

13:03:16 Okay.  
13:03:29 Okay.  
13:03:33 We're just gonna wait a couple of seconds just to admit a few more people, and I think.  
13:03:39 Can I just check with condition yes I'm I pinned to the sleep people know I'm talking.  
13:03:47 Now you are now.  
13:03:48 Okay, cool. I'm not online, but that's fine.  
13:03:51 Okay.  
13:03:57 Oh, yeah, I'll just give another couple of seconds.  
13:04:03 Where are we at so we've got 20 people. Okay, I think maybe I'll I'll begin my introduction.  
13:04:13 So,  
13:04:18 hello everyone welcome to today's in conversation with artists exhibiting in our current exhibition, it might be nothing. It could be something.  
13:04:28 I'm Zoe Sawyer, the offsite curator, of Eastside Projects and I'm going to be chairing today's event. As a quick visual description I'm a white woman in her late 30s with shoulder length hair and glasses, wearing a black jumper.  
13:04:42 A quick bit of housekeeping today's events being recorded so feel free to turn your camera off if you'd like.  
13:04:49 Please keep yourself on mute, unless you're presenting or speaking to turn closed captions on, just click the CC button at the bottom right hand bottom of your zoom window.  
13:05:03 And please feel free to use the chat function throughout to leave comments for the q amp a session at the end.  
13:05:10 Just to note some of the topics that we're likely to discuss. Pretty live and complex ones, so please be sensitive to that throughout this discussion, Amelia, Yas and Candice from Eastside, supporting behind the scenes on the chat and with tech support  
13:05:25 so if you've got any technical issues, or to put forward a question, outside of the group chat, feel free to message us directly.  
13:05:51 five artists to work with researchers to explore complex ideas and issues in urban planning counterterrorism and security.  
13:05:59 This project considered how research can both inform and benefit from artistic exploration and sort to encourage critical conversation by exposing and challenging prevailing assumptions about what, if anything, can make us feel more secure in urban spaces.  
13:06:15 The exhibition presents the outcomes and ongoing bodies of work, developed through the project. So just to run through the timings before we begin, we'll kick off with Catherine a culture, who leads on the urban terrorism in Europe project for a quick  
13:06:32 intro introduction about that. This will be followed by five minute presentations from each of the artists focusing on works in the exhibition, their research residency and how this connects into their way to practice full bios of each of the artists  
13:06:47 available in the exhibition page of Eastside website will then have a five minute comfort break around 1.40 before going into a discussion with questions from invited academics, and the artists have reached out to over the course of the residency, alongside

13:07:06 others contributions from people involved in the project.

13:07:10 After the group discussion will have another five minute break around 235 before going into a q and a where we'll open up discussions, for your questions, the timings of that might change depending on the flow of the conversation and but that's kind of

13:07:24 the rough plan so they'll be a couple of breaks so we're not kind of looking at a screen for two hours, and thanks everyone for joining today, I'm really looking forward to what I think is going to be a really yeah interesting discussion, and which I

13:07:36 hope that you'll get involved in.

13:07:38 So this point, I'll hand over to Kathy.

13:07:44 Thank you. Sorry. Thanks for coming, everyone.

13:07:49 I thought I quickly introduce myself and say a few more words about the project. We can't help being distracted a little bit by the live transcript and what it does to foreign names it's always an adventure to see how my name is Phil.

13:08:03 And so I'm pi, on a research project that is funded by the European Research Council, and that focuses on recent acts of urban terrorism in Europe with a particular focus on Germany, France, the UK and Spain.

13:08:18 And we're interested in the cultural and political impact of these attacks and how they have shaped spaces, but we also really trying to use art as a tool to rethink, a lot of those questions around security around, Tara, and what that is.

13:08:38 And to imagine alternative futures.

13:08:43 And this is really where I then got in touch with the site projects and we started having conversations about what we can do maybe to think and work together to challenge some of those ideas around terrorism.

13:09:00 And the first idea, that is important in this context was that we don't narrowly focus on terrorism as it is defined. So one of the amazing things about the works that we will hear about and discuss today is that they really challenged the various assumptions

13:09:15 that we work with, as academics, that's uncomfortable but that's quite exciting I think. So, the very notion of us and what makes us feel more secure if anything is already something that is problem enticed by you guys in really interesting ways.

13:09:32 Because there is no such thing as fast as the general public, of course, there's very different experiences and perspectives and we need to think about them all critically.

13:09:41 So I'm really excited to hear about those projects are dying to discuss them with the people who are here.

13:09:48 And I just wanted to say that this has been a really challenging project because we started pre covert in death and if you can imagine what the world was like before Coburn.

13:10:00 It was very different we had great ideas, and we had to change a lot of them. And it was amazing to see how. So in Ruth and everyone else from east side projects but also of course the artists have adapted and grown with this challenge.

13:10:15 So, I'd really like to thank everyone say projects, he was involved. I'd really like to thank the artists, and then of course I need to say officially.

13:10:24 We also thank the European Research Council, and instead of advanced study at the University of Birmingham because they have

funded this collaboration.

13:10:33 So I think that's enough for me. I'm very happy to now pass the word over and enjoy sitting back and thinking with you. Thank you.

13:10:43 Thanks katha I'm going first. And my name is Rebecca Huxley Can I just tell you can hear me okay, great.

13:10:52 And I'm a white woman in my 30s, my late 30s with from lung cancer and I'm going to brown sweater. I'm just gonna share my screen.

13:11:02 I'm sharing the right thing.

13:11:10 Okay.

13:11:11 Okay. Can everyone see the presentation okay Just checking.

13:11:15 So

13:11:17 this slide shows on the left, a towards tall tree, and new street in Birmingham, with lights rig to its trunk up lighting the branches, the right image shows a view from a hotel window looking down on the same area.

13:11:33 And for context. I'm an artist and researcher and I spent the past few years researching darkness and light pollution, an impact on human and more than human.

13:11:45 And one reason I'm doing this is because I'm interested in how experiences and practices. During darkness and nighttime can change or differ depending on where and who we are, such as in a city like Birmingham, or London or in rural locations.

13:12:04 So, slide two shows a screenshot of a website I created for the project.

13:12:10 It's showing circle shaped clickable images and links to the research that I've gathered in security as a project was attractive to me because it was offered a new way to apply my research to think about the omni directional relationship between light

13:12:29 and dark and surveillance, and how they can create or curtail feelings of safety in particular environments. So to do this, I started to research lighting strategies and living in London, looking at how light was discussed in terms of its necessity in

13:12:50 crime prevention. Interestingly, a lot of the data.

13:12:52 I found was based on a lot of the research I found was based on data from the 70s, and it's still being used to shape and planning at different levels today.

13:13:02 My process was to capture audio recordings documents bases in the city, different times using different imaging techniques to gather information on this that the light in the city as a whole.

13:13:17 And looking also at Sky glow.

13:13:22 And as a combination of this I wanted to create this website, a publication and an audio tour.

13:13:29 So, this shows an image of night, a night sky during the new moon. It's the zenith view directly above my garden, and clocked in London, and it's made with a SLR camera and a fisheye lens which gives the circular viewpoint.

13:13:46 And I'm interested in artificial Sigler because of what it can tell us about pollution and our changing relationship with the night over time, also the impact we're having not only directly in our, in our immediate space, but also in spaces that are much

13:13:58 further away.

13:14:00 Under the gaze of this globe. So, due to lock down I wasn't able to access the Birmingham as much as I wanted to. So I started to make images in my garden images and films and sound recordings, and I became very aware of the different kinds of light around me, beyond the street lights on light from Windows, such as car headlights ambulance flashes against the brick of my house, and the lights illuminating the flats near to me.

13:14:27 I noticed other lights like security lights flashing and realizing they're tracing this the movements of fox is playing between gardens. And these signs and instances, gave me a heightened sense of what that I was not alone in this space, and an alert

13:14:50 although the location was not Birmingham. It helped me think a lot about what I wanted to capture for the audio tool when I was able to visit.

13:14:51 So on the left you can see, well both images show the sky image the night sky image as it's been processed to map its color correlated to temperature, the processed raw image process the raw image data of these images to measure with software that measures.

13:15:12 Sky brightness and a dark sites and it's been made by an astronomer called Zoltan Cola, who I've worked with before.

13:15:18 And I use these process images to make a time lapse, which you can see on the website, which color is the sky glow and colors, and shows us that the colors changing over a period of time.

13:15:31 The process image on the left shows the clouds is whitening grit and light gray with the sky beyond a red. And the interesting thing for me as I was making this processing thousands of images, I'm looking at the night sky was, it was kind of.

