

Final Major Project Proposal

PHO705

Andrew Brown



Figure 1. Andrew Brown, 2019, *neuropolis#1*

Introduction

For *Positions and Practices*, I produced a detailed proposal focusing on community engagement with regeneration in east London, where I have lived and worked for over 40 years. My concern was that the dramatic development taking place appeared to bring limited benefits to existing residents. Indeed, at worst, these changes were driving long-established communities out of the areas affected. My aim was to develop visual methods to explore the engagement of communities with the process of regeneration and to enhance understanding and empower residents.

The proposal also identified how the project would advance in each of the subsequent modules: developing networks and forms of dissemination in *Sustainable Prospects*, expanding my conceptual language and positioning my work in *Informing Contexts* and refining my visual strategy and exploring ways of presenting work in *Surfaces and*

Strategies. I have developed my skills, working in both digital and analog forms of production and representation, and explored new ways of presenting work, ranging from handmade books to projected animations.

I am entering the FMP phase of the programme having kept close to this plan. The overall focus of the project remains, but I now have a better understanding of the contexts I am exploring, have developed close relationships with community and activist groups and have substantially developed my practice. In developing this FMP proposal, I aim to focus my work over the coming months on the completion of a deliverable project which builds on the achievements of the past year. I will focus specifically on exploration of the entanglement of human activity with the built and natural environment, and how this is affected by the transition from industrial to digital forms of production and consumption (which, on the edges of east London, has shaped the environment and land use, housing development and the day-to-day lived experience of residents). The methodology and visual strategies I am adopting resonate with this focus and similarly draw on my work over the past year, involving a shuffling between digital and analog forms, in a manner that, following Ludovico's (2012) analysis of the development of print, I am identifying as 'post-digital' practice.

In this proposal I will describe the overarching context for the project and then map out the specific detail of the FMP. The proposal closes with a provisional programme of work.

Make this place ours



Figure 2. Andrew Brown, 2018. Hackney Wick



Figure 3. Andrew Brown, 2018. Hackney Wick

The exploration of the community engagement with regeneration that provides the context for my work over the past year has entailed three levels of image-making:

- 1) Working with resident images to explore and understand their lived experience and aspirations. This includes photographs that they bring, images from archives and images made by residents using cameras I have lent them. I initially intended to use a Photovoice style approach (see Wang and Burris, 1997) but found the use of photography primarily as a means of elicitation too visually restrictive (see Liebenberg, 2018, for consideration of the strengths and limitations of Photovoice as a form of participatory action research). The approach I have adopted is more dialogic, using photography as means of investigation and critical engagement in its own right.
- 2) Working collaboratively with community and activist groups to produce images for advocacy. This includes building repositories of images for use by resident associations, community programmes, and campaign groups.



Figure 4. Gerald's Photos, 2019



Figure 5. TWCP Growth Summit, 2019

- 3) My own image making in response to the engagement of residents with redevelopment. This has developed dramatically over the previous two modules. I have become increasingly interested in visual exploration of the entanglement of human activity with the built and natural environment, informed by post-humanist and new materialist theory (Kirby, 2017), and the intersection of sociology, cultural geography and cognitive neuroscience (Fitzgerald et al, 2018). I have explored this most recently through the channel mixing of images made in the same physical setting, initially inspired by James Welling's MOMA sculpture garden photographs, which combine archive and contemporary images, and by the photomontages of Vorobeichic (1931).



Figure 6. James Welling, 2014, Ferrer

In the FMP I want to develop this further and to enhance the collaborative aspect of this work to bring the three levels of my overarching project into a closer relationship.

Initially I focused on the areas around the Olympic park, where there has been widespread and ongoing regeneration and displacement, to explore tensions between residents and developers. This is well trodden ground for photographers, and in the earlier modules I have explored different approaches taken by visual artists in these contexts (from, for instance, the 1930s/40s photographs of east London by Hardy, Brandt, Suschitzky and Tudor-Hart to exploration of the impact of gentrification by Braden & Company (2016) and Nelson (2014). Relatively few photographers have gone beyond documentation to actively involve and empower communities (notable exceptions include Andrea Luka Zimmerman and *Fugitive Images* in east London, Martha Rosler and *Black Quantum Futurism* in the USA).



