

**Andrea Moneta**

**Title: *Ghosts!* Heritage design project and performance at Nottingham Castle Grounds**

Non-standard Output (Performance)

Also further disseminated in:

*Ghosts!*, 2021. [YouTube] Bill Newsinger, Andrea Moneta, 07/06/2021. Available at: <https://youtu.be/g5dstG3gljc> [Accessed 12/01/2022].

Moneta, A. 2022. *Heritage design project and performance at Nottingham Castle Grounds*. [online] Research Catalogue. Available at: <https://www.researchcatalogue.net/view/1501963/1501964> [Accessed 22/01/2022].

## Narrative:

The aim of this research enquiry is to foster a collaboration with Nottingham Castle realising public activities to improve visitors' engagement. Methods used to explore these enquiries involved *Scenarchitecture*, a trans-disciplinary methodology developed by Moneta, that uses the process of reading, understanding, and interpreting the Genius Loci as an in-depth exploration and expression of Spatial Practice and community engagement. Recent studies on phenomenology of Place (Relph, 1976; Alexander, 1977; Norberg-Schulz, 1980), and the role of Genius Loci in Placemaking (Brooks, 2001; Golan, 2012), are confirming the importance of considering a multidisciplinary approach to enhance heritage sites using perception and emotions. Heritage sites with their peculiar identity and character, provoke intense spatial experience in those who engage with them, having the quality of Place, i.e., the power to focus human experiences, and actions spatially. The enquiry was about researching and then revealing historical characters that had a role in the NC's history, and to help audiences engage with them on a perceptual level through storytelling, site-specific performance and CosProps as the medium. The project involved six students of BA (Hons) Theatre Design at Nottingham Trent University as part of the Realised Design curriculum, that selected and designed a CosProp for each character. They devised the performances in collaboration with six students of The Television Workshop in Nottingham. The work was funded in kind by NC (supporting staff and use of spaces and facilities) and by NTU (£1000.00). The final outcome is a promenade performance across different stories and characters located in specific places of the NC Grounds; the audience followed the promenade in small groups to adhere to Covid19 regulations. A questionnaire after the performances evidenced that 'the performance enhanced the experience of the Nottingham Castle grounds' (73.3%). The dissemination of the work includes pages on NTU and NC website and a video published on YouTube.

## Context: Responding to Heritage Lottery Project Activity Plan (AP)

Nottingham Castle has an ambitious Heritage Lottery Project Activity Plan which has been running for 3 years and will continue until 2022.

The research is **following the Activity Plan** activities aimed at **engaging people and communities** with the Castle's site, heritage and culture, answering the following main themes:

- Building momentum and relaunching the Castle after the re-opening in 2021.
- Public activities post-launch.
- Community engagement and collaborative projects.

## Nottingham Castle announces its doors will reopen on 21st June

Wire

8:00 am 19 Apr 2021 LAST UPDATED: 9:01 am 19 Apr 2021



## NEWS

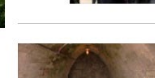
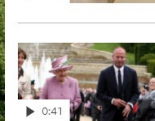
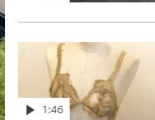
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Nottingham Castle due to reopen after £30m revamp

### Related



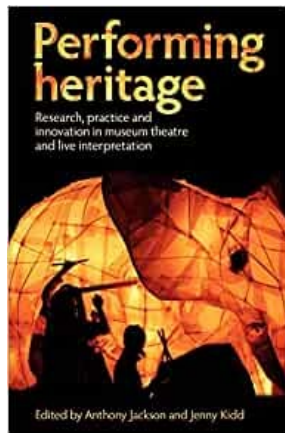
The Activity Plan also allows the Castle Trust to establish longer-term relationships with community and sector partners and organisations, which will inform and enhance its exhibition, activities and wider events program moving from 2021. The research is following this direction for the realisation of events and activities that will:

1. Celebrate creativity
2. Invite people to form and share opinions
3. Encourage people to get creative
4. Capture imaginations
5. Encourage discussion and debate
6. Connect people with collections



## Context: Performing Heritage

Performing Heritage, because of its intrinsic essence and modality that connects directly with our emotional body, opens the gates to the interpretation of intangible Cultural Heritage, with relevant positive fall back on the preservation and transmission of it to a wider audience and context. The lasting impact of performing heritage experiences on the visitor/audience is based upon the effectiveness of emotional engagement, as widely demonstrated by psychology and neuroscience (Ruggles, 2017; Jackson & Kidd, 2011).



