



School: Art

Researcher: Keith Harrison

Project Title: Public Acts: Conductor | 8 Movements / Tombstone (let's get over this)

UOA: 32

Research Timeline

Date	Rationale of research activities and decisions undertaken
Conductor 8 Movements	
11 November 2018	Initial commission Invitation sent by Public Arts and research organisation <i>In Certain Places</i> (ICP) led by Professor Charles Quick (CQ) and based at the University of Central Lancashire. The commission will be one of two commissions developed by Harris Museum, Art Gallery & Library (The Harris) and ICP to create a multi-faceted art and heritage project to mark the 50th anniversary of Preston Bus Station (PBS) in 2019. ICP invitation based on knowledge of previous projects 'JOYRIDE/87.70mhz' and 'Bad Shit' at The Tetley, Leeds.
11-12 December 2018	Preston Bus Station initial site visit and introductory meeting with Charles Quick, Nicola Hood, Curator of Contemporary Art at The Harris and James Arnold, Curator of History. Includes photographic and film documentation of PBS and The Harris Contemporary Gallery. Captured the buses by video from the Holiday Inn opposite the station as they left early morning, their glide and smooth efficiency - a silent machine flowing in and out of the concourse. Also took photographs of the tannoy system, interested in the idea of using the while building as part of the work: buses, cars, tannoy system, sliding doors, lights etc
16 December 2018	Response to first site visit sent to Charles Quick and James Arnold outline broad scope of project under working title 'Conductor': The ramps both in and out of the car park but also the curved edges of the car park levels are compelling - providing literal and metaphoric passage/escape for vehicles/people/skateboarders. In addition the Tannoy system could be a way to pipe an accompanying soundtrack through the whole system and connect all parts - the term conductor fits for vehicle/sound/material - choreographing the bus//car movement through a special timetable/score - the tyre burn marks and fencing in the car park felt like a sign of pent up energy/uncertain outcomes in an otherwise serene, horizontal, widescreen, letterboxed (controlled) environment that in some way I'd like to represent-- -- a rogue leap/launch of a (silver foil) covered bus from temporary take off and landing ramps on the side of the bus station not currently used. Flight associations: arrivals/departures - launch - moon mission of 1969 - space age Tannoy system. Didn't check what the viewing options are like for an audience to look directly

	<p>down onto the bus bays from the top level of the car park - is it possible with the fencing in place? Maybe the Holiday Inn is another vantage point?</p> <p>I'm interested in any construction drawings existing of the ramps or the cast concrete car park level edges with the possibility to reconstruct (cast?) a curving set of ramps back at the Harris for a side entrance skateboarders/wheelchairs/pushchairs/(mobility) scooters in, through and out the building - maybe even cars - a mirroring a switch around; Harris at the car park/car park at the Harris. Social movement - - the passage/glide of people horizontally through the building- reminder of the horizontal escalator to see the crown jewels at the Tower of London - timed exposure - - - the side entrances at the Harris referencing the three ramps at the ends of the bus station. Also accompanied by a soundtrack Public Address - escalator music- -- a chance to activate the air conditioning system in the Harris - equivalent to the bus station Tannoy system.</p>
18 December 2018	<p>Images sent from Preston Bus Station Architects BDP partnerships for Preliminary Research. These included construction images of the concrete ramps and the casting of the scalloped car park from fibreglass moulds which connects to the process driven approach of Heavy Rock and Brutalist concrete misconceptions.</p> <p>Background reading: English Heritage advice report for listing of Preston Bus Station, Preston is my Paris by Jamie Hawkesworth, Preston Bus Station, 2010, In Certain Places - Subplots to the City Chapter by Owen Hatherley on PBS, Preston Bus Station Upand Over by Craig Atkinson, Café Royal Books.</p>
14 January 2019	<p>More information from the BDP architects archive including plans, photography and details about casting the concrete models for PBS.</p> <p>Historic maps indicate terraced housing occupying the site of the bus station prior to its construction in the late 1960s.</p>
27 February 2019	<p>Updated Proposal sent to Prof. Charles Quick outlining main concept for Conductor 8 Movements:</p> <p>At this stage I still think that I'm in the same two areas as I was for the initial proposal . In summary I think it is this:</p> <ol style="list-style-type: none"> 1. Conductor - Score for buses - choreographed event for buses using the bus station forecourt and ramps - musical score piped through Tannoy system and sent out as a radio station signal to the buses/surrounding area - public can participate on the bus or witness or both through bus ticket/pass. <p>and/or</p> <ol style="list-style-type: none"> 2. Ramps at the Harris - either access ramps like the helter-skelter car access ramps up to and down from level 1 recreated at the harris (probably too expensive....) to allow wheeled access up to through and out the Harris from the sides or (wooden?) curved parapet ramps (x2?) put together to allow a skateboarding/scooter ride in the harris gallery also love the original orange pay kiosk - is this still around? - could this be a ticket office/radio station based at the Harris? - shuttle bus between both venues?
12-13 March 2019	<p>Second Site Visit to Preston Bus Station including photographic documentation of the concourse area, possible audience/camera recording points and initial meeting with PBS operations manager including the CCTV control room. After this visit decide to focus on the conductor bus movements work and agree with ICP and Harris to provide the following events for the Beautiful & Brutal: 50 years in the life of Preston Bus Station project at the Harris Museum, Art Gallery & Library (Harris) from 1 April – 24 November 2019:</p> <ol style="list-style-type: none"> 1. Work with the Harris and In Certain Places to deliver a choreographed – Conductor Score – event for buses at Preston Bus Station that members of the public can participate in/witness. It may include: <ul style="list-style-type: none"> Choreographed buses on the rear forecourt of Preston Bus Station inset into the general time table for a short time period on the day of the performance. An original musical score played through the Bus Station Tannoy system. A radio station signal to send the score to buses/surrounding area A bespoke bus timetable for the event. Drawn musical scores and diagrams. Document the performance from different viewpoints and edit footage into film.

