

Andrea Moneta

Output Number 2: Other (Body of work)

Title: Investigating new forms of content creation, storytelling and audience engagement to reveal the Genius Loci of heritage sites (The Workhouse, Southwell)

Portfolio part 1: Documentation of Work

The **output 2** illustrates the body of work of this 5 years long research project, that produced **two** collective installations (in 2015 and 2016) and **three** performances (in 2017, 2018 and 2019); each year project is documented with materials about the research and design process, final output (photo and video of installations and performances), and supplementary materials to demonstrate significance and originality.



Feb 2019: NTU Students approaching the Workhouse, Southwell

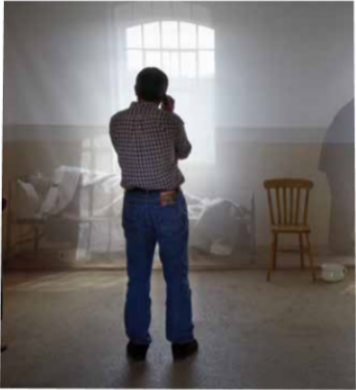
Context: Responding to National Trust research Strategy 2017-2020

The Research project was enabled by National Trust Research Strategy to fulfil the role of heritage in the modern world and to realise *'Experiences that move, teach and inspire'* through three research strands:

Engagement: To create engaging experiences; **National Public Programme:** a series of events and exhibitions that provoke people to think differently about history, identity and the world today. **Histories:** to enhance visitor experience and interpretation;

Experiences that move, teach and inspire

We want to offer experiences that move, teach and inspire, grounded in high quality academic research and a rich understanding of our assets and their significance. There are three areas we will explore over the next five years.



Engagement


To create engaging experiences, we need to understand peoples' visit motivations and the best ways to engage with them. This first area is closely linked to pieces of audience research done by our Audience Insight team but specifically focuses on research on:

- Geographic and demographic differences in access to and engagement with heritage and green space
- The role of heritage in the modern world, including how different types of heritage are represented, experienced, explored, contested or ignored

Programming


The second area feeds into our National Public Programme, an ongoing series of events and exhibitions around a central theme that provoke people to think differently about history, identity and the world today. This must be underpinned by good research and using our properties, land and collections as case studies we will focus on the following themes:

- Lesbian, Gay, Bisexual, Transgender and Queer histories (2017)
- Histories of women and suffrage (2018)
- Radical landscapes – looking at places that have played a deeper role in moments that have shaped individual rights (2019)
- Legacies of slavery (2022)
- Seventy years of Indian independence and the people, places and collections illustrating the intertwined history of India and Britain (a five year research programme 2017-2022)



• VISITING THE TRUST: effective and least invasive techniques to enhance visitor experience and interpretation in the outdoors are

Other activities in the Trust may lead to research projects and outputs, particularly in support of large conservation projects or major exhibitions.



Project Research Questions:

- What kind of **experiences** should be made available to visitors, in order to achieve this objective of National Trust Research Strategy 2017-2020?
- How can I help to **enhance the visitors' engagement** in an *Heritage Empty Space* like The Workhouse in Southwell?

Leaflet of National Trust research Strategy 2017-2020

Scenarchitecture Methodology:

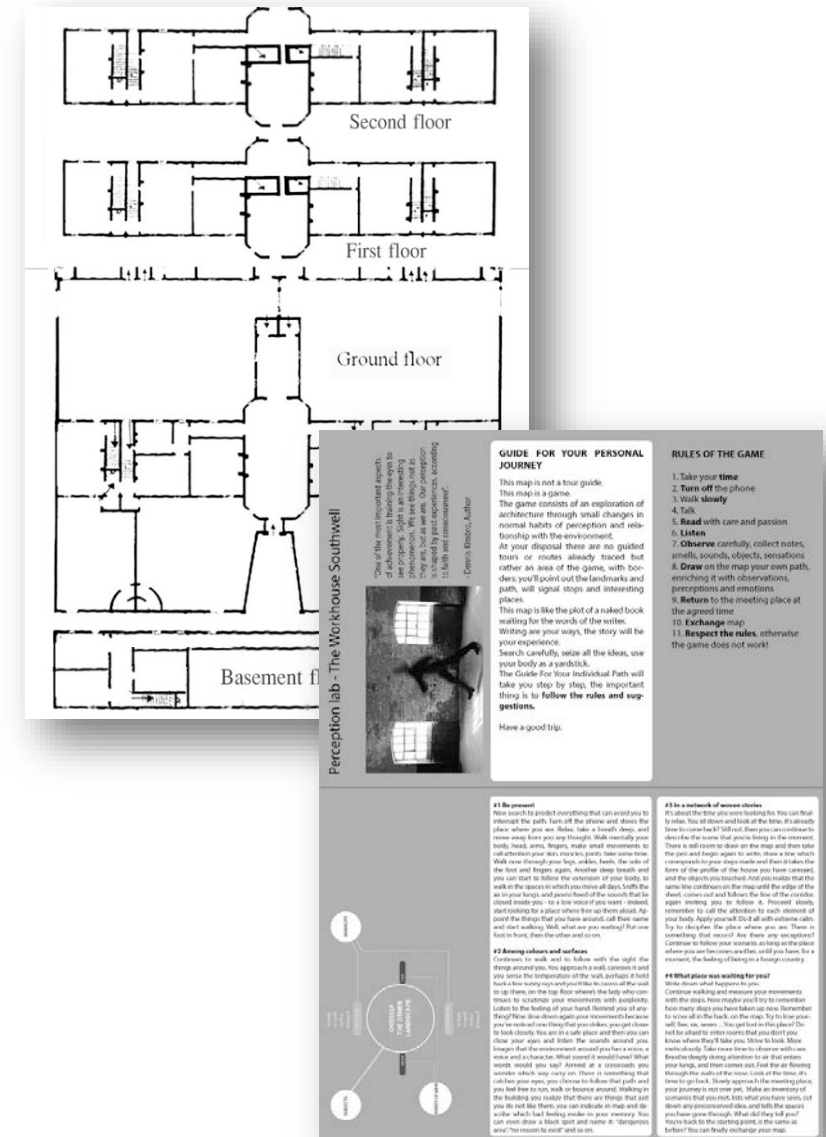
- ***Read the site*** through Perception Lab and Mapping of the site (ref: Psychogeography and *Derive*, Situationism);
- ***Research the history*** of the building and the workhouses (archive);
- ***Write a script*** inspired by workhouse's past stories and volunteers' personal stories (devising process);
- ***Design, present and make a CosProp*** (making process);
- ***Design a Performance*** integrating stories and meanings of past and present women's condition with a ***specific place*** of The Workhouse, to realise a final collective ***promenade performance*** open to public.