1593 - 1676 & 1623 - 1673  
William and Margaret Cavendish



1745 - 1825  
Jane Kirbby



1785 - 1851  
Henry Pelham Clinton



1813 - 1899  
T. C. Hine



1847 - 1936 & 1882 - 1929  
George Harry and Muriel Wallis



1892 - 1987  
Lucy Webster



1028-1087  
William I



1102 - 1167  
Empress Matilda



1157 - 1199 & 1166 - 1216  
Richard I & John I



1295 - 1358 & 1312 - 1377  
Isabella of France & Edward III



1442 - 1483 & 1452 - 1485  
Edward IV & Richard III



1620 - 1681  
Lucy Hutchinson



## Research Questions:

- How can we **enhance the visitors' engagement**, in order to achieve the goals of NC's Heritage Lottery Project Activity Plan?
- How can we creatively use Nottingham Castle's history to enhance its cultural activities and Public Programme?
- How Nottingham Castle's complex web of historical characters might be shared, showcased, and promoted to maximize the research project's reach and significance, during the Covid19 Pandemic?

## Process: defining the visitor experience

Each visitor experience is the synthesis of an individual's identity-related motivations (Falk, 2009); they are:

**Explorer:** to satisfy personal curiosity and intellectual interest;

**Facilitator:** to engage in a meaningful social experience;

**Experience Seeker:** to be exposed to the things and ideas within a culture or community;

**Professional/Hobbyist:** to further specific intellectual needs in a setting with a specific subject-matter focus;

**Recharger:** to physically, emotionally, intellectually recharge;



## Process: research-led teaching

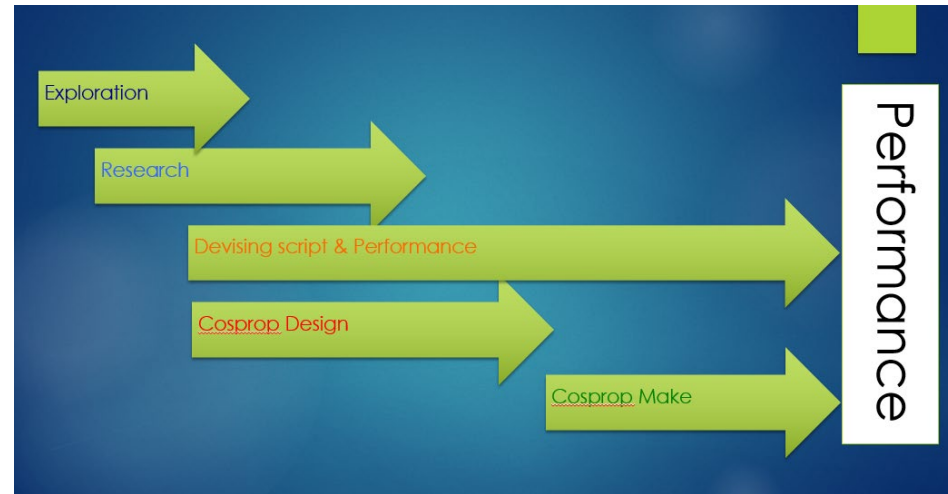
The student as active researcher and participant in building knowledge; **Heritage Design** is one of final year realised design projects of BA (Hons) Theatre Design Course at NTU. Six designers worked in pair with six students of **The Television Workshop** as performers directed by Nic Harvey, and also to devise a script.

## Methodology: Spatial Practice

The research project is based on **Spatial Practice**, a research field aimed at investigating the intersection between art and architecture, to develop sited projects that are embedded in their historical, social and cultural contexts.

As an **arts-based project**, it utilises both exploratory, speculative, questioning approaches and also experimental approaches, including the production of **wearable artefacts** (CosProps) and **performative actions**.

It is creatively delivered through cross-disciplinary research and production, that includes socially engaged relational practices (performance) to communicate the research findings while improving participation and community engagement.



## Methodology: Scenarchitecture

Scenarchitecture is defined by Moneta (2012) as a *series of design actions inspired by an architectural space with the aim to transform it through a dialectic relationship*. It uses the process of reading, understanding, and interpreting the Genius Loci of a site as an in-depth exploration and expression of Spatial Practice.



