



CATCH YOUR BREATH POP-UP EXHIBITION EVALUATION REPORT

Compiled by Sarah McLusky, Life of Breath Project Manager

SUMMARY

In numbers

- The exhibition visited 7 venues across the North East plus events in London and Bristol, being seen by approximately 2270 visitors
- There were 4 creative writing workshops with around 20 attendees in total

What worked well

- Reached audiences who would never have come to the fixed exhibition
- The pop-up exhibition structure worked well and looked professional
- The iPad content was popular
- It raised awareness of the work carried out in the Institute for Medical Humanities, leading to opportunities for sister project Hearing the Voice

What could be improved

- Attendance at workshops was disappointing
- Design on the monoliths was a little 'top-heavy' and needed bigger margins
- iPads were hard to set up and manage remotely
- Would have liked to visit even more venues and stay for longer, but were limited by staff time and venue capacity
- A more streamlined schedule, moving directly from one venue to the next, would have been easier to manage
- Internal university delays in confirming funding meant we missed the opportunity to attend the Edinburgh International Book Festival and the British Thoracic Society conference

INTRODUCTION

Catch Your Breath Pop-Up was the fourth iteration of an interpretive exhibition based on the work of the Life of Breath research project. It was created with funding from the Durham University Research Impact Fund, initially for the Durham Book Festival 2019. It was then offered to libraries around the North East of England.

We were also invited to attend the WHO Air Quality Summit in London and respiratory medicine conference Dyspnoea20 in Oxford (now rescheduled for July 2021), where the exhibition would provide a breakout activity for delegates. Finally, the exhibition visited Bristol for the Life of Breath project closing celebration on 27 February 2020. To date we have had enquiries for hosting the exhibition at a clean air event in Cheltenham (October 2020) and a women and children's health event in Cheshire and Merseyside (November 2020).

Feedback was collected in the following ways

- Metrics based on estimates from library staff and literature uptake, plus event bookings/attendees
- Semi-structured telephone interviews with library managers
- Staff and contributor reflections

Catch Your Breath exhibition general aims

- help visitors appreciate how our relationship with and understanding of breath has developed over time in a range of contexts and through technology and art
- encourage individuals to reflect on what breath means to them
- share stories of people affected by breathlessness to tackle stigma and encourage people to seek medical help if they need to
- Widen views of clinicians about what influences and shapes patients' perceptions of breathlessness
- Widen clinicians' understanding of the experiential and subjective aspects of breathlessness, and the possibilities for change
- Share and get feedback on findings from the Life of Breath research project

Catch Your Breath Pop Up exhibition specific objectives

- Reach 1000 people
- Encourage people to explore literature or other arts related to breath that they might not have considered before
- Provide healthcare professionals and library staff with insights into the cultural and personal significance of breathlessness, to help them understand how this symptom is perceived and possibilities for change, and support people affected
- Encourage people to seek support for problematic breathlessness

Fig 1: Catch Your Breath Pop Up Exhibition Locations and Dates



THE EXHIBITION

Catch Your Breath Pop-Up comprised 4 double-sided monoliths and two iPads on stands. It was designed for maximum flexibility and could be set up in a number of different configurations. The iPad stands also incorporated leaflet holders.



Fig 2: Exhibition on display at London City Hall

Exhibition elements

- Monolith 1a: Introduction
- Monolith 1b: The Life and Times of Agent Tobacco (smoking)
- Monolith 2a: Breath Made Visible (art)
- Monolith 2b: Breathless, Not Less (respiratory illness and stigma)
- Monolith 3a: Respiration, Inspiration, Conspiracy (breath in literature)
- Monolith 3b: A Romantic Disease? (TB)
- Monolith 4a: What will the air we breathe be like in the future? (air pollution)
- Monolith 4b: Normal for you, Normal for me? (occupational lung disease)
- iPad 1: video and audio including
 - 'Still/Breathing' film by Matt James Smith
 - 'To Breathe' and 'The Secret' films by Kate Sweeney and Christy Ducker
 - 'Johanna Under The Ice' film by Ian Derry
 - 'Geordie Spider-man' film by Roundhouse Pictures

- ‘Projective Verse’ by Charles Olson, read by David Fuller
- Extract from ‘Illness’ by Havi Carel, read by Havi Carel
- ‘First and Last Breath’ soundscape by Kate Binnie
- ‘Breathing Exercises’ created by Kate Binnie
- iPad 2: humming contest game

The exhibition design was created by Exhibition Project Officer, Jade Westerman based on the original design by Carolyn Gaw. The content was also written by Jade Westerman with input from Sarah McLusky, based on the original exhibition text by Curator, David Wright. Obviously, due to space and format constraints, it was impossible to include everything from the original exhibition. The chosen elements were those which either most directly related to Life of Breath research or which translated well into the pop-up format. There was a particular focus on the literary and poetry elements, due to the target venues being libraries and literary festivals, and due to the funding obligations. It was particularly gratifying to be able to include four poems arising from the creative writing workshops, with writer-in-residence Christy Ducker, in the Palace Green Library exhibition.