Devising process, maquette for design presentation

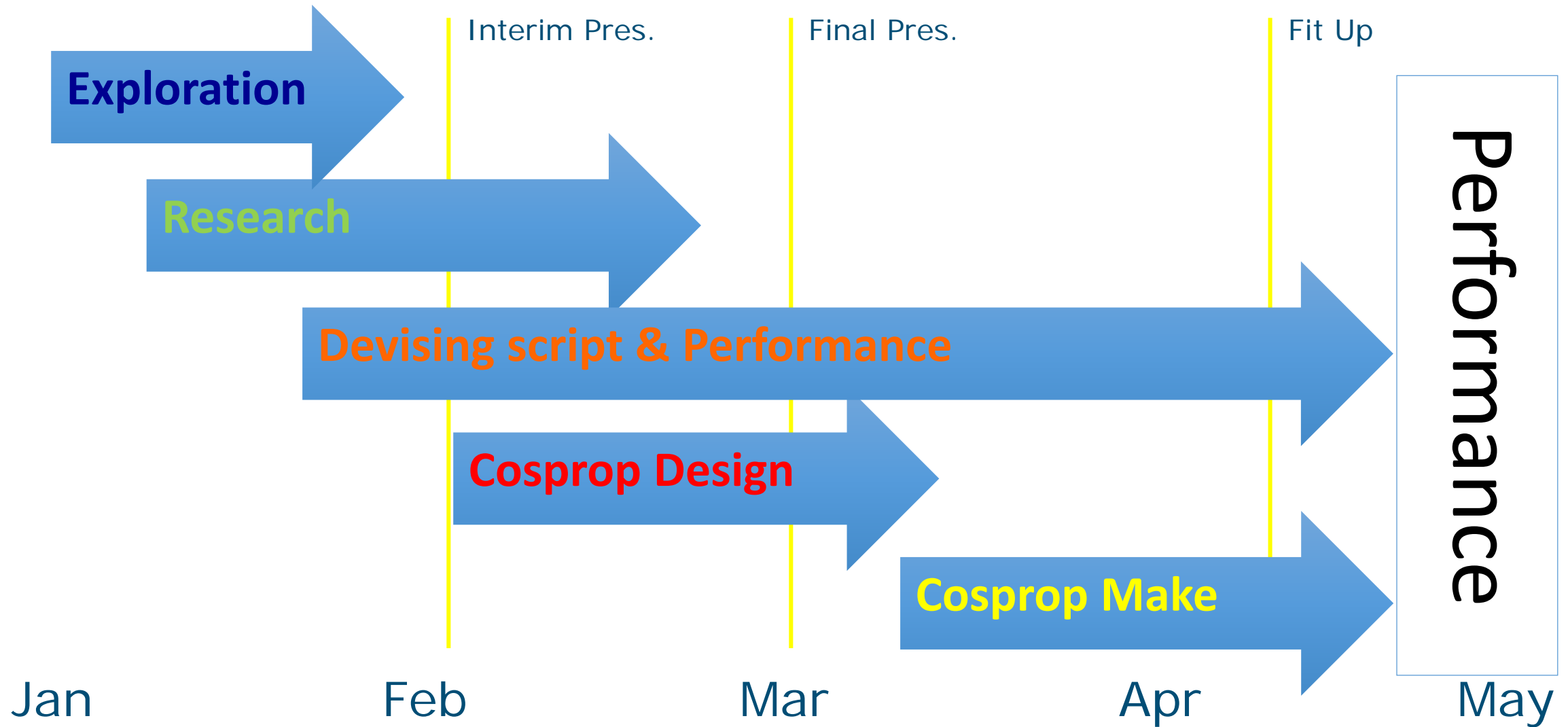


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Perception Lab and Mapping

Example of Timeline of Research Project (2018 Performance)



2019 – Performance: ‘*Poorhouse for Lunatics*’ open to the public on Saturday 29 April 2019 (Project: Jan-Apr 2019)

Following The Workhouse year’s theme ‘Mental Health and The Workhouse’, the Research Project picked the opportunity to highlight some contemporary issues in women’s enfranchisement, to give a voice to the homeless and vulnerably housed young women of yesterday and today, working In collaboration with The Workhouse Volunteers.

Theme: Mental Health and The Workhouse’;

Designers: Designers: Bessie Allan, Chrissie Burton, Katy Goodwin, Aimilia Ioannou, Angela Martin, Molly Williams;

National Trust: Janet Overfield Shaw, Creative and Community Programme Officer; Project funded by National Trust;

Further output: Documentary by Jools Ayodeji, poster and exhibition for Global Heritage Showcase