If You Lived Here

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Multi-part exhibition project, Dia Art Foundation, New York, 1989.
Exhibition II: Homeless: The Street and Other Venues

A project comprising three exhibitions on housing, homelessness, and architectural planning with work by artists, filmmakers, homeless people, squatters, poets, writers, community groups, schoolchildren, and others. With four forums featuring the participation of artists, activists, advocates, elected representatives, academics, and community members.

Figure 7. Martha Rosler, 1989, *If You Lived Here*, Dia Art Foundation

Final major project: Entanglement

A growing concern for the marginalisation and displacement of residents in the process of regeneration, and the neglect of social infrastructure (Klinenberg, 2018, 2002) in redevelopment programmes, has shifted the focus of my work to the outer boroughs of east London, known as the 'rising east', where developments are most rapid and most brutal. I am currently involved in working with community and activist groups in Barking and Dagenham. In Thames Ward, the Barking Riverside development is one of the largest housing developments in Europe and dubbed by the council leader as Barcelona on the Thames.



Figure 8. Andrew Brown, 2018. Barking Riverside



Figure 9. Andrew Brown, 2018. Barking Riverside

It lies alongside Thames View, an estate developed in the 1950s to house people from regeneration programmes in east London, which in many ways resembles Imperial Courts, the neglected housing project studied by Lixenberg.



Figure 10. Dana Lixenberg, 1993-2015. Imperial Courts



Figure 11. Andrew Brown, 2019. Thames View

Both old and new estates are built on polluted marshland. I am also working with schools, arts groups and activists in Barking town centre, dubbed Manhattan on the Thames, and a neighbouring estate which is being demolished in stages and replaced by housing that will be inaccessible to most existing residents, giving rise to accusations of 'social cleansing'.

I have experimented with different ways of juxtaposing images to bring reconstructed pasts and imagined futures together, and inter-twine natural and built environment with everyday activities. I have combined my own images with archival images to form series of still images and animations, for instance in the erase series.



Figure 12. Andrew Brown, 2019, erase#5

Each image in my most recent series is formed from channel mixing three initial monochrome images from a single place: everyday human activity, the changing built environment and the natural environment.



Figure 13. Andrew Brown, 2019, neuropolis#8

In producing these images, I can move between analog and digital forms (for instance, start with large format film images, which are scanned and manipulated and then printed from a digital negative). My interest here is not in the relative merits or characteristics of analog and digital forms of production and reproduction, but in what is lost and added in the movement between one form and the other. I can also converge the levels of image making in my project to produce these images, to start with digital images made by and with participants and select images to re-photograph and combine to produce large prints, on a range of materials, or projections.

This resonates with the contemporary, data driven, regeneration process, in which communities are represented in quantitative (digital) form and planning decisions made on the basis of this, which have direct visceral consequences for communities.