13:15:47 It's not depicting this what I wanted to see. So I began to play around the code and the script to produce what you can see on the right, which, which was a much felt like a what I was expecting to see based upon images taken by scientists, using the

13:16:03 same tool.

13:16:03 And it made me think a lot more about using a manipulating tools, and thinking about this on a broader scale and how technology is used to extract and the process, this tells me the scientific practice of its origination it's our therapy to make a claim,

13:16:20 on how the parameters of how we measure something can easily be altered to provide evidence.

13:16:28 And this slideshows images from them around Birmingham City Centre.

13:16:36 The canal.

13:16:37 At nighttime.

13:16:40 And I'm showing this because my next steps in the project it's still ongoing for me it's like a long, very long term project again to be an audio tour, and the publication.

13:16:50 The audio towards being created from the site visits. The most recent one was in March, and prior to that October, quite a big gap because of locked down, and it's taking time to produce to make it doable and downloadable and different kinds of formats

13:17:03 and it will be an accessible loop around the city that people can navigate themselves.

13:17:11 and the tours going to invite listeners to consider different kinds of lights around them, and consider their experience

visually and acoustically.

13:17:22 So exploring similarities and differences between New Street and the canal down to the, to the gallery and thinking about the more than human aspect as well.

13:17:48 The light discussed will be not just street lamps but different kinds of advertising floodlights, a static lighting of buildings and facades, and the types of installations that are responsible for different kinds of city life emissions. And the token also be used as a prompt to think about

13:17:51 lighting and ones and location.

13:17:53 And then the publication that will be available in the gallery when it opens will bring together all of the research and the data to consider what kind of political claims can be made.

13:18:06 Thank you.

13:18:15 I was interesting to hear from you and thank you, Catherine as well and sorry for organizing this event and for attending.

13:18:25 Can you hear me well.

13:18:26 Yeah. Okay, okay.

13:18:29 So, my name is handed him, white male, and he said he's wearing a black jumper, and a black hat, and I'm currently based in Bristol.

13:18:42 And my practice is always sort of around this of what I call the activation of visual archives into the creation of responses to go contemporaries of social political issues.

13:18:56 And so it was very interested in these commission Peninsula, because of the complexity of the film itself was set by 21 to, to make work out. So I'm going to share my screen, very quickly, and and I'm very bad at keeping presentation short so I do my

13:19:16 best to actually like keep it very short, so I'm just going to upload a few of the reference points that I use to develop the work and the title is due to freedom.

13:19:31 And I guess he's out of all of the works that of this exhibition is probably the less, you've been one.

13:19:39 Haven't really so fly, focusing the work in this space but I sort of, I would find interested in the actual use of language and the discourses around, Tara.

13:19:53 And the beginnings of the beginnings of their research for me were mainly sort of tracing that sort of journey from the beginnings of juice of war terrorism, to the actual understanding of terrorist terrorist threats.

13:20:15 Nowadays, and also start collecting collecting all these visual images are normally associated with all the definitions.

13:20:23 So, here I just put like a sort of visual.

13:20:26 The visual streams of this idea of sort of following day throughout the journey on the definition of terrorism we've got the French Revolution.

13:20:39 And this lovely image of the so called Long Wharf.

13:20:44 And I was very interested in how this conflict between the state and the individual always plays a big part in how we define terror, how we define even security stuff.

13:21:00 I was facing a client fascinated by this quote blogosphere and what he said is that there is nothing more than the speedy severe and inflexible justice.

13:21:12 He says that is less a principle in itself, than a consequence of the general principle of democracy. So it's very interesting to see like how the actual beginnings of the use of this work is kind of acetate it at McKinsey as well, which is sometimes  
13:21:29 quite how to sort of see nowadays.

13:21:34 How to sort of see nowadays. But I think that the responsible for the final piece of my work was mainly focus about these academic paper written by rejection by the other is with the university, which was called the cost of state zero knowledge politics

13:21:52 and interesting studies.

13:21:56 And the idea of

13:22:00 the abstract of this paper are on the spread is them.

13:22:06 It was a disco, and analyse a discourse analysis.

13:22:10 It was a disco, and analyse a discourse analysis paper where he was very collecting also of researching hundred publications around the, you know, written about terrorism and trying to find a reason, and walking notice is that there were certain sort

13:22:26 an absence, on how state or region, also comes to be part of the actual finishes of terrorism in this, and all this stuff, different papers. So I did like this idea of like

13:22:46 PDF silences and the idea of what is no part of of the understanding of the word terrorism, What is, what is the word Taurus and lucky enough to actually fully understand the consequences that is happening with suffering today.

13:23:04 So

13:23:09 I sort of focus my work around this idea of of the discourse, how the discussion of function as a political technology.

13:23:20 And, as well as within vice of academic research papers and a bit of a history around the definition of terrorism, I was also collecting different cemetery that I thought it was kind of Burton and to combine with these ideas that I was exploring, and

13:23:44 I picked up a very eclectic archive you see mainly, and this was one of the consequences

13:23:52 of the lockdown mainly I've been just in my online archive some some of the public.

13:24:01 So I've been collecting images I work on a full story.

13:24:11 views of our face off basis mitigate.

13:24:16 Or for example images have been coming from local TV channels in Iraq.

13:24:26 And this is part of the world our archive which is a really interesting resource to come to some of the narratives that were created after 911, and open to the public as well.

13:24:42 So I was collecting all of these imagery and ideas as well and I was thinking like, how, how could I tackle this conflict between what the state has to do on the actual understanding of terror in today's society.

13:25:05 So I sort of put myself a premise, which was call I wanted to sort of approach the law, the laws as a species object.

13:25:14 So in order to do that I sort of put myself, the limitations of working with the terrorist act 2000 printed legislation. So, the theatricals actually my raw material to produce the work.

13:25:34 So I printed out these, these document which was 300 pages the command.

13:25:41 And what I did, it was like, trying to visualize part of the research and the writing was collected.

13:25:50 So, put legislations from two books.

13:25:57 And I started of adding embedding.

13:26:00 Some of these images that were kind of related to pass conflicts where the UK has been

13:26:11 part of consider.

13:26:15 You know Accenture for state the reason.

13:26:18 So the installation itself is conform with three elements. One is the great, which is made out of the leftovers of this legislation that I, I am that images on a video piece, which is mainly based around there, I can actually vote.

13:26:51 And I'm on a sort of a school topical piece here, that is a knife, because with this with, with the legislation itself one of the purpose of this commission was like creating a night, which is here, and is presented as an object.

13:27:05 So I was very interested in this idea of how they sort of fly.

13:27:10 A very abstract understanding can actually be objectified can actually be defined and produce

13:27:45 very very specifically, and I like this conflict that I'm explaining the individual is slightly more in detail about the process of, of the use of this course of the

13:27:36 project actually sort of explosive this academic paper, and the video itself is divided in these five titles.

13:27:48 Yeah, I would invite you, the video is available on stream

13:27:55 to have a look at the video.

13:27:58 And what you see on the wall. This is the leftovers of every page.

13:28:03 After sort of laser cutting the knife itself.

13:28:07 So the results is a combination of the law.

13:28:11 The legislation, with the images from the archives, and the gaps or the silences that night sort of left on them.

13:28:20 So if I was over my time would be handy I do want to interject you are nearly there. So, thank you.

13:28:31 Cool. So next, Chloe.

13:28:36 Hello Can everyone hear me okay. Okay, great. So my name is Chloe. I am a mixed race woman, almost 30 with long dark hair, wearing a beige top.

13:28:49 So, let me just share my screen.

13:28:57 Okay.

13:29:02 Okay. So, um, as part of my work, I was interviewing, different women from Birmingham. So, I actually had seven interviews. To begin with, and I was looking at it from the view of terrorism, and how women felt terrorism had affected their personal safety

13:29:28 and their daily life.

13:29:31 However, it ended up changing and evolving. Because it seems that a lot of women.

13:29:40 One as affected by terrorism.

13:29:44 And the worry of it, as I thought it would be. And they actually just wanted to speak about their own feelings of personal

safety, especially around.

13:29:56 Being a woman.

13:29:58 And being in public spaces.

13:30:01 So I ended up having a look at some stats and obviously I was shocked by the stuff even being a woman and having, you know harassment happening to me.

13:30:15 But, so we have 3.4 million women, which is 510,000, a year, who have experienced some type of sexual assault since the age of 16 86% of women aged 18-24 have been sexually harassed in public spaces and 71% of women of any age, had experienced sexual harassment.

13:30:38 This study is actually a new study. Since, obviously what's happened to forever odd. And actually we have a lot more studies coming out now because it's been deemed more of an important issue.

13:30:54 However, in comparison with terrorism. We have a one in 1.4 million chance of being injured through terrorism. And the last decade.