We also produced a pop-up specific bookmark (again with libraries in mind) featuring a short breathing exercise for visitors to take away. Also on display were Life of Breath leaflets, a postcard featuring a Jayne Wilton artwork, a BLF advice booklet on breathlessness and postcards featuring poems written by Breathe Easy support group members during the first exhibition.

Images of the monolith and bookmark designs can be found in appendix A and B.

VENUES

The Pop Up exhibition was conceived as a way to build on the success of the first iteration of Catch Your Breath (Palace Green Library, Durham) to reach out into the wider local community and to bring the work of Life of Breath to audiences who might not have the opportunity or inclination to attend such an exhibition.

In particular, we wanted to highlight the literary content of the research, so libraries and book festivals seemed like the ideal places to reach an engaged audience. Libraries also had the potential to reach a different demographic to those who would visit Palace Green Library or book festival events. According to [research by the Department for Digital, Media, Culture and Sport](#) in 2017/18, unlike other cultural sectors, public library use by people in the Black and Asian ethnic groups is proportionately higher than for people in the White ethnic group. Although visitors to both museums and libraries are more likely to be from upper than lower socioeconomic groups, the gap between the two groups is much smaller for libraries. Libraries are also used slightly more by people who report a disability or long-term illness compared to those who do not.

We were introduced to New Writing North, organisers of the Durham Book Festival, by Rachael Barnwell, Senior Impact and Engagement Manager (Arts & Humanities) at Durham University. In collaboration with New Writing North we agreed to supply the exhibition to two libraries – Durham Clayport and Newton Aycliffe – and deliver a creative writing workshop, led by Christy Ducker, in each location. For the latter venue, we helped them achieve their aim of taking some elements of

the Book Festival out of Durham City and into County Durham. The exhibition was offered to other libraries in County Durham via the council but there was no uptake.

The Teesside libraries (Darlington, Stockton and Middlesbrough) were targeted due to the relative deprivation of some parts of their local communities. They were contacted directly and offered the exhibition via publicly available email addresses.

The organisers of the London Air Quality Summit contacted us directly, having heard about the exhibition when it was at the Royal College of Physicians in London.

The display at Bristol was for the final celebration of the Life of Breath project. It had been hoped that it could be displayed in another library venue in Bristol too, but as they were also coordinating the Bristol exhibition engagement programme, there was insufficient staff capacity to make the necessary arrangements.

ENGAGEMENT PROGRAMME

Alongside the pop-up exhibition in libraries, we offered creative writing workshops led by our writer-in-residence Christy Ducker. Christy worked on the Palace Green Library exhibition engagement programme, delivering creative writing workshops for the public and also an intensive programme with Durham and Derwentside Breathe Easy support group. [A separate evaluation report for this programme is available](#). Christy was very flexible and accommodating, doing an excellent job of adapting the workshop to whoever turned up.

Each library hosted one workshop of 1-2hours. The day and time varied from library to library and the choice of day did not seem to affect attendance much. What most affected attendance was the degree to which the libraries themselves promoted it to their visitors. Darlington was particularly enthusiastic and had sent the invitation to local poetry groups. This enthusiasm resulted in the best attended workshop. Unfortunately, the Middlesbrough workshop (organised quite last minute) was cancelled due to low numbers. The workshops did attract participants from a range of age groups and levels of confidence, although most had some existing creative writing experience. Observations and anecdotal feedback suggested that people enjoyed the workshops, particularly Christy's style, and many surprised themselves at the poetry they were able to produce within the session.



Fig. 3: Writing workshop at Darlington Central Library



Fig. 4: Writing workshop at Durham Clayport Library

REFLECTIONS AND RECOMMENDATIONS

Exhibition design, format, and content

The flexible modular exhibition structure worked well and looked professional. In fact, the manager at Middlesbrough library commented that it was better quality than some of the exhibitions they had hosted from the British Library. The team felt there was a good balance of text and images on the monoliths, but the design ended up a little ‘top-heavy’, with too much content at the top and not enough at the bottom, and it needed bigger margins to allow for where the fabric wrapped around the frame. Having double-sided stands was an efficient use of space and materials, but sometimes made placement in venues tricky as they couldn’t be pushed against walls.