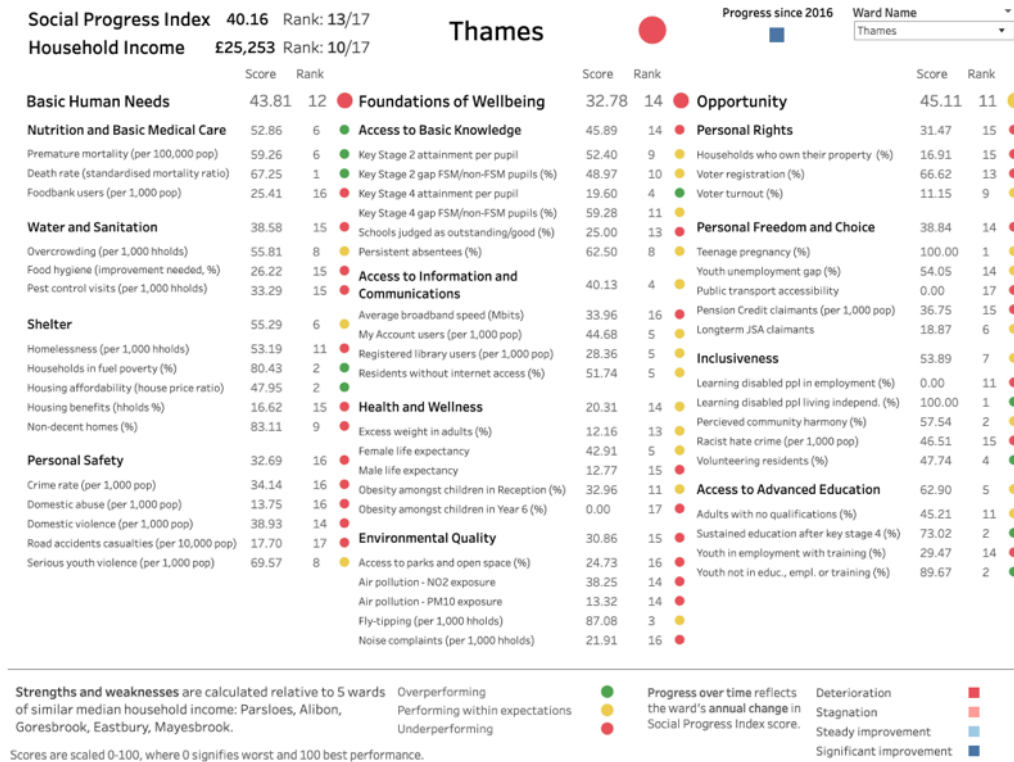


Figure 14. Thames Ward, LBB Social Progress Index, 2018

It also reflects changes in land use in the area, forms of employment and demographics. In the 'rising east' this is exemplified by the switch from industrial (specifically, chemical) to digital production, with, for instance, Europe's largest data centre replacing a defunct chemical plant, and film studios replacing power stations.



Figure 15. May & Baker Chemical Works, 1934,
Historic England



Figure 16. NTT Data Centre, Dagenham, CGI, 2018,
LBB

For the FMP I have initiated a number of micro-projects exploring regeneration and its social, cultural, economic and environmental effects, each of which will culminate in a pop-up exhibition. The projects have different starting points and emphases, determined by each group. For instance, in a summer project with 7-11 year olds, we listened to oral accounts collected from residents who had been relocated to the estate following the flooding of an older estate built to house chemical plant workers, and returned to the original site to make images relating to the flood and displacement from which to curate a collection of images, to be used in a film and exhibition relating to the event. With a group of older isolated men, who are working together to fund and build a community shed on the estate, I have produced collaborative portraiture and run photography workshops leading to a pop-up exhibition in the community centre, with another planned for the opening of the shed.



Figure 17. Shed Life, 2019, Keith



Figure 18. She Life, 2019, Steve

I have initiated similar work with a local school, a community programme, a local arts project and an activist group campaigning against high rise private housing developments. The narratives arising from this work challenge stereotypes associated with notions such as the 'sink' estate (Slater, 2018), and the discourse of

urban and industrial waste (Lindner & Meissner, 2016) associated with (post) industrial east London.

The form of inter-twining of people's lives with place and the environment will vary between groups and across generations, and each micro-project will give rise to images made by participants, collaborative images and my own images (informed by the process and outcomes of the project), which will provide the basis for a pop-up exhibition and/or simple publication. I am also interested in the process of working together and the forms of situated learning (Lave & Wenger, 1991) that take place. From this work, I would like to develop an alternative model for community-based collaborative art practice, particularly given the deployment of arts-based activities by developers to discharge their legal responsibility to consult, engage and benefit local communities (it is interesting to note that the principal funder of Zimmerman's *i am here* is a housing association against which residents in my project are taking action following a fire on the estate).

