



Recording Loss: film as method and the spirit of Orford Ness

Journal:	<i>International Journal of Heritage Studies</i>
Manuscript ID	RJHS-2018-0151.R3
Manuscript Type:	Original Article
Keywords:	film as method, loss, spirit of place, heritage-making practices, Orford Ness

SCHOLARONE™
Manuscripts

Recording Loss: film as method and the spirit of Orford Ness

This paper explores the use of film as a method to explore themes of change and loss which emerged during recording of archaeological features at Orford Ness, UK. Owned by the National Trust, Orford Ness is an exposed shingle spit off the Suffolk coast recognised for its natural and cultural heritage. The research discussed in this paper engaged with a community archaeology project which has been recording features on the shingle spit as they are altered and erased by erosion and other coastal processes. The authors experimented with film as a method to investigate the work being undertaken by practitioners and volunteers in this dynamic landscape. We conclude that, within interdisciplinary heritage research, experimenting with film as a method facilitates the representation of embodied practices and exposes processes of meaning-making. We frame our discussion about the active production of meaning through an analysis of the way that film engaged with qualities articulated in the National Trust's Spirit of Place statement for the site.

Keywords: film as method, loss, spirit of place, heritage-making practices, Orford Ness

Introduction

In the coming decades, it is anticipated that climate change and sea level rise will have a significant impact on coastal archaeological and heritage assets, in the United Kingdom and beyond (Fluck and Wiggins 2017). The Coastal and Intertidal Zone Archaeology Network (CITiZAN) is a UK-based community archaeology project founded in 2014 “in response to ... dynamic threats to our island heritage” (CITiZAN, 2018). One of the sites selected by CITiZAN for their recording work is Orford Ness, an exposed shingle spit off the Suffolk coast recognised for its natural and cultural heritage significance. From 2015-2018, the authors partnered with the National Trust (NT) and CITiZAN to explore the heritage practices involved in managing and recording Orford Ness's dynamic landscape. The investigation at Orford Ness involved the first author (Nadia)

1
2
3 in ongoing observation of archaeological training and recording sessions which
4
5 CITiZAN organised for community volunteers, and her participation in various related
6
7 meetings. Nadia worked in partnership with CITiZAN's lead archaeologist at Orford
8
9 Ness, Lara Band, to film ongoing activity associated with the recording of the site's at
10
11 risk coastal structures and features. The filming process resulted in the creation of a
12
13 short film titled 'Recording Loss'¹.
14
15

16
17 For the purposes of this paper, it is important to specify why film was initially
18
19 selected as a method in the context of the research at Orford Ness. The work carried out
20
21 by the authors stems from the AHRC-funded Heritage Futures interdisciplinary research
22
23 programme. The research programme was designed, in part, to experiment with
24
25 alternative methods for heritage research, including visual and material ethnography, as
26
27 well as other creative practices – including filmmaking. As such, the four researchers on
28
29 Heritage Futures were enrolled in a bespoke week-long intensive film training
30
31 developed and run by Rough Glory Films in Bristol, UK, in collaboration with Antony
32
33 Lyons (Senior Creative Fellow on the Heritage Futures programme). There, we were
34
35 provided with recording equipment: a Panasonic Lumix DMC-GH3 digital mirrorless
36
37 camera with a 14-140 lens; a Zoom H5 recorder, and Sennheiser SK100 G3 roving
38
39 microphones. With no prior experience in filmmaking and no prior background in film
40
41 theory, the four researchers from different disciplinary backgrounds experimented with
42
43 the ways through which film could be used as a method in their research practices (with
44
45 ongoing support and encouragement from Lyons).
46
47
48
49

50
51 This paper seeks to fill a gap in the literature for heritage researchers working in
52
53 an interdisciplinary environment who wish to experiment with film. Adopting a new
54
55 method can be a daunting task for any researcher. The use of film as method involves
56
57 not only developing technical expertise, including familiarity with visual and audio
58
59
60

1
2
3 equipment and editing software (in this case, Final Cut Pro X), but also requires
4
5 developing skills in carrying out ethnographic research *while* remaining attentive to
6
7 issues of storyline and aesthetic effect. In our own discipline of geography, film has
8
9 been used to “help geographers achieve a better understanding of how we experience
10
11 our lived environment” (Jacobs 2016, 453), although some have argued that, “the
12
13 discipline has yet to realize the full potential of video as a research methodology”
14
15 (Garrett 2010, 521). Notwithstanding the challenges it presented, we set out to
16
17 experiment with film as method to discover how film might allow us to frame and
18
19 foreground reflections about the experiential qualities of a complex and dynamic site,
20
21 and the anticipated loss of features on its changing coastline. As a visual product that
22
23 can be easily shared online and through social media, film was also seen as a way to
24
25 create an accessible output for the volunteers featured in the film, the wider public and,
26
27 most significantly, our practitioner partners on the Heritage Futures programme. The
28
29 desire to ‘give something back’ to our partners, CITiZAN and the National Trust,
30
31 became an underlying motivation for the production of this particular film output. (The
32
33 Heritage Futures programme also produced other films at Orford Ness, discussed
34
35 below). With these goals in mind, Nadia set out to film on Orford Ness with doubtful
36
37 technique and unstable hands, engaging in a process which led to the production of
38
39 ‘Recording Loss’.

40
41
42 In writing this paper, however, Nadia also reflected on the *practice* of
43
44 filmmaking and, by doing so, engaged with literature that fostered a deeper
45
46 understanding of the processes involved in making film, and the ways that film-making
47
48 is implicated in the production of knowledge. However, this reflexive process occurred
49
50 *after* the creation and distribution of the short film. As such, the intention of this paper
51
52 is not to engage in depth with film theory and related scholarship, but to describe and
53
54
55
56
57
58
59
60

1
2
3 reflect on a situated research process and its implications for heritage research
4
5 methodologies. Presented as a discussion of how researchers experimented with the use
6
7 film as method, this paper focuses on the process of conducting and presenting the
8
9 research, from initial encounters with Orford Ness and its heritage management in the
10
11 field, through partnership with CITiZAN, and finally through discussion of how the
12
13 practice of filmmaking facilitated a learning process that opened up new understandings
14
15 of heritage-making in place.
16
17

18
19 The paper is structured in three parts. The first section provides a brief
20
21 contextual orientation to Orford Ness, and introduces the Spirit of Place framework
22
23 which the NT developed for Orford Ness in 2015. At Orford Ness, this ‘spirit’ statement
24
25 attempts to articulate the character of the site, and the way its ongoing changes expose
26
27 inherent tensions between the past, present and future of the site. The second section
28
29 considers the processes of recording that took place at Orford Ness, through both film
30
31 and archaeological practices. As a community archaeology project, CITiZAN provided
32
33 the authors with an opportunity to appreciate how the public can become involved in
34
35 understanding and shaping local heritage (Moshenska 2009). The final section explores
36
37 the production of the short film that arose out of this engagement, and the framing of
38
39 audio-visual juxtapositions that attempt to capture encounters with the ‘spirit’ of Orford
40
41 Ness in the field. The last section is predominantly a reflexive account of how the use of
42
43 film as method can generate new forms of situated knowledge, and enable researchers
44
45 working in an interdisciplinary environment to enrich their understanding of heritage-
46
47 making practices in place.
48
49
50
51
52
53
54

55 **Heritage Management and Spirit of Place at Orford Ness**

56

57 The NT acquired Orford Ness from the Ministry of Defence (MoD) in 1993 in
58
59 recognition of its nature conservation value, and the unique habitats offered by the
60

1
2
3 marshes and the shingle ridges. The NT was also presented, however, with the remains
4
5 of decades of military activity on the spit, mostly associated with top secret research and
6
7 development of weapons technology, from the First World War through to the Cold
8
9 War nuclear programme. The abandoned military remains presented them with a
10
11 dilemma: some advocated for clearing the site to allow it to revert back to a more
12
13 natural state, a “wilderness”; others encouraged appreciation of the site “on its own
14
15 terms”, and recognition of “the order in disorder and the beauty in ugliness”
16
17 (Wainwright 2009, 136). At the time, it was decided that a philosophy of non-
18
19 intervention (also called ‘continued ruination’) would be adopted to let the massive
20
21 concrete structures associated with the Cold War nuclear programme decay and the
22
23 surrounding natural environment revitalize itself (DeSilvey 2017; Wainwright 2009).
24
25 Other historic structures on the site were demolished, and a handful of buildings were
26
27 repaired and restored for use in management and interpretation activities. The rest of the
28
29 NT’s property on the shingle spit, including a strip of grazing marsh and mudflat, would
30
31 be managed to restore natural habitats and ecosystem function, in recognition of Orford
32
33 Ness’s unique status as “one of the three major shingle formations in the British Isles”
34
35 (Wainwright 2009, 134).
36
37
38
39
40
41

42 A quarter of a century after the acquisition, the continual negotiation of the
43
44 balance between natural and cultural heritage at Orford Ness has been recognised as an
45
46 important aspect of the site’s character. During the last decade, the NT has adopted
47
48 guidance as to the development of ‘Spirit of Place’ statements for each of its properties.
49
50 In the organisation’s guidance document, Spirit of Place is described as being “at the
51
52 heart of how people feel about and experience our properties and why they are relevant”
53
54 (NT 2013, 1). The NT’s definition of Spirit of Place stems from the ICOMOS 2008
55
56 Québec Declaration of the Preservation of the Spirit of Place:
57
58
59
60