In contrast to the monoliths, the iPad stands were fiddly to set up – especially as we decided to remove one section to make them more accessible to children and seated or wheelchair-bound visitors, which meant the fabric covers had to be re-sized. In addition, the iPads incited the most queries from the host venues, needing passwords to lock them on the exhibition software, secure storage and overnight charging. That said, from both observations and library staff comments, the iPads were undoubtedly the most popular aspect of the exhibition and increased dwell time dramatically. The iPad stands also provided a useful literature holder (although the actual design of this holder was very impractical).

“It was very different. We’ve not had anything quite like that at all. It was different in terms of subject matter. And we thought the quality was really good. There was information about such as mining and industry, which was very relevant to the local area. So, it was it was really interesting.” Manager, Middlesbrough Central Library

Venues and Audience

Working with the libraries was more time-consuming than anticipated. In part this was because many library staff work part time or across multiple libraries. Generic email addresses also made it tricky to find the right person to talk to. Some libraries were reluctant, querying the amount of work versus expected returns and being unsure about the content. Once these issues were cleared up the staff were generally very enthusiastic and supportive. However, this all took a lot of time and meant the lead time for marketing was often very short.

Both the geographical spread and visitor demographics (based on limited observations of visitors and comments from venue staff) suggest that we reached people who would have had neither the opportunity or inclination to visit the fixed exhibition in Durham (or London). The libraries reported that it tended to be older people who would come specifically to visit the exhibition or spend a long time reading the panels, but that children would go straight for the interactive activities which encouraged other family members to have a look.

“The interactive bits were really interesting, where you’d listen to people’s stories about their experience of breathlessness. That was a bit of an eyeopener. People that I spoke to said that it made them grateful that they didn’t have problems. The younger generation would have a go on that [humming contest]. But adults who used to come over with the kids would then read the information as well, which was nice.” Manager, Newton Aycliffe Library

Several of the hosts commented on how well organised it was. They were impressed we delivered and set up the exhibition for them and liked being provided with posters and other materials. It also raised awareness of the work carried out in the Institute for Medical Humanities, leading to opportunities for Hearing the Voice to have their exhibition hosted in these libraries too.

“It was quite a good experience because it was a high-quality piece of work. The people who came with it were really easy to work with. Everything went smoothly and we were kept well-informed.” Manager, Durham Clayport Library

The attendance at the workshops was disappointing, particularly when compared to the Palace Green Library exhibition workshops which sold out. This is probably due to a combination of factors including insufficient lead-in time for targeted marketing, the lack of an existing audience base in those areas, and perhaps the wrong choice of day or time or the fact that these communities are not immediately drawn to the idea of creative writing, which can be an intimidating proposition.

To enhance engagement with the exhibition we had produced a reading list for the libraries (see appendix C). We had hoped that they would take the opportunity to display books from their collections with direct links to the exhibition and its themes, encouraging visitors to borrow them. Unfortunately, none of the libraries took this up, although it is unclear whether this was due to lack of interest, lack of the relevant books or lack of time.

The event at London City Hall was organised by World Health Organisation and the London Mayor’s Office. It was very high profile and was attended by representatives of international cities including Bangalore and Johannesburg, and large organisations like the Environment Agency and Public Health England (see list in appendix D). It was a fantastic opportunity to showcase the project, although on balance, as it did not lead to any further enquiries or interactions, it was probably not worth the expense once travel and courier costs are factored in.

Project Management

It is gratifying that the venues felt everything went smoothly, however the team felt that we underestimated the amount of work involved and there were clear areas for improvement. The design work, liaison with venues and marketing were unexpectedly time-consuming. In addition, our planned timescale was compressed due to severe delays in confirming the funding, including communication issues and repeated queries over the (previously agreed) budget. Thus, despite a proposed start date of June 2019, it was October 2019 before we received the necessary confirmation to proceed. This delay was especially problematic for our Exhibition Project Officer who was left juggling the final events of the London exhibition run, the preparation for the Bristol exhibition and this project at the same time.

Ultimately, we would have liked to visit even more venues and stay for longer, but this was limited by staff time and venue capacity. In addition to working with local libraries and the Durham Book Festival we had hoped to take the exhibition to the Edinburgh International Book Festival and the British Thoracic Society conference. We have attended both of these events previously so had contacts who were enthusiastic about the opportunity. However, the delays in the university’s internal processes meant that we missed the deadlines for inclusion.