I intend to produce a cumulative outcome from the micro-projects. This could take the form of one or more of the following:

- 1) an exhibition bringing together outcomes from the projects with background material relating to the contexts being explored (for instance, maps, artefacts and archival material), similar in form to Rosler's (1989) exhibition above. Possible venues for this include the local theatre, college, arts centre or one of the industrial venues offered by Film LBBD.
- 2) a publication, archive or portable exhibition drawing on a range of the project outcomes. This could take the form of an artist book which allows for a variety of forms of images and other material (for instance, those produced out of the *Photobook as Object* workshop), an archive which includes simple publications from the projects that explore the trajectories of residents and precariousness in the shadow of the changes that are taking place in the area (such as Tammy Law's, 2018, use of a Solander box containing small booklets, letters, maps and other artefacts tracing the passage of Burmese migrants) or a collection of material that can be re-configured in different

ways for exhibiting in different kinds of spaces (such as the *Museum Bhavan* by Dayanita Singh, and her 'photo-architecture').



Figure 19. Tammy Law, 2018, *Permission to Belong*

- 3) a presentation or workshop exploring the process and project outcomes (for instance, at the UCL Bartlett Development Planning Unit, where I have previously run photography workshops for postgraduate planning students).

Ethical issues

I will be working with a variety of vulnerable groups (including young children and older adults with a range of physical and mental health conditions), which will entail careful planning and close attention to ethical issues, including issues relating to authority (Palmer, 2013) and cultural sensitivity (Ewald & Luvera , 2013). I will ensure that all participants are appropriately informed about the nature of the photographic work and how it will be disseminated and are clear of their right to withdraw from the project. The consent of parents or guardians will be gained where necessary. Whilst the work I am doing for the FMP falls firmly on the project side of Chalfen's (2011) project/study distinction, contemporary concerns about data, interpretation, safeguarding and representation entail paying close formal

attention to the kinds of ethical issues more commonly associated with the social sciences in these kinds of projects. I am a member of the British Educational Research Association (BERA) and will work in accordance with the BERA (2018) research ethics guidelines and good practice.



Figure 20. Andrew Brown, 2019. Thames View Estate

These are complex and conflicted environments to explore, and I am not seeking to idealize the past or demonize the future, but to explore the complexity and precariousness of the entanglement of people and places in a time of profound environmental change, and challenge. The three levels of image making, and their convergence in the FMP, go part of the way, I hope, to addressing the question put to Lixenberg by a community leader: 'What do we get out of it?'.

Project timeline

<i>Planning and set up (23rd September to 20th October 2019)</i>	Week 1	Unseen Amsterdam. Meetings with partners and participants, making images for the community, community day, demonstration.
	Week 2	PK presentation and first tutorial. Planning session at school. Visit exhibition spaces.
	Week 3	Meeting with Barking and Dagenham College. London Prosperity Board meeting. Initial briefing of community groups and schools.
	Week 4	Submission of Final Project Proposal. Archive work at Valance House.
<i>Collaborative image making and micro- projects (21st October to 15th December 2019)</i>	Week 5	Workshops and fieldwork.
	Week 6	Workshops and fieldwork. Feedback on Final Project Proposal.
	Week 7	Workshops and fieldwork.
	Week 8	Workshops and fieldwork. MPF/RPS group meeting (Bristol).
	Week 9	Workshops and fieldwork. Magnum weekend workshop with Sim Chi Yin (Bristol).
	Week 10	Workshops and fieldwork.
	Week 11	Workshops and fieldwork.
	Week 12	Workshops and fieldwork.

Series of workshops and photographic fieldwork with the following groups: Greatfields School, Barking and Dagenham College, Thames Ward Community Project, Thames View Residents Association, Thames Reach Residents Association, New View Arts, Eastside Community Heritage, Barking and Dagenham Heritage

Conservation Group. Each series will have a specific focus relating to community and regeneration determined by the group.