1
2
3 Spirit of place (or *genius loci*) refers to the unique, distinctive and cherished
4 aspects of a place. It is thus as much in the invisible weave of culture (stories, art,
5 memories, beliefs, histories, etc.) as it is the tangible physical aspects of a place
6 (monuments, rivers, woods, architectural style, pathways, views, and so on) or its
7 interpersonal aspects (the presence of family, friends and kindred spirits).
8
9 (ICOMOS, October 2008)
10
11
12
13

14 What is notable about the Spirit of Place definition is that in its desire to evoke “the
15 unique, distinctive and cherished aspects of place”, it provides scope for expression of a
16 broad range of possible qualities, both tangible and intangible. According to a NT staff
17 member, “[S]pirit of place is ... about preserving the individuality of the places so that
18 we don’t get a sort of ubiquitous National Trust stamp” (Interview, 10/05/2016). To
19 produce a property’s Spirit of Place, the NT carries out an ‘audience insight’ exercise,
20 in which it invites contributions from staff and volunteers, as well as a number of other
21 heritage and conservation interest groups and stakeholders (NT 2013, 3). Once this is
22 complete, a Spirit of Place statement is written, although, as the guidance highlights, the
23 text is arguably of lesser importance than the process of producing it (NT 2013, 3). The
24 most recent iteration of the Orford Ness Spirit of Place dates from 2015 (Box 1).
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

Spirit of Place for Orford Ness

A remote, exposed and wild place rare now in England, appearing waste yet full of life. A place of rare habitats, precious vegetated shingle and hidden natural beauty, always changing even in apparent stillness.

It is a landscape and seascape that slips away to the endless line of the horizon. Lost in the vast scale you can feel liberated but at the same time oppressed and challenged. There is a changing subtlety of light, shadows and reflection which shift and change the features within the landscape.

A place of secrets, physically inaccessible and once deliberately concealed: a former Official Secret now decaying physically, metaphorically and morally, imperceptibly revealing its myths, stories and meaning. Where once experimentation creation and destruction combined to perfect the physics of warfare wildlife now thrives.

Where human destruction was planned and tested nature reminds us of the limits of human ability.

Mouldering transitory artefacts, flimsy buildings and brutally engineered structures play counterpoint to the equally significant natural elements. The tension between these suffuses the landscape, an attenuation almost palpable above the daily soundscape played out by the wildlife, wind and water.

Box 1. Spirit of Place statement for Orford Ness. Source: NT 2015.

The Spirit of Place statement for Orford Ness uses lyrical, evocative language to articulate aspects of the place's unique character, as perceived by those who experience it. Curiously, the statement attempts to present a collective expression of apparently solitary experience—the individual “lost in the vast scale... liberated... but oppressed.” The ‘spirit’ referred to in this statement is not easily defined, but can be understood, in part, in relation to geographical scholarship on phantasmagorias, ghosts, and hauntings, as expressions of hidden traces and residues of past memories (Edensor 2008; Maddern and Adey 2008; Pile 2005). The sense of desolation at Orford Ness can be seen to index

1
2
3 traces that once were, and are yet not completely forgotten, and persist in contemporary
4 memory. In reading the statement, one can almost visualize the iconic decaying Cold
5 War structures, appearing to float as ghostly apparitions on the flat landscape,
6
7 producing an aura of both alienation and enchantment (Bennett 2001) and a pervasive
8
9 “eerie atmosphere” (Richardson 2009). In Orford Ness’s post-military landscape, the
10
11 sense of what remains from the past is tangled with the anticipation of more loss to
12
13 come, as the wind and the sea continue to batter the coastline.
14
15
16
17
18

19
20 However, as much as the expression of ‘spirit’ can evoke a sense of loss, it may
21
22 also express a sense of energy and potential. The Spirit of Place statement for Orford
23
24 Ness therefore also attempts to represent the dynamic combination of different elements
25
26 that make the site unique: the material, ineffable, historical, scientific, atmospheric, and
27
28 changing landscape is condensed into a written text. By assembling these various
29
30 elements, the authors of the statement have attempted to identify what makes Orford
31
32 Ness distinctive, but the text remains open to other readings of the site and its meaning.
33
34 In this way, the ‘spirit’, through its assemblage of elements, produces its own agency
35
36 and vitality (see Bartolini, MacKian, and Pile 2017).
37
38
39

40
41 Spirit of Place as a concept, and the way it has been applied at Orford Ness,
42
43 emphasises the tensions present in this place—between nature and human intervention,
44
45 beauty and brutality, change and stillness, creation and destruction. The tensions
46
47 highlighted in the text are not drawn out explicitly, but are set in juxtaposition to one
48
49 another, combined as in a process of brecciation, where seemingly disparate parts come
50
51 together to form a whole (Bartolini 2013, 2014). What is also evident in the textual
52
53 statement is the recognition of the interleaving of natural and cultural heritage: habitats
54
55 and myths, nonhuman and human co-existence through time.
56
57
58
59
60

1
2
3 The presence of tensions that appear as binaries in the landscape is nonetheless
4 part and parcel of understanding this ‘spirit’; a complex set of atmospheres that trigger
5 the senses, and make Orford Ness what it has become. These tensions, if understood
6 through the metaphor of brecciation, push and pull together to create a whole. Of the
7 archaeologists and volunteers taking part in the CITiZAN Orford Ness training in July
8 2016, 82% responded that they considered ‘the whole site’, including the natural and
9 cultural elements, to be ‘heritage’ (survey responses 03/07/2016). Seeing Orford Ness
10 as a ‘whole’ enables an appreciation of the management complexities at this site. From
11 this perspective, ‘everything’ is deemed important since all of the elements present are
12 emblematic of the landscape’s spirit in some way (see also De Nardi 2014).
13
14
15
16
17
18
19
20
21
22
23
24
25

26 We suggest that, alongside the textual form, film is another means through
27 which landscape brecciation and the ‘spirit’ of Orford Ness can be explored and
28 expressed. Film allows for a focus on specific visual elements of place, but also
29 provides opportunities to use movement and depth of field to draw out senses and
30 textures (Marks 2000), and access affective and emotional responses to place. As
31 contemporary heritage studies moves towards a more critical interpretation of practices
32 and processes involved in heritage-making², there is an acute awareness of the need to
33 consider “more-than-textual, embodied approaches to heritage research” (Tolia-Kelly,
34 Waterton, and Watson 2017, 1). By facilitating an engagement with practices in place,
35 film has the capability to gather together affectual and embodied understandings with
36 other ways of knowing. In exploring ‘affective atmospheres’, Anderson notes that
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51

52 For me, the concept of atmosphere is good to think with because it holds a series of
53 opposites – presence and absence, materiality and ideality, definite and indefinite,
54 singularity and generality – in a relation of tensions. (...) Atmospheres do not fit
55 neatly into either an analytical or pragmatic distinction between affect and
56 emotion. They are indeterminate with regard to the distinction between the
57 subjective and objective. They mix together narrative and signifying elements and
58
59
60

1
2
3 nonnarrative and asignifying elements. And they are impersonal in that they belong
4 to collective situations and yet can be felt as intensely personal. (Anderson 2009,
5 80)
6
7
8

9 The tensions Anderson recognizes as involved in the production of ‘atmosphere’
10 align, to a certain extent, with the intentions of the NT’s Spirit of Place framework, and
11 the attempt to express tangible and intangible aspects of place, and collective and
12 personal experience. In this context, we see how when film is approached as both
13 method *and* representation it can broaden and enrich discussions of affect and emotion
14 in heritage studies, by linking elements that affective geography and non-
15 representational theory usually split apart: “affect from thought, and thought from its
16 representatives” (Pile 2010, 16). In the study of the relation between the past and the
17 present in place, the moving image can evoke emotions and register tacit responses,
18 awaken memories and produce atmospheres. Our understanding of the way that film can
19 evoke atmospheres of place was enriched by dialogue with Antony Lyons, who
20 assembled his first impressions of Orford Ness in a creative research film piece titled
21 ‘Orford Ness Atmospherics’³. As this discussion suggests, film opens up possibilities
22 for heritage research practice that complement and supplement textual approaches
23 (Piccini 2014).
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43

44 In the next section, we consider Orford Ness’s dynamic coastal environment as a
45 key element of the landscape, and discuss how CITiZAN became involved at the site.
46 We then discuss the concept of recording through the perspective of archaeology,
47 heritage and film.
48
49
50
51

52 53 54 **Making the Record, Making Heritage**

55
56
57 As a community archaeology project, CITiZAN’s involvement at Orford Ness stems, to
58 a certain extent, from an endangerment narrative, which perceives valued heritage
59
60

1
2
3 features to be under threat and in need of ‘saving’ (Vidal and Dias, 2016). CITiZAN
4 highlights that “[t]he coast of England is under constant threat from wind, waves and
5 winter storms. These threats wreak havoc on England's varied coastal and intertidal
6 heritage, not only exposing these sites but washing them away before they are ever
7 seen” (CITiZAN website 2018). The physical record of past human activity is perceived
8 to be threatened with disappearance through erosion (Fluck and Wiggins 2017), with the
9 anticipated effects of climate change only adding to the urgency of the endangerment
10 narrative. CITiZAN’s mission at Orford Ness, therefore, conforms to a ‘heritage at risk’
11 perspective (Rico, 2016). By “actively promoting site recording and long-term
12 monitoring programmes led by our active volunteers” (CITiZAN website 2018),
13 CITiZAN is enlisting the wider public in the endangerment sensibility. Our research
14 with CITiZAN in the field, however, also exposed a much more nuanced appreciation
15 of the ways in which apparent loss can open up opportunities for discovery, and the
16 generation of new connections between people and place.