Ideally, a more streamlined schedule, moving directly from one venue to the next, would have been easier to manage, as well as a longer lead-in time for each venue to allow for better marketing. Evaluation was neglected somewhat, due to the limits on staff capacity. We would have liked to have comment book or comment cards in the libraries and to have been able to send someone to do some visitor observation and/or surveys (as we did at Palace Green Library). Evaluation was thus limited to reflective interviews with the library managers and estimated data.

Table 1: Review of Exhibition Objectives

Objective	Achieved?	Notes/evidence
Reach 1000 people	Achieved	Estimates suggest the exhibition reached over 2000 people, with particular reach into communities who would not have visited the fixed exhibition
Encourage people to explore literature or other arts related to breath that they might not have considered before	Potentially achieved but lacking evidence	Hopefully the people who visited the exhibition or attended a workshop learnt something new, but we have no supporting evidence
Provide healthcare professionals and library staff with insights into the cultural and personal significance of breathlessness, to help them understand how this symptom is perceived and possibilities for change, and support people affected	Partially achieved	Interview comments suggest this was achieved for library staff. No evidence for healthcare professionals
Encourage people to seek support for problematic breathlessness	Potentially achieved but lacking evidence	In some venues we left a stock of BLF 'Breathlessness' booklets. 13 people picked up a booklet. We have no way of knowing if they followed up and sought support (see Table 3)

DATA ANALYSIS

Exact visitor numbers are not known for most venues (except for London and Bristol). In all venues we left a selection of leaflets, postcards, and bookmarks on display – counting them at the start and end of the exhibition run. Leaflet numbers were then used to estimate visitor numbers. Based on some very limited observations, we have estimated that 1 in 5 people viewing the exhibition took an item of literature. For Newton Aycliffe and Clayport, where the popular bookmarks were not on display, we have calculated based on 1 in 10.

Where available, the most popular literature item was the exhibition bookmark (which included a breathing exercise – see appendix B), followed by a postcard featuring a Jayne Wilton artwork and the Life of Breath leaflets.

Table 2: Estimated visitor numbers by venue

Library	Dates	Literature items taken	Estimated visitor numbers^
Newton Aycliffe Library	3-5 Oct 2019	5	50
Durham Clayport Library	10-12 Oct 2019	23	230
London City Hall	23 Oct 2019	166	180*
Darlington Library	18 Nov – 2 Dec 2019	259	1295
Stockton Library	2-9 Dec 2019	58	290
Middlesbrough Library	9-13 Dec 2019	15	75
Bristol Museum	27 Feb 2020	n/a	150*
Totals		526	2270

*Exact numbers provided by event organisers

^Estimated numbers are extrapolated from the literature taken (x 5 for Darlington, Stockton and Middlesbrough; x 10 for Newton Aycliffe and Clayport where a smaller number of items was displayed – see table 3)

Table 3: Literature items taken by visitors

	Catch Your Breath Bookmarks*	Life of Breath leaflets	Jayne Wilton postcards	Caring postcard	Heart poem postcard	Choking poem postcard	Ideally poem postcard	Fred poem postcard	BLF booklet on breathlessness*	TOTAL
Newton Aycliffe Library	n/a	2	2	1	0	0	0	0	n/a	5
Durham Clayport Library	n/a	10	13	0	0	0	0	0	n/a	23
London City Hall	100	55	11	0	0	0	0	0	n/a	166
Darlington Library	128	42	63	7	0	0	7	0	12	259
Stockton Library	19	6	26	0	5	1	0	0	1	58
Middlesbrough Library	7	3	5	0	0	0	0	0	0	15
Total	254	118	120	8	5	1	7	0	13	526

*The bookmarks were not available in time for the first two venues. The BLF breathlessness booklets were added for the final three venues.

Table 4: List of Poetry Workshops

Library	Date	Time	Attendees
Newton Aycliffe*	Sat 5 Oct	11am-12pm	3
Durham Clayport*	Sat 12 Oct	11am-12pm	6
Darlington	Sat 30 Nov	1.30-3.30pm	8
Stockton	Tue 3 Dec	11am-1pm	3
Middlesbrough	Tue 10 Dec	11am-1pm	Cancelled
Total			20

*part of the Durham Book Festival

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This report was written by Sarah McLusky, with input from Jade Westerman (July 2020).

The project team was Sarah McLusky, Project Manager, and Jade Westerman, Exhibition Project Officer. Library staff interviews conducted by Nelli Stavropoulou.