13:31:06 So I really wanted to give women, a chance to to be authentic and what they wanted to say.

13:31:17 I wanted to give them a chance to to speak freely and I actually found that at the beginning of my interviews.

13:31:27 I was being the oppressor in a way because I was trying to bring round the questioning back to terrorism all the time when the women actually just wanted to talk about how they actually felt safe or not safe.

13:31:41 So by the end of my interviews, I started just letting women say what they wanted to say and, you know, here are some of the things that they say they wanted to tell me in their own words.

13:32:00 So the piece, I created given that I am an opera singer, and the creative is.

13:32:08 It's almost like an aria in itself, which is an operatic song. However, I only use my voice, so I wanted to base it on the ARIA shall we ever see from the console by Marathi, which is basically a piece about hope and hopelessness, so shall we ever see  
13:32:35 a day when this won't happen again.

13:32:39 And I used layers of my own voice, with no instruments because I wanted it to show the voices of the women. I wanted to be able to represent them.

13:32:52 And I actually used exactly what they said. In the interviews.

13:32:59 As part of the song.

13:33:03 Underneath the piece of music.

13:33:06 I have layers my vocals as a drone.

13:33:09 As a musical device, almost in a kind of collective way to understand that even though each woman has her own individual story, and the experiences that she wants to share on the top, as a melody line underneath all the other women who have experienced

13:33:29 the same theme and want to support her.

13:33:33 And I'm always returning to the main question.

13:33:38 So I have four different interviews that I have used for the piece, and almost like a chorus, as it were, we'd call it Rondo's form, we would come back to the main course which is, shall we ever see the end of all this.

13:33:55 And it's supposed to be illuminating the idea of the

hopelessness, but also a sense of hope that maybe we can collectively come together to to change.

13:34:20 What's happening to women.

13:34:12 Yeah, short and sweet. There we go.

13:34:18 Great, Thanks Chloe.

13:34:22 Tomorrow, I think you're, you're up next. Yes. Okay, let me just share the screen.

13:34:32 Can everyone see that.

13:34:37 Okay.

13:34:38 Hi everyone, I'm Tamara I am a white woman wearing a plaid shirt with a plain white background.

13:34:50 And so, my work in the exhibition is called failed monuments. It's the work on the right hand side on the screen here in the installation shelf from the gallery.

13:35:07 And when I, when I started working on this project they were kind of two different avenues that was approaching because that kind of had an equal interest I suppose in both of them and one was the surveillance, that's being used in counterterrorism strategies

13:35:33 in the UK. and then the other one was the project prevent.

13:35:35 And I was interested in the, the language of prevent and the kind of how the systems of how the referrals are made, what are some of the keywords.

13:35:46 And then the kind of absurdity of how certain actions are deemed as a potential terrorist threat.

13:35:58 But I think eventually the, the surveillance kind of took over.

13:36:04 but the interest in the language kind of state.

13:36:08 And so I ended up making work.

13:36:12 And so I ended up making work. There was inspired by the project champion that took place in Birmingham in 2010, which was a secretive surveillance operation

13:36:24 that took place in Birmingham in areas of predominantly large Muslim population, where 216 CCTV and automatic number plate recognition cameras were installed throughout the neighborhoods.

13:36:44 Under the guise of improving public safety, even though at the time there were other areas of Birmingham with higher crime rates.

13:36:53 That didn't get any of these new cameras.

13:36:57 And in fact the project was financed by counterterrorism fund from the home office.

13:37:06 And I think what really interested me about it was the, the, the kind of contrast between its secretive approach and the kind of arrogance of the the authorities in approaching the project, and not disclosing the full extent of the project, even to the  
13:37:27 local council.

13:37:29 And at the same time the resistance of the public that happened at the same time.

13:37:37 And so for those of you that aren't familiar with the project basically what happened was that the hardware was installed throughout the city.

13:37:46 And it. In fact, never became operational. So people started questioning what these cameras were started asking lots of questions and kind of investigating what was going on.

13:38:01 And it eventually led to the hardware being covered up, and

eventually dismantled and destroyed all at the taxpayers expense of course.

13:38:16 And so, the work, kind of, combines a visual footage with a, a narrative that kind of describes the project. The project champion in like

13:38:33 in in the in that slightly strange way I suppose it's it's narrated from the perspective of the, of the hardware so the surveillance camera.

13:38:48 And it's essentially talking about failure.

13:38:53 And what I was thinking about at the time you know this is like the first lockdowns happening second long guns happening and there's the ongoing kind of conversation on the failures of the government to communicate clearly with the public.

13:39:11 And how this is the kind of ongoing

13:39:16 ongoing issue that keeps happening where communications no grade for whatever reasons.

13:39:25 And the yeah the narrative basically describes the project from the standpoint of the of the of the hardware that kind of is a witness to, to everything that's going on.

13:39:44 And so the the video footage, basically shows three distinct locations in Birmingham, and as it slowly zooms out the wider landscape is revealed, where the remnants of the hardware is still visible so here on the kind of top right corner you can see the

13:40:07 pole.

13:40:22 And the, the end of the video work kind of ends with this grant review of the, of the camera pole with the cameras on it.

13:40:36 And it's kind of talking about how the, the hardware itself is now a monumental failure.

13:40:44 And so I was interested in thinking about failure, more in.

13:40:51 Not in a negative way, necessarily, but as a as a way as an opportunity for reflection, and even a victory.

13:41:00 And thinking about monuments and in the way that they,

13:41:08 their, their purpose is to remind us of the past, and the kind of selective in there so history, and how narratives around history I formed, and who has the power to make these narratives.

13:41:22 And so those are kind of some of the topics that I was, I was interested in exploring in the, in the work and throughout throughout the project. Yeah.

13:41:36 Try to keep it short.

13:41:40 Oh, thanks very much tomorrow and Feisal, I think your, your next.

13:41:49 Everyone can everyone hear me.

13:41:52 Great. Um, hello yes, I am firstly saying and I'm an artist based here in Birmingham. I'm also the director of true form projects.

13:42:03 I'm a brat, brown, brown pockets the British Pakistani man in my 40s, who enjoys cricket and ridiculing racists of all class and cultural backgrounds, and I'm the one wearing the blue shirt with a desperate need of a haircut.

13:42:20 So firstly, I just wanted to thank each side and University of Birmingham for me to be selected for this group exhibition, very honored to have some of my work in it.

13:42:33 So really, the exhibition and this this this work was

tantalizing to me because since about 2014.

13:42:41 A lot of my predominantly my practices based around.

13:42:45 I suppose the issues around security and racism.

13:42:49 Since one of the many cameras and project champion which tomorrow mentioned was actually placed outside my family business in film road in spark Hill in about 2008 2009.

13:42:59 So it's not my first foray into this kind of this kind of subject matter.

13:43:05 My previous work to do with this kind of well to do specifically with Islamophobia was called suspect objects which is available online. And it's one of its first exhibitions of its kind, that looks at Islamophobia surveillance racism in a variety of  
13:43:22 different ways. It's also on it so as of the moment in London. But enough of that.

13:43:28 ways. It's also on it so as of the moment in London. But enough of that. The group exhibition here. It's allowed me essentially to.

13:43:34 I suppose create and understand some further critical analysis of academic papers, which have been specifically sourced.

13:43:44 With the help of the other artists and academics in particular, Katrina Steve Hewitt, and Dr.

13:43:49 Raquel to silver, and without those kinds of insights and I suppose academic insights, which is, which have been key and kind of trolling through quite dense work has been really important as as been bouncing and presenting at different junctures through,  
13:44:08 through the project.

13:44:10 Because I normally work alone, and a lot of it has to do with personal critical analysis as well as the environment.

13:44:17 So yeah. So as I was saying, up until now the majority of my work has been based around kind of

13:44:25 really found objects and stupidity of racism within things like government legislation on in the public sphere, and the framing immediate framing of individuals.

13:44:38 So just really just to really hold on, let me see where can I share.

13:44:50 Apologies, just going to quickly share my screen.

13:44:56 Um, as I was saying So up until now the majority of work has been based around responses and presenting the stupidity of racism in new ways.

13:45:04 In the context of a gallery in the exhibition of found objects and responses to media framing this project is not the first time I've studied academic papers.

13:45:13 As part of the part of my practice, but the deepen critical understanding of prevent by firsthand interviews of those working within it. Those opposed to it entirely, and the continued preemptive, and often racialized fictional approximations of people

13:45:32 like me. And maybe you have been kind of imperative to this process.

13:45:38 This first word stop colonizing our futures as a shop sign fixed to the front of the Gallery References Tom Petty has worked on preemption referencing Claudia, our Adele and Rennes van monsters work that the Association of certain behaviors and the indirect

13:45:55 association of people or groups, demonstrating those behaviors into more risky and less risky is a process of

visualization that colonizes the future inverted commas by privileging certain outcomes as less or more desirable.