17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

At the first community archaeology training session attended by the authors, CITiZAN archaeologists stressed the importance of gaining the skills required to record and monitor features on the eroding coastline. Measuring tools, pens and paper, cameras and digital devices (to facilitate the use of a CITiZAN app to upload information about recorded features) all were put to use in precise ways in creating the record. The insistence on the importance of the record lies at the heart of archaeological practice, with the record consisting of both the physical aspects of a site (the stratigraphy and materials) and the context (Shanks and Tilley 1992). It is well recognised that while the intention of archaeological excavation and recording practice is to expose and preserve knowledge of past cultures, these practices may also destroy the very material that archaeologists seek to record (Lucas 2012). Indeed, the idea of ‘preservation by record’

1
2
3 is premised on the assumption that “archaeological remains can be recorded prior to
4 their destruction and the record preserved as an archive” (Andrews, Barret, and Lewis,
5 2000, 527). Archaeological recording and interpretation is an inherently subjective
6
7
8 process that involves selection and uncertainty (Andrews, Barret, and Lewis 2000). The
9
10
11 work taking place at Orford Ness, we argue, was as much about the making of future
12
13
14 heritage as it was about archaeological recording.
15

16
17 Our interest in the process of making the record is twofold. First, we aimed to
18
19 consider the recording process as an explicit engagement with heritage-making.
20
21 CITiZAN’s aim to preserve a record of something, rather than the thing itself,
22
23 recognizes the fleeting nature of the coastal historic environment. By engaging with
24
25 record keeping, CITiZAN and its volunteers contribute to the creation of a shared
26
27 memory-trace for future generations. This process is actively engaged with *in the*
28
29 *present*, bounded by the CITiZAN project’s funded period, in the hopes that trained
30
31 volunteers will continue to monitor Orford Ness *in the future*, because the assumption is
32
33 that the process of monitoring and recording potentially never ends. Second, by
34
35 focusing on the process of making the record we were able to appreciate the emotional,
36
37 affectual and embodied aspects of experience as they unfolded *in place*. As such, in this
38
39 case, film as a method allowed us to encapsulate and record these disparate elements—
40
41 from material and intangible to recorded and representational. Here, we are particularly
42
43 concerned with whether the practice of filmmaking can assist in constructing new
44
45 meanings and representing elements of the ‘spirit’ of Orford Ness⁴.
46
47
48
49
50

51
52 The authors viewed the collaboration with CITiZAN as an opportunity to
53
54 experience Orford Ness as it was temporarily populated with a group of engaged locals
55
56 and volunteers. As a landscape that is devoid of permanent human residents, the site
57
58 often attracts artists drawn by the aesthetics of anxiety, mystery and emptiness
59
60

1
2
3 (DeSilvey 2014; Wilson 2017). For us, engaging with Orford Ness alongside a group of
4
5 people with a purpose catalysed a shift from the more common experience of this place,
6
7 which involves a solitary visitor attending to the site's atmosphere in a mode of visual
8
9 attention. Through the collective, embodied activity of recording, the site came alive:
10
11 stories were told, laughter was shared as the ever-present wind cast up comic struggles,
12
13 and debates took place as we gathered around the structures being recorded as they
14
15 gradually disappeared. A new 'spirit' emerged with the activity of the CITiZAN staff
16
17 and volunteers: meaning-making emerged from the practice of recording, in the context
18
19 of anticipated loss, and in the presence of a camera as witness.
20
21
22
23

24 In the course of the first community archaeology training session at Orford Ness
25
26 in July 2016, Nadia had to choose between *doing* the archaeological recording or
27
28 *recording* it. The choice was an important one, because by choosing to 'record the
29
30 recording' the focus of the ethnographic fieldwork would shift the balance from
31
32 participation to observation, and eventual representation on film. Importantly, we
33
34 viewed film as an approach that would allow us to investigate the making of heritage in
35
36 place, rather than as a means to understand archaeological practice as such. The film's
37
38 principal aim was not to visualize the professional practice of archaeology, or
39
40 "archaeological *seeing*", as a means to help archaeologists examine and reflect on their
41
42 own practices (Morgan 2014, 326, emphasis in the original). Rather, we sought to
43
44 develop an interdisciplinary methodology with broad relevance for critical heritage
45
46 studies. For Nadia, using film as method facilitates navigation between insider and
47
48 outsider perspectives in the process of recording features at Orford Ness. The use of the
49
50 camera contributed to a sense of being an insider as it encouraged physical proximity to
51
52 the embodied practices of measuring, note-taking, using the CITiZAN app, and
53
54 engaging in discussions around the structures. Yet, the camera also created a barrier,
55
56
57
58
59
60

1
2
3 and therefore enhanced an outsider perspective: rather than simply seeking to create a
4 document of archaeological skills in action, Nadia engaged with film-making as a
5 practice of aesthetic and conceptual framing, oriented to processes of loss and to the
6 active production of meaning.
7
8
9
10
11

12 The short film produced through the research is a representation of how the
13 filmmaker as producer makes specific decisions to drive a filmic narrative. Much like
14 the insider/outsider perspective outlined above, the “dual role of the researcher, being
15 both the ‘reader’ and the ‘producer’” (Jensen 2009, 60) involves a careful selection of
16 audio-visual materials. While video clips were purposely selected, ordered and
17 assembled by Nadia, some scenes only revealed their significance at the time of editing.
18 Arguably, it is during these moments when film practice can be perceived as method:
19 when new knowledge is created through juxtaposition, making cuts and setting elements
20 in relation. This and other reflexive aspects of filmmaking in the making of ‘Recording
21 Loss’ will be discussed in the next section.
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36

37 **Recording ‘Recording Loss’**

38
39 In 2016 and 2017, Nadia captured a number of video clips at Orford Ness during
40 CITiZAN’s recording events. The video clips ranged from 10 seconds to 10 minutes on
41 a single take, as well as a series of still photographs. In this section, Nadia will reflect
42 on the process of filmmaking, and outline four ways through which the practice and
43 resulting film enhanced our understanding of Orford Ness and its spirit of place.
44
45
46
47
48
49
50
51

52 ***Embodied Practices***

53
54
55 The majority of filming during the community archaeology days at Orford Ness
56 involved observing the archaeologists and volunteers engaging in recording practices.
57 The process required careful engagement and collaboration, with volunteers assisted in
58
59
60

1
2
3 their tasks by CITiZAN archaeologists (Figure 1). Tasks observed by Nadia included
4 taking photographs, drawing stratigraphic outlines, and measuring archaeological
5 remnants (see Jones 2017). Recording also involved other practices, such as
6 photogrammetry (Figure 2a) and uploading information onto the App so that a database
7 could be compiled and a map produced of the area (Figure 2b).
8
9
10
11
12
13
14
15
16
17

18 [Insert Figure 1 here]
19

20
21
22 [Insert Figure 2 here]
23
24
25
26

27 After the first year of attending the CITiZAN trainings, Nadia started to shift her
28 perspective from observer to producer, and to consider how to organise her film record
29 into a broader narrative structure. The material gathered up to this point in the project
30 (and conversations taking place outside the filming process) suggested an emerging
31 theme around loss and transience, and the recognition of coastal change as something
32 potentially productive, as well as destructive. The authors decided to structure a film
33 around the idea of ‘recording loss’, and to highlight the different perspectives on the
34 topic held by practitioners and volunteers involved with recording activity on the site.
35 The decision to focus on this specific theme gave the film clear direction and purpose
36 while anchoring the narrative. It also brought more focus to subsequent filming
37 sessions. Many of the video clips collected up to this point showed repetitive scenes.
38 While the accumulation of similar images and sequences may be an advantage in some
39 instances, by offering alternative scenes to choose from when a preferred scene is not
40 shot in focus, in this case more variation was needed in order to sustain visual interest
41 and construct a narrative. Upon returning to the field with CITiZAN, Nadia started
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3 conceptualizing sounds and images in relation to the theme of recording anticipated
4 loss, and she encouraged CITiZAN staff and volunteers to articulate their views about
5 the notion of loss in relation to their work.
6
7
8
9

10 Nadia had initially obtained informed consent to shadow CITiZAN's community
11 archaeology training at Orford Ness; subsequently, some volunteers also agreed to
12 being interviewed on camera, sharing their insights and perspectives. When asked why
13 he volunteers in community archaeology, Mike Williamson explained:
14
15
16
17
18
19