Exhibition design and content by Jade Westerman, based on original work by David Wright and Carolyn Gaw.

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Based on the work of the Wellcome-funded Life of Breath research project led by Prof Jane Macnaughton (Durham University) and Prof Havi Carel (University of Bristol) www.lifeofbreath.org

Exhibition website: Catch Your Breath www.catchyourbreath.org

Monolith 1a
Introduction

CATCH YOUR BREATH

Stop where you are.
Take a deep **BREATH**.

The air now filling your lungs is shared with everyone in this room.
With everyone who has ever been in this room.
With everyone who has ever walked this planet.

Our breath connects us to the world around us. The things we inhale have the power to harm and heal, but we can't always choose what we breathe in. Attitudes towards what's safe and acceptable have changed over time.



How many breaths have you taken today without even noticing?

Our breath is invisible, but it's with us from the moment we are born.

If we are lucky, we will breathe easily for most of our lives. If we aren't, we may experience the pain of our breath being taken away from us by illness or injury.

From our first breath to our last, this quiet soundtrack to our lives reveals our emotions and guides us through all the challenges we face. You may not be able to see it, but your breath is always with you.

Breathing is not just a biological function; it represents freedom, adventure and, most of all, life.



Monolith 1b
The Life and Times of Agent Tobacco
(smoking)

CATCH YOUR BREATH

The life and times of **AGENT TOBACCO**

Medical understanding of how to treat lung conditions has changed dramatically over the years. At various points in history, doctors have recommended inhaling opium and chlorine, and even smoking cigarettes. Even now, attitudes towards tobacco vary - for example, although recognised as a major threat to public health in the UK, it is used in healing rituals in Peru.

The production and marketing of tobacco has been a subject of controversy since its arrival in Europe - social critic King James I of England published his treatise *A Counterblaste to Tobacco* in 1604. This didn't do much to dent the drug's popularity. Life of Breath research suggests that the free-thinking and intellectual progress associated with the European Enlightenment (17th-18th centuries) might have been partially due to the mind-altering effects of smoking large quantities of tobacco.

The arrival of mass produced cigarettes in the late 19th century led to a new era of aggressive marketing, often using doctors and celebrities as advocates for the supposed benefits of smoking. From the 1920s, tobacco companies made more effort to attract female smokers, linking cigarettes to equal rights and new opportunities.

Since the link between tobacco and lung cancer was established in the 1950s smoking has slumped in popularity. However, in recent years, the e-cigarette market has grown substantially. A subculture of competitive vapers has emerged, creating their own rituals in the form of impressive vaping tricks. E-cigarettes have been condemned by some due to their modern designs and social media campaigns targeting young people.



Monolith 2a
Breath Made Visible (art)

CATCH YOUR BREATH

BREATH made visible

If breath were visible, what would it look like?

Our breath is light and playful, dancing from our bodies into the world around us. Sometimes we catch a glimpse of it, as a fragile wisp on a cold winter day or a nameless shape left behind on a window. Most of the time, we need something to help us see it. Art can do this.

Some of the first known visual art was created using breath. Cueva de las Manos (Santa Cruz, Argentina) is covered with hundreds of images of hands. Over 9,000 years ago, occupants of the cave blew paint against the outline of their own outstretched fingers.

Breath has continued to inspire art ever since, giving this bodily function colour, scale, and emotional weight.

Monolith 2b
Breathless, Not Less (respiratory illness and stigma)

CATCH YOUR BREATH

Breathlessness creates a new world, a new terrain to be navigated ... what I once called a minor hill, I now think of as a mountain.

Havi Carel, *Illness*

BREATHLESS, not less

Breathlessness is a very personal experience. It can be fleeting or a sign of something more serious. Some people deal with breathlessness better than others, so doctors find it hard to measure and difficult to treat. Those living with breathlessness can easily become invisible, withdrawing from everyday life to the safety of their homes.

Chronic obstructive pulmonary diseases (COPD) affects an estimated 3.7 million people in the UK, but only 900,000 people are aware that they have the condition.

Breathing problems are often seen as self-inflicted or an inevitable part of growing old. This stigma means conditions like COPD are under-diagnosed and overlooked.

The emotionally distressing personal experience of breathlessness is often overlooked in clinical settings, ignoring the effect it can have on an individual's mood and self-esteem.

Statistics:

- Air pollution means rates of asthma and COPD are rising, not falling
- 1 in 5 are diagnosed with lung disease in the UK
- Lung disease kills 1 person every 2 minutes in the UK

A Chance

Grab, grasp with gratitude this chance to speak. To say what? Can I do it? Can we do it? Do we have the courage? Do we have the language? We have the thoughts, Mostly hidden. But words? Denied, or rather not asked for over the millennia.