<i>Composite image-making and preparation for pop-up exhibitions/publications (16th December 2019 to 12th January 2020)</i>	Week 13	Collation of images
	Week 14	Creation of composites
	Week 15	Printing and preparation of outputs
	Week 16	Initial sequencing and layout
<i>Sharing of composites, feedback, pop-up exhibitions and preparation of cumulative outcomes (13th January to 23rd February 2020)</i>	Week 17	Selection and exhibition design with participants
	Week 18	Preparation of publications with participants
	Week 19	Preparation of publications with participants
	Week 20	Pop-up exhibitions
	Week 21	Pop-up exhibitions
	Week 22	Reflection and follow-up with participants
<i>Final outcomes: exhibition, artists book/archive and presentation (24th February to 5th April 2020)</i>	Week 23	Finalization of outcomes
	Week 24	Exhibition
	Week 25	Exhibition. Falmouth workshops and portfolio review
	Week 26	[Canterbury - Elder Care]
	Week 27	[Singapore - Expert Panel]
	Week 28	Public presentations

<i>Preparation of FMP submission (6th April to 1st May 2020)</i>	Week 29 Week 30 Week 31 Week 32	Review CRJ and online portfolio Finalize Critical Review of Practice Finalize Project pdf Submit Project pdf and Critical Review of Practice
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2485 words

References

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Websites (accessed 10.10.19)

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- Black Quantum Futurism. Community Futurisms. <https://www.blackquantumfuturism.com/community-futurisms>
- BERA 2018 Ethical Guidelines. <https://www.bera.ac.uk/publication/ethical-guidelines-for-educational-research-2018-online>
- Creative Commons, <https://creativecommons.org/licenses/>
- Dayanita Singh. Museum Bhavan. <http://dayanitasingh.net/museum-bhavan-2/>
- Film LBBD Locations. <https://filmlbbd.com/locations/>
- Fugitive Images <http://www.fugitiveimages.org.uk/projects>
- Future Hackney, <https://futurehackney.co.uk/>
- Garbage and Cities. <https://www.christophlindner.org/garbage-and-cities>
- Imperial Courts. <http://www.imperialcourtsproject.com/>
- James Welling. Multi-channel works. <http://jameswelling.net/multichannel-works>
- London Borough of Barking and Dagenham Social Progress Index. <https://www.lbbd.gov.uk/social-progress-index>
- London Prosperity Board, <https://www.ucl.ac.uk/bartlett/igp/research/london-prosperity-board>
- Martha Rosler. If You Lived Here. <http://www.martharosler.net/projects/here.html>

Photobook as Object Workshop.

<http://reminders-project.org/rps/photobookasobjectws2019en/>

Photovoice. <https://photovoice.org/>

Tammy Law, Permission to Belong. <http://reminders-project.org/rps/permissiontobelongsaleen/>

Wendy Ewald. Towards a Promised Land.

<http://wendyewald.com/portfolio/margate-towards-a-promised-land/>

Figures

Figure 1. Andrew Brown, 2019, neuropolis#1

Figure 2. Andrew Brown, 2018. Hackney Wick

Figure 3. Andrew Brown, 2018. Hackney Wick

Figure 4. Gerald's Photos, 2019

Figure 5. TWCP Growth Summit, 2019

Figure 6. James Welling, 2014, Ferrer

Figure 7. Martha Rosler, 1989, If You Lived Here, Dia Art Foundation

Figure 8. Andrew Brown, 2018. Barking Riverside

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Figure 14. Thames Ward, LBBD Social Progress Index, 2018

Figure 15. May & Baker Chemical Works, 1934, Historic England

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MA Photography Risk Assessment form

Please read the Risk Assessment Guidelines before completing this form which contains further resources, available from [The Photography Centre](#).

- Please save a copy of this form to your computer
- You will need to attach a risk assessment form to your Research Project Proposal and your Final Major Project Proposal.