20 CITiZAN just brings it so much more closer, more tangible: instead of reading
21 about it, you're actually doing it; you're getting the feel of stuff, walk the ground.
22 (Video recorded interview, 20/01/2017, 01:16 in film)
23
24
25

26 When it was time to produce the film, Nadia decided that Williamson's words
27 could be complemented with a scene where volunteers are seen in practice, 'doing' the
28 recording. Nadia wanted to merge the tone of Williamson's voice when he stresses the
29 term "doing", the abstract notion of his wish (he *wants* to be there 'doing') and the
30 embodied practice. Williamson also mentions that volunteers are "getting to feel the
31 stuff, walk the ground". Nadia combined this statement with the use of other visuals,
32 such as cut away shots of volunteers touching the features and walking on the shingle
33 shoreline. This 'linking montage' technique which logically associates scenes with ideas
34 (Barry 1997, 203) enabled Nadia to juxtapose the volunteers' embodied heritage
35 practices with an experiential sense of place. This ability to combine and contrast
36 themes and material is what set film apart from audio-recorded interviews. For Nadia,
37 film enabled Williamson's enthusiasm to be represented as situated, embodied
38 experience.
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55

56 This simple example, illustrating the juxtaposition of Williamson's words with
57 moving images, communicates aspects of the concrete, grounding experience of being
58
59
60

1
2
3 ‘in the field’. Film enables what could be seen as private or closed field experiences (in
4 this case, conducted by academics and CITiZAN) to be transmitted to the wider public.
5
6 Rather than presenting a desolate landscape, the film enabled us to capture an Orford
7
8 Ness that is populated with people who are there *now*, for the sake of recording
9
10 remnants that are disappearing. This, for us, was one way that film complemented and
11
12 extended the qualities expressed by the Spirit of Place statement for the site, by
13
14 accessing aspects of both personal and collective experience, and evoking atmospheres
15
16 created through encounter with the shifting and dynamic landscape.
17
18
19
20
21
22

23 ***Aesthetic and Syncretic Juxtapositions***

24
25 From a researcher’s perspective filming *in situ* can enhance a sense of place;
26
27 however, it also presents challenges when a researcher is also the film producer, and
28
29 responsible for logistical and practical arrangements. Prior to conducting the interviews
30
31 with volunteers, Nadia asked CITiZAN archaeologists if it were possible to find time
32
33 during one of the archaeological recording days to make a detour to one of the buildings
34
35 on Orford Ness. Initial conversations between Nadia and Antony Lyons about sound
36
37 recording challenges on the exposed site led to the selection of the Bomb Ballistics
38
39 Building for interviews, as it provided shelter from the wind and was conveniently
40
41 located between the seaward side of the shingle spit and the NT main office (see Figure
42
43
44
45
46
47 3).

48
49
50
51 [Insert Figure 3 here]

52
53
54
55 On the day of the interviews, Nadia positioned each of the volunteers in
56
57 different areas within the concrete structure. Fixing the camera to a tripod, Nadia
58
59 wanted to have different shots of the volunteers: some interviews were close-up, some
60

1
2
3 were mid-shot, and some were longer range, enabling the author to diversify the
4
5 interview scenes in the film. By positioning the volunteers during their interviews,
6
7 Nadia was able to frame scenes in such a way that she could play with the light and the
8
9 background patina of decaying concrete and flaking paint (see Figure 4).
10
11
12
13

14 [Insert Figure 4 here]
15
16
17
18

19 As Jacobs points out, the film editing process can result in the creation of “new
20
21 understandings from the resulting juxtapositions” (Jacobs 2016, 453). This aligns with
22
23 how linkage montage and dialectic montage is explored in film theory through the
24
25 Soviet school, in particular in Vsevolod Pudovkin and Sergei Eisenstein’s works (Barry
26
27 1997). It is only during the editing process that Nadia recognized the Bomb Ballistics
28
29 Building’s emerging prominence in the creation of the film: firstly, because all the
30
31 volunteers were interviewed there, and secondly, because the Bomb Ballistics Building
32
33 is a Grade II listed building. According to Historic England’s designation, the Bomb
34
35 Ballistics Building was constructed in 1933 and modified in the 1950s. The reasons
36
37 given for its Grade II listing were summed up in three categories: architectural interest,
38
39 historic interest and group value (Historic England 2014). The justifications provided
40
41 for the listing align with an authorised heritage discourse (Smith 2006), through which
42
43 experts and professionals determine a building’s significance, and thereby contribute to
44
45 it being perceived as ‘official’ heritage.
46
47
48
49

50
51 When it came time to compile the scenes and create a narrative, Nadia found
52
53 that the volunteers’ interviews would be one way to pace the short film, with the human
54
55 voices driving the narration. During the editing process, Nadia decided to insert a scene
56
57 from each of the volunteers who consented to be interviewed inside the Bomb Ballistics
58
59
60

1
2
3 Building. This had a dual effect: it enabled each volunteer interviewed to be seen and
4 named in the film (enabling recognition of the project collaboration with CITiZAN),
5
6 and it showed the Bomb Ballistics Building repeatedly, albeit at different angles. For
7
8 Nadia, this gave new meaning to the practice of film as method. As Piccini highlights,
9
10 film is not a neutral practice: “the act of image-making is a framing that includes and
11
12 excludes; it is also a practice of making the world intelligible” (Piccini 2014, 4). In the
13
14 making of the film, the Bomb Ballistics Building revealed itself to have more meaning
15
16 than originally anticipated. The inter-war building’s materiality was brought to our
17
18 awareness through film as Nadia invited its recurring presence, and the building became
19
20 a representation of the character and condition of the military structures remaining at
21
22 Orford Ness.
23
24
25
26
27
28
29

30 *Affectual Encounters*

31
32 In one of the interviews in the Bomb Ballistics Building, volunteer Nigel
33
34 McBeth commented:
35

36
37 What I do feel sad about is when something isn’t recorded properly; I’ve recorded
38
39 buildings in the nick of time before they were destroyed. (Video recorded
40
41 interview, 20/01/17, 00:04 in film)
42

43
44 McBeth’s comment signal the ‘ordinary affects’ that can emerge from
45
46 encounters with heritage sites (Stewart 2007; DeSilvey 2012). At the time of editing,
47
48 this statement proved to have an anchoring effect for Nadia by drawing out a subtle, yet
49
50 poignant way to express the discontent he feels when artefacts or structures are not
51
52 ‘saved’ in time. Initially, Nadia had inserted this scene after the Williamson interview,
53
54 and within the group of volunteers being video recorded. However, when watching the
55
56 moving-images side-by-side, Nadia decided to sever the audio from the video and insert
57
58 McBeth’s statement at the very beginning of the film. For Nadia, McBeth’s voice and
59
60

1
2
3 comment expressed a passion and a moral responsibility towards heritage practices that
4 could set the tone of the short film. McBeth highlights the importance of recording *now*:
5
6 because there is an imminent threat. Amidst the profusion of audio-video clips reviewed
7
8 for the creation of ‘Recording Loss’, it was this statement that most clearly expressed
9
10 the justification behind why ‘preservation by record’ is being done at Orford Ness, as
11
12 well as why the volunteers are doing it.
13
14
15

16
17 McBeth points to having recorded “in the nick of time”, alluding to the anxiety
18 that can be generated by the threat of material loss. While this threat can be associated
19 with erosion or a conflict situation, Nadia chose to insert another statement made by
20
21 McBeth later on in the short film when he describes the difference between decay and
22
23 destruction:
24
25
26
27
28

29
30 I like industrial landscapes. I like to go to places where there’s decay; I think that’s
31 different perhaps from destruction. I think decay is something natural. (video
32 recorded interview, 20/01/17, 01:58 in film).
33
34

35
36 Seconds after he pronounces these words, the video recording continued, and
37
38 McBeth shrugs, laughs and says “that’s just my feeling” (video recorded interview,
39
40 20/01/17). At the time of the interview, Nadia had applied a technique that was
41
42 mentioned during film training: keep rolling and stay silent for at least five seconds
43
44 after an interviewee finishes speaking. This technique is useful during editing as it
45
46 leaves room to manoeuvre and splice scenes at a chosen moment. That said, during the
47
48 interview, this technique felt odd to Nadia: as an ethnographic researcher, her instincts
49
50 fall back to engaging in ongoing conversation through semi-structured interviews.
51
52 Pausing required a re-wiring from researcher to director. So, Nadia started developing a
53
54 different mode of engaging with interviewees as “[t]he presence of the camera during
55
56 fieldwork undoubtedly affects the relationship between the researcher and the
57
58
59
60

1
2
3 informant” (Jenssen 2009, 11). Prior to filming, Nadia started preparing interviewees so
4 that they were aware what to expect during the filming process: she would let them
5 speak without interruption, and there would be pauses between different ‘takes’.
6
7
8
9