Jill Gladstone

Russian artist Paulina Sinitkina, who was treated for TB in a Russian sanatorium for 6 months, creates artwork to urge people to talk about the illness. She hopes that this will help combat stigma and feelings of isolation.

Monolith 3a
Respiration, Inspiration, Conspiracy
(breath in literature)

CATCH YOUR BREATH

*I saw her once
Hap forty paces through the public street,
And having lost her breath, she spoke, and panted,
That she did make defect perfection,
And, breathless, pour breathe forth.*

William Shakespeare,
Antony and Cleopatra ii.2

**RESPIRATION
INSPIRATION
CONSPIRATION**

The rich, varied language of breath has developed over time, not just due to doctors and clinicians, but authors, playwrights, and poets as well. Just as breath fills our lungs, it has helped to fill the pages of writers across centuries. Recognising it as more than just a biological function, writers have explored the metaphorical significance of breath, linked to ideas of strength and freedom.


Cinema also uses breath to powerful effect, sometimes to build empathy, sometimes to emphasise difference and menace. The exaggerated breathing of famous villains, such as Darth Vader and Sane, is used to create fear and threat. Close-up shots of heavy breathing, in either terror or delight, are a common sight in cinema, wordlessly telling us all we need to know about a character's state of mind.

Both literature and film help us to understand the personal relationship we have with our breath, allowing us to recognise and reflect on the emotions that our breath conveys. Medical humanities research explores how art and culture can inform our understanding of illness and wellbeing, creating a more rounded picture than purely clinical diagnoses can offer.

*when she cam in the church-yard of Saynt Steffyn, she cryed,
eche wryyd, eche wept, she ful down to the ground, so fervently
the fyre of love brant in hir hert*

*when she entered the churchyard of St Stephen, she cried,
she roared, she wept, she fell down to the ground, so fervently
did the fyre of love burn in her heart.*

Margery Kempe, *The Book of Margery Kempe* L71v
(translation by Professor Corinne Saunders)



Suffocation, or the inability to breathe, is often used as a metaphor for a lack of freedom, a concept articulated in Franz Fanon's study of colonialism *Black Skin, White Masks* and made all the more urgent by the Black Lives Matter Movement. The slogan *I can't breathe*, quoting the dying words from Eric Garner as he was held in an illegal chokehold by a police officer, was adopted by the movement as a call to revolt and a demand to be heard.

*In my family we've always found the world's air
hard to breathe.*

Salman Rushdie, *The Moor's Last Sigh*

GASP...SIGH...GULP...GASP...WHEEZE...PANT...DRAG

Monolith 3b
A Romantic Disease? (TB)

CATCH YOUR BREATH

*I should like, I think, to die of consumption... Because then all the women
would say 'See that poor Byron - how interesting he looks in dying.'*

Lord Byron

A ROMANTIC DISEASE?



Pulmonary tuberculosis (TB) is a bacterial lung infection which causes extreme breathlessness and pain. Despite this reality, in the 19th century, TB - then known as consumption - was seen by some as a glamorous condition linked to creative inspiration and beauty.

This romantic idea mostly came to an end in the late 19th century when the bacterium that causes tuberculosis was discovered. Today, popular culture has maintained this romantic attitude, which can be seen in works such as *Monte Rouge* and *Les Misérables*.

Since the 1940s, antibiotics have been used to treat TB, but in the last 20 years the number of drug-resistant cases has risen. Many people who develop TB face a lot of stigma even after treatment because of fear that they will pass the illness on to others.

The Breathing Box

*Now: an exhibit at the library -
a box with doors which open to
display a cylinder, tubes,
needles, a plunger on top
to blow up 'magic' to inflate
an air duct
to collapse
my diseased lung and promote healing*

*Back then: I would lie on a table
and wait in dread for the needle
to be inserted, the plunger
to be pressed, while staring
at the ceiling.*

*Now: I stare at the scarring
of pin holes left after years
of needles. Was all this worth it?*

Yes.
All to breathe.

Sylvia Hooking



Monolith 4a

What will the air we breathe be like in the future? (air pollution)

CATCH YOUR BREATH



Fog everywhere... Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck.

Charles Dickens, *Bleak House*

The fog that hangs over London throughout Charles Dickens' *Bleak House* (1853) becomes a central character, representing the city's disease and corruption.