	<p>Provide an artists' talk for members of the public to showcase the commission and its development.</p> <p>2. To provide the following installation for the Beautiful & Brutal: 50 years in the life of Preston Bus Station exhibition at the Harris Museum, Art Gallery & Library (Harris) from 21 September – 24 November 2019:</p> <p>Install the film of the Conductor Score event in the Harris.</p> <p>Install drawings of bus movements and make music score available for the exhibition.</p> <p>Enable the acquisition of the film and an example of each of the physical works as part of the commission fee by The Harris for the collection.</p>
15 March 2019	<p>First Preliminary Drawings of Bus Movements score produced outlining 4 bus movements in the concourse and positioning of the audience and cameras. Sent To ICP and Harris for feedback.</p>
19 March 2019	<p>ICP met with the PBS Station Manager and floated the Conductor Idea in general terms. Agreed that a Sunday would be the best day, very quiet but not so many buses. There are only 33 bays working – possibility to use $32 = 4 \times 8$ or $28 = 4 \times 7$. Will help negotiate with the bus companies to bring in more drivers on a Sunday and to try out the tannoy.</p> <p>Actions:</p> <p>Put together a more detailed proposal to send to PBS</p> <p>ICP/CQ to contact the 2 bus companies and introduce the ICP Bus Station project</p> <p>PBS Station Manager will organise a meeting between the Bus Companies and the Bus Station and CQ/KH to present the proposal.</p> <p>Questions:</p> <p>Filming position - The middle camera position would ideally be elevated and positioned on the tall building facing the bus bays. The two side views would be ground level.</p> <p>Proposed date - Ideal dates would be: Sunday 14 or 28 July.</p> <p>Local musician/sound artist Carl Brown (CB) made contact after hearing about the PBS project. Has done some field recording of the bus station in the past. Really like his field recordings of Night Bus - thinking whether scoring the sounds of the station might be a possibility in combination with timetable announcements.</p>
23 March 2019	<p>Introduction to Carl Brown (CB) /Preston Field Audio (PFA).</p> <p>Further to our brief introduction sent CB more information about the project and indicative schematic drawings of the bus movements, audience and camera positions.</p> <p>Outline Proposal:</p> <p>Title: Conductor - a choreographed interruption consisting of a score for buses in four movements.</p> <p>Duration: 10 minutes (tbc)</p> <p>Date: Sunday 7 or 14 July (tbc)</p> <p>Brief Project Description:</p> <p>The main viewing area for the work would be at the ends of the bus bays and /or in the seating area facing the bus bays indicated on the bus station map.</p> <p>There would be three cameras recording the bus movement indicated on the maps.</p> <p>The middle camera position would ideally be elevated and positioned on the tall building facing the bus bays. The two side views would be ground level.</p> <p>There would be up to 10 buses moving at any one time in a series of movements indicated on map below - this could happen 4 times to include all 40 buses in 40 bays moving once out then once back to the starting position in the bus bay</p> <p>Front and side LED display of buses could be interrupted (flash) and possibly the station display monitors</p> <p>The movements would be triggered by 10 x conductors (volunteers?) who would also trigger the sliding doors (or signal from the station control office?)</p> <p>The film and accompanying soundtrack would be shown at the Harris on 3 x widescreen monitors (the same as the bus station monitors?) - each screen represents the corresponding camera position in the station (left - centre - right) as part of Beautiful & Brutal: 50 years in the life of Preston Bus Station exhibition from 21 September – 24 November 2019</p> <p>An accompanying soundtrack would be played through the bus station Tannoy system</p>

	but could also include live sounds of buses reversing + possible use of station announcement to start/end interruption)
25 March 2019	Conversation with CB: might need more amplification than the tannoy but will test. Option for playing live with strings in combination with field recordings of station and bus sounds reversing etc which I need to consider.
27 March 2019	ICP Putting together information into a proposal to send to the PBS. ICP/The Harris arrange to visit the Bus Companies to introduce themselves then PBS will invite the Bus Companies to meet to discuss the conductor proposal. Investigating the tower block behind the bus station to see if we can gain access to it to film from it. Thinking about Jared Schiller as a possible film maker
9 April 2019	Update on Project Brief sent to CQ and CB. CB is thinking of three performers, 4 rehearsals and the performance and using additional sound equipment as well as the Tannoy. He also indicated a possible cassette edition from the event. Need to discuss the visibility of the performers and editing the soundtrack for the subsequent film at the Harris.
10 April	Discuss with CB/PFA the option to do an editioned cassette of the music on CB's label Set Foot Press after the performance to coincide with Harris exhibition.
11 April	ICP approached Preston Bus Company, they are supportive of the project and seem open to ideas. Whilst there ICP met the author Michael Rhodes, a local expert on Bus History, who told the story below: <i>'During the late 1970s and throughout the 1980s the last buses (approx ten departures) on Mon-Sat all used to depart at 11pm. At around 10.55 the drivers would start their engines. Bang on 11 the duty inspector would flash the lights on the bus station and what followed was akin to the start of a formula 1 grand prix as all the buses would reverse off in unison and then jockey for position to exit the bus station. This was some spectacle and once got a mention on national TV during one of the televised UK snooker championships at the Guild Hall.'</i> A great ending for the project if we could recreate the timing of the last bus out. Reference to the flashing of the lights link back into the first films taken from the Holiday Inn, thinking of an exit at the end of the performance or maybe a circuit to continue the electrical subtext. Plan to do a series of drawings to provide a score that could be a starting point for the bus drivers and musicians so I would retain a sense of conducting/conduction. ICP are hoping to speak to Stagecoach in the near future then with the Bus Station Managers help we will hold a meeting at PBS for all parties.
12-13 May 2019	Draft Schedule established with ICP/PBS: Provisional date: 14 July - at midday? - 0000 - Rehearsal: 7-14 July? - Volunteers - Bus drivers/Buses - Preston Field Audio - Film Crew Duration: 10 minutes - sound playing 10 minutes before (and after?) Buses: 32 moving in 4 sets of 8; signal provided by volunteers - reverse out - stop - return - how far? Bus Displays: Lights flashing at the front of the buses during the interruption - 0000 -? Bus Station Display: board flashing - recalibrated - 0000 -? Doors opening and closing - prompted by the 8 volunteers? - centrally operated? Tannoy announcement system: pre-recorded tape by Preston Field Audio played through station control office - only use Tannoy - no additional PA Edition cassette produced as part of the event: in time for event or after? give away? Empty retail space at PBS: Preston Field Audio: possibility to also play live in addition to (backing) tape? Posters: to be placed on buses and in bus station in poster displays - sizes? - Deadline for Copy - 7 June / Brief Required Image for Poster: still from Research Film / archive image? / image of the front line of buses from bay 1 or 40? Take new photographs? Timetable: Possibility for insertion of interruption time + title into the timetable?