10 During the editing process, therefore, Nadia had the opportunity to cut McBeth’s
11 scene, but chose to keep it to the end of the pause. Selecting this scene was a judgement
12 call based purely on intuition. In film theory and practice, Murch discusses editing and
13 the process of ‘cutting out the bad bits’ (Murch 2001, 10). For Nadia, this scene was
14 important, even if initially, she was not sure why. It certainly did not constitute a ‘bad
15 bit’; in reality, it was one of her favourite scenes because McBeth’s emotional
16 expression conveyed a familiarity, a sense that he is just expressing his views, not
17 knowing whether or not Nadia would be in agreement with him. This scene, set against
18 the decaying backdrop of the Bomb Ballistics Building, illustrates how film can convey
19 emotional and affectual registers *in the moment* as well as *in place*. As Murch highlights
20 in his Rule of Six criteria for an ideal cut, “[e]motion, at the top of the list, is the thing
21 you should try to preserve at all costs” (Murch 2001, 18) (Figure 5).
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39

40 [Insert Figure 5 here]
41
42
43
44

45 We consider this scene as bringing together thought and representation. Here,
46 the scene captures words expressing threat, loss, decay and destruction *at the same time*
47 *as* McBeth shrugs and laughs at his own distinction between different forms of material
48 loss. Film visualizes the different registers in play, and as such, enables the recording of
49 the tension between these emotions—as a snapshot, represented in time and place.
50
51
52
53
54
55
56
57
58
59
60

Dynamic Memory of Place

When considering the remaining interviews to be included in the short film, Nadia had initially put volunteer Coote Geelan's and archaeologist Oliver Hutchinson's interviews side-by-side because they both engaged with the concept of change. Geelan accepts that coastlines are dynamic environments, yet, he also acknowledges that this dynamism produces opportunities:

Because the coastline is changing constantly, there is always that likelihood that things that are there one day will be gone soon after, and particularly this area of coastline, that's very true of because (...) the coast recedes so quickly (...). It just indicates how so much is being lost, and of course, in the same way, so much is being revealed: as one thing gets washed away, something else gets revealed, and the cycle moves on. And it's just a very dynamic and fascinating process. (Video recorded interview, 20/01/17, 02:29 in film)

Geelan appreciates that there is a cycle to what is occurring: the idea that as some elements are lost, others are revealed. For us, this suggests an archaeological potential in the future as the coast recedes and exposes new materials. This is particularly pertinent in coastal environments; yet, the past can also resurface in areas affected by climate fluctuations or natural disasters⁵. Geelan acknowledges change, but also how change – and conversely, loss – can lead to the discovery of new pasts. This sentiment parallels Hutchinson's thinking when he discusses how his approach to loss has been modified during his employment on the CITiZAN project:

I suppose my approach to loss since joining this project has perhaps changed a little bit because the places that I've worked and the things that I've seen, loss has actually been a process of discovery, I think, because we're losing, I suppose, little bits of landscapes, but what that is doing is revealing more information about those places and maybe even the people that were living there, working there, doing whatever. So loss is not necessarily a bad thing. (Video recorded interview, 19/01/2017, 03:31 in film)

1
2
3 Hutchinson goes further in unpacking the dynamism that characterises the
4 process of archaeological loss and renewal: he draws a link between the loss of
5 landscape and the resurfacing of memories of place. Rather than focus on the
6 preservation of materials, Hutchinson considers how future archaeologies might expose
7 new knowledges about the people who lived and worked there. The material is not
8 explicitly referred to, but it is assumed as a vehicle through which human activity can
9 be understood. For us, Hutchinson's words suggest that the tension between loss and
10 gain is not seen through opposition, but through reciprocity and renewal, as the dynamic
11 coastline ebbs and flows in a process of material disintegration and discovery.
12
13
14
15
16
17
18
19
20
21
22
23

24 The remaining piece of the puzzle was how to insert Taylor's interview into the
25 short film. Out of all the video recorded interviews, only Taylor's had poor sound. At
26 the outset of the interview with Taylor, Nadia could hear interference in her
27 headphones. Stopping the interview, she quickly made a series of checks with Taylor:
28 repositioning the roving microphone, checking if he had a mobile phone on him that
29 could cause interference, moving the tripod and camera to another area, and restarting
30 the camera and microphones. Nothing seemed to eliminate the noise. Nadia, hoping for
31 a post-production solution, proceeded to interview Taylor. Ultimately, upon reviewing
32 the entire interview, only one segment seemed to have relatively low interference:
33
34
35
36
37
38
39
40
41
42
43
44

45 [Doing archaeology at Orford Ness] really brings it back into context; it really
46 brings it back to living memory. Cause I can remember working here, I can
47 remember talking to the guys in the pub who worked here. (Video recorded
48 interview, 20/01/17, 03:21 in film)
49
50
51
52

53 Fortunately, the interview segment proved useful as the themes raised by Taylor
54 resonated with Hutchinson's words. Taylor links his present activities on the site with
55 experiences he had in place in his own lifetime. Being local to the Orford Ness area,
56 Taylor exhibits a sense of belonging because of the relationship he had with people who
57
58
59
60

1
2
3 worked at Orford Ness. For Nadia, this scene with Taylor looking directly into the
4 camera generated a sense of intimacy. With Orford Ness having been a military site
5 deemed secret for most of its twentieth century existence, Taylor's words were linked
6 with an image of workers at Orford Ness. For us, however, Taylor's words also allude
7 to the more mundane ways that these secrets are conveyed in everyday life: through
8 chat on the job, and speaking to the guys in the pub. These mundane rituals of daily life
9 impress upon people's attachment to place, and as such, can assist in people's
10 participation in heritage-making practices. During editing, Nadia ultimately decided to
11 insert Taylor's interview between Geelan and Hutchinson for two reasons. First,
12 Taylor's comments suggested that while his memories are still present, the action of
13 recording could imply that the materials, as well as the place, are *changing*. This related
14 to how Nadia wanted to end the short film: with the theme of loss and change as
15 opportunities. The second reason is that Taylor refers to 'the guys in the pub'. For
16 Nadia, this idea linked with the visual of Hutchinson's video recorded interview that
17 took place in a local pub in Orford. The pub, therefore, became a spatial connector
18 between the past and the present.

19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

At the time of editing, all three video recorded interviews are paired with a number of scenes combining archaeological recording practices alongside the features that are being lost and revealed (see Figure 6).

[Insert Figure 6 here]

Nadia was able to capitalize on Geelan's use of the word 'reveal' to include objects that were washed up or scattered around Orford Ness. From this perspective, focusing on a particular word mentioned in an interview would correspond to engaging

1
2
3 in discourse analysis in an audio recorded interview. What film enables, however, is to
4
5 ‘see’ this word deployed through juxtaposition. For Nadia, sifting through the moving
6
7 images and reflecting on what could be revealed (without the use of an overarching
8
9 narrator in the film), felt like an archaeological process, digging through the visuals,
10
11 going deeper, and “not be afraid to return again and again to the same matter”
12
13
14 (Benjamin 1932/1997: 314).
15

16
17 These selected context shots were a series of random images that Nadia had
18
19 encountered walking up and down the shingle spit while the archaeologists and
20
21 volunteers were tirelessly recording features. The images selected “gently guide
22
23 thought” (Barry 1997, 203), and enabled Nadia to emphasize both the coastline and the
24
25 structures on it, evoking the site’s unique atmosphere. Some of those objects could have
26
27 originated from Orford Ness, such as the ceramic fragment with the anchor motif, while
28
29 other objects might have come from elsewhere, such as the U.S. manufactured
30
31 Hypothermia Prevention & Management Kit. The inclusion of these context shots
32
33 worked to put into (film) practice the metaphor of brecciation. For Nadia, these
34
35 variegated ‘parts’, originating from unknown sources, nonetheless contributed to
36
37 creating a whole, and as such, to resonating with the spirit of Orford Ness.
38
39
40
41

42
43 The many possibilities thrown up by the creation of ‘Recording Loss’ speak to
44
45 the character of film as a medium located at “the interface between documentary and
46
47 construction” (Jenssen 2009, 74; see also Bruzzi, 2000). While some of the scenes in the
48
49 film were shot with the intention of observing archaeological practices, the layering of
50
51 audio-visuals and the resulting juxtapositions made along the way by the producer
52
53 resonates with Nichols’ point: “The fact that documentaries are not a reproduction of
54
55 reality gives them a voice of their own” (Nichols 2001, 43). Film and video can be
56
57 ‘data’, but not simply so; they are also a medium through which ‘ethnographic
58
59
60

1
2
3 knowledge is created' (Pink 2001, 77), and a means to share the filmmaker's
4
5 perspective. We recognize that 'recording the recording' does not translate into an
6
7 unfiltered view of archaeological practice: we are also not archaeologists ourselves, and,
8
9 as noted earlier, this film was not primarily the result of the authors' embedded
10
11 participatory research in a community archaeology project. Instead, we were more
12
13 concerned with witnessing and deriving meaning from a variety of engagements and
14
15 encounters at Orford Ness, and exploring their resonance with heritage-making
16
17 practices. As a result, 'Recording Loss' does not neatly fit any single film
18
19 categorization: it is not resolutely a documentary, a visual ethnography, or an artistic
20
21 endeavour. Rather, we consider 'Recording Loss' to blend elements of all these
22
23 categories as it attempts to provide multi-vocal and multi-sensory perspectives (see De
24
25 Nardi 2014) directed through a particular filmic narrative based on loss, place and
26
27 heritage-making. Nadia opted not to use a narrator, as she wanted the short film to be an
28
29 open invitation for heritage scholars and practitioners, and the wider public, to question,
30
31 debate and perhaps reconsider some of the themes considered.
32
33
34
35
36