# Scenarchitecture activities

Reading the site: Perception Mapping inspired to Psychogeography methods (Debord et al, 1981; Powell, 2010);  
 Secondary research about the history of the Castle and people that had a connection with its history;  
 Script writing inspired by historical facts balancing authenticity with interpretation for a contemporary audience;  
 CosProp design for each selected historical character as a wearable scenic element supporting the storytelling;  
 Devising single performances to depict and interpret the story of the characters, avoiding any re-enactment;  
 Design a Final Performance integrating all stories and meanings of the chosen characters with a specific place of Nottingham Castle, to realise a performance open to public that could meet the Covid19 restrictions.

## Research – The Luddite Movement

- Who - The Luddites, a term given to frame breakers following the industrial revolution
- When - 1811-1817, during a harsh economic climate
- What - Breaking the mechanised looms and knitting frames

**ACT I**  
**Scene 1**  
*In the middle of the field with the Justice standing, waiting for the audience to arrive and facing away.*

JOAN OF NAVARRÉ - **(BE STRONG, NO REAL EMOTIONS)** I come to tell you the story of my life, the story of the 'INVISIBLE' queen of England' the story of what led me, Joan of Navarre to be imprisoned.

*Move forward and faces the audience.*

JOAN OF NAVARRÉ - I once was married before to John IV the duke of Brittany/France to whom I had 9 children with and was made regent when he sadly died. This was when I met Henry the 1<sup>st</sup>. **(BE ROASTING)** The king of England who wished for me to become his queen.

**(BE SINCERE BUT STRONG)** My family and the people of France crowned upon and ordered against me marrying Henry, because of the fear that he may want to control Brittany through me. This made sense... considering France and England were in its 100 year war. However I believed he was truly infatuated with me **(TINY GIGGLE AND SMILE)** and the strength I gained.

*Move closer to wards to audience so the cape stretches out and reveals more of the flag design.*

JOAN OF NAVARRÉ - **(BECOME SAD BUT THEN REGAIN YOUR EMOTIONS)** Despite not being able to see my children again and losing my regency, I chose my own choices, to which I decided to move to England and marry The King.

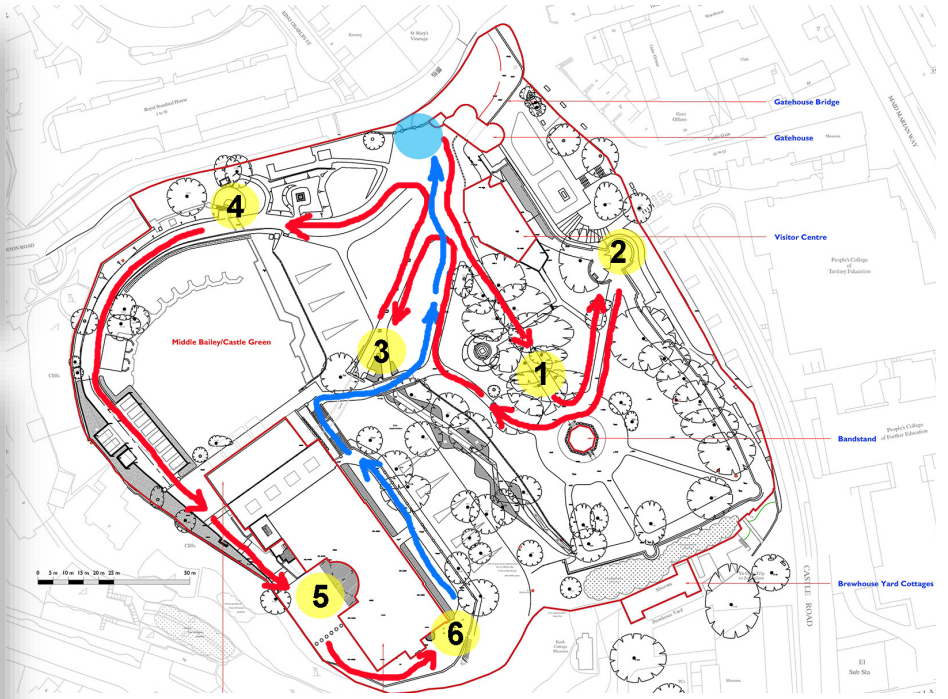
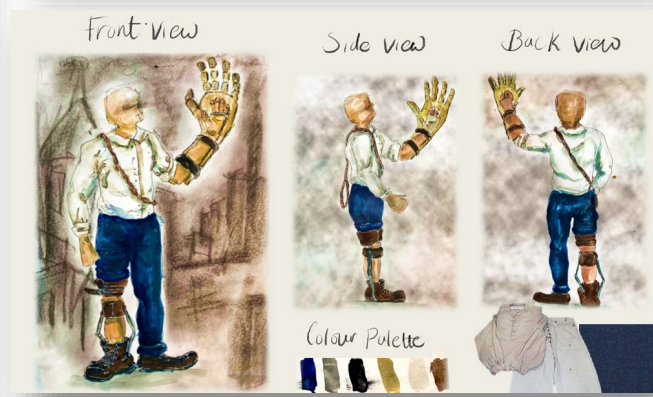
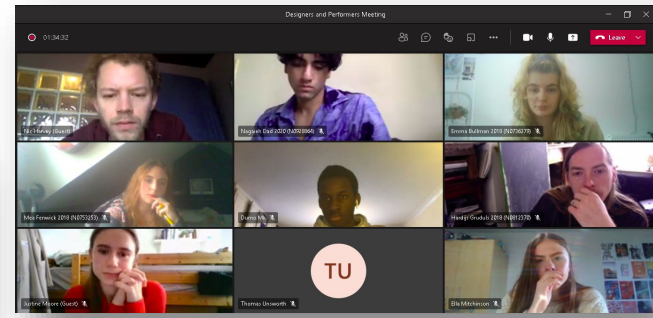
*Slowly take of the cape and let it fall to the ground. Slowly walk towards the Brittany flag.*