	<p>Filming: 3 fixed cameras - 1 left side bay /1 right side bay 40/ 1 central elevated camera (permission from owners of building?) - get quotes - Brief Required</p> <p>Film Edit: 3 separate screens or split screen? + tape player playing soundtrack at Harris? - Brief Required</p> <p>Music score: drawings being developed for Preston Field Audio - show drawings at Harris?</p>
14 May 2019	Productive and positive meeting of ICP and Bus Company Stagecoach who is supportive of the idea and will help realise it.
17 May 2019	<p>Working through ideas as schematic drawings on musical score paper around the bus movements that might be useful as a starting point for PFA.</p> <p>Trying to confirm with PBS on Sunday 14 July as the event day with 13 July as rehearsal. We are looking at a time frame of about 30 minutes with 10 minutes for the bus movements.</p> <p>I have been thinking about the event and would like to play the soundtrack out via a tape player/cassette through the Tannoy system for the performance rather than a live band and PA. Options for PFA cassette recording to also play out at the Harris alongside the 3 screen film on a loop.</p>
17 May 2019	Jared Schiller (JS) invited to film the event for the subsequent exhibition 'Preston Bus Station: Brutal and Beautiful' at the Harris Museum. Investigating if we can use the rooftop buildings opposite PBS to capture the event.
22 May 2019	<p>ICP have spoken to the owners of the Unicentre building about filming from their top offices but they don't feel they can give us access because the building is occupied by the HMRC. Other alternatives are Drone or 12 M high Cherry Picker owned by Preston City Council which we might be able to use with a qualified driver.</p> <p>Stagecoach are indicating the best time to do the event would be Sunday morning before it gets too busy. Regular buses would use the coach stop on the side of the bus station and they would bring in 16 buses specially for the performance.</p>
29 May 2019	<p>Meeting with Stagecoach, Preston Bus, Lancashire County Council and manager of Preston Bus Station.</p> <p>Proposal for Conductor: A temporary artwork to celebrate 50 years of Preston Bus Station.</p> <p>Action</p> <p>Duration: 10 minutes - sound playing 10 minutes before (and after?)</p> <p>Buses: 32 moving in 4 sets of 8; signal provided by volunteers - reverse out - stop - return - how far?</p> <p>Bus Displays: Can the Lights flash at the front of the buses during the movement ? Opening and closing of Bus Station Doors - prompted by the 8 volunteers or are the doors centrally operated?</p> <p>Bus Station Display: board flashing - recalibrated - 0000 ?</p> <p>Tannoy announcement system: pre-recorded tape by Preston Field Audio Carl Brown played through Tannoy from the station control office.</p> <p>Date and Time</p> <p>Provisional date: 14 July - at midday? Or other times?</p> <p>Rehearsal: 13 July - Volunteers - Preston Field Audio/ Carl Brown use Tannoy - Film Crew? What is the best time?</p> <p>Publicity</p> <p>A4 Posters: to be placed on Preston Bus and Stagecoach buses. Leaflets to be placed in timetable holders on buses.</p> <p>Special size A1 Posters to be placed in PBS poster display cases - sizes? Leaflets in timetable holders on buses.</p> <p>Image for Poster: still from Research Film / archive image? / image of the front line of buses from bay 1 or 40? Take new photographs?</p> <p>Timetable: Possibility for insertion of interruption time + title into the timetable?</p> <p>Documentation</p> <p>Filming: 3 fixed cameras - 1 left side bay /1 right side bay 40/ 1 central elevated camera on a 12M high cherry picker.</p> <p>Cherry Picker - Can a cherry picker be parked on Preston Bus Station site. The Cherry Picker is owned and operated by PCC.</p>

Actions agreed from meeting:

1. Preston Bus & Stagecoach to look at when best time slot for Conductor to take place, perhaps sometime around 10.00 – 11.00 am on a Sunday
2. Rehearsal for event first thing Sunday morning 8.00 am with Buses and Volunteers.
3. Buses to have Preston Bus Station and 00 on indicator boards (Keith prefers 00 as none of the buses are going on routes)
4. Hazard lights on buses to be flashing during movements
5. 16 double decker Buses from each company a total of 32
6. Trial bus movement using one bus in a single bay test using tape on the floor as indicators. Timing one bus movement, test filming. To happen on an agreed date week beginning 10th June with Keith in attendance. Agree date asap
7. Communication with bus drivers on the day to govern movement will be via volunteers boarding buses linked by short wave radio. Ask PCC event team for 9 short wave radios
8. Sound track played through Tannoy at PBS
9. Audience management on the day ICP/PBS/The Harris
10. Site for Cherry Picker for filming.
11. Risk Assessment for audience, Volunteers, filming and Bus Companies
12. Publicity Print – 5 x A1 posters for poster cases on PBS, 150 A4 posters for A4 cases on Buses. Information Leaflets for Buses to be ready by 1st July

30 May 2019	Preston Bus agreed to make a bus available to test Bus Movements and timings on PBS forecourt on 11 June. One bus bay to be reserved for the day.
3 June 2019	Begin to work up designs for A1 Bus Station Poster, A4 Flyer for buses with Carl Slater
4-6 June	First soundtrack developed with CB/PFA Really like the sounds and think the idea of spoken word could work but at the moment it feels it's a stand alone work. A big part of the project for me is the interruption of the daily schedule so wondering if the spoken word element could be a similar disruption of the usual use of the tannoy : the announcement of time table - destinations and arrivals - place names.etc. We are looking at adapting the time table for the poster/leaflet by overlaying all the times - wondering if we could get the station announcer to speak live over the soundtrack through prepared text or pre recorded announcements and cut them up/overlay so there is more sense of the bus station system recalibrating in anticipation of the bus movements - looking to get all the buses and digital displays to flash 0000 so feel like it's finding a sonic equivalent.
6 June 2019	Press/Publicity Statement developed with ICP: Conductor 8 Movements by Keith Harrison with accompanying soundtrack by Preston Field Audio Sunday 14 July 2019 at 00:00 at Preston Bus Station. Conductor is a live choreographed interruption of 30 minutes to the life of Preston Bus Station. Conductor celebrates the architecture of PBS as a place designed for the movement and boarding of double decker buses It will consist of a score for 32 buses driven by skilled drivers from Preston Bus and Stagecoach. They will perform slow sequenced movements from the bus bays and across the forecourt. Their movement will be accompanied by a sound track played through the PA system of the station from a cassette tape. This will be provided by Preston Field Audio/Carl Brown created from recordings of the station and electronic loops in response to Harrison's working drawings (using electrical symbols to score the bus movements?). The event will be recorded and subsequently shown as part of the exhibition Beautiful & Brutal: 50 years in the life of Preston Bus Station from 21 September – 24 November 2019 at the Harris Museum, Preston.
11 June 2019	Site Visit 3 - 10.00 - Bus Movement trial with double decker bus at PBS. Filmmaker Jared Schiller was invited to ascertain best camera positions and record trial bus movements. We are given access to the PBS control room and we see that there are over 100 CCTV cameras in PBS. Jared formerly worked on Big Brother and we think that this could be an appropriate way to capture the event and use the Bus Station

	infrastructure to broadcast the whole event and capture for documentation.
13 -14 June	Preston Bus came back with the time of 10.00am to begin the public bus movements so we agreed we should advertise in promotional material and Press Release a time of 10.00 start within an overall time slot of 9.30 until 10.30.
17-19 June	Explore downloading and reformatting CCTV footage with Jared Schiller. Although they are HD images, the frame rate is 12fps (half normal video), so there's no doubt it's security footage. I think the more we can rely on the workings of the bus station the better - so I'm inclined to go for all cameras from the bus station and that's the footage we use to produce a 3-channel silent film, that CB/PFA will then soundtrack. If the CCTV fails I'd be inclined to go for a re-stage without an audience rather than use back up as it was feeling an increasingly inadequate way of trying to capture the scale of the event before we saw the control room option. Possibility to use video recording from the buses?
18-25 June 2019	A1 Poster, A4 event leaflet, A5 Flyer, hi-vis jackets and promotional material developed with Carl Slater for the event at PBS.
23 June	CB developing conductor soundtrack in response to score drawings: the notes run a big loop broken up into smaller loops based around the 32 buses and divisions of that as slow as possible at 30bpm so that means one smaller loop is about a minute long. Things to consider: Should the loops be clearer/more obvious ? More or less 'musical'? Some of the synth lines are made from granular portions of field recordings.
28 June 2019	A1 Poster installed at PBS and A4 flyer goes out on all Stagecoach and Preston Bus vehicles.. CB contacts PBS to arrange time to test the audio soundtrack through the Tannoy system and a minimal live set up to test whether it will be technically possible to rig some electronic music equipment into the PA from the main control room.
30 June 2019	Soundtrack test played out through Tannoy system at PBS by CB/Preston Field Audio
3 - 6 July	Have Been exploring DPDT (double pole - double throw) switch positions as the basis for the bus movements so each set of eight movements could make one of the four possible options for open or closed circuits . Made quick sketches that we could mark out on PBS forecourt for 6 of the 8 positions. As they are all the same only 2 buses change switch positions each time
5 - 6 July	Final bus movements schematic drawings developed for Bus drivers and volunteers. Conductor Hi Vis jacket design finalised and sent off for print. Amend schematic drawing to include larger arrows, more and bigger labels, bus movement leaving bays at the top of page, Bus movements returning to bays in between 4 and 5 and a Key.
7-10 July 2019	Ben Rutherford at ICP produced a small (A5) instruction handout for participants in Conductor. There will be 8 different versions, one for each person with their unique bay numbers on. Thought it could be useful in case people get stuck or lose track of where they are supposed to be. Instructions for volunteers finalised.
8 July 2019	Final schedule and Instructions sent to Preston Bus and Stagecoach drivers along with annotated final schematic drawing: Conductor Event Sunday 14th July 2019 Rehearsal 8.00am Event 10.00 am Please find attached 2 documents showing the 8 movements of Buses and Performers that control them. For the Conductor event. <u>Key for documents</u> Orange Blocks Stage Coach Buses Green Blocks Preston Bus Buses Grey area is the Bus Bays Black Arrows show the movement of Buses