37
38 By juxtaposing official heritage with the informal, vernacular, affectually-
39
40 inflected practice at Orford Ness, the film provides a means to reflect on themes of loss,
41
42 change and heritage along the dynamic coastline. CITiZAN staff and volunteers, as well
43
44 as Orford Ness National Trust staff were all invited to view and comment on the draft
45
46 film prior to it being made publicly accessible. Comments received related specifically
47
48 to the clarification of details in captions and obtaining consent for the use of images; no
49
50 further changes to the film's content or narrative were suggested at this stage. CITiZAN
51
52 contributed to the film's distribution through their blog site, social media account, and
53
54 archaeology conferences. CITiZAN's Lara Band indicated that participation in the
55
56 production of the film enabled them as archaeologists to reflect on their work beyond
57
58
59
60

1
2
3 the immediate delivery of their tasks, and that the finished output provided a “very
4 accessible archival legacy for the project, for us and for the volunteers” (personal
5 communication 05/12/2018).
6
7
8
9

10 11 **Conclusion**

12
13
14 This paper considered the capacity of film to explore and expose the practices of
15 heritage-making which emerged through a community archaeology project at Orford
16 Ness, UK, in which volunteers monitored and recorded vulnerable coastal heritage
17 features. An early decision to film the volunteers’ archaeological recording process
18 prompted the authors to investigate how the practice of filmmaking can function as a
19 method to better apprehend the emergent, collective character and ‘spirit’ of Orford
20 Ness.
21
22
23
24
25
26
27
28
29

30 Although the material remnants exposed on the foreshore will themselves erode
31 and gradually disappear, the practice of ‘preservation by record’, and the resulting
32 interpretation, is premised on the goal of preserving a memory trace and making it
33 accessible to future generations. The present-day process of archaeological recording
34 documented through the film recording provides a different perspective on this practice.
35 As volunteers dedicate time to monitor, record and shape local heritage through
36 community archaeology, they make Orford Ness come alive, and they actively make
37 heritage for the future. More than this, film—as a vehicle through which the practices of
38 heritage can be observed—captures the significance of embodied and tacit affectual
39 engagements in place. The reflexive accounts in relation to the practice of filmmaking
40 enable us to highlight four ways that the process of creating ‘Recording Loss’ enabled a
41 better appreciation of the spirit of Orford Ness and the processes of heritage-making.
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57

58 First, film provides an illustration of the embodied ‘doing’ of community
59 archaeology and the various media used to record archaeological data. Second, by
60

1
2
3 establishing the volunteers' interviews as the narrative driver, the editing process
4
5 juxtaposes and re-orders voices and images and generates novel and unexpected
6
7 framings, in which, for example, official heritage is layered with contemporary
8
9 vernacular engagements with the past in place. Third, film has the capacity to represent
10
11 tacit emotional and affectual registers at play, through individual reflections on life
12
13 stories, emotional attachments, personal motivations and the satisfaction derived from
14
15 the labour being performed. Fourth, film is shown to be an effective medium for
16
17 reflecting the dynamism of this place, as the shifting coastline is set in relation to
18
19 processes of loss and renewal that are altering cultural artefacts and remains. As things
20
21 get washed away, other materials are revealed, and the cycle continues. Memories of the
22
23 past sit alongside future archaeologies yet to be discovered, providing a glimpse of a
24
25 continuous heritage-making process, not confined to the past or to material persistence.

26
27
28
29
30 As the NT Spirit of Place Guidance (2013) indicates, the resulting text is
31
32 arguable of lesser importance than the process of producing it. This may also be the case
33
34 with film. Rather than categorizing the short film as a documentary, we prefer to see it
35
36 as an experiment in using a new method in an interdisciplinary project. The film had
37
38 many purposes, including giving recognition to the work of our partners, exploring
39
40 debates in heritage, and generating an academic output that can be accessed by the
41
42 wider public. While researchers may be reluctant at first to learn the technical and
43
44 theoretical aspects of filmmaking, we came to appreciate that the practice of filmmaking
45
46 is a valuable method that can create new meanings and generate new forms of
47
48 knowledge. Film enabled us to take stock of all the varied ways that heritage is being
49
50 made through communicating, debating, measuring, note-taking, remembering,
51
52 categorizing, valuing, technological uploading, debating, reflecting. Rather than simply
53
54 documenting archaeological practice, film enabled us to express a more-than-
55
56
57
58
59
60

1
2
3 archaeological way of seeing, sensing and creatively articulating heritage-making
4
5 practices.
6
7
8

9 **Acknowledgements**

10
11 The research presented in this article draws on field visits, interviews and
12
13 ongoing collaborations with CITiZAN (MOLA) and The National Trust, undertaken by
14
15 the authors and Antony Lyons as part of a broader comparative study of transformation
16
17 in heritage practice (one of four major areas of thematic foci for the Heritage Futures
18
19 research programme). We wish to thank CITiZAN archaeologist Lara Band for her
20
21 unwavering commitment to collaboration and generous sharing of expertise. We would
22
23 especially like to acknowledge the support of Antony Lyons during the preparation and
24
25 post-production phases of the creation of 'Recording Loss, and recognise the
26
27 contribution of his landscape-based creative practice to our shared research. Heritage
28
29 Futures is funded by an Arts and Humanities Research Council (AHRC) 'Care for the
30
31 Future: Thinking Forward through the Past' Theme Large Grant (AH/M004376/1),
32
33 awarded to Rodney Harrison (principal investigator), Caitlin DeSilvey, Cornelius
34
35 Holtorf, Sharon Macdonald (co-investigators), Antony Lyons (senior creative fellow),
36
37 and Nadia Bartolini, Sarah May, Jennie Morgan, and Sefryn Penrose (postdoctoral
38
39 researchers), and assisted by Esther Breithoff, Harald Fredheim (postdoctoral
40
41 researchers), Hannah Williams and Kyle Lee-Crossett. It receives generous additional
42
43 support from its host universities and partner organisations. See [www.heritage-
46
47 futures.org](http://www.heritage-
44
45 futures.org) for further information.
48
49
50
51

52 **Notes**

- 53
54
55
56
57 1. The short film can be viewed on the Heritage Futures website. URL:
58
59 <https://heritage-futures.org/recording-loss-orford-ness/> accessed 5 March 2018.
60

2. Since the 1990s, there has been an extensive body of literature from different disciplines that considers processes and practices of heritage-making from a critical perspective, including Brett 1996; Graham, Ashworth and Tunbridge 2000; Harrison 2013; Harrison et al. 2016; Harvey 2001; Holtorf and Piccini 2009; Labadi and Long 2010; Macdonald 1997, 2009; Merriman 1999; Smith 2006; Winter 2013.
3. Antony Lyons's film can be viewed on the Heritage Futures Vimeo site: <https://vimeo.com/142825286>. Antony also produced 'Orford Mist', a film which plays on mist/mystical qualities of the nature-culture entanglement that manifests on Orford Ness.
4. The recording aspect of filmmaking at Orford Ness could also be considered to be heritage-making in its own right. As a recording device, the camera records events witnessed, and as such, the resulting film creates a record of past experience. In the Heritage Futures programme design, there was some thought given to the technical equipment required to store visual material, such as hard drives, university servers, and online repositories. Vimeo was considered to be the most stable online platform to host our film experiments as the site would continue to be publicly accessible once the Heritage Futures website was retired.
5. For instance, hidden pasts were revealed during the 2004 tsunami in Chennai, India, and at the time of a heatwave in Oxfordshire, UK in August 2018. See: <https://timesofindia.indiatimes.com/india/Millennium-old-sunken-town-found-off-Tamil-Nadu/articleshow/51465600.cms> ; <https://www.theguardian.com/science/2018/aug/15/millennia-of-human-activity-heatwave-reveals-lost-uk-archaeological-sites> accessed 07/09/2018.

References

Anderson, Ben. 2009. "Affective Atmospheres." *Emotion, Space and Society* 2: 77-81.