Apr 2019: Designers and Performers



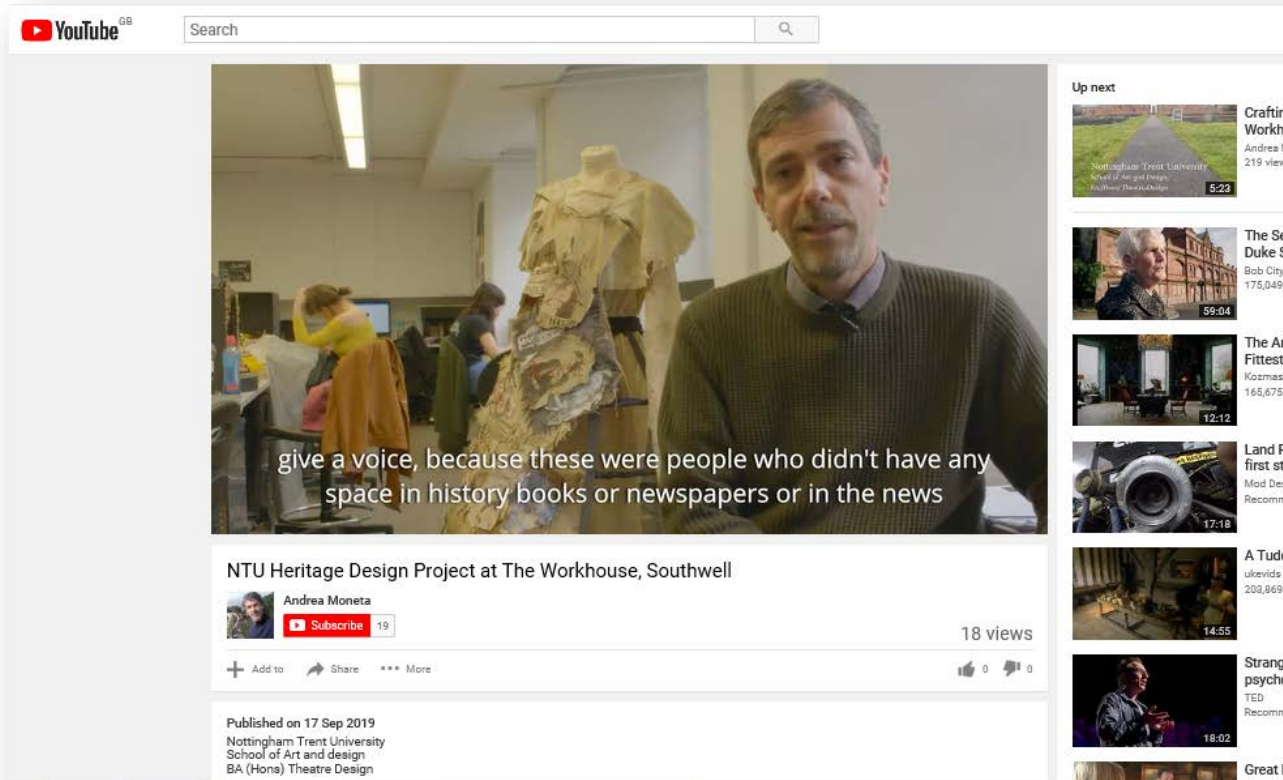
Feb 2019: Meeting the volunteers, exploration of Firbeck building, Southwell

Mar 2019: Fit-up session at Waverley studio space

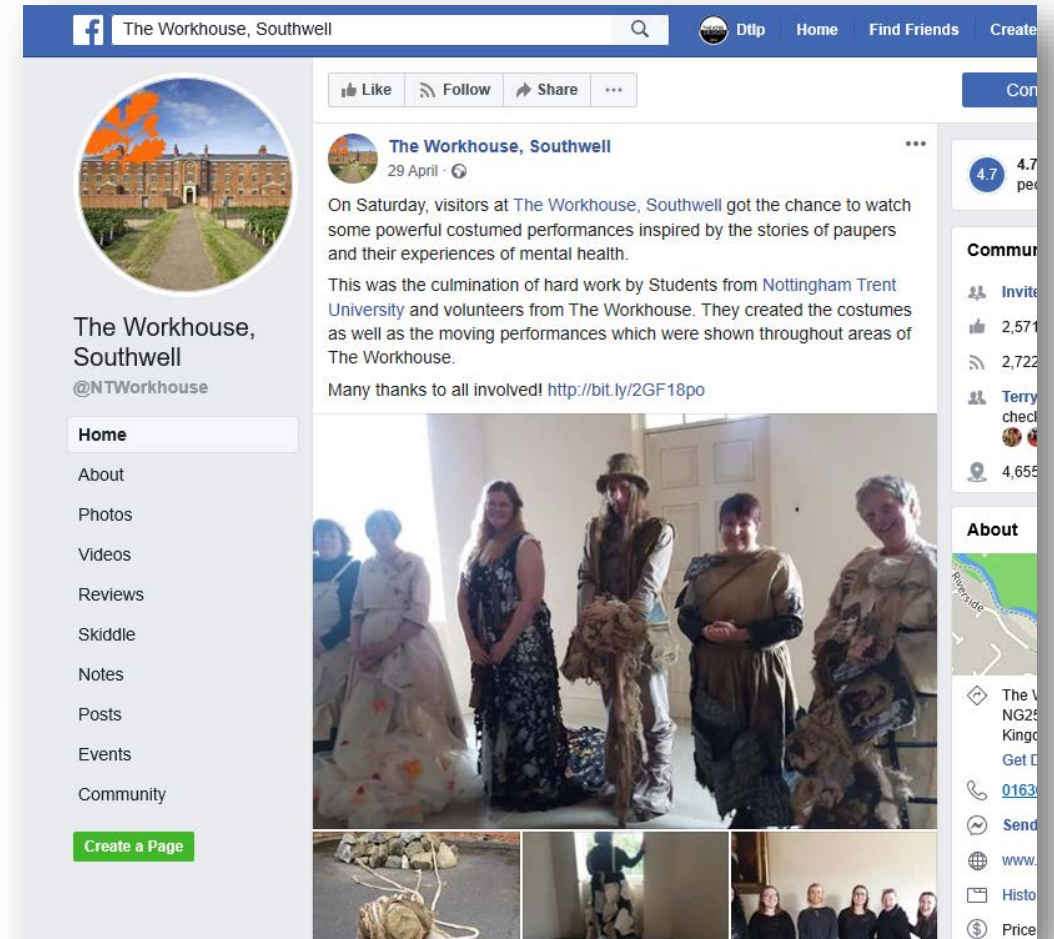


Apr 2019: Performance at The Workhouse





May 2019: Documentary about the Research Project by Jools Ayodeji on YouTube
<https://www.youtube.com/watch?v=h9an9cO0xB0>



Apr 2019: Project report on Facebook Page of The workhouse, Southwell



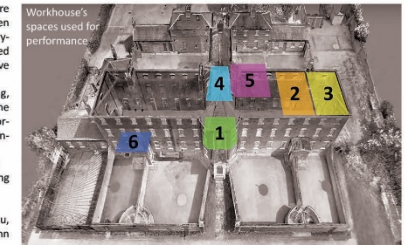
Heritage Design Project at The Workhouse, Southwell

Dr. Andrea Moneta, with the collaboration of Janet Overfield Shaw (NT) and Jools Ayodeji (BA Filmmaking)

Heritage Design is a research-led realised project of final year BA (Hons) Theatre Design course of Nottingham Trent University, in which the interaction between the *Genius Loci*, the Workhouse's history and National Trust volunteers as story-tellers, became the founding role to search forgotten, denied or unexpressed stories and meanings; the aim was to reveal these stories through a creative process that involved public art and design for performance.

