 2017

DK

I thoroughly enjoyed the journey and, having lived in Hull and the surrounding areas for almost 67 years, the journey brought many memories to my mind. I initially served my apprenticeship (as a "Commercial Artist" – now known as Graphic Designers!) down Manor Street and The Land of Green Ginger in the 60's and the stop at the rear of the Holy Trinity square very much brought to mind the little converted house/shop where I would buy a bacon sandwich ... and I recall that Coum were creating mischief nearby too. Prior to this I was also a member of the Holy Trinity Church choir and so knew that area well at that time. We initially chose Queens Gardens for our journey venue because our friend used to work at Gosschalks, but that did not stop me from picking up vibes from my own history around the town.

My relationship with Hull has changed dramatically over the past few years. I am chair of the C4DI and am also at Trustee on the City of Culture commercial board. I have previously simply worked hard at building my business (Trident – now employing around 750 people and many of them from Hull) and not particularly anticipating too much from my home town other than some great employees. The buzz, and more importantly, the new confidence felt around Hull since our CoC success, the redevelopment of the Fruit Market area, the excitement around Siemens etc. etc. was further reinforced by the journey on Saturday... my home town is worthy of a theatrical/dramatic tour!

Appendix viii.xi.

10th June 2017

EW

I had a memory of my dad showing me and my sister around the pier area of Hull when I was small, he was telling me about when he was a boy and he shared a particular story about when he had kicked a football against a wall (around the Humber Street area) and the ball had hit a nail and burst. I smiled at the reference to the VIP lounge at LAs and some of the other places referenced brought memories back to me of being a teenager in Hull. One of those memories was about a place called Studio 10 and a Half in Trinity Square, where I had my first ever cappuccino. I used to go there with some friends who were in a band and sometimes they would strum their guitars while we drank our coffees. I also remembered my first visit to Holy Trinity Church (now minster) with a school friend. She was into art and we went to sketch I think. I can remember what I was wearing on that day as I had made a blue and white striped sailor style dress that was very fashionable at that time - the early eighties I think.

It brought back fond memories and I learned some things about this amazing city. It reminded me what a rich history there is here. I enjoyed the, the things it brought into my awareness and reminded me how this city is embedded within me. I felt warmth and love for it, for the place that has nurtured me. When we had to put our word on the card to post onto the tree I wrote 'Freedom' and I think that is the word that sums up my relationship with this special city.

Appendix viii.xii.

12th June 2017

HC

I wasn't born in Hull, I moved here in 1987 to come to University and have stayed ever since so I didn't personally resonate with the history of Hull from the point of view of a small child although I found it really moving nonetheless. I loved that sense it evoked of all the memories held in the fabric of a place and the image of the small boy finding his place in that place. The memory of the VIP area at LA's made me chuckle though - that I do remember! In an instant transported back to student nights at LA's and dancing on the stage on my 21st birthday to Bananarama!

Yes it did, when asked to write something on the card with the feather I wrote the word choice; that Hull is my city of ... choice.

That had quite an impact on me realising my sense of belonging and connection to Hull. The place that I've lived in for 30 years but isn't where I was born, grew up or holds my personal family and ancestral history or memory. I've always felt that I ended up in Hull somewhat randomly through a University choice and that as life has unfolded I've stayed, worked, fell in love and made lifelong friendships but not that I have ever quite made a proactive choice to be here and stay here. So, yes when the word choice filtered in to my consciousness when asked to think what Hull meant to us, I felt a huge surge of emotion connecting to all the city, the life and the people that make Hull my city of choice.

I've been really aware during the City of Culture of my lack of personal and historical family connection to Hull and have been reflecting a lot on whether I feel a sense that I belong here in the way that people born and bred feel. (whether they love it or hate it!) I am loving the City of Culture and have been to countless events, feel really supportive of what the city is doing and very excited about it. The city of culture has also left me feeling at times alienated from the place I've lived for 30 years as it hasn't always reflected me or my experience of coming here and staying here and choosing Hull as home. People will still often still say to me that I don't come from round here which is understandable; I haven't entirely lost the southern accent which marks me out as 'not from round here'. So thank you for an experience that was really moving and unusual and intense with some of my closest and dearest friends connecting me to Hull and that even if 'I'm not from round here' that I belong here too.