13:46:11 The research is extensive and through substantial empirical contributions on the phenomenon of channel interventions. The research highlights ultimately that the algorithmic rationale of preemptive risk spotting normalizes the suspicion of burnout and 13:46:27 everyday behaviors, precisely because such interventions are ultimately deployed through worst case, worst case imaginations. So essentially looking at.

13:46:39 I suppose almost to a paranoid lens, how certain legislation is kind of now beginning to be questioned in a variety of different ways.

13:46:49 The second to works inside the gallery, use a different mount to highlight the academic research into prevent this time using the plastic barriers as a lightbox to show further insight provided by risk visible ization again to quote, Tom Petty on how 13:47:11 the practice of preemptive counterterrorism is subsumed an inherently by even relies upon subjectivity and human prejudice.

13:47:20 The fundamental disagreements between practitioners as well.

13:47:25 That's because risk must out be out there somewhere.

13:47:28 banality becomes entrenched within counterterrorism and counterterrorism responsibilities, become embedded in everyday life as national security consciousness becomes normalized the desire to look for signs of catastrophic risk in every locality, and

13:47:44 to separate people, places and products on their risk capacity only becomes stronger.

13:47:50 This is a dangerous term because it's Erickson quite says insecurity, proves itself

13:48:09 are directly quoted from from some of the most key texts that I was very lucky to kind of be directed towards by the other academics that were on the project.

13:48:07 Well I feel has been useful as the sharing really of these important research strands because the maddening nature of seeing yourself in the information and data.

13:48:17 In terms of who I am, can be actually very, very problematic, especially when you're looking at kind of essentially trying to convert data into quite philosophical or reflective ideas through art, and it's been interesting also to see where the lines

13:48:36 of inquiry are drawing both in the context of which academic voices are talking and also which other artists are out there talking about similar things as prevent GT is also imposed on institutions like universities, it's even more.

13:48:52 I suppose important relevant for the need for art spaces to engage with this subject.

13:48:57 So just really To conclude, I wanted to say that as public space becomes more captured and Britain begins to colonize itself in a way.

13:49:08 I'm hopeful that the few spaces that we have in Berlin to show work can be supported and built on because without them these kinds of important and innovative collaborations will probably be lost.

13:49:19 Frankie, that's it.

13:49:25 Cheers. Thanks everyone. They were really yeah interesting

conversations and lots of them raised lots of a really interesting thought provoking kind of topics for us to discuss in a bit.

13:49:36 Let's have a five minute break and then we'll come back and yet. During that break for the audience feel free to either direct message questions for the q&a, or put them into the, into the chat, so we'll be back at 155.

13:49:53 Okay.

13:55:51 Hello everyone, everyone back, or the artists anyway anyway.

13:56:01 Well, okay, so I've seen, there's a couple of questions that have come through.

13:56:09 Yeah, maybe all the US so you can you can also end your, your mics on, because I think we'll kind of go over to enlist the stuff going on in the background.

13:56:19 I'm just

13:56:24 katha, and I think yeah just again to say thanks everyone for those presentations, they were, they were, they were really great. And so this this part of the session, we're just gonna, it's going to be informed ready by some of the questions that have

13:56:38 come in from some of the academics that artists have engaged with but katha.

13:56:51 You need to leave some points I think you've got you've got a few thoughts or a question to pose so I think maybe you should kick off, as you might need to be.

13:56:54 Thank you so yeah and thanks for the presentations everyone. I just noticed I also forgot to offer visual description of myself, so I'm, I'm a white German woman in her mid 30s with a baby attached to me, who's currently feeding so but he might, he might

13:57:09 you might hear him. And I, I have a question I guess that is for for everyone who wants to engage with it.

13:57:17 And that is one that again is linked to my own research interests to certain degree. And that is, I find it fascinating to see how quite a few of you have engaged not just with human actors which is often the sort of obvious thing to do but also with

13:57:32 non human actors involved in the constructions of notions of security and insecurity.

13:57:40 Tomorrow does it very explicitly.

13:57:43 And I find that fascinating. So if anyone is interested in what up for talking a bit about how they're trying to capture those non human and non obvious elements, that's something I'd be really interested in hearing more about.

13:58:07 I can start, I guess this is a, you know, relevant to a few of us definitely phase.

13:58:16 And also, I guess engaged with the, the, I guess the non human elements.

13:58:22 But, um, I think, when I was doing all the research I was kind of looking at.

13:58:32 I was looking kind of for objects I was I think I was from the beginning more interested in. In the kind of non human elements.

13:58:42 Then the human.

13:58:44 I mean maybe it's a it's a safe way to think about it because I guess if you when you start thinking about a human involvement in all these and the and the consequences of on

individuals are so far reaching that, that wouldn't necessarily be something

13:58:59 that I would feel comfortable.

13:59:04 Kind of discussing in the work.

13:59:08 And I think a lot of the times the, the kind of the non human element of the objects kind of exemplify a lot of the kind of absurdities in the counterterrorism legislative.

13:59:23 So, when I was doing a lot of the research on prevent I was looking at some of the some of the keywords that will get flagged for referral. And it was really quite astonishing the things that, you know, someone would deem as a potential threat, as opposed

13:59:45 to to everyone else and so from things like email Charles drawing over.

14:00:07 God knows what honestly because it was like a four year old and describing it as a cooker bomb when it turned out that they were meant to say cucumber, or the another child that said that they live in the parents house, instead of a parents house and

14:00:12 that go flag. So it's, it really kind of shows the absurdity and the kind of the consequences on the actors that have to engage with these policies of people like workers in the NHS people working in education that are not trained in any shape or form

14:00:37 to actually deal with this.

14:00:40 And of course, they're probably scared to get into trouble so they report anything that might even remotely

14:00:49 present terrorism threat although I really don't know how like a four year old child or six year old child can not sure what the justification there was but I suppose again it's the the other kind of level of threat, right, that then gets kind of transferred

14:01:05 onto another player which is the person that's that's legally kind of

14:01:14 required to, to, to follow these procedures like features and and and doctors.

14:01:24 Yeah, and then so in my work it kind of becomes really absurd, where the, the, the narrator and the main kind of character in the work is a, is a nonhuman object right so kind of giving a voice to the voiceless in like the most absurd way possible.

14:01:47 Yeah, that's great. Is anyone else that's, like, Rebecca I know that you've kind of directly been thinking about that as well in your research and that's kind of ongoing so it might be quite a life of Sophie.

14:02:01 Sure. I mean, yeah, some.

14:02:05 I think one thing that sort of became apparent over the course of the year and it's been something that has been brought up in my work before is that with these kind of digital technologies that make visible cases of loss or harm.

14:02:21 And that characterize the kind of relation ality with other species.

14:02:26 And there's also. I mean, as was said previously that they kind of play an ambivalent role in the sense of potential to exact harmful.

14:02:40 And it's kind of like a messy mix of these uses of digital technologies.

14:02:47 And so for me.

14:02:50 I think it was interesting to come in and apply this research, the IDs, looking at other species into back into the human, or source like a human dilated around.

14:03:06 But yeah, I think.

14:03:10 Yeah, that's about it really my company.

14:03:14 Yeah, well that's good.

14:03:16 Any anyone else any of the other, like, just one of

14:03:35 the, one of the reasons I decided to make a knife of know a column for someone with, with the legislation was like, as well as conversations with katha.

14:03:35 There was something that he said, you know, we discussed today which was like, what makes a knife, a terrorist threat. Okay, well, what is the terrorists knife.

14:03:45 They sort of defines the normal life, in spite of our lives.

14:03:52 And I was making that really literal scenario with legislation itself.

14:04:00 and how the legislation or certain conservatories measures can be, you know, literally harmful.

14:04:09 And the way that you said they were this of a play, but they actually have a sort of deal and, of how this of control, a lot of aspects of our of our daily life nowadays as well.

14:04:27 So, the idea of focusing on on the construction of a note Joseph had the meeting to pose that question of what actually defines the fact itself, and how the ladies legislation itself can be question can be question as well.

14:04:48 Okay, cool. Hey, Kathy How are you, thanks for the question I think your, your otherwise engaged at the moment all my apps ago.

14:04:56 So, I'm gonna.

14:04:58 If it's case spiller, are you, you know you were going to attend in person and I've got your question here I'm seeing you. Yeah. Can you hear me. Yeah.

14:05:10 Do you want to just put the video on the one of the commonalities with all the speakers and contributions which were great. Thank you very much, was a kind of a sense of challenge challenging, kind of a domineering force.