After completing an exploration of both the site and the history of the building, six Theatre Design students worked together with NT volunteers exploring the history of mental health support in UK in order to develop a costumed performance selecting different Workhouse's spaces; these six 'environments' engaged the visitors in a promenade theatre performance in April 2019. The project also involved NTU BA (Hons) Filmmaking with course leader Jools Ayodeji, that filmed and directed a documentary of the whole project, including backstage and interviews, here displayed in the TV screen.

NTU Designers: Bessie Allan, Chrislie Burton, Katy Goodwin, Aimilia Ioannou, Lena Martin, Molly Williams; **Performers:** Ruth Baker, Hardijs Gruduls, Ann Keen, Jill Steel, Dinah Wilcox, Karen Winyard.



Workhouse Image: Survey by Trent & Peak Archaeology / Jorvik Digital - August 2013

1 - Matron bedroom: 'Matron Mary Herring'

*Written by: Molly Williams edited by Ann Keen
Directed by: Molly Williams in collaboration with Ann Keen
Performed by: Ann Keen and Joshua Best (Voice Actor)*

I wanted to give a voice to a forgotten figure from Southwell Workhouse, and found Matron Mary Herring. Mary had been grieving after the death of her husband, the former Matron, who was then replaced by Mr. Shaw. Herself and other staff members had kept note of the abusive behaviour that Mr. Shaw inflicted upon them, which was later taken to court in 1873, and there it was declared that 'gross misconduct' had taken place. I wanted to explore her grief and anxiety (about being abused), how it affected her mentally, and how she possibly coped with this. In this piece she is burying herself in work, falling apart at the seams, and in despair on behalf of all of the inmates who she cannot help, who are mistreated for being 'idiots', 'weak in mind' or 'lunatics'. Had she not worked there, she may have been an inmate herself.

3 - Old and Infirm Men's Dormitory: 'Sarah Godson'

*Designed and directed by: Bessie Allan
Written and Performed by: Dinah Wilcox*

I worked closely with my volunteer Dinah, focusing on a story of a young woman, Sarah Godson, who was in and out of the workhouse from 16 years old until when she passed away at 26 in an asylum. In the past, people suffering with poor mental health were classed as insane and frequently the workhouse were also used to get rid of friends or relatives having these problems. For this reason, I wanted to create something to represent all of the individual people who were never really given a chance at life. During the performance an under dress was pulled from the costume to reveal 120 individual butterflies. These would represent the idea of all the souls that passed through and died in the workhouse being set free, together with embroidered honey bees on it representing the workers at Southwell. In an inseparable system, they were constantly working for others benefit. I also incorporated projection of real butterflies on the costume to further create a significant moment in the performance.

5 - Able-Bodied Men's Yard: 'Henry Stanley'

*Designed and directed by: Lena Martin
Performed by: Hardijs Gruduls*

My inspiration for this piece came from researching the workhouse archives. From there I wrote a poem that captured my interpretation of Henry. This was later recorded and accompanied the final performance piece. Henry Stanley was a talented man and frame-work knitter. Abandoned by society to the workhouse and unvisited by family. He spent many days locked in isolation for running away from the workhouse. He would be restrained or beaten on occasion.

For the costume to convey the punishments Henry received alongside the love for his brothers by representing their professions within the costume itself or as props. I incorporated fabric and rope in the wings to represent his longing to be free but his strong connection to the workhouse and the role of pulling rope, they are also used to convey the feeling that he is trapped no matter which way he turns.

2 - Able-bodied Men's Dormitory: 'Forty-five Years'

*Designed and devised by: Katy Goodwin
Performed by: Ruth Baker*

In this piece I wanted to explore how attitudes to mental health have changed throughout the years through Elizabeth Rhodes, an inmate at Southwell Workhouse who arrived from an asylum and remained at the workhouse until her death 45 years later. Within the performance I used written reports about Elizabeth Rhodes and intertwined this with interviews of women talking about their experience with mental illness from the 1950s and 2018 respectively. Drawing on inspiration from the performance and the building itself I created a costume that represents how an individual is affected not only by mental illness but the stigma and attitudes of other people. Throughout the performance the outer costume piece is slowly removed to represent the changing attitudes to mental health which finally reveals a plain white dress, showing that the individual is now free and at peace.

4 - Children's Schoolroom: 'A Cage of Words'

*Written by: Christine Burton/Karen Winyard
Designed and directed by: Christine Burton
Performed by: Karen Winyard*

Centred around the life of Mary Tyrone/Cook who grew up in the Workhouse in the mid-1800s and inspired by documented incidents of being tied to the school mistress and forced to learn, the performance explores the effects learning difficulties and language can have on the mental state. The importance of understanding and minding the language we use towards others and ourselves. In A Cage of Words, the audience are seated in the schoolroom with Mary as she reflects and reacts to her life. Arriving at the Workhouse as a young girl of six, to her death of life and spirit behind the cage of words she tried so hard to escape. The slates that were used to learn, weigh her down and are filled with the fearful words that stuck in her mind for more than any others. Over and over they are repeated to her and so she repeats them to herself. Mistreated and frustrated she starts to believe them and becomes these words. Trapped, she stays in the workhouse, too weak to fight anymore.

6 - Cellars: 'Post-natal Depression'

*Designed and directed by: Emily Ioannou
Performed by: Jill Steel*

I was particularly interested on how women's mental health was treated in the Victorian era, so I requested stories from the volunteers based on that. During the process of researching, I discovered that post-natal depression or otherwise baby blues, was a big issue for women back then, so I eventually decided that my concept would be to explore the effects of oppression on women and the theory that they were driven to madness or illness by societal expectations to be proper mothers. I created a memory costume based on three different stories of women in the Victorian era. These stories include child murders, suffering from depression, insanity, and their way of coping as mothers. I was inspired by the prison-like architecture and dark staircase of the Workhouse. This led me to the idea of creating a costume as a social metaphor of these women being caged and imprisoned. The rest of the costume is a hand-attached mixed media apron as a series of catastrophes with pictures and writings.

July 2019 – Further output: Poster, documentary and exhibition for Global Heritage Showcase at NTU, Newton Building

2018 – Performance: *Who Cares?* open to the public on Saturday 28 April 2018 (Project: January-April 2018)
Following The Workhouse yearlong celebration of the centenary of women's suffrage in the UK, the Research Project picked the opportunity to highlight some contemporary issues in women's enfranchisement, to give a voice to the homeless and vulnerably housed young women of yesterday and today, working in collaboration with young homeless people from **Newark Emmaus Trust** and The Workhouse Volunteers.