Photographer's Name:	Andrew Brown	Date(s) of Shoot:	14 th October 2019 to 6 th April 2020.
Assistants' Names:	N/A		
Tutor / Supervisor:	Wendy McMurdo		
Location:	Various locations in east London		
Description of work:	Location portraits of community participants and photographs of the locality. Most likely to be using natural light, but may involve artificial lighting. Photographic workshops for participants. Pop-up and cumulative exhibition/installation.		

Persons at Risk Identify all those at risk

Technical Staff:		Academic Staff:		Students:		Admin Staff:		Canteen Staff:	
Contractors:		General Public:	X	Visitors:		Estates Staff:		Library Staff:	
Cleaning Staff:		Emergency Personnel:							

Other:		Especially at risk:	
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Check list				
Equipment	Flash/tungsten	Stands/tripods	Hot lights	Smoke machine/fire
Flammable materials	Risk of Fire	Welfare of Assistant	Welfare of model	Working at Heights
Location	Transport to location	Parking	Vehicles/traffic	Weather conditions
Public	Confined spaces	Derelict Buildings	Animals	Children
Tides	Compressed Gasses	Water	Noise	Chemicals

PRIMARY RISK ASSESSMENT			
Example			
HAZARD	What kind of hazards are there at the site or in your task? <i>i.e. Light stand</i>	RISK OF	What risks do those hazards create? <i>i.e. Light stand falling over</i>
CONTROL MEASURE	How are you going to minimise the risk associated with the hazards you've identified? <i>i.e. weigh down light stand with sandbags</i>		

HAZARD	Light stand and backdrop	RISK OF	Falling over
CONTROL MEASURE	Weigh down and secure stands.		
HAZARD	Trailing leads	RISK OF	Tripping
CONTROL MEASURE	Tape down and secure leads		
HAZARD	Unfamiliar locations	RISK OF	Difficulty of access for participants
CONTROL MEASURE	Check access and exits, and needs of participants.		
HAZARD	Use of equipment during field and location work, workshops and installations.	RISK OF	Loss, theft or damage
CONTROL MEASURE	Careful handling of equipment, do not leave unattended or visible when not in use, inconspicuous use when possible in public places, or with assistance where appropriate. Insure equipment appropriately. Careful supervision of workshop participants by an experienced adult educator. Small group sizes.		
HAZARD	Temporary exhibitions and installations in public space.	RISK OF	Stands falling over. Tripping.
CONTROL MEASURE	Ensure there are no obstructions. Weigh down and secure stands and tape down leads.		
HAZARD		RISK OF	
CONTROL MEASURE			

On site risk assessment: these are control measures that arose on your shoot

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Emergency Information and Procedures

Phone	Charged mobile phone with full signal / Nearest Payphone / Landline
Medical Expertise	Are you or a member of your team First Aid qualified? Do you know where the nearest one is?
Emergency Procedure	In the event of an emergency dial 999 or 112 ensure that you or someone with you can accurately describe where you are (ideally nearest postcode)
Medical Treatment	Minor Injuries Unit, Falmouth Hospital Open weekdays 8am to 8pm A&E Treliske Hospital, Truro, Open 24 hours
Evacuation procedures	Ambulance can evacuate from main road.
Incident/accident reporting	All incidents or accidents should be reported to tutor at Falmouth University

Assessment carried out by

- I have ensured that I have reviewed the hazards and risks associated with this project and taken necessary steps to remove hazards where possible or reduced the risks associated with the remaining hazards to a minimum.
- I have recorded the main hazards, risks and control measures in this document.
- I have ensured that those working with me have been briefed on the nature of the tasks they are to perform, and are aware of the hazards associated with the task and the measures in place to reduce the risks associated with those hazards. (if applicable)
- I will continually assess hazards and risks 'live' on site to ensure that nothing has been overlooked or has changed since initial assessment.

Signed:



Date: 10.10.19

Assessment reviewed by