JOAN OF NAVARRÉ - **(SLIGHTLY SAD)** I adore Brittany and

**GUIDE FOR YOUR PERSONAL JOURNEY**  
 This map is not a tour guide. The map is a game. The game consists of an exploration of architecture through small changes in normal habits of perception and the knowledge with the environment. At any moment there are no quiet hours or routes already traced but rather an area of the game with borders you'll point out the landmarks and paths will light steps and missing places. This map is like the plot of a novel book waiting for the words of the writer. Writing are your ways, the story will be your experience. Search carefully, seize all the ideas, use your body as a joystick.

**RULES OF THE GAME**  
 1. Take your time  
 2. Turn off the phone  
 3. Walk slowly  
 4. Sit  
 5. Read with care and passion  
 6. Listen  
 7. Observe carefully, collect notes, smells, sounds, objects, sensations  
 8. Draw on the map your own path, enriching it with observations, perceptions and emotions  
 9. Returns to the meeting place at the agreed time  
 10. Exchange map  
 11. Respect the rules, otherwise the game does not work!

**Have a good tip:**  
 If the present  
 If the method of scene choice  
 What places are waiting for you?  
 Colour palette



## Case study: Performance Ghosts!

Selected historical characters related to the Castle produced six scripts that informed a CosProp design interpretation, and the realisation of a final promenade performance in the NC Grounds.



Andrea Moneta

Designer	Character	Theme	Performer	Place	Duration	Photo	Order
Manon Bailey-Rosse;	<b>Empress Matilda</b>	Besieging of Nottingham Castle 1140, Battle of Lincoln in 1141	Ella Mitchinson	<b>Path leading to Bandstand/Trees</b>			1
Emma Bullman	<b>Daniel Diggle</b>	Luddites in Nottingham, his execution on April 2nd, 1817	Dumo Mk	<b>The Battlements/w all around the Castle</b>			2
Lucy Carney	<b>Amelia, a citizen of Nottingham</b>	The Great Cheese Riot: October 1766	Paige Turton	<b>Main entrance/behind wall</b>			3
Mea Fenwick	<b>Joanne of Navarre</b>	Duchess of Brittany and Queen of England 1403 1413	Justine Moore	<b>Middle Bailey (Castle green)</b>			4
Hardy Gruduls	<b>Henry Pelham-Clinton</b>	Burn down of the Castle after Reform Bill Riots of 1831	Nagaieh Dad	<b>Entrance of Duke's Palace</b>			5
Freya Willows	<b>John, servant of Isabella</b>	The capture of Mortimer on 19 October 1330	Thomas Unsworth	<b>Mortimer hole</b>			6