- 1
2
3 Andrews, Gill, John C. Barrett, and John S.C. Lewis. 2000. "Interpretation not Record:
4
5 The Practice of Archaeology." *Antiquity* 74: 525-530.
6
7
8 Barry, Ann Marie Seward (1997). *Visual Intelligence: Perception, Image, and*
9
10 *Manipulation in Visual Communication*. Albany: State University of New York
11
12 Press.
13
14 Bartolini, Nadia. 2013. "Rome's Pasts and the Creation of New Urban Spaces:
15
16 Brecciation, Matter and the Play of Surfaces and Depths." *Environment and*
17
18 *Planning D: Society and Space* 31 (6): 1041-1061.
19
20
21 Bartolini, Nadia. 2014. "Critical Urban Heritage: From Palimpsest to Brecciation."
22
23 *International Journal of Heritage Studies* 20 (5): 519-533.
24
25
26 Bartolini, Nadia, Sara MacKian, and Steve Pile. 2017. "Spirit Knows: Materiality,
27
28 Memory and the Recovery of Spiritualist Places and Practices in Stoke-on-
29
30 Trent." *Social & Cultural Geography* (advanced online publishing).
31
32
33 Benjamin, Walter. 1932/1997. "A Berlin Chronicle." In *One-way street and other*
34
35 *writings* by Walter Benjamin, 293-346. London: Verso.
36
37
38 Bennett, Jane. 2001. *The Enchantment of Modern Life: Attachments, Crossings, and*
39
40 *Ethics*. Princeton, NJ: Princeton University Press.
41
42
43 Brett, David (1996). *The Construction of Heritage*. Cork: Cork University Press.
44
45
46 Bruzzi, Stella. 2000. *New Documentary: A Critical Introduction*. London: Routledge.
47
48
49 CITiZAN website (Home Page; accessed 15/01/2018). <https://www.citizen.org.uk/>
50
51
52 DeSilvey, Caitlin. 2012. "Copper Places: Affective Circuitries." In *Geography and*
53
54 *Memory: Explorations in Identity, Place and Becoming*, edited by Jones, Owain
55
56 and Joanne Garde-Hansen, 45-57. London: Palgrave Macmillan.
57
58
59
60

- 1
2
3 DeSilvey, Caitlin. 2014. "Palliative Curation: Art and Entropy on Orford Ness." In *Ruin*
4
5 *Memories: Materialities, Aesthetics, and the Archaeology of the Recent Past*,
6
7 edited by Olsen, Bjørnar and Þóra Pétursdóttir, 79-91. Abingdon: Routledge.
8
9
10 DeSilvey, Caitlin. 2017. *Curated Decay: Heritage Beyond Saving*. Minneapolis:
11
12 University of Minnesota Press.
13
14 De Nardi, Sarah. (2014). "Senses of Place, Senses of the Past: Making Experiential
15
16 Maps as Part of Community Heritage Fieldwork." *Journal of Community*
17
18 *Archaeology & Heritage* 1 (1): 5-22.
19
20
21 Edensor, Tim. 2008. "Mundane Hauntings: Commuting Through the Phantasmagoric
22
23 Working-Class Spaces of Manchester, England." *Cultural Geographies* 15 (3):
24
25 313-333.
26
27
28 Fluck, Hannah and Meredith Wiggins. 2017. "Climate Change, Heritage Policy and
29
30 Practice in England: Risks and Opportunities." In *On the Edge of the*
31
32 *Anthropocene? Modern Climate Change and the Practice of Archaeology*,
33
34 edited by Meharry, J. E, R. Haboucha and M. Comer, 159-181. Archaeological
35
36 review from Cambridge. Vol 32 (2), November 2017.
37
38
39
40 Garrett, Bradley L. (2010). "Videographic geographies: Using digital video for
41
42 geographic research." *Progress in Human Geography*, 35 (4): 521-541.
43
44
45 Graham, Brian, Ashworth, Greg and Tunbridge, John. 2000. *A Geography of Heritage:*
46
47 *Power, Culture and Economy*. Abingdon: Routledge.
48
49
50 Harrison, Rodney. 2013. *Heritage: Critical Approaches*. Abingdon: Routledge.
51
52
53 Harrison, Rodney, Nadia Bartolini, Caitlin DeSilvey, Cornelius Holtorf, Antony Lyons,
54
55 Sharon Macdonald, Sarah May, Jennie Morgan, Sefryn Penrose. 2016. "Heritage
56
57 Futures." *Archaeology International* 19: 68-72.
58
59
60

1
2
3 Historic England website (About the List; accessed 29/01/2018).

4
5 <https://historicengland.org.uk/listing/the-list/about-the-list/>; (Bomb Ballistics

6
7 Building list entry, 14 April 2014; accessed 19/01/2018).

8
9 <https://historicengland.org.uk/listing/the-list/list-entry/1416869>

10
11
12 Harvey, David C. (2001). 'Heritage Pasts and Heritage Presents: Temporality, Meaning
13 and the Scope of Heritage Studies'. *International Journal of Heritage Studies*
14 7(4): 319-338.

15
16
17 Holtorf, Cornelius and Piccini, Angela. (eds) 2009. *Contemporary Archaeologies:*
18
19 *Excavating Now*. Bern: Peter Lang

20
21
22 ICOMOS 2008. Québec Declaration on the Preservation of the Spirit of Place.

23
24 <https://whc.unesco.org/uploads/activities/documents/activity-646-2.pdf> accessed
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
<https://whc.unesco.org/uploads/activities/documents/activity-646-2.pdf> accessed
11/09/2018.

Jacobs, Jessica. 2016. "Filmic Geographies: The Rise of Digital Film as a Research
Method and Output." *Area* 48 (4): 452-454.

Jenssen, Toril. 2009. *Behind the Eye: Reflexive Methods in Cultural Studies,*
Ethnographic Film, and Visual Media. Højbjerg, Denmark: Intervention Press.

Jones, Siân. 2017. "Wrestling with the Social Value of Heritage: Problems, Dilemmas
and Opportunities." *Journal of Community Archaeology & Heritage* 4 (1): 21-
37.

Labadi, Sophia and Long, Colin. (eds) 2010. *Heritage and Globalisation*. Abingdon and
New York: Routledge.

Lucas, Gavin. 2012. *Understanding the Archaeological Record*. Cambridge: Cambridge
University Press.

Macdonald, Sharon (ed.) (1997). *The Politics of Display: Museums, Science, Culture*.
London and New York: Berg.

- 1
2
3 Macdonald, Sharon (2009). *Difficult Heritage: Negotiating the Nazi Past in Nuremburg*
4 *and Beyond*. Abingdon and New York: Routledge.
5
6
7
8 Maddern, Jo F. and Peter Adey. 2008. "Editorial: Spectro-geographies." *Cultural*
9 *Geographies* 15 (3): 291-295.
10
11
12 Marks, Laura U. 2000. *The Skin of the Film: Intercultural Cinema, Embodiment, and*
13 *the Senses*. Durham, North Carolina: Duke University Press.
14
15
16
17 Merriman, Nick. (ed.) 1999. *Making Early Histories in Museums*. Leicester: Leicester
18 University Press.
19
20
21 Morgan, Colleen. 2014. "Archaeology and the Moving Image." *Public Archaeology* 13
22 (4): 323-344.
23
24
25
26 Moshenska, Gabriel. 2009. "Contested Pasts and Community Archaeologies: Public
27 Engagement in the Archaeology of Modern Conflict." In *Europe's Deadly*
28 *Century: Perspectives on 20th century conflict heritage*, edited by Forbes, Neil,
29 Robin Page, and Guillermo Pérez, 73-79. Swindon: English Heritage.
30
31
32
33
34
35 Murch, Walter. 2001. In *The Blink Of An Eye: A Perspective On Film Editing*. 2nd
36 Edition. Los Angeles: Silman-James Press.
37
38
39
40 National Trust. 2013. "Guidance: Spirit of Place. Recommended Practice." Produced by
41 Sarah Staniforth, Museums and Collections Director, February 2013.
42
43
44
45 National Trust. 2015. Spirit of Place Statement at Orford Ness. Unpublished. Nichols,
46 Bill. 2001. *Introduction to Documentary*. Bloomington and Indianapolis: Indiana
47 University Press.
48
49
50
51
52 Piccini, Angela A. 2014. "Theory in the Public Eye: Archaeology and the Moving
53 Image in Britain." In *Handbook of Archaeological Theory*, edited by Gardner,
54 Andrew, Lake, Mark and Ulrike Sommer. Oxford: Oxford University Press.
55
56
57
58
59
60

- 1
2
3 [https://research-](https://research-information.bristol.ac.uk/files/35660377/oup_theorypubliceye_final.pdf)
4 [information.bristol.ac.uk/files/35660377/oup_theorypubliceye_final.pdf](https://research-information.bristol.ac.uk/files/35660377/oup_theorypubliceye_final.pdf)
5
6
7
8 Pile, Steve. 2005. *Real Cities: Modernity, Space and the Phantasmagorias of City Life*.
9
10 London: Sage.
11
12 Pile, Steve. 2010. "Emotions and Affect in Recent Human Geography." *Transactions of*
13 *the Institute of British Geographers* 35: 5-20.
14
15
16
17 Pink, Sarah. 2001. *Doing Visual Ethnography*. London: Sage.
18
19 Richardson, Emily. 2009. "Cold War Kid." *The Guardian*, 5 April.
20
21 <https://www.theguardian.com/travel/2009/apr/05/orford-ness>
22
23
24 Rico, Trinidad. 2016. *Constructing Destruction: Heritage Narratives in the Tsunami*
25 *City*. Abingdon: Routledge.
26
27
28 Shanks, Michael and Tilley, Christopher. 1992, *Re-Constructing Archaeology: Theory*
29 *and Practice*. 2nd Edition. London and New York: Routledge.
30
31
32
33 Smith, Laurajane. 2006. *The Uses of Heritage*. Abingdon: Routledge.
34
35
36 Stewart, Kathleen. 2007. *Ordinary Affects*. Durham, London: Duke University Press.
37
38 Tolia-Kelly, Divya P., Emma Waterton, and Steve Watson, eds. 2017. *Heritage, Affect*
39 *and Emotion: Politics, Practices and Infrastructures*. Abingdon: Routledge.
40
41
42 Vidal, Fernando and Nélia Dias, eds. 2016. *Endangerment, Biodiversity and Culture*.
43
44 Abingdon: Routledge.
45
46
47 Wainwright, Angus. 2009. "Orford Ness – A Landscape in Conflict." In *Europe's*
48 *Deadly Century: Perspectives on 20th Century Conflict Heritage*, edited by
49 Forbes, Neil, Robin Page, and Guillermo Pérez, 134-142. Swindon: English
50
51
52
53
54
55
56
57
58
59
60
Wilson, Louise K. 2017. "Processual Engagements: Sebaldian Pilgrimages to Orford
Ness." In *In the Ruins of the Cold War Bunker: Affect, Materiality and Meaning*