Theme: Struggle for Suffrage -
Workhouse Women and the Vote

Designers: Martha Gough, Bex Gagan, Aimee Ferris, Anna Veskouki, Eva Gaitanidou

National Trust: Janet Overfield Shaw, Creative and Community Programme Officer;
Project funded by National Trust and in collaboration with Newark Emmaus Trust;



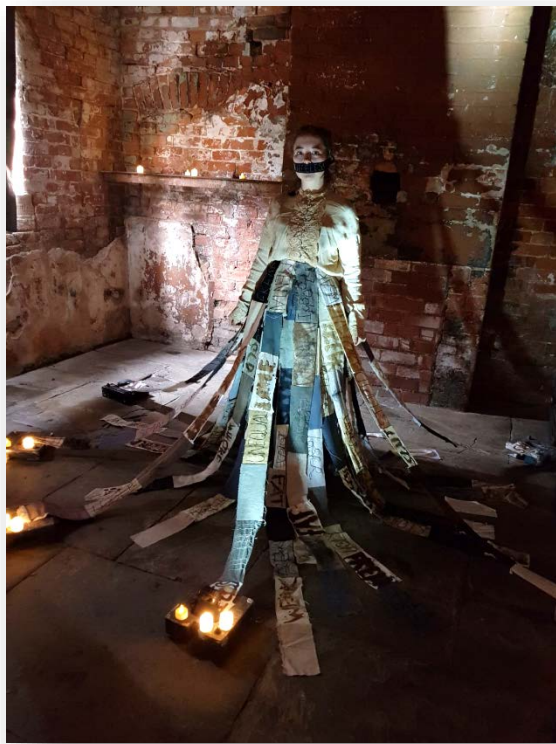
Apr 2018: Designers and Performers



Feb 2018: Meeting the volunteers, Fit-up session, Southwell



Mar 2018: Design presentation, Southwell



Andrea Moneta Output #2



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April 2018 – Performance at The Workhouse



June 2018 – Project Exhibition in Waverley Theatre



Andrea Moneta Output #2

Impact:

Checked numbers: **500** visitors;

Performance audience: **90**

Facebook, Twitter and Instagram:
>4,500 clicks, likes

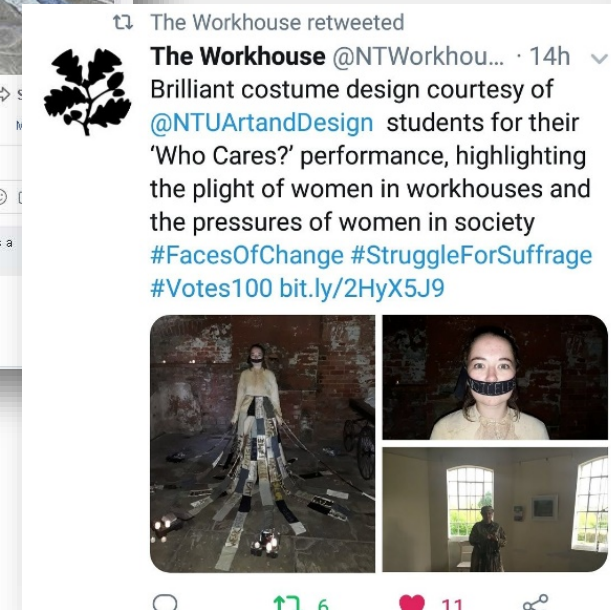
Audience feedback:

Tom Freshwater (National Public Programme Manager, National Trust):

“The students work really brought the exhibition alive; the performances were so relevant to the place and the portraits”.

Sarah Tinsley (Director of exhibitions and Collections, National Portrait Gallery):

“This is such a great partnership between the NTU and The Workhouse. The students work is so moving and effecting; I had a tear in my eye!”



April 2018 – Performance on Social media

2017 – Performance: *Re-Imagining The Workhouse* open to the public on Saturday 11 February 2017 (Project: October 2016-February 2017);

Working with volunteers at The Workhouse, six Theatre Design students explored the history of the building, and the relationship that exists between each volunteer and the site – drawing inspiration from their personal stories.

Theme:

Re-Imagining The Workhouse

Designers:

Jess Boulton, Shelley Poole, Dani Lemon-Thomas, Aisha Mckinson, Holly Hooker, Rachael Rolley;

National Trust:

Jane Tappin, Learning and Engagement Team;

Project enabled and funded by National Trust's new Creative Fellow programme.

Further output: video, website;



Feb 2017: Designers and Performers



Oct-Dec 2017 – Meeting the Volunteers, devising process, design presentation



Feb 2018 – Performance at the Workhouse

Theatre Design students produce performance based project at The Workhouse in Southwell

BA (Hons) Theatre Design students have recently worked on a heritage design project at The Workhouse in Southwell, Nottinghamshire.

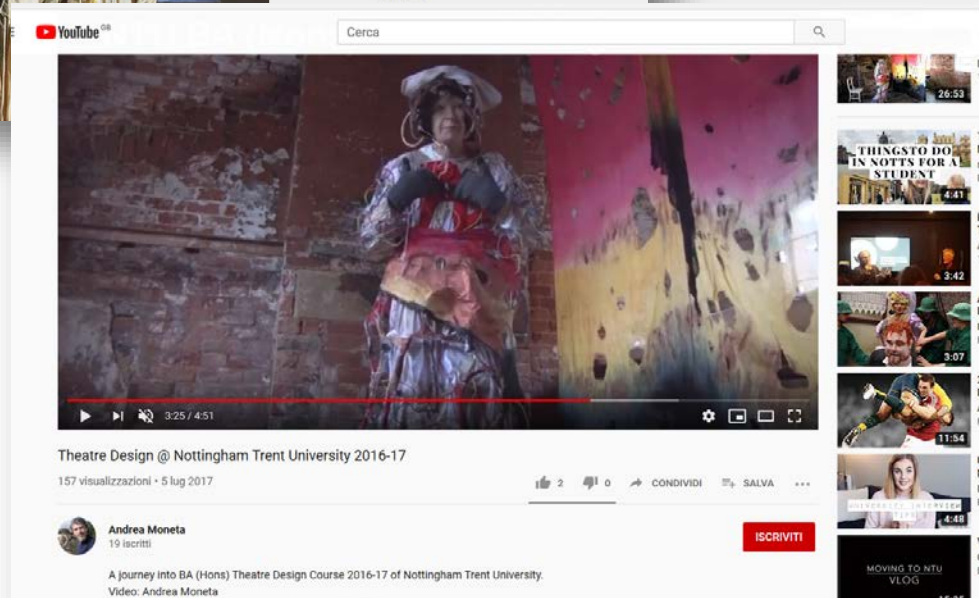


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2017 Project on NTU Website

<https://www.ntu.ac.uk/about-us/news/news-articles/2017/03/theatre-design-students-produce-performance-based-project-at-the-workhouse-in-southwell>