Appendix viii.xiii.

15th June 2017

JH

My first memory was as we passed what was the former 'Oberon' pub. I remember going in with my granddad and dad in 1989. My granddad said it was the best pint of bitter in Hull. As we turned down Blackfriargate I thought about his grandparents who had come to Hull and lived down there in Bolts Entry in the 1860s.

I think of recent memories - drinking in the pubs down High street. As we travelled passed Wilberforce House I remembered visiting it with my parents and sister. How we jumped with shock when we saw the wax model of him!

I remembered my sister in laws wedding reception at White Hart in 1980? (Will it open again?)

Travelling down Prince Street I remember a couple of 'dos' in the Masonic Lodge a few years ago and the trouble we had finding the entrance! As we stop, I think about the meal I had with my husband, children and their partners and friends in the Head of Steam pub earlier in the year. At Queen's Gardens I think of Saturday mornings after shopping with my dad in Savemore on George Street. I would roll down the hill in front of the police station again and again. My dad would buy me a strawberry Mivvi (I'm not sure where from maybe on George Street) followed by a bar six from the sweet shop Willis Ludlow (which is still there).

(Just recalling the taxi ride in my mind I am also revisiting other memories that didn't come into my mind on Tuesday. If I keep going back over the journey will more memories resurface?)

It has made me think that I should love Hull more because of all of my lovely memories and that myself and others are starting to love Hull more because of the city of culture.

Appendix viii.xiv.

20th June 2017

DC; JC

Just an observation from JC, who remembered this at about 3am this morning! Whilst in the cab it seemed to her that various groups of people appeared as 'tableaux', almost as if you'd placed them for the performance. For example, there was a group of workmen eating their sandwiches, but they seemed 'vibrant' as if an essential part of the story. Similarly there was a girl on the dead end street who seemed almost like a film extra - seen first smoking on a doorstep, then knocking at a neighbours and then as we returned along the street she seemed to be looking into the cab somewhat insolently, in a challenging way. She was almost certainly simply going about her business but she seemed part of the story. Not sure whether any of this is useful, but it was a connection only seen because of the performance of which we were part.

Yes several moments of different memories.

Probably the strongest connection was the mention of a shop and taking a list. That is what I used to do as a child when going to our local corner shop. It was called Lownes in Acklam, Middlesbrough, and I used to go with the list on a Saturday morning to get groceries like bread and butter. My Aunty Pat (not a "real" Aunty but lived next door but one to us) worked in the shop, and she would usually serve me and I would hand over the list to her. She also used to babysit for us occasionally when my Mum and Dad were going out. That memory took me down a slightly different but connected memory route, as Lownes eventually closed and became a branch of Barclays Bank, and one of the few times that my Dad tried to use his debit card in the ATM he managed to break it as he pushed his card into the part of the machine where the paper slip comes out. This was at the Barclays branch where Lownes had been, and was a bit embarrassing for me as I worked for Barclays at the time!

The photo of a sports field also brought back memories of playing football on a Sunday morning with my best mate Martyn. We usually went to the Swedish Mission playing field, and had to squeeze through a gap in the

fence, as we weren't supposed to be playing on that pitch. I've no idea where Martyn is now.

The other strong memory was the connection with your Dad and your memory of trying to go to a schoolmate's party in the nearby village of Preston, and your Dad not being able to find the venue. It was the mixture of excitement and anxiety that brought back memories of waiting for my Dad to come home on Bonfire Night so we could set off all the fireworks. It always seemed to me that he was the last one to come home (he did have his own business to run!) and everyone else was letting off their fireworks in their back garden. How late he really was I now don't know, and the reality was that it probably wasn't that late, but I do recall that mixture of excitement and anxiety waiting for him to come home.

Appendix viii.xv.

29th July 2017

YO

I wasn't born in Hull and didn't move here 'til I was 21- so I didn't have the early memories that my friends had- Initially it was confusing because I experienced many of the same things but of course in a different setting- Eventually though I just settled into enjoying watching my friends getting totally engrossed in their own memories which was wonderful- and seeing Hull in a different perspective. I had heard their stories before of course but to actually see their faces and "feel" their connection while they were re-living experiences was special.