14:05:24 And I was just thinking about, you know, examples of that. And one of them. Currently, is the colonizing the curriculum in education and universities, schools and so I'm just wondering what you know the work can kind of contribute to that.

14:05:40 The colonizing the curriculum, as well as other kind of pressing social issues that are ongoing in the UK.

14:05:49 Well, thank you, Thank you.

14:05:52 And, yeah, any of the artists, five, or you you you invited Keith to make the kind of ask a question I wonder if you want to respond to it would advance asked a similar question really.

14:06:06 But, yeah.

14:06:11 So the way that I kind of think about decolonization also archival work is the way that Stuart Hall I think describes it which is really remembering.

14:06:24 And it's that aspect of really being able to

14:06:31 present things that are more than, documents, but have resonance in a variety of different ways their colors their clothes their.

14:06:41 The beat The beat you know the artistic vigor of translating or reflecting something of the time. And for me, there's an inherent parallel with what is going on with it.

14:06:54 De colonizing a kind of movement, as well as the kind of work that that we I suppose are also engaged in which essentially are the animation of things that are counter.

14:07:09 I suppose legislation, but that are also obviously metaphorically and kind of

14:07:18 colourful reanimated through the work so there's definitely I think a parallel, I think that the. The opportunities are great however I as I, as I concluded in my own talk, I think that the kind of discussions that we're having not to be too political

14:07:36 about it, and also some of the some of the pressures that academics themselves, and it will be I think artists next will be and will be to curtail the these kinds of discussions, especially these kinds of, especially if it's a kind of discussion that

14:08:05 potentially antagonize is, say a museum or antagonizing say so for instance the National Trust have, I think, 300 stock signatory of members that are completely holy against the questioning of, of what the National Trust holds.

14:08:16 And there are other other kinds of movements so this. I don't I don't really want to say cultural but those aspects of of kind of this this

14:08:25 this clash on now, are really beginning to kind of spin out into really places that we hold sacred which to me are galleries, which are created spaces.

14:08:37 So indeed, there are parallels but then this is again the case where academics, I've been very happy to work with Keith in the past so this is really where we have to have each other's backs.

14:08:50 Yeah.

14:08:51 Great.

14:08:53 Anyone else wants to respond to that. That's all.

14:09:00 It's, it's fun if you don't, I can move, move on but like yeah, that's really interesting just to kind of.

14:09:05 Yeah, consider artists role in that and how artists and academics might be able to kind of work together in that, in that work. Yeah, in the colonizing.

14:09:17 And so we've got another question from Richard Jackson, who's the academic, he is in New Zealand so he currently works at the National Center for Peace and Conflict Studies at the University of Chicago in New Zealand, and so he's been invited by 100 and

14:09:35 it's more of a comment, really. And so it's his paper the hundred respond, it kind of yeah his work is woven into that and in some in some ways a response to all kind of informed by.

14:09:48 So his, his shared this comment. And since I wrote ghost of terror state terror and I've been thinking about other forms of state violence that are inflicted on people, namely at systemic violence and psychological violence.

14:10:02 One of the big expansions, in the area of counterterrorism has been so called de radicalization and countering violent extremism. These programs involved what I consider to be violent forms of deprogramming people attempts to change their views, thoughts,

14:10:17 beliefs and subjectivity in many ways these programs like

conversion therapy, although they are justified through the language of security and safety.

14:10:26 They nonetheless involve into subjectively violent attempt to alter someone's thoughts and feelings.

14:10:34 To my mind, this is a frightening extension of state violence, and it's particularly bowling given that these programs are based on what he goes junk science, that doesn't really work, and to which there are alternatives such as anti violence programs  
14:10:53 focus on methods people use to perceive their politics, not on changing people's political subjectivity. So that's quite a big comment but I think that maybe there's quite a lot to unpack there.

14:10:58 Yeah, so I wonder if anyone may be other hand to sing as he invites it in and kind of responded to the his, his research in your work. But what.

14:11:09 Yeah, the artist thoughts are on that comment and yeah how you personally feel about kind of continuing your own explorations in that area.

14:11:21 Yeah.

14:11:23 I think what what I found interesting out of that commandments.

14:11:29 Is that sort of idea that was sort of trying to get the beginning on how the state of racing was something quite abstract in this audience, and by collective.

14:11:44 And now the consequences of a very sort of disappearance on individual, and how that sort of collective of understanding you know collective action is actually now being, you know, just minimize into the single individual depending what sort of cultural

14:12:06 group you belong to you know that you're going to be a series of pressures, you know, through various programs I, you know, tomorrow was talking about prevent, which is one of the ones that we've been all kind of interested and explore and.

14:12:24 And I think it's important to sort of,

14:12:28 you know, say the word in a way like it's important to keep lie, including the state or is in within the definition of terrorists and to actually fully understand the complexities of some of a counter terrorist like legislation, because, yeah, through

14:12:49 their research on, you realize that currently that is like 211 definitions of terrorism.

14:12:58 And every country sort of defined stories in their own basis. And this definition normally comes with, you know, some response to the colonial past, for example, or see some fly political interest, and so the actual legislation of terrorism is, is by

14:13:21 itself is buyers through to the history of our nation of

14:13:28 But you know is trying to define yourself so I think it's important to, to talk about, and to include the state when we talking about terrorism because otherwise we sort of lacking context we lacking so they'll fly a point of reference.

14:13:47 So, yeah, I don't know if I sort of respond my just been too much on what preacher say But, yeah, I would pass, pass, pass it on to someone else wants to add anything.

14:14:04 Yeah.

14:14:15 The others want to comment i mean i guess i mean how do you feel about this kind of being fertile ground for kind of artists to

kind of work within and respond to and like, I think there's some more questions that will maybe ask you about that but yes

14:14:23 anyone got any other thoughts, particularly about those kind of ideas of like how those how artists can speak to or respond to all kind of make work that counters, those, those type of that type of state terrorism and those type of programs that exist.

14:14:46 Well, I was actually thinking within the comment about the idea of manipulating policing people's code.

14:14:57 And when I was doing my interviews, I mean, as I mentioned in my presentation.

14:15:02 It was almost like when I was interviewing them, and they would go off on a tangent perfectly they actually wants to talk about, have their own personal safety.

14:15:13 Both of us, myself and whichever woman, it was would almost police ourselves I go, Oh no, but that's not actually important.

14:15:21 And we need to go back to the real thing that's important is terrorism and, and it was quite interesting that it was like constant second guessing. Both of us me as the interviewer them as the interviewee constantly coming back and saying, No, no, my

14:15:34 own thoughts and feelings are actually important even though we're talking about personal safety should be about terrorism, even though I don't feel worried about terrorism, that's what I need to talk about.

14:15:45 And I just found that quite interesting that we had been pushed internally with our own internal monologue both of us towards that, which goes to show that in our kind of political climate, we're being told that's what's important.

14:16:02 That's what you need to come to look out for what you need to be worried about anything else is not important.

14:16:12 Yeah. Good, good.

14:16:14 Interesting kind of perspective, I think that's kind of come out in the, you're able to like shift the focus of your work I think away from like maybe we're preconceptions of what terrorists or, you know, what is perceived as and shifted on to maybe kind

14:16:30 of more pressing or wide felt developed kind of experiences and maybe identify so I just wanted. I just wanted to really add that, You know, we are talking about trauma.

14:16:43 Yeah, we're talking about pretty you know Just to follow on from what Chloe is said, you know, there is this kind of constant drip drip drip of almost like a normalization of this incumbent evil that is out there.

14:16:59 And the damage that is kind of that has caused in particularly to Muslim communities, particularly Muslim women actually what I, you know, what has been fun, you know, absolutely ridiculous so I can understand when we talk about as artists, when we talk

14:17:14 about the Beatles, you know, kind of, the use of objects is handy, should I say it's in handy for me because it's a container that allows us to be able to replace a lot of this traumatic material onto or as I prefer to say to stop it you know to laugh

14:17:34 rather than to cry about it but I think.