The danger of air pollution in Victorian London was not fiction. Lung disease and tuberculosis (TB) were the biggest causes of death among Londoners in the 1800s, leading to a demand for the creation of green spaces to offer respite from the unclean air of the slums.

During the Industrial Revolution, most workers lived amongst the dangerous pollution of factories and mines, whilst wealthy businessmen lived in relative comfort and fresh air away from the city. This trend is still noticeable today with rates of lung diseases, such as chronic obstructive pulmonary disease (COPD), far higher in less affluent areas.



What will the air we BREATHE be like in the future?

Air quality has a profound effect on our health and wellbeing. For people around the world, breathing in dangerous levels of polluted air is part of daily life and accounts for millions of deaths per year.

With the global population rising and cities becoming more polluted, particularly in developing countries, access to clean, breathable air is an increasingly political issue.



Inheritance

*My great grandmother bound her hair in a cloth,
Fine linen woven to wear close, most slight or air.*

*I fill hair to fit in these: greasy grimes,
Scented soap, the sprays of the coal man, kiltar*

*Scent riding still, through the ghosts of black gold trade –
Fit shaft and frayed seams for greener fields, purer shades.*

*It doesn't wind the same way for me, unless
Less, less fly more without leaving memory.*

*I hold it up to the dawn winter sky's
Upturned bowl of deep-breathing blue
The way she lived them,
The way I am now
Unwielded.*

Rachael Barwell

Monolith 4b

Normal for you, Normal for me? (occupational lung disease)

CATCH YOUR BREATH

NORMAL for you, NORMAL for me?

Developments in medical instruments from the 19th century onwards have helped physicians to understand our breath and develop treatments that enable us to breathe better.

The spirometer was used to try to determine 'normal' lung function. Without accounting for factors like living conditions and occupational hazards, the results were easily misinterpreted, e.g. women and African Americans were judged to have inferior lung capacity.

Life of Breath research has uncovered how these medical advances are interwoven with our industrial and social history, including the recognition of occupational lung disease and improving working conditions.



Memories of mining, tattooed onto the landscape, cannot be erased: the memory of the miners who breathed all their lives into it are reborn in every clean, fresh breath their descendants take.

Barbara-Ann Whiting,
from My Father's Lungs

Certain occupations are at increased risk of lung damage, including mining and shipbuilding, both traditional industries in the North East.

Spirometers were used to monitor the long-term effects of inhaling coal dust and determine compensation. These findings sparked debate over what causes variation in lung function, raising issues of inequality in supposedly objective medical testing.

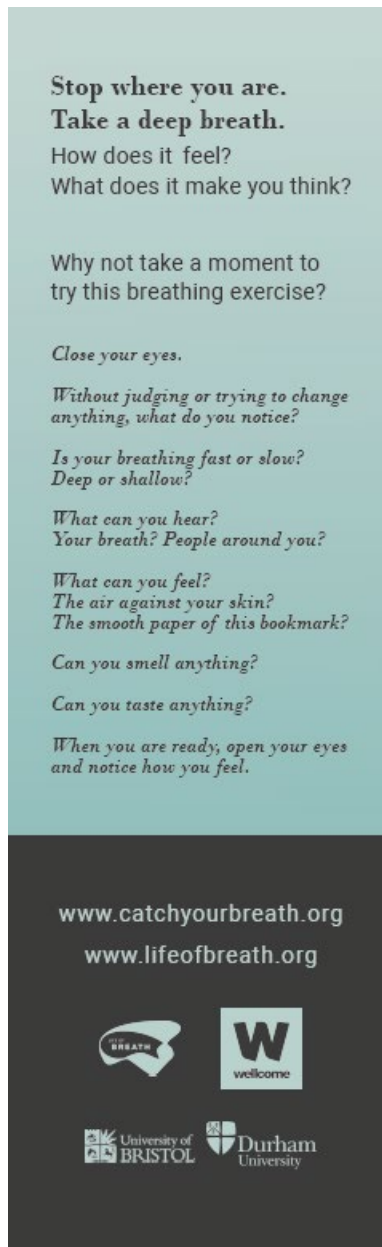


Flame-retardant asbestos was once considered a 'magical mineral'.

It was even used to make mattresses. The deadly consequences of breathing in asbestos fibres was uncovered in the mid-20th century. Asbestos dust was not only hazardous for workers, but their families too. Waterline tells the story of a shipbuilder's wife who dies of asbestosis.

It was him brought the stuff in the house. And he should have known. Why should he get a windfall? Him that brought it into the house and handed her the overalls to wash and here's two hundred grand, pal, take it, it's yours – you deserve it.