Although living here since the mid '70s I think I had only got to start to "know" Hull (by finding out its history, exploring it, listening to experiences of others) over the last 10-15 years and have only since then really considered it to be "my" city and become extremely proud of it in a way I don't feel about my home town. I don't think it has changed my relationship with Hull which is still in the process really of being established unlike those who were born here who will have had an immediate and different sort of relationship-but it did make me feel more connected as I realised that I did have some 40 years of memories here! - and Hull has always welcomed people from elsewhere- so I guess I am part of what Hull has always done- made people want to stay once they arrive here! It has certainly (along with other City of Culture events) made me want to find out more.

Appendix ix.

Audience responses to the following question, one year after the last performance journey, in June 2018:

What do you most remember about your experience of *Now/Then*?

Full transcripts for all responses are available upon request.

EW

The thing I remember most is the intimacy, the close contact of us all inside the taxi. I remember the lovely relationship between you and your dad and the moment he spoke. It really moved me. I remember the feathers and hanging them on the tree and the stories of Hull through the years – learning things I didn't know. I remember the boy in the striped t-shirt and that you finished up in a striped t-shirt.

Some feedback just for you – at the end of last year I had engaged with 234 events – that's 4.5 a week. When I have reflected back on my City of Culture experience, *Now/Then* has been in my top ten. I thought it was one of the most beautiful and unique experiences of my last year, or more.

DG

I remember how incredibly moved I felt sat in the back of the taxi, the tears I shed, the feather I hung, and feeling privileged to be a participant in such a unique and special event which has connected me on a deeper level with some lifelong friends.

DC

I was only thinking about our experience last week as a memory came up on Facebook from one year ago of another part of the same holiday. We do still tell people how much we enjoyed *Now/Then* as it was such a unique experience.

As for what I remember most about it, I think what comes across most strongly to me now looking back was firstly, you involving passionate storytelling taking us on both the physical and virtual journey, and then the absolute delight I could see on your Dad's face in the rear view mirror when we got back into the taxi and we saw you'd changed into the little boy in the story.

OO

It strikes me how I am still affected by the performance of *Now/Then*, there are moments in my life –since the show- that brings me back to the journey of the show. Even elements of the show that did not immediately strike a chord with me, has later reappeared.

The ideas of journey, discovery, 'being lost', travel, memory, hope, etc. are reoccurring themes in my life, therefore the show acts now as a reassurance and comfort to the new memories I form. Comforting feelings such as not being the only one feeling a particular way, or giving confidence to decisions that create new paths

to take. Or even taking a moment out of my day to treasure the experience and take in the memory being formed.

The one thing I remember most is the actual feeling of connecting to what was being said by the performer, what I visually saw and heard from what was (I recall) an epic soundtrack, to that of my memories of my own hometown and experiences within. The other prominent features that come to mind are placing the white feathers on the tree amongst so many other people's thoughts. I can't remember what I wrote, but the visual image of a tree filled with hanging white feathers is one I can easily remember.

I would very much like to see the show again, understandably it would not be the same as my previous experience – perhaps I'd choose a different route? But I would very much hope the opportunity to go happens.

MC

The unique and very personal atmosphere created by the narrator also seeing the city through new eyes thanks to the "story" left us with a feeling of enormous pride in the city as we wrote our words to hang in the tree, it felt like a real privilege and extremely personal time. One of the best and quirky things we did in the year, a special trip.

DK

We participated in Now Then accompanied by a couple of friends – it was their first City of Culture experience of 2017. I remember first having some difficulty finding Horse Wash, and then wondering whether our friends would actually enjoy such an adventurous experience (they are not that into culture!). I quickly relaxed as I realised that they were thoroughly enjoying themselves and were clearly moved by some parts of the experience. One of the most magical moments (amongst many) was the concept of writing our thoughts and wishes onto a tag and tying it to a tree in Queens Gardens. Equally memorable was the perfectly synched interaction between your narrative, the CD player and your father (both driving and vocal) – it was remarkably well performed.

HC

What comes to mind is the part where we wrote something on a piece of paper and hung it on a tree in Queens Gardens. I think you had asked us to write down what Hull meant to us and I had been surprised by what I had written down. That moment felt very emotional and caused me to reflect on how I see the city I have lived in for the last 30 years.