14:17:40 I think there are that the courage that's going to be required to be able to I think unpack this this kind of trauma is going to be beyond the reach of a lot of artists I'm sorry to say, I

just feel that it's it's incumbent on collaboration because I  
14:17:56 know because, well I'm not just I'm sure all of us know you  
having to troll through these traumas, is not nice. I would rather  
be laser cutting some nice sculptures, with my friend down the road,  
and making, you know, other kinds of beautiful or night,  
14:18:13 the other beautiful work that the other artists have  
produced but the requirement of this material the racism, the, the,  
the prejudice in the material is malleable and flexible, but yet we  
have to understand that it's also very, very courageous to have  
14:18:29 to try and work with it. Yeah.  
14:18:33 I mean, did you, I'm kind of a baby now but did you find  
this type of projects and I bet it turned into a year long project.  
14:18:43 And like, yeah, within, you know, we had to operate within  
Kofi It's so good. It wasn't the kind of the same restrictions but  
didn't another layer that probably affected the outcome but this  
type of setup, and it Do you think this is, this is something  
14:18:59 that maybe our organizations or cultural buddies, you know,  
could do more to create this kind of struck scaffolding or support  
systems for these this type of work to happen, given that it is like  
could be, and has the capacity of being traumatic and there  
14:19:17 needs to be kind of that, you know, some facilitation of  
support for, you know, for that work.  
14:19:24 Has it been useful for it to be set up in the way that it  
has, I mean, I'm sure there's ways we could improve it. But,  
14:19:32 yes, you know a lot of people aren't but I'm, I would say.  
14:19:40 I was, I was gonna say that.  
14:19:43 Yeah, I think for all of us, it's not really our first  
frame working with academics, maybe. Yeah, I know a lot of a lot of,  
well, Some of us are academic.  
14:19:54 But I think what's very important, what's been important to  
me, has been really, I suppose the voice of the unheard in a lot of  
the work, I respect you know, responding to someone from a Muslim  
background to legislation that victimizes or vilifies Muslims  
14:20:17 is a certain context. It has a certain resonance and a  
certain, you know, kind of, as does work around race or identity or  
around gender. Therefore, yeah, maybe those subjects do require an  
additional level of new ones.  
14:20:35 in in these kinds of things is that asking too much I don't  
know but, working, working as an artist in my own right, I kind of  
my, my support mechanism really comes from my partner my family and  
14:20:52 friends.  
14:20:54 If we are to work in that way, I suppose.  
14:21:00 This is where collectives artists collectives in art  
history become, you know, more relevant. Yeah, I think I'm rambling  
a good point but like working collectively on it being a collective  
project probably is like a useful for those people that maybe  
14:21:19 as courageous or like find it more difficult rather than  
not do it at all. Yeah. And, does anyone else want to.  
14:21:22 Yep. Go.  
14:21:24 I can.  
14:21:27 Yeah.  
14:21:27 Yeah, I think it looks to what fossils of sudden.  
14:21:32 The comments before.  
14:21:45 And I think, whilst artists might not be able to

necessarily offer solutions. And it is very difficult. As far as I said just kind of, sort of, he can't walk through other people's stroller in the same way.

14:21:49 And you can certainly open a discussion that leads to ways in which we can sort of like work towards specialization re specializing ourselves. So I was thinking a lot about Sylvia winters words in with Catherine McKittrick and I'm being humanist practice, 14:22:07 and she talks about hierarchy of humaneness and and ways to really specialize the human in relation to other everything else around us.

14:22:15 And thinking about what we're doing and how we're working is kind of expanded practices of ground truth and the ways that we're looking at surveillance and lighting and, and how that can work towards kind of re specializing disparities between humans 14:22:32 really. So I think, I think, art, and the exhibition has been really sort of like, great for me to kind of explore that. And to kind of put that kind of thinking into practice.

14:22:46 Wait, I'm gonna. This is a couple of it. Well, yeah, maybe this one's a good one. So, this is a question from Dr. Jonathan.

14:22:58 Hello.

14:23:09 Who's Chair of psychiatry and division of the Medical Institute and sits on the committee for rational practice and ethics and is a consultant forensic psychologist in Birmingham is a fairly short and sweet question, but he's asked.

14:23:16 So he's invited by Rebecca.

14:23:19 When you kind of in contact over the project.

14:23:21 And he asks which of these works are the works in the show which are the artist works flow with political currents of the artists own personal lived experiences, which cuts across it.

14:23:35 So that's kind of to all of you.

14:23:43 Would anyone like to begin Rebecca, do you want to do you want to talk.

14:23:50 Um, yeah it's an interesting comment, I think.

14:23:54 Yeah, I mean, it's a personal part of part of what I'm looking at. Like a personal lived experience.

14:24:09 Like I'm obviously kind of looking at how I feel. And I'm walking out in the environment at night time around different places and locations, but also having to kind of explore situations from afar which is quite difficult especially in lockdown on a

14:24:23 real kind of like literal level in relation to the comment Jonathan, huh.

14:24:29 Yeah.

14:24:31 At any of the other one wants to respond to that.

14:24:37 I think I mean I think I already have, I think, I see myself in a lot of the work that I do and I don't want to keep repeating that really cuz just.

14:24:54 I mean, the reason that I could just add the reason that I use. I suppose a lot of the shop side is that on the market. You know, I grew up in a market trader, and I run a food company. So I use the aesthetics of kind of being out in the world is a sport

14:25:06 So I use the aesthetics of kind of being out in the world as you know as a and how I how migrant communities and desperate communities show themselves using signage and, you know, to come to come and eat.

14:25:21 Is that kind of a Ryan, kind of tongue in cheek way of responding through that kind of stereotyped lens of a family so, for me, the work is very, you know it's almost like I said it's too personal.

14:25:42 I mean, Yeah, I don't know if

14:25:46 this project has, has to respond to the question in the comment, whatever it was.

14:25:57 I feel like it's something that I feel like this kind of question comes up often when artists work with topics that are kind of contemporary and political and any bold kind of identity politics.

14:26:15 And I think that there's it and understandably so there's an assumption that people certain demographics, would be perhaps more drawn to working on topics of counterterrorism than others, but I think that what what I found really interesting about this

14:26:38 project was the, the kind of opportunity for the artists to collaborate with researchers that also presumably have maybe

14:26:55 kind of entered the, the realm of the, the issue of counterterrorism maybe through other kinds of interests and avenues.

14:27:06 And I think that it's a, it's because the topic is so far reaching, and it affects so many kinds of facets of life.

14:27:18 For so many of us I mean surveillance, like in my case right surveillance, even though it's targeted predominantly in in the in the in the case of the project champion towards the Muslim community.

14:27:32 You know the hardware is non discriminate. Right. It captures everyone.

14:27:38 And so what are the kind of far reaching consequences of the surveillance that might be targeted one group, but kind of ends up, encompassing everyone else.

14:27:51 And then similarly with with prevent you know prevent is organized around the Muslim threat in commentaries and right that's how it was established.

14:28:01 And then afterwards because of all the criticism the kind of the right wing terrorism became part of that right but that's not how prevent was organized in the beginning and then it kind of starts to affect other kind of other groups of people in order

14:28:22 to justify its existence in the first place. So that's kind of spread of one thing that ends up kind of being this all accomplishing kind of monster that ends up in different ways affecting all of us I mean, also the, the environmental terrorism is now

14:28:44 part of the prevent referrals.

14:28:48 So the kind of effect on civil liberties that affect all of us, I think is something that is it, you know, might not be the first thing that people think about when we think of, you know, artists working with the subject of counterterrorism but really

14:29:05 it because it's so complex and it includes so many different issues. I think it's something that eventually all of us will feel some kind of personal connection to like it's almost impossible not to feel in some level, connected to it personally.

14:29:25 Right. Yeah, thank you.

14:29:27 Does anyone. Does anyone else wants to comment on that. I'm just gonna, We're just going to add that the highest number of

prevent referrals now for white extremists extremists is not Muslim referrals that override kind of what prevented so just really  
14:29:43 to to back up what tomorrow saying it's something that is definitely branching out to affect many different people. However, other counterterrorism things around Europe and so on, predominantly are, are targeting skin people.

14:30:02 And you also wanted to add that even throughout the process of researching about this in this commission.

14:30:09 I found this sort of situation as well when I was reading some recommendations for people that are researching about revelation, and I mean it was sort of a team, if you will, my.

14:30:22 There was actually asking any researchers about this topic to keep a lock for about all the things that you could actually say to mind, because that could all become a sort of like, you know, a problem for yourself, you know, depending what sort of fly

14:30:42 information you're looking for.

14:30:44 I came from my personal background working in Chicago, especially in historical archives.

14:30:51 I always found that so fly revisiting something that you haven't been part of essentially like a fascinating, um, however, we can think about India Pakistan.

14:31:06 So I would say that, just as as researchers, looking for information about terrorism. We kind of suspicious.

14:31:14 Immediately suspicious, in a way.

14:31:18 So I think that, yeah, the leaders, we affect by accepting legislations. Yeah, and sort of fly by connecting.

14:31:31 Yeah, I was just gonna say I think we're half threat health too. But when I think maybe if everyone's happy we'll just carry carry on. And because I think some people might need to leave sooner.