The Research Project was enabled and funded by National Trust's new **Creative Fellow programme** at The Workhouse in 2016. This annual programme of residencies was aimed to support the production of new creative work, in collaboration with researchers, responding to the site and engaging audiences in its history through creative means.

Feedback of Theatre Design student Shelley Poole: "It was a valuable experience working on the Heritage Design project as we all got to work within the local community and interact with National Trust volunteers. The project allowed us to express our creativity and gave us a way to engage with people as a designer in an interpretive experience."

Further outup: Project Video on YouTube
<https://www.youtube.com/watch?v=s4P2UJmWBjE>

2016 – Installation: **'Fragmented Entirety'** open to the public from the 13 – 21 February 2016 (Project: October 2015-February 2016);

Six Theatre Design students explored the history and the aspects of the Workhouse that had been denied, forgotten, and unexpressed, and then designed and realised art installations. Visitors were invited to contemplate society as a whole and the differences between the present and the past.

Theme: Collective Installation

Designers: Emma Henderson, Alice Skellern, Laura Davies, Alice Hallifax, Lizzie Bettsworth, Lucy Shippam;

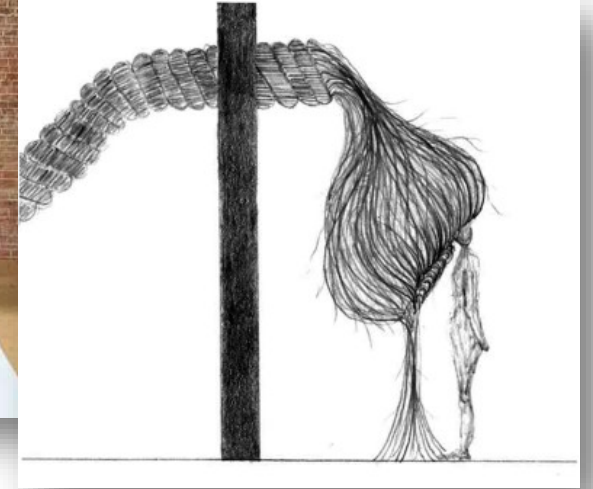
National Trust: Alison Cross, Learning and Engagement Team;

Further output: Video on YouTube, Project Blog, leaflet, newspaper article;

Project funded by NTU;

Feb 2016: Location of the Installations at The Workhouse





Nov 2016 – Project briefing and exploration of the Workhouse



Design and Making process



Feb 2016 – Installations at the Workhouse



The Unconscious Mind

Alice Skellern
alice.skellern@hotmail.co.uk

The unconscious puts together a sequence of stories and images that usually come from thought and occurrences you have had throughout the day before sleeping. This installation focuses on the individual worker and shows the fragments of the dreams that occurred throughout the night, when the workhouse would have seemed dormant. It is a large dream catcher hanging over the head of the bed and catching the dream the workers might have had, and the base has more of a tree form to represent the roots of the stories to make up the dream. One of the dreams is an old woman dreaming of the past the other dream is a nightmare. The images symbolize the lack of control and privacy the paupers may have experienced during their time in the workhouse.

Confined Imagination

Emma Henderson
emma.mae7@outlook.com



The gaze of the spectator wanders towards the windows whilst walking through the workhouse. Imagine what the paupers would have been thinking when they were stood where you are now. The inspiration for this piece comes from the notion of the workers' repressed thoughts due to the strict regime. The window would have been a source of light and air, but this is captured through a confined imagination; from restricted perspectives when they got the chance to look out.



Fragmented Entirety
Heritage Design at The Workhouse, Southwell

13th - 21st February 2016 - The Workhouse, Southwell



Third year BA (Hons) Theatre Design students of Nottingham Trent University, have responded to the profound relationships between The Workhouse and its people. Through a creative process involving the public and performance



Limited Possessions

Laura Davis
laura.davis11@gmail.com

When entering the workhouse the paupers would have been stripped of their clothes and possessions, though most had little possessions to begin with. It must have been awful to not only be separated from your family but then to be stripped of, more often than not, everything you owned. A washing line is a fitting way of displaying this.

For the clothes more of a representation than physical clothes was more appropriate. After playing around with materials to find one that could be strengthened and painted onto, hessian turned out to be the most effective. It is hard-wearing and takes paint really well. It can also be controlled on how broken down the pieces become.



Separate Together

Lizzie Bettsworth
lizzie.bettsworth.theatre@gmail.com

On visiting the workhouse and learning more about the experiences of the inmates, what often strikes people the most is the stories of separation and how families were segregated upon entering the workhouse. People were separated into categories; men, women, children, old and infirm women and old and infirm men. This all seems very mechanical and inhuman, separating people like cattle, and is a clear indication of what the Victorians thought of poor people.

Based around the idea of a Victorian toy a 'segregation machine' has been created to display the mechanical-like nature of this process. The machine starts with the families together as a unit, they will then be manually separated by the audience by a winch into their separate categories.

Estranged Labour

Alice Halifax
aliceh@btinternet.com



Estranged Labour: Whereby a worker experiences alienation from the higher classes of society and human identity by becoming a mechanistic part of the production process (A theory by Karl Marx).

This installation draws from the repetitive and absorbing task of oakum picking whilst looking at those in control and those being controlled. Rope binds, knots, and holds objects in place, but can also be fragile and soft when picked apart. It is a metaphor that can relate to our experience as humans as a collective society.

The old tar-covered rope snakes its way around the workhouse; its source of power is the clerk's office in the form of a clock-hitch knot used to tie ships to docks, and is also reminiscent of the infinity symbol. This relates to the workers' feeling of powerlessness and, perhaps, inescapability. The weakest point of the installation can be found in the able-bodied men's day room in which the paupers would spend up to 10 hours a day working.