Ross Raisin, *Waterline*



Mentioned/quoted in the Exhibition

- *'Illness'* by Havi Carel
- *'Antony and Cleopatra'* by William Shakespeare
- *'The Book of Margery Kempe'*
- *'The Moor's Last Sigh'* by Salman Rushdie
- *'Waterline'* by Ross Raisin
- *'Bleak House'* by Charles Dickens
- Star Wars (Darth Vader) or Batman (Bane) graphic novels
- DVDs – Moulin Rouge, Les Miserables, The Dark Knight Rises, Star Wars
- Any collections of poetry by or featuring Lord Byron

Other relevant books

- *'When breath becomes air'* by Paul Kalanithi
- *'Breathe'* by Michael Symmons Roberts
- Self-help books on living with asthma, COPD or other chronic illnesses or stopping smoking
- Books on meditation, yoga, mindfulness, singing, painting etc

APPENDIX C: LIST OF ORGANISATIONS ATTENDING THE AIR QUALITY SUMMIT (CITY HALL)

Acoem	EIC	Mission 2020
ACOEM Air Monitors	Emissions Consulting Ltd / RSSB	Ella Roberta Family Foundation
Action for Global Health Network UK	Environment Agency	Fuel Experts Association
Aether Ltd	Environmental Defense Fund Europe	National Physical Laboratory
Air Monitors Ltd	Environmental Protection UK	Neu Architects
Air Quality Consultants Ltd	ERM	NHS England and NHS Improvement
AirPublic	European Climate Foundation	Oxford City Council
AirSensa Ltd	FIA Foundation	Oxy-Gen Combustion Limited
Anglo Office Group Ltd	Financial Times	Pan London NRMM Project
ArcelorMittal	Friends of the Earth	PeaceLink
Arup	Global Action Plan	Phlorum Ltd
Asthma UK	Green Alliance	Premier Diagnostics Ltd
Bauer Media	Greener Jobs Alliance	Public Health England
BPR Group Ltd	Groupe PSA	Public Health England, Health Protection Team
Bright Blue	Guy's and St Thomas' Charity	Queen Mary University of London
British Lung Foundation	Hammersmith & Fulham Council	Reigate & Banstead Borough Council
British Medical Association	Haringey Council	Ricardo Energy and Environment
BVRLA	Head of EU and International Air Quality	Robert Bosch
C40 Cities	Heart of London Business Alliance	Royal Borough of Kensington & Chelsea
Camden Council	Heathrow	Royal College of Obstetricians and Gynaecologists
Campbell Associates	HETAS	Royal College of Physicians
Capita	House of Commons	Royal Meteorological Society
Carman Mak	Hubbub UK	Royal Society
Centrica	Imperial CEP	Scotswolds.com
CERC	Imperial College London	SERA
CIEH	Innogy eMobility	SMMT
City of Bangalore	IQAir	Stove Industry Alliance
City of Berlin	ISCLEANAIR - Breathe your Life	Sustrans
City of Chengdu	IsCleanAir Global Solutions Ltd.	Team London Bridge
City of Dar es Salaam	John Lewis Partnership	Temple Group
City of Delhi	King's College London	Tendo Consulting
City of Johannesburg	Kingston and Sutton Shared Environment Service	Tesla
City of Lima	Lime	Trade Union Clean Air Network

City of London Corporation	Limelight	Transport for London
City of Los Angeles	Living Streets	Transport Scotland
City of Nairobi	London & Partners	Tribe
City of Portland	London Borough of Barnet	UCL
City of Sydney	London Borough of Brent	UK Health Alliance on Climate Change
City of Warsaw	London Borough of Bromley	UK Power Networks
Ciudad de México	London Borough of Croydon	UK100
Clear Air Thinking Limited	London Borough of Enfield	Unicef UK
ClientEarth	London Borough of Hackney	University of Cambridge
CO-Gas Safety	London Borough of Havering	University of Leicester
Connected Places Catapult	London Borough of Lewisham	University of York
Conservative Environment Network	London Borough of Southwark	University of York (WACL)
CPRE London	London Borough of Tower Hamlets	Veolia
Cross River Partnership	London Borough of Waltham Forest	We Care 4 Air
Defra	London School of Hygiene and Tropical Medicine	Westminster City Council
Department of Health and Social Care	Low Carbon Vehicle Partnership	WestTrans
DustScanAQ	LTDA	WSP
Ealing Council	Martin Brower	Zipcar
EarthSense Systems Ltd	Mexico City's Secretariat of the Environment	