14:31:55 But yeah, we've got a couple of questions through from the q amp a but I've got a couple more questions from other people that are involved in the project and then we can just move straight on to q amp a questions and Tamara, I was wondering, you'd kind

14:31:58 of put a few questions forward, do you want to do you want to expand on some, you kind of touched on some of that I don't know if you wanted to expand on any of that at all.

14:32:07 And kind of around surveillance, and how its presented as a tool for making us safer, but whether you know surveillance can ever make us safe, or, you know, yeah i think i mean what I think when I was thinking about some of the commonalities amongst the

14:32:25 works.

14:32:50 I was thinking about how surveillance was an element that was present in some in some degree in a lot of our works and

14:32:46 criminals thinking about

14:32:46 surveillance as an assumed tool for providing safety and security. How does this measure up in the context of other methods such as increased street lighting.

14:32:57 In case of for example Rebecca is a word that has actually been proven to show a reduction in crime. And so, I think, because that's the language of surveillance always is justified by increase in safety.

14:33:18 But in fact, increasing CCTV cameras very rarely leads to any criminal convictions, one crime actually does occur and it is

even recorded on the CCTV camera so really the the language of justification for this, it kind of falls short of proving any real results, whereas something like increased street lighting has been proven or at least that's kind of what what I came across in my research to increase safety.

14:33:53 And yeah What does, what does that mean I don't live like this is something that Rebecca will only respond to. Sorry, I don't mean to be like putting you on the spot.

14:34:06 Yeah, it's interesting. I think

14:34:11 there's a lot of contradictory data and research that's been done.

14:34:17 And a lot of the research I've looked at and I took with the light pollution researchers found that there's no evidence of really relationship between the count of crime and streetlights switch off or part night lighting So focusing on with quite specific things, and also depends what kind of area you're looking at as well.

14:34:36 Like specific locations. Um, yeah.

14:34:46 So you're saying that it basically doesn't work.

14:34:49 I'm, I'm saying that there's a lots of contradictory work and a lot of it is, like I said before has been based on data around crime from the 70s so a lot of lighting strategies will pull from that kind of data.

14:35:03 And I talked to, recently to a lighting specialist who also is working on this because sort of improved this data because it's very outdated.

14:35:15 So yeah, I think it sort of depends on how you look at it if you're looking at such a specific crime.

14:35:22 And you're looking at.

14:35:25 When and how lights are switched off on for how long and things like that.

14:35:30 it's quite hard to measure.

14:35:34 But there's an argument that withdrawing lighting.

14:35:39 As always, there's always an argument that withdrawing lighting will result in an increase in crime, but I think there's not really been enough research on it, to sort of say, one way or the other.

14:35:51 Yeah, well I guess I guess it's interesting because I came across a study that did show that there was an improvement in, in, in, in terms of the fraud the crime reduction and I guess it's interesting that you know, I suppose, you can always, you can

14:36:09 almost find any reports to prove almost anything that you can prove right because you might find the one case study when, after you know installing a street lamp.

14:36:21 The crime reduce for two weeks, but that might have absolutely nothing to do with the lightning might just be coincidence yeah time specific circumstance, things like Yeah.

14:36:37 Hey, thanks.

14:36:39 Amelia, you, you, kind of, you posed a question and you're going to ask it in person or should I

14:36:47 be to ask him.

14:36:50 So I was wondering like to the recent reactions and protests in public space to people safety. They may have a race and gender. How did the artists feel that sits alongside these tensions

about personal safety and public space, and just the word provide  
14:37:08 a platform to explore these concerns.

14:37:14 Right. Does anyone want to respond to that first, and I don't know. Rebecca I'm picking on you again but you don't have to respond, I guess, because like there was there was, yeah there was quite a lot of.

14:37:29 Yeah, what kind of protests happening get the big you know as you were kind of, and your project still live which is kind of interesting. So, I wonder how it might be continually shaped by kind of ongoing discussions and kind of.

14:37:45 Yeah, definitely. I think I mean I I've mentioned to you that I didn't publish them work on the site yet because of various reasons relating to sensitivity in terms of making sure that I was talking about things in the right way, obviously, sort of my

14:38:06 position can be seen as coming from saying, well, we should reduce lighting and a lot of the conversation that sort of a month ago was talking about, you know, we need more lighting it's kind of like the first instinct was to say is that we needed a highly

14:38:21 places to feel safe, but then when the crime is still being committed in those sorts of highly eliminated, highly visible locations like what else do we need to feel so so one of the pieces of work I was going to publish with a survey.

14:38:37 And I yeah I I found that difficult to publish and following some feedback over the people who have taken it as a test and.

14:38:48 Yeah, definitely. I think is impacted.

14:38:51 How I'm thinking about my work. Well I'm publishing on the site.

14:38:55 And being sensitive to people's reactions to her and talking about darkness and things I want to ask.

14:39:04 Yeah, I was gonna add a little bit to that as well.

14:39:09 Yeah, which I will do now.

14:39:12 And it was, I suppose in the last year we've also really been well we've just discovered that a lot surveillance and facial recognition is racist. So, There is also that kind of new implication of what is going on with the programming and the urban planning

14:39:31 of these kinds of different spaces. Who is it being done by for who and by who, which is why i would i would imagine this you know that the work has to be dealt with quite sensitivity in terms of kind of what Rebecca was saying, but I mean I suppose that

14:39:49 from my limited knowledge of watching coded bias on Netflix, at the moment, but it's it.

14:39:56 That for me that that is going to be I suppose the next year of, maybe, potentially this project is that what what are those signifies and those algorithms now for for how surveillance, I suppose is operated and what rights if any up Are we going to have

14:40:15 to be able to call the technology re exist. Now, cool the, the people you know it's a whole it's a mind it's mind boggling.

It's but it also has the kind of resonance of minority report or preemptive crime that we kind of engage within which is what preventers

14:40:32 about. It's about, you know, it is this kind of, you know, almost science fictional kind of aspects and I'm going to stop.

14:40:43 If I can just add to the, the facial recognition thing.

14:40:47 So, you know, the thing about facial recognition is they works with data sets right and so the data sets are kind of dominated by Caucasian faces and so what that means is that the algorithm is then better equipped to recognize a Caucasian face, rather

14:41:09 than any other face and that's where it starts to make mistakes. Right. So I think that it's, it's interesting to think about, you know, algorithms that you know algorithms that neutral.

14:41:23 But algorithms are created by humans, and we are not not biased.

14:41:30 And so the kind of biases that we have as humans are then kind of transformed in into the, the technology that we kind of believe is neutral.

14:41:47 But because we are the ones creating it and feeding it information, it kind of ends up mirroring the same kind of defects that that we have.

14:42:00 So yeah, there's no hope

14:42:06 to SCADA.

14:42:08 Yeah, absolutely.

14:42:15 Oh, yeah, but I think that like what that essentially means is they'd like we now understand that, you know, we need much more diverse data sets that the information that we are feeding technology needs to be much broader than we previously thought, you

14:42:32 know, maybe I'm not exactly sure, you know, I can comment on the contents of these, these data sets, but but that's been one of the issues in the kind of flaws and biases that the facial recognition will have but I think the, you know, the more information

14:42:52 we give it the more accurate it will work. But then again, you know, the more information we give to technology that again can be, you know, use them in the opposite opposite.

14:43:08 Yeah.

14:43:12 Gavin, and we couldn't be here so the directors of he said today but they've, they've given a couple of questions that kind of move on from that so Gavin's asked you, since you started working on the project, and the staff to 2020, how much has.

14:43:28 At the start of 2020, how much has. Have you seen the environment change and how much has that kind of affected your work, I guess like locally, nationally, globally, I think you've touched on some of this but I wonder if there's anything more you wanted

14:43:40 to add.

14:43:44 I mean, I would say obviously in the last month or so, we've seen a massive increase of women being more open about what happened to them and being feeling empowered to be more authentic with what they say.

14:44:00 I mean even today I was reading that L'Oreal has made a street harassment campaign, where they're going to be training people. I don't know who but training people to be good bystanders so that they can be good allies.

14:44:18 For women, which in itself is a really good thing, obviously, they're doing it to sell stuff but, you know, the point is, It's changing public rhetoric isn't it.

14:44:28 And just the fact that even a year ago, having these

interviews women didn't want to talk about it.

14:44:34 And now they're happily.

14:44:48 Not happily but you know what I mean being able to talk about it openly and have people listen and then therefore, sort of doing things about it, these big companies. I like to think that's something maybe it's changing a little bit.

14:44:52 And, yeah, I mean, when I had a look as well.

14:44:55 Other artists who were doing projects about women and harassment.

14:45:00 I honestly I didn't find many. There was one artist, Tatiana foster Lisa day and she did. Since 2012 she's been doing street art.

14:45:11 Sharing women's stories with portraits of them, and has just been turned into a book, last year all of her work.