Yellow is the Bus Concourse for passengers

Red Arrows show the movement of the Performers

File 1: 1- 4 Bus Movements shows –

- All 32 buses starting in their Bays (in row No 1 on diagram)
- Only 8 buses moving at one time
- After 4 movements (bottom of the page) all the buses are out of the Bays and are parked and arranged across the forecourt

File 2: 5-8 Bus Movements shows –

- 8 buses moving at a time coming back to the bays.
- 4 movements all the buses are back in the bays.
- Last movement all 32 buses leave the bus station together in a queue, as an acknowledgement to the past when the last buses of the day left at 11.00 pm, beeping horns and flashing lights if possible.

Movement of Buses

- The Artist has tried to keep the movements relatively simple but interesting.
- Though the event is being filmed from different advantage points the audience on the day will be on the concourse. Therefore the artist has designed a set of movements which will look effective from that advantage point. With the extreme of all 32 bays full, then empty, then full.
- Propose to put down gaffer tape to mark positions for buses to stop at. We would like to take advice on this.
- Each movement is timed at 1.00 minute. 8 movements roughly, whole event 8 minutes. Have allowed 10 minutes in all.

Movement of Performers

- The buses are queued to move by the 8 performers on the concourse.
- Move 1 - When the performer walks through the sliding door on the concourse this will be the signal for the first 8 buses to reverse. They will then walk to position 2 and repeat the action.
- Move 4 the performers will board the bus.
- Move 5 they will disembark.
- Move 6 – 8 remain on the concourse moving to the appropriate bays to signal the return of the buses to the bays 8 at a time.

13 July 2019	Volunteer Rehearsal Schedule: 2.00pm – 4.00 pm CCTV camera test in PBS CCTV Control Centre.
14 July 2019	Conductor Event at Preston Bus Station Rehearsal 8.00am Event 10.00 am
19-26 August 2019	Consultation with Architect Adrian Friend and ICP about exhibition build to house screen at the Harris. Sketches sent to ICP/The Harris indicating three screens together with no gap Installation set-up agreed at The Harris Museum for three screen film of Conductor using CCTV footage. Original 'Conductor' score drawing , Bus /Volunteer Movement schematic diagram and High Vis jacket also to be included in the exhibition.
2 September	Conversation with Jared re film layout, pictures letterboxed, with 3rd screen justified to the left and a soundtrack included on each one running to 20 minutes/30 minutes. Maybe Brightsign programming then gives us an option to lengthen if we need to?
4 September	Jared sends updated 3 screen film with sound, adjusted the exposure a little but leaves the over-saturation as delivered by the CCTV cameras. Looking at the internal split screen the two station clocks aren't running the same which gives the whole thing quite an uncanny feeling.
15 September 2019	Limited edition cassette and digital download of Conductor produced by Preston Field Audio to accompany the exhibition launch of Conductor at the Harris Museum. Available through the label Set Foot Press on Bandcamp and The Harris Museum Shop. Conductor Soundtrack featured on Radio 3's Late Junction , NTS radio and featured in The Wire's best of 2019 releases.

19-21 September 2019	Final Install at the Harris Museum of Conductor film for exhibition <i>Beautiful and Brutal – 50 years in the life of Preston Bus Station</i> .
21 September - 24 November 2019	Opening of Exhibition Beautiful and Brutal – 50 years in the life of Preston Bus Station, The Harris Museum
9 October 2019	Public Talk at The Harris Museum. Preston from 18:00 – 20:30
11 October	Conductor reviewed in the Riba Journal by Pamela Buxton.
15 October	Conductor soundtrack reviewed in The Quietus by Tristan Bath
28 October	Conductor reviewed in Corridor8 by Derek Horton

Tombstone (let's get over this)

September 2013 - February 2014	<p>Invitation to take part in a Crafts Council funded exhibition with working title <i>making craft perform</i> 'that focuses on current practice and on "craft" as a verb as well as a noun. It addresses the issue of curating and presenting cutting-edge work at touring venues, taking craft away from the notion of being purely object based. With a long history of makers working in this challenging, often ephemeral, way there has been a continuing question for curators, museums and galleries of how to present this type of contemporary work. Working with partner venues, this exhibition would provide the opportunity and platform to show the best of new UK performative, ephemeral and participatory work. Rather than a traditional installed exhibition this show consists of a programme featuring performance, installation, and engagement.'</p> <p>Initial Proposal : Ramps For presentation outside or in a community venue location, Ramps will comprise a constructed, performative set, composed of ramps that might be seen in a skate park/BMX park. The set will be constructed over the two week period of the programme. Between ramps will be placed large clay sculptures/images (busts, human bodies etc). The public are invited to respond, to play with or on the ramps and a culminating artist led performance event will involve the maker and actors at the conclusion of the installation. Keith sees the commission as an opportunity to develop new approaches to his practice in response to recent influences of post-war Modernist architecture and more generally the radical social agenda for state architecture of the 1960's relating to comprehensive schools and housing.</p> <p>Application made to Arts Council for Strategic Touring funding</p>
February 2014	<p>Informed that the application to Arts Council to support the development and delivery of the Making Craft Perform (working title) project was successful.</p> <p>The proposed venues are:</p> <ol style="list-style-type: none"> 1. Leicester – 10-24th October 2014 2. Bilston/ Wolverhampton – 14th – 27th February 2015 3. Gateshead – 7th – 21st March 2015.
27 March	<p>Invitation to an initial project meeting on 16 June to present a proposal for the show so all venues have an understanding of the work and can start to consider display, performance, and presentation requirements. with follow up with visits to each venue/ location.</p>
5 June	<p>Moving away from the working title of <i>Making Craft Perform</i> and using the confirmed exhibition title of Acts of Making.</p> <p>Starting to think of an alternative to the ramp proposal due to logistics of touring: I have a companion work to the original bmx based <i>ramps</i> which would be a set of solid stone benches that would be carved by skateboarders with abrasive material on the underside of the boards to soften the edges of the blocks- surforming - to create seating in the venue museum/shopping centre etc. or moved from one to the other. I could cost this as well if you think it would offer a useful alternative/complimentary piece. I thought that as skateboarders and bmxers, as far as I'm aware, don't normally</p>