1
2
3 *Making*, edited by Bennet, Luke, 75-93. London, New York: Rowman &
4
5 Littlefield.
6

7
8 Winter, Tim. 2013. "Clarifying the critical in critical heritage studies." *International*
9
10 *Journal of Heritage Studies* 19(6): 532-545.
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

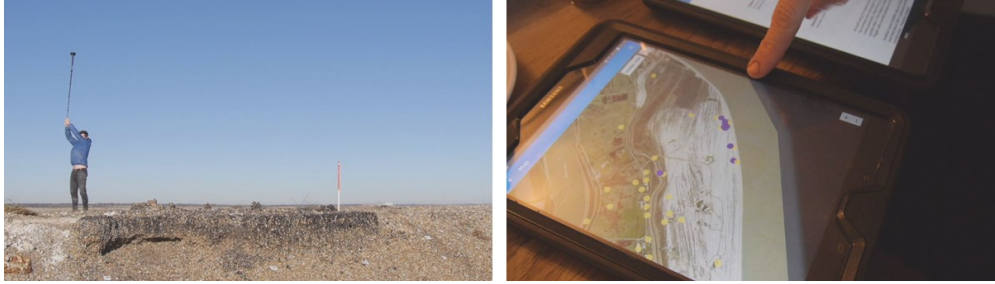
For Peer Review Only

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60



Screenshot from 'Recording Loss' of volunteers engaging in archaeological recording at Orford Ness, supervised by CITIZAN archaeologist Lara Band (second from left). Image from the Author.

336x188mm (96 x 96 DPI)



Screenshot from 'Recording Loss' illustrating that recording also involves photogrammetry (a) and digital uploading (b). Image from the Author.

320x89mm (96 x 96 DPI)

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60



Screenshot from 'Recording Loss' of the Grade II listed Bomb Ballistics Building. Image from the Author.

336x189mm (96 x 96 DPI)

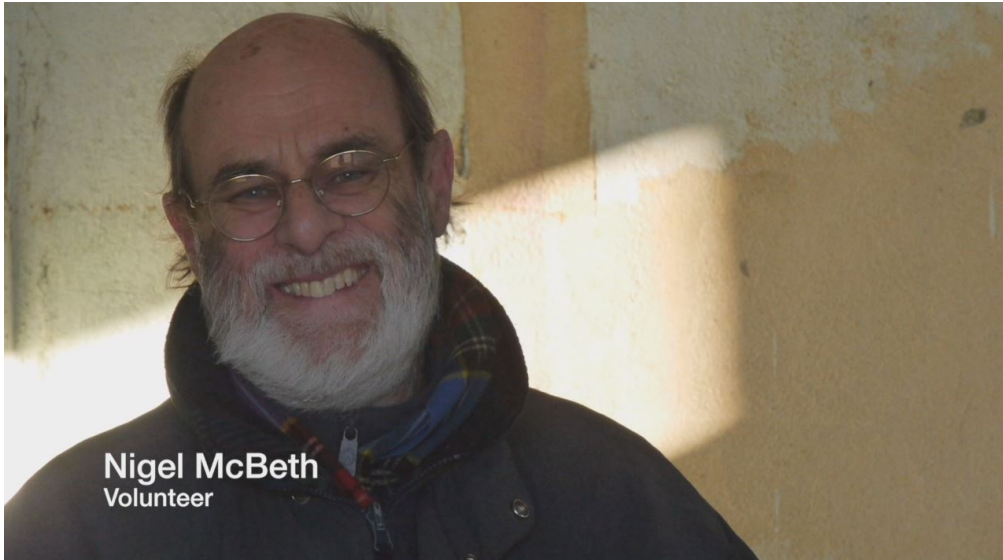
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60



Screenshot from 'Recording Loss' showing one of the volunteers as filmed inside the Bomb Ballistics Building. Image from the Author.

337x187mm (96 x 96 DPI)

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60



Screenshot from 'Recording Loss': "that's just my feeling". Image from the Author.

336x188mm (96 x 96 DPI)



Screenshots from 'Recording Loss' that capture a process of erosion (a), recording (b), revealing (c) and washing ashore (d). Images from the Author.

338x190mm (96 x 96 DPI)

Bartolini, Nadia

From: lara band <lband@hotmail.com>
Sent: 08 January 2019 10:15
To: Bartolini, Nadia
Subject: Re: Recording Loss comment

Hello Nadia

Thanks very much for this. I consent to the use of my comment in the quotation marks, with the 'CITiZAN staff' below changed to 'CITiZAN's Lara Band has indicated' - having been identified as 'CITiZAN's lead archaeologist at Orford Ness, Lara Band' in the introduction.

All the best

Lara

On 07/01/2019 17:19, Bartolini, Nadia wrote:

Hi Lara

I would like to use part of your comments below in our proposed article titled 'Recording Loss' under review for the *International Journal of Heritage Studies*. The following is how we propose to include your comment in the publication:

CITiZAN contributed to the film's distribution through their blog site, social media account, and archaeology conferences. CITiZAN staff have indicated that participation in the production of the film enabled them as archaeologists to reflect on their work beyond the immediate delivery of their tasks, and that the finished output provided a "very accessible archival legacy for the project, for us and for the volunteers" (personal communication 05/12/2018).

By reply to this email, would you be able to let me know whether you consent to the use of your comment in quotation marks?

Many thanks in advance,
 Nadia

From: lara band [<mailto:lband@hotmail.com>]
Sent: 05 December 2018 12:54
To: Bartolini, Nadia <N.Bartolini@exeter.ac.uk>
Subject: Recording Loss comment

The film gave us, the CITiZAN archaeologists, a chance to reflect on what we were doing at Orford Ness and why; by extension we were asking ourselves the same question of CITiZAN as a whole. It's not that we don't think of these things but since starting the project have rarely had a chance to analyse them deeply and consider whether our own viewpoints have changed over the course of the project, through t the sites we've worked on and the volunteers we've worked with. As May and Holtorf pointed out in their article (ref needed!) heritage practitioners often only have time to think about the immediate delivery of their job. Being asked the questions by a participant/observer drew deeper reflections from us than had we been involved in designing the questions ourselves I think - it also made us think much more about how we communicate

our project to people not (yet!) involved. The film was of also of hugely beneficial in creating a very accessible archival legacy for the project, for us and for the volunteers.

Bartolini, Nadia

From:
Sent:
To:
Subject:

lars band <lband@hotmail.com>
08 January 2019 10:15
Bartolini, Nadia
Re: Recording Loss comment

Hello Nadia

Thanks very much for this. I consent to the use of my comment in the quotation marks, with the CITIZAN staff below changed to 'CITIZAN's Lara Band has indicated' - having been identified as 'CITIZAN's lead archaeologist at Oxford Ness, Lara Band' in the introduction.

All the best

Lara

On 07/01/2019 17:19, Bartolini, Nadia wrote:

Hi Lara

I would like to use part of your comments below in our proposed article titled 'Recording Loss' under review for the International Journal of Heritage Studies. The following is how we propose to include your comment in the publication:

CITIZAN contributed to the film's distribution through their blog site, social media account, and archaeology conferences. CITIZAN staff have indicated that participation in the production of the film enabled them as archaeologists to reflect on their work beyond the immediate delivery of their tasks, and that the finished output provided a "very accessible archival legacy for the project, for us and for the volunteers" (personal communication 05/12/2018).

By reply to this email, would you be able to let me know whether you consent to the use of your comment in quotation marks?

Many thanks in advance,
Nadia

From: lars band [mailto:lband@hotmail.com]
Sent: 05 December 2018 12:54
To: Bartolini, Nadia <N.Bartolini@exeter.ac.uk>
Subject: Recording Loss comment

The film gave us, the CITIZAN archaeologists, a chance to reflect on what we were doing at Oxford Ness and why, by extension we were asking ourselves the same question of CITIZAN as a whole. It's not that we don't think of these things but since starting the project have rarely had a chance to analyse them deeply and consider whether our own viewpoints have changed over the course of the project, through the sites we've worked on and the volunteers we've worked with. As May and Holton pointed out in their article (not needed!) heritage practitioners often only have time to think about the immediate delivery of their job. Being asked the questions by a participant/observer drew deeper reflections from us than had we been involved in designing the questions ourselves I think - it also made us think much more about how we communicate