14:45:22 But I didn't find many in terms of just talking about women's narratives and kind of way so I like to think the world is changing a little bit more to actually listen to what women want to say

14:45:34 thanks.

14:45:36 Anyone else want to any thoughts on that. Just think the server, the server, it says that we would have, you know, that has been a watershed moment for the movement for a movement of women to now.

14:45:47 I suppose make this and I just hope it's not gender washed into some, you know, that it's not, you know, because there is a definite a definitive I think political movement now beginning to develop and I, yeah.

14:46:02 More solidarity to that movement.

14:46:04 Yeah.

14:46:05 And then there's a question from Ruth as well that kind of links to that a bit, but um how have you all found the process I think you've all touched on this a bit again but maybe another opportunity to comment on it.

14:46:17 What's, what's been the most valuable thing for you will in connecting to academic research over the year.

14:46:25 Yeah, I think it was for the academics as well but there aren't as many kind of left in the conversation so yeah for all of you. How did you find that process and may Is it something that you're planning to kind of continue those, those relationships

14:46:38 think, yeah, some of you have already mentioned that you are, and

14:46:48 Jack's upset. I was, yeah I mean absolutely I think it's because some of the processes quite made it I don't know how emotional, or the rest of you are.

14:47:00 But because it's such an IT and we touched on it before because the subject matter is so native depend on how close you are to the subject, whether it's gender, being watched.

14:47:09 Dan Brown, whatever it is.

14:47:12 The, the ability to be able to have someone hold your hand through quite dense academic work just allows ideas to flourish in in a, in a very different manner.

14:47:24 And I think I'm, it's my way of working now, like it's not it's not something you know just particular to this project it's just now. It's about being a better artist, almost, it's about being

just a.

14:47:50 What's the word of just I suppose slightly more critical than, you know, kind of the more philosophical I've said this before but the more philosophical just kind of thoughts and wins ease

14:48:06 around or standpoints on important or taglines on on these kinds

14:48:06 of subject matters so it's just made, I mean it's also make

things hard. I don't want to work with I'm an artist. I don't want

to work this hard, and it's just, you know, it's the fact it's the

fact that it has been this kind of introduction to how academics

14:48:17 really deal with data and difficult data and if we just

have. I suppose that the few tools and the few

14:48:25 sifting. The sifting kind of process, helped help with,

then I think that's just been really brilliant.

14:48:45 It just the shortcuts almost to cut to the chase, or to

distill very complex arguments down, so I'll definitely be using

that way of working kind of much further I suppose it would just be

about balancing also taking the audience with you

14:48:54 before maybe the other response that I just wanted if we've

got time just to quickly touch on a couple of the questions that

have come from the audience as well.

14:49:03 So there's one here, which may be kind of sorry five likes

to kind of your work but also tomorrow as well.

14:49:14 So, let's say, in taking time to conduct research around

prevent, do you believe a totalitarian approach was taken by the

government, and is the same language being recycled now without the

prevent link to make it more palatable to the public.

14:49:29 So that's kind of just, I mean, you don't have to fly so

but I just wonder.

14:49:35 It's kind of a.

14:49:39 Have your opinion on the status of the prevent, kind of,

yeah.

14:49:51 Treatment of what what prevented is with a new league

Commissioner, who's, you know inherently said inherently racist

things that's been associated with Trump and a variety of other

things, a previous kind of minister short cross I think that, you

know,

14:50:08 who has had 400 Muslim organizations kind of boycott him.

14:50:16 Previously, so it at the moment. I think it's Robin Simcox

who's, you know, he kind of town or house talented anti muslim

conspiracy theories, and this is the guy who's the new UK Government

counter extremism chief so it just, you know, you couldn't make

14:50:35 up this kind of you know title in a totalitarian approach,

yes it's completely correct, it is peculiar but it's not just here,

I think, I mean, you know, a lot of people can see it's prevailing

within a lot of stuff from the, you know, from the way that

14:50:51 code it was treated through through a lot of other things

so

14:50:55 how can I say.

14:50:57 It's awful to try Shas. Yeah, atrocious. The way that I

think what someone who I think would be very good or was a good

person to kind of listen to this guy called Dr is one subir who

himself was arrested in 2000 and something, and then consecutively

14:51:16 of sued the police for making up kind of certain evidence

against him so these are, these are the. This is the context in

which we're kind of creating this work, and I think it's important to kind of understand that and understand that prevent is is.

14:51:33 Yeah, is a ridiculous. Or has it has its major problems.

14:51:38 Yeah, thank you. And then quickly unless anyone else wants to respond to that I was going to move on to the other question that's come in through the q amp A.

14:51:47 And so, Carla, I don't know if you're still here but I'll ask it on your behalf so we can move quickly so Carla says, I'm interested in ideas around privatization security and terrorism coming from South Africa, where more money is spent on private security

14:52:02 than the lease and army combined.

14:52:05 Not only does it have racial consequences, but also there is an incentive for private companies to stoke fear.

14:52:12 I was just wondering about the relationship between privatization and security within Birmingham, and the UK if anyone, yeah has like kind of come upon that like when they were kind of researching always got any anything.

14:52:39 It's kind of a comment I guess in an inquiry.

14:52:34 I, well I was looking online to surveillance and facial recognition in terms of the counterterrorism and I didn't find much just because it's so secretive it's quite obvious that it wouldn't be something that would be easy to come across, but in Birmingham

14:52:52 but then also in places like London. When it comes to something like facial recognition. It's not really something that is allowed, through national legislation, and in private spaces sized spaces like there's a more forgot the name of it in Birmingham

14:53:12 where there is a facial recognition by it's a private space, which essentially means that different kind of laws and regulations apply so the facial recognition is used there, just like it is used at the area of Kings Cross in London because it is a private

14:53:32 land.

14:53:34 And obviously this.

14:53:37 This footage is, is, is private. But, if a crime was to be committed the police does have the right to that footage and so the the, I think that this is some, like this is the kind of era that we have been but we're definitely entering even more and more

14:53:54 we're private and public interest are completely intertwined.

14:53:59 When we look at you know like even the amount of data that private companies now have on us, even thinking about it in the context of the quarter past boards.

14:54:09 That will likely be, you know, organized by by private tech companies, and how all this kind of medical data on us affects us when it comes to who has the right to to our data is public property is a public institution is Is it, Is it a private corporation.

14:54:33 And so I think that the, the, the, the public and the private interests are so intertwined. At this point, I have no idea what it's like in South Africa by the UK, and even in the US, it's a it's a hugely problematic.

14:54:56 Oh, thanks, thanks Tara.

14:54:59 Tara Tamara Sorry, I am losing it now. But yeah, I just I think that's kind of where we're coming to the end of it, but I just

I guess I had a question for any of you that wants to kind of comment on it.

14:55:11 I'm just wondering where you think this where your words kind of might continue or where your research that was continued what kind of this project has contributed to your kind of wide to practice.

14:55:26 And, yeah, if you've got any new kind of projects or plans continuations of the work in the exhibition. Kind of, yeah, going forward, what your plans are, if you, if this, the residency in the research is kind of informed.

14:55:43 Your future works, you need to go

14:55:47 to but yeah thank you very much, everyone. Really enjoyed the event. Hope to see you in real life at some point. Yeah.

brilliant. Thank you.

14:55:57 Thank you very much.

14:56:13 Anyone else I guess it's just an opportunity to kind of emphasize everything that's coming up that you're working on like this year like other than be on this exhibition and or opportunity to kind of reach out to collaborators, I guess.

14:56:17 I can say something quickly.

14:56:18 Yeah, I think we've talked

14:56:22 before about potentially collaborating and I find when I are going to have conversations about potential work who wants to do and I think really I hope, I hope, and we haven't got any other researchers here at at think but I hope it's been reciprocal,

14:56:46 heard that they've enjoyed working with us and this being kind of like new leads on new avenues of thought for them as well. Because I think for me it's been kind of like tangential and really enjoyable to see kind of like the intersections with the other

14:56:51 artists work as well.

14:56:52 I'm going to be looking at. I think I mentioned the audio tour and publication but also been looking at a series of live data from a series of information requests from the council, looking at different kinds of spending on lighting and lighting type

14:57:12 in different areas and thinking about lighting is control, and what kind of knowledge is produces, So I'm working on mapping that as well.

14:57:23 Yeah, it's been a really amazing project I've really, really, really enjoyed working on it and it's going to continue to influence my practice for a long time, I think.

14:57:35 And, yeah, I mean unless anyone has anything else that they want to add I just, I guess I would say thank you to everybody and it's been Yeah. It's been an amazing project in a very strange, but and it's amazing that such a kind of brilliant exhibitions