	mix, this could bring the two groups together.
16 June	Project Meeting 1: 16 th June (1pm – 4pm) at Leicester New Walk Museum and Art Gallery Initial project presentation made to Crafts Council and stakeholder venues.
9 July	<p>Further discussions with Lorna Burn(LB), project manager for Crafts Council, about feasibility of the project in terms of timescales and touring. Responded with new proposal:</p> <p>Bench - Social Sculpture</p> <p>The project will focus more specifically on the skateboard and block sculpture discussed at the first meeting in Leicester.</p> <p>For each of the three venues a set of up to four benches will be made taking the dimensions of existing gallery seating which the benches will replace for the duration of the show. The gallery may define where the seating will be placed but ideally would be in the museum or adjoining outdoor space where benching might also be sited. All the benches may be positioned in one gallery/museum area or placed around the museum according to space available.</p> <p>The benches will consist of a box steel section frame to which will be fixed an approx. 10-15 cm thickness top of traditional materials for reductive sculpture such as marble, chalk, wood and plaster.</p> <p>During the duration of the show the benches will have a dual function as a continuing area for sitting and observing and thinking and then periodically become a skateboard area using adapted skateboards with abrasives affixed on the underside of the board. The set of 6 adapted Skateboards would be held in a wooden rack in a position next to or replacing the racks used for gallery information sheets.</p> <p>The abrasives and use of regular skateboards will carve the range of materials at differing rates to the point that some materials may be completely whittled away. There is also the opportunity for bench sitters to carve the benches surreptitiously/furtively.</p> <p>The event would culminate mid-point on the second Saturday of the exhibition in an open invite public skate-off in which the benches are used by only skateboarders for the day to which the public would be invited to watch.</p> <p>The same set of benches could be toured to each venue with new tops attached and the previous carved tops shown as an archive of previous actions.</p> <p>The documentation of the works should be led/fed by skateboarders with short films/skater sites</p>
7 July	First sketches developed on A6 postcards whereby skaters carve solid blocks of stone
11 July	<p>Meet with blacksmith/metalworker Paul Ager to discuss fabricating the benches.</p> <p>Options to show the blocks cumulatively like tombstones around the space as we tour from venue to venue. Tombstone is also a particular skate move. The stones will be waxed to allow maximum grind. Will also be contacting funeral stonemasons about co-opting their techniques to cut the stones needed for the bench-tops.</p> <p>Plan to build plywood ramps to get all abilities up onto the stones and can be moved by the skaters around the blocks. It might be best to have at least two benches in proximity to allow options to skate from one to the other using the momentum from ramp to ramp. Aim to build a prototype in the next 2 weeks. Update project book and new sketches added. Thinking the weight of the stone and the metal will be sufficient to hold everything in place but will look at this in the prototype. If we can avoid fixings that would keep options more open for placement indoors but if the benches are outside/public it might be useful as a precaution against them being lifted in all senses of the word.</p>
17 -21 July	Produce Tombstone Bench prep drawings no. 1-8 depicting plywood ramps leading up to benches fixed with stone tops. Followed by Soft Rock drawing no. 1-2 with groups of benches put together for skaters to work on in formation.
6 August	Update on Museum bench sizes to use as a guide for prototype. The standard museum benches are 130 x 40 x 40cm
13 August	Update on the Acts of Making project: Leicester have had to postpone the proposed dates in October. so I need to postpone the production of the stone slabs. Now