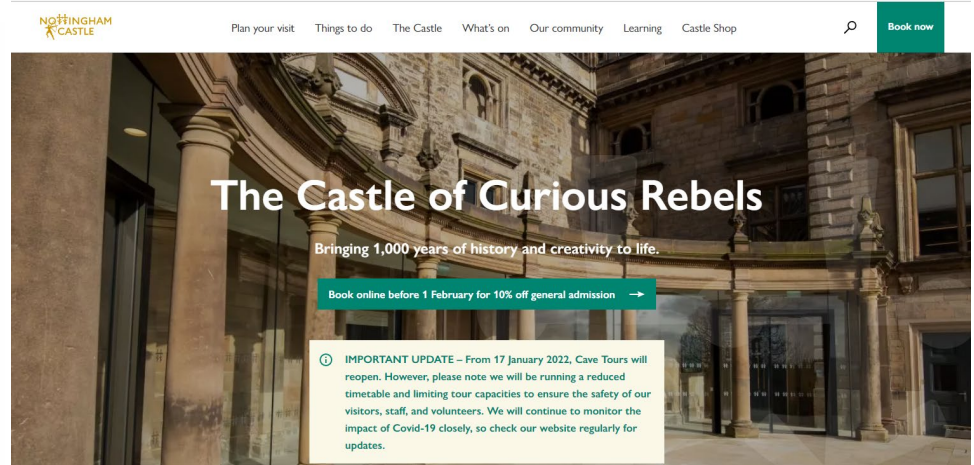


## Outcome/Impact

In addition to hosting the final performance, Nottingham Castle provides substantial support for **research promotion and dissemination** through marketing and communication channels, increasing the reach and impact of research outcomes. **A questionnaire** after the performance, demonstrated the effectiveness and quality of both the project and performance.

### Theatre Design students work with Nottingham Castle as part of its landmark re-opening

Six students devised six stories about characters from the Castle's history and made a Cosprop for each performance.



**Publication:**  
The project was documented with a **video** on YouTube  
<https://youtu.be/g5dstG3gljc>

## Audience results and feedback from questionnaire:

Q.: 'The performance enhanced the experience of the Nottingham Castle grounds' = **73.3%.**

"I felt wrapped up in the Castle's history, and totally engaged in the individual stories"

"It enabled me to see the castle and grounds from a different perspective".

"I learned a lot of new information about Nottingham's history."

"This was an excellent way to learn about Nottingham's historic rebellious characters."

"Interesting itinerant performance that clearly enhanced my experience of the Nottingham Castle grounds."

Nottingham Trent University  
School of Art and Design – Visual Art

Tick of the research:  
Performing Heritage during the pandemic: measuring the quality and impact of researched site-specific performance at Nottingham Castle.

Principal Investigator: Andrea Moneta, <sup>MA</sup> PhD PGCAF FHEA

**Questionnaire**

**Introduction**  
The research project is aimed at providing insights into the ways in which site-specific performance can interrogate heritage and develop engaging interpretations of it in our current cultural and social settings. In addition, the research addresses the debate about theatre during a pandemic, seeking for possible sustainable future scenarios.  
This questionnaire is anonymous and your participation is voluntary. It is aimed to measure the impact of the site-specific performance **Heritage** that you already experienced at The Nottingham Castle on 17th May 2022. You can withdraw from the project within two weeks. I will analyse the information and feed the results into my research project. At the end of the study, all the data and copies of the questionnaire will be destroyed. The overall findings will be used for my research to be published on a paper (submitted to a conference).  
I am grateful for your involvement in this project. If you are interested in the progress of my work, please get in touch using the email: [andrea.moneta@ntu.ac.uk](mailto:andrea.moneta@ntu.ac.uk)

**How to fill the Questionnaire:**  
Put an "X" in the box to indicate how strongly you agree or disagree with each of the questions. Take your time, the questionnaire is composed of 17 questions and it will take approximately 10 minutes to be completed.

General info	18-24	25-35	36-49	50-64	65+
1. What is your age group? <small>(tick an "X" under the closest box)</small>					
2. Your education level?	0%	Secondary Education	BA level	MA level	PhD level
3. How often do you watch live theatre performances in a year? <small>(tick the pandemic)</small>	0	1-5	6-10	11-15	15+
4. How often did you watch online/theatre performances in the last year? <small>(tick the pandemic)</small>	0	1-5	6-10	11-15	15+

Performance	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
5. The total duration of the performance was alright for me					
6. The promenade walk between episodes was not too long					
7. The chosen themes and characters had been well selected					
8. The performance enhanced my experience of the Nottingham Castle grounds					
9. The storytelling and interpretation helped me to better understand historical facts and characters					
10. Overall, the students achieved a professional level for doing the script and making the Cosprop					
11. Overall, the students achieved a professional level for the first performance					
12. Overall, the performance was engaging					
13. Your comments about the experience					

Performing during Covid19	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
14. I felt safe during the performance					
15. I would be interested to attend similar performances in the future, even during a Pandemic					
16. Site-specific live interpretation can help Heritage sites and Museums to widen their audience					
17. Site-specific gives the possibility to allow social distancing					

Please check back to make sure that you have answered every question.



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