Leaving your Mark

Lucy Shippam
lucyshippam94@hotmail.co.uk



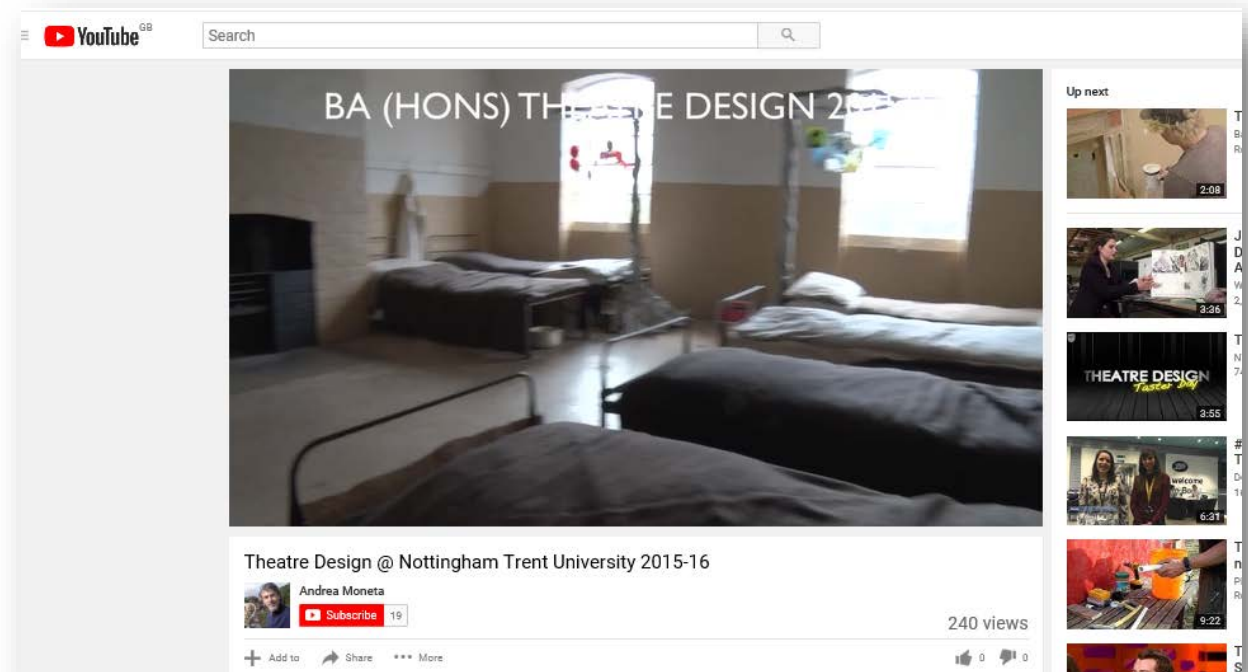
Leaving your mark looks at the inscriptions left behind by the paupers that lived in Southwell Workhouse. Throughout the building are signs of those who once resided in the workhouse. Considering reasons why people choose to leave their mark, especially in a constricted scenario, Lucy found that it would have become a way of creating an identity and rebellion in the regimented, uniform culture of Southwell Workhouse.

Bringing these ideas and themes into the 21st Century she discovered that we may not have as much freedom with our identity as we may like to believe. With the creation of social media and websites such as Facebook and Instagram, we dictate our lives and what the world sees based on our own ideals of acceptance and inclusion.

Feb 2016: Leaflet of the Project

Further output: Leaflet of 'Fragmented Entirety' with description of the single works helped the audience to capture the rationale and process of each single installation.

A video of the project was edited and published on YouTube by Moneta.



BA (HONS) THEATRE DESIGN 2015-16

Theatre Design @ Nottingham Trent University 2015-16

Andrea Moneta

240 views

May 2016: Video on YouTube

<https://www.youtube.com/watch?v=g6y6iLZRJAA>

NTU SOUTHWELL PROJECT

HOME CONFINED IMAGINATION ESTRANGED LABOUR LEAVING YOUR MARK LIMITED POSSESSIONS SEPARATE TOGETHER THE UNCONSCIOUS MIND

HOME

HERITAGE DESIGN AT THE WORKHOUSE, SOUTHWELL

13-21 FEBRUARY 2016

Third year BA (Hons) Theatre Design students have responded to the profound relationships between The Workhouse and its people.

Through a creative process involving the public and performance design, they explored what has been denied, forgotten, and unexpressed.

Visitors are invited to contemplate society as a whole and the differences between the present and the past.

2016 Project: Fragmented Entirety Blog
<https://ntusouthwellproject.wordpress.com/>

Further output: Dedicated Blog and newspaper article
with interviews to A. Moneta and the designers.



Article on Newark Advertiser, 18/02/2016

2015 – **Installation: *Crafting Stories*** open to the public from the 14 – 23 February 2015 (Project: October 2014-February 2015);

Working with The Workhouse House Manager, Education and Events Coordinator and archivists, four Theatre Design students responded to the stories, architecture and history of the building by creating various art installations.

Theme: Collective Installation

Designers: Maia Green, Zoe Harris, Rebekah Cannon and Jennifer Horan;

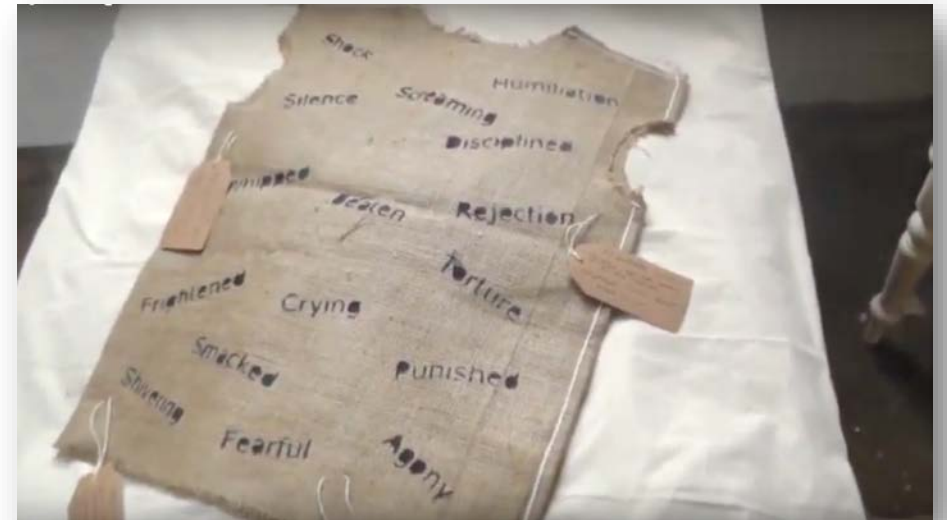
National Trust: Linsey Woods – The Workhouse Visitors Experience manager;