	working towards a schedule where the project will be delivered between February and July, which will mean that Bilston will be the first venue. A longer lead in time for the project will only be beneficial, as it will allow more time to build interest in the project and activity with partners around it.
September 2014	New touring schedule confirmed: Bilston – 14 – 27 February 2015 Shipley – 7 – 21 March 2015 Final venue tbc – post March to Summer 2015
September - December 2014	Bench Technical drawings completed and signed off after consultation with a structural engineer. RAMS developed for each venue.
15 October	The Shipley team in Gateshead introduce an organisation called Dynamix who are based just outside of Gateshead town centre. Dynamix is an indoor skate park in an old engineering firm's factory. Dynamix are really interested in the project and loved the idea that skaters would have the opportunity to create public sculpture from bench structures that they don't normally have access to in parks. They are also willing to meet to discuss how the benches and ramps are developed providing expertise advice. They have an area that is set up like an amphitheatre and are currently building a street skate area. that they could potentially incorporate the benches into. The amphitheatre area is somewhere that could have the public sit and watch performances. They also think that if we want to present a more structured performance then this is something that they could also help with. It seemed that this would work well as one of their main sessions on a Saturday evening (perhaps of the opening weekend) – where the session would still be open, but they would advertise that something special was happening – it would also be possible for the general public to watch this and we could advertise it widely as part of the festival.
5 November	Visit to Dynamix Skatepark, and Shipley Museum , Gateshead Shipley meeting; - Agree to work with Dynamix to develop the designs for the construction of benches and the ramps – working up drawings to send through to Dynamix and CC - Produce RAMS by the 28 th November – including a technical drawing of the work - Contact Cambridge Architectural Services to ask if they would be able to comment on Bench technical specification. - Transport – C'Art will collect and store the stones and frames for Bilston and Shipley; they will deliver to Dynamics and their team will install, deliver and install at Bilston. Meeting at Dynamix: - Dynamix to work with Keith to establish the positioning of the benches and ramps - using the space in an interesting way, getting over the obstacle to use the bench – fits with idea of 'let's get over it' - Dynamix confirmed that there would need to be some sort of approach ramp to the benches and would be a more powerful installation if they could be moved around. Suggested that they could be constructed in a way that would mean they didn't need to be bolted to the floor. Technical details for the work: Dynamix suggested that the frames consist of an L-angle in which the stone sits in (which could be ground down as well as the stone) and suggested that Keith investigate swimming pool coping as a finish to the edge of the benches. Involving skaters in special evenings performance or filming needs to be respectful of the people involved, making sure that it is a real offer and they receive some sort of real benefit to being involved, Dynamix suggested that the first week should be an open session to practice on the benches, make the second and possibly the last Saturday into a cultural event – possibly have DJ's. Legacy of benches – Dynamix mentioned that they would be interested in keeping the benches after the project for use outside of the skatepark. At this point I would donate them to the park and responsibility would shift to them.

14 November	Technical drawings sent to the Structural Engineer. Recommendations sent back.
19 November	Stone samples sourced and site visit to A.Walker & Sons, Cannock to select stone for bench tops.
21-23 November	Confirm with CC there will be a separate set of benches for each venue that will be left with the venue after the performance. Dynamix agree to produce the transition ramps for Bilston.
24 November	Decide the ramps could be interchangeable between venues as well as the bench frames. Only aspect specific to the venues are the stone blocks Happy to donate frames and ramps to Gateshead and will do the same for Bilston if they want them and will take responsibility for them.
4- 7 December	Consultation with Dynamix skatepark on bench specifications to enable grind to occur without catching skateboard trucks through addition of metal flange. Finalise design and construction of steel bench frame with fabricator Paul Ager Aim to produce 12 bench frames and donate benches to all venues.
12 December	CC meeting with Bilston Town Centre manager and Just Jumps, a skatepark at nearby Ettingshall. Town Centre The town centre manager is keen on skating and also has a remit as a town centre manager to increase engagement with young people in the town centre. As a result she is planning a street sports style event in the town centre during the festival. She has funding to engage young people and so will employ King Ramps to bring along a ramp to the town centre – there will also be music and pro skaters. The event would be on the middle Saturday of the Acts of Making festival – 21 st February. It seemed sensible that we include the benches as part of this skate jam style event – similar to Gateshead. It means that we will be able to work with the town centre on this and work through the health and safety concerns with them.. We would install two benches in the town Centre specifically for the event only, then removed after the event. Just Jumps Keen to be involved in the project and would be happy to host the practice bench in the lead up to the event. He was especially keen on the link to the King Ramps event and the opportunity for the kids to be involved in a public demo of their skills. We would deliver one bench with a stone top for practice at the start of the festival in the lead up to 21 February.
16 December	Site visit to Bilston - 16 December to check out city centre location. Two sites identified in the city centre near to existing benches and NO SKATING signs.
17 December	As the stone will be sourced and cut at the monumental stonemasons there is an option for the stones to be carved with the venue and date, tombstone style, which would fit with the Tombstone title and make the stones more specific to each place.
January 2015	Construction of steel bench frames x 12 Stones cut to size at A.Walker & Sons and inscribed with (let's get over this) on each stone's upper face.
21 January	Bilston Town Centre confirmed the use of the preferred site. King Ramps will promote using the benches on the day and will also be part of their publicity material. Need to organise the delivery Just Jumps of the ramps and the benches on the 13 February
22 January	Just Jumps confirm they want to keep the practice bench if possible and they think there should be prizes for the Bilston event and so incentivise use on the day - doesn't have to be a big prize but he thinks they might bypass the work for the pro-ramps and free stickers elsewhere.
2 February	Dynamix confirmed the prototype bench would work. They will make a wooden copy and start testing. Adjustable feet have been added to the benches to adapt to flooring variation.
6 February	Collection of 7 bench frames (3 Bilston/4 Gateshead) from studio at KARST by C'art Liaise with King Ramps to manage the benches and get the Pro skaters to judge a little competition on the benches. Couriers pick up 6 ramps for Bilston from Dynamix.

9-12 February	C'Art deliver the frames to the stonemasons A. Walker & sons. Stonemasons to affix stones to the frames and grout in place.
13 February	Test of prototype bench at Just Ramps Skate Park, Wolverhampton. Test bench session to ensure full stability and allow skaters to get used to grinding the material. Younger skaters tended to use the ramp to get up to the bench. Scooter and bmx riders used it extensively so it can withstand a range of approaches. Extensively waxed before use which gave a patina like Medardo Rosso sculptures. Not so much grinding/carving but interesting marks made by the wheels. As agreed the test bench was left with Just Ramps to use in the space.
February 2015	Acts of Making Festival venue 1: Bilston, 14-28 February
16 February	Cadre Public Talk about the project at Wolverhampton University
21 February	Tombstone event in Bilston Town Centre with King Ramps 12.00 - 16.00 8.00-9.00 - C'Art deliver two benches and 4 ramps to Bilston town centre for the Bilston Urban Sports Event of which <i>Tombstone</i> will be a part. 10.00am- Placement of benches in discussion with skaters who will be using the ramps. Sufficient space created for skaters and invited audience with temporary barriers installed and overseen by marshalls. 3.00pm – 4.00pm Two benches and 4 ramps de-installed by C'Art The two sandstone benches are very soft and granular. The St Bees Sandstone (Red) and Witten Sandstone (yellow/buff) whilst good for BMX grinding, the trucks on the skateboards tend to dig into the stone and stop the board - throwing the rider off the board . The pro skaters used the ramps to jump over the benches rather than grind the stone. Spectacular but not what i was looking for in terms of sculpting the benches. Need to use a mre resistant r stone for the next event at Dynamix
22 February - present	Post -Event: Just Ramps 1 x Test Bench continues to be sessioned in situ for intermediate and advanced skaters in accordance with the rules and regulations stipulated by Just Ramps.
March 2015	Acts of Making Festival venue 2: The Shipley Art Gallery 7- 21 March
7 - 14 March	Stone for benches changed from sandstone to 1 stone of Rosall Limestone and 1 stone of Granite to enable skaters to ride the edge of the stone more smoothly. 1 Test Bench skated on to ensure full stability and allow skaters to get used to the new material. Available to be 'sessioned' from the 7 March until the skate event on 14 March.
13 March	3 new benches installed at Dynamix. New replacement stone positioned and fixed on Test Bench frame.
14 March	Tombstone event at Dynamix skatepark, Gateshead 19:00 - 22:00 aka 'Attack of the Tombstones' Skate Jam Saturday, 14 March 2015 from 19:00 Publicity statement: <i>A 'skate-jam event to showcase and celebrate some unique skate-able artworks which will be specially created and positioned in Dynamix Skatepark.</i> <i>Artist Keith Harrison, working in collaboration with Dynamix, built a series of bench sculptures to be carved, marked and transformed by the skill and creativity of the skateboarders using them, and this is a chance to watch this process in action.</i> <i>You can take part in the event if you're a skilled skater, or just come to witness the tricks and see art in action. The stakes are high, with a £100 cash prize for the best bench-trick!. There will be live music to keep the atmosphere buzzing, with local bands BERNACCIA and Kobadelta and Hip Hop Artists Just B and H-Man.</i> <i>Forming part of the Acts of Making festival developed by the Craft Council and Shipley Art Gallery, and supported by the Arts Council England and Tyne and Wear Museums, the event is organised and hosted by Dynamix skate park (Gateshead)</i> The event was well attended by the top skaters in the North east and drew a large crowd. The stones were much better to grind but there was less sculpting due to the hardness of the granite. Skaters suggested the benches could be longer to allow for more tricks on the stone and la onger grind. 2 benches were left in place at Dynamix to be sessioned after the event.
18 March	Plymouth Museum and Art Gallery and Plymouth College of Art confirmed that they

	will be the third and final venue for Acts of Making.
23 March	Tombstone Skate Jam at Dynamix featured in Sidewalk magazine with film by Adam Todhunter
3 April	Starting to look at possible Plymouth sites: PRIME Indoor skatepark City Centre Central Park outdoor skatepark Junkyard Skatepark, Saltash
9 April	Decide on PRIME skatepark due to size of venue and access to local skateboarders.
5 June	Tombstone incorporated into Plymouth Art Weekender on 26 September to get an art audience to the event as well as skaters.
24-29 June	Confirmed I would make an 8'3 metre bench for the last event using limestone. Also looking at the logistics of displaying the remaining benches at Plymouth College of Art (PCA) and, alongside this, to display the drawings as well as the sketchbooks at the Museum in the foyer display case.
10 August	Run through the event schedule and decide there isn't the need for the 'practice bench', they can just 'session' the main bench in the lead up to the competition. The event timings now fit in with the Art Weekender timetable across the city and the event is listed in that timetable.
September 2015	Acts of Making Festival venue 3: Plymouth and Mount Edgcumbe 12 – 26 September. Bench extended by 1m and the stone type changed to limestone to allow more grinding of the stone to take place without losing capacity to ride the full length of the bench. Plymouth College of Art and Plymouth Museum & Art Gallery displayed Tombstone sketchbooks, preparatory and technical drawings and benches from previous performances at Bilston works. Accompanied by Acts of Making: Tombstone film by Jared Schiller and Tim Knights.
16 September	Looking into finding a home for three benches at the close of the festival. The longer bench will stay at Prime. One of the festival volunteers has made a request for the benches to become part of a skatepark in Buckfastleigh. It seems a good fit for the work and an appropriate legacy that they should stay in the South West after the festival. Also exploring the possibility of housing two of the benches at the Crafts Council in their courtyard.
23 September	3m Limestone stone fitted by A.Walker & Sons Overall dimensions of stone: 300cm x 40cm x 8cm Carved inscription for centre top face of stone, all lower case, inclusive of brackets: (let's get over this)
24 September	Delivered Keynote Lecture at Making Futures IV Conference, Mount Edgcumbe, Cornwall about Tombstone and other projects utilising public skills to make work happen.
26 September - present	Tombstone event at Prime Skatepark, Plymouth 19.00-21.00 7.00pm – Best trick competition. The elongated bench works very well with clear markings and significant grinding/carving along the edges. There is a good mix of art and skater crowd. The bench was left with Prime and has become a permanent feature of the skatepark.