Further output: Video on YouTube by A. Moneta, Project Blog, NTU website page, leaflet;

Project funded by NTU;

Feb 2015: Introduction of the project and Installations at The Workhouse

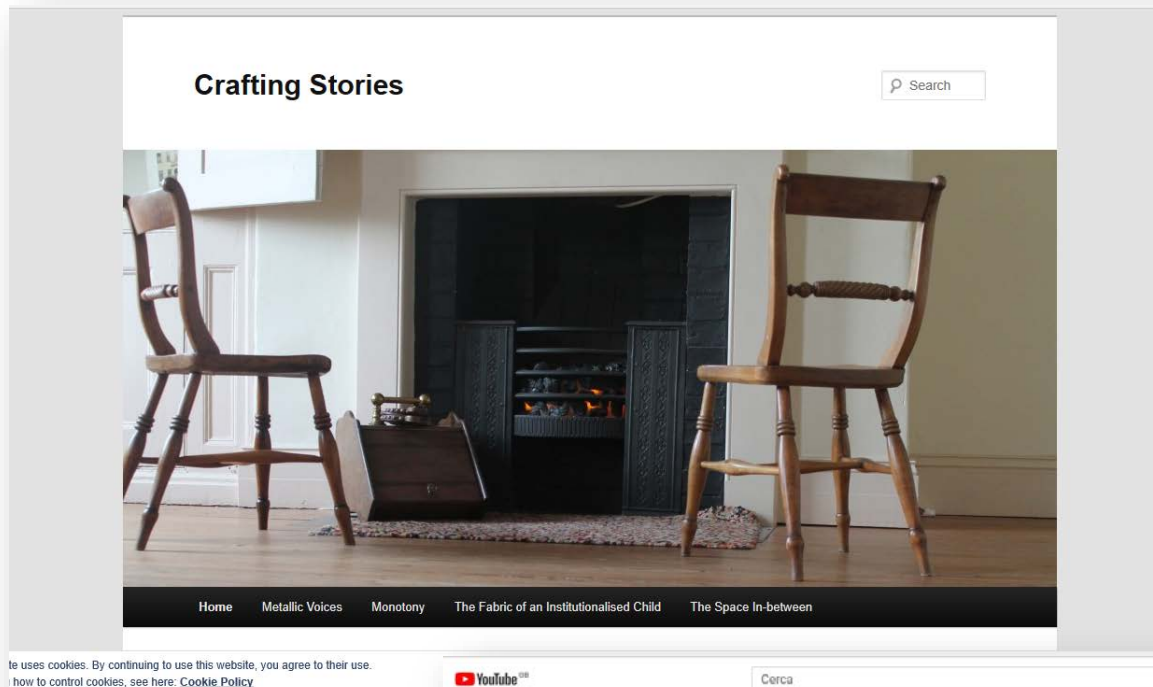




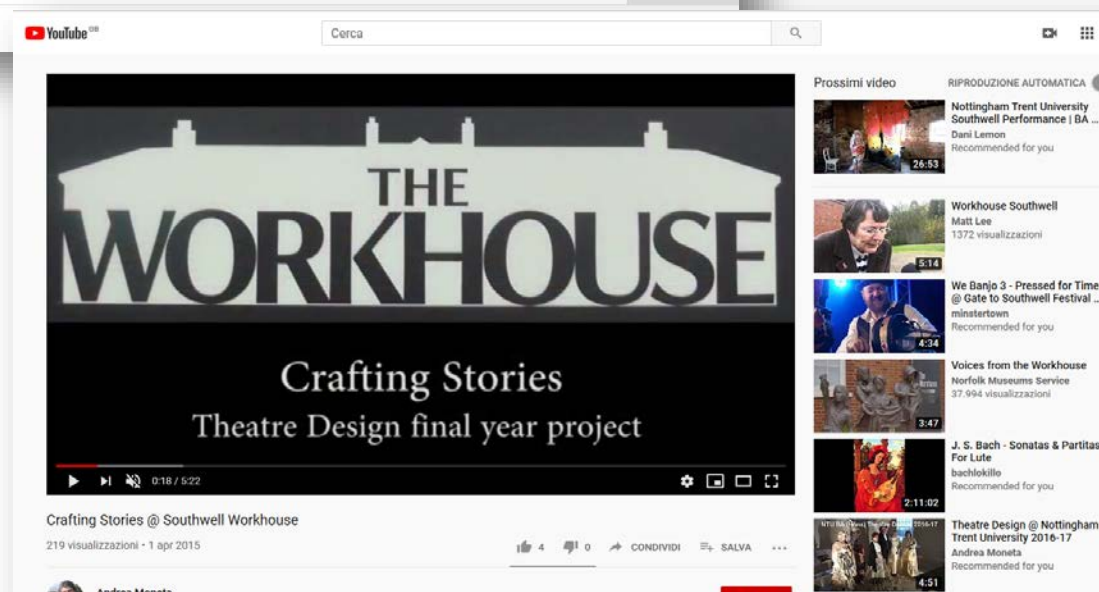
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2015 Installation: Crafting Stories



2015 Project: Crafting Stories Blog
<https://craftingstoriesnetworkhouse.wordpress.com/>



The Project included a **Video** on YouTube (by A. Moneta) and a **Blog** to illustrate the final output and to describe the design process and methodology of all four students' installations.

Feedback of Theatre Design student Maia Green: 'The experience allowed us to work in an inspiring environment that had a lasting impact on the way in which we think about what theatre is to us. Not only did we learn a lot about the history of poverty, welfare and workhouses, but we all learned how to convey our response to the stories of a building to a public audience'.

2015 Project: Crafting Stories Video on YouTube by A. Moneta
<https://www.youtube.com/watch?v=8tTZ1lETXaI>