(DIS)ENCHANTMENTS AND PERAMBULATIONS:

WALKING-WITH INTANGIBLE CULTURAL HERITAGE,

COERCED WALKING AND RELUCTANT HERITAGE

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Abstract:

This submission presents findings and makings drawn from an emergent hybrid participatory walking and multi-media arts practice, contextualised within and around specific heritage narratives. The thesis features two walking arts case studies: *Honouring Esther* (2015-17), a project based on walking the route of a Nazi Death March, and *Sweet Waters* (2017), a cycle of walks exploring the legacies of slave-ownership in Bath. In both case studies, registers of walking are juxtaposed in a creative exploration motivated by a social justice desire to realise agency in heritage as process. *Honouring Esther* represents an early iteration of *walking-with* exploring dissonant interventions to stimulate empathic dialogues. *Sweet Waters* develops a further iteration of the approach as a critical creative unsettling of an authorised heritage narrative. In the Humanities, an interest in affect, sensation and the corporeal, described broadly as the 'affective' turn, has unfolded a space valuing contributions from artistic practice. This Creative Practice as Research undertaken in that intra-disciplinary space contributes to the 'creative' turn thus afforded; this is a walking arts engagement with the practices of heritage.

The submission brings together activist concerns underpinned by a focus on the walking itself. Through developing an understanding of the somatic, embracing an alertness to the more-than-representational, a co-creative walking and multi-media approach has emerged. Attending to matter and the power of things, drawing on embodied experience and curated content, a critically questioning and retelling of heritage narratives begins. Grounded in the body and bodies in motion, walking and questioning, new knowledge and understandings are produced as part of an intangible cultural heritage process. Walkers become critical story carriers.

The submission presents iterations of *walking-with* as an emergent walking arts practice exploring particular heritage contexts. In these contexts *walking-with* generates empathic dialogues and builds solidarity in attending to difficult, reluctant, heritages. In addition to indicating new directions for this creative practice and observations of possible interest to research in related fields, I propose *walking-with* as a non-confrontational approach of potential value for working creatively with other dissonant and complex heritage narratives.

How to view creative practice samples and documentation on BathSPAdata

Orientation.

This Creative Practice as Research submission arises from my walking and multi-media arts practice; two cycles of walks, *Honouring Esther* and *Sweet Waters*, are presented as case studies. For the purposes of accessibility and archiving, samples of documentation and new work produced are woven through the text that follows with embedded links to a collection at BathSPAdata. The work in the BathSPAdata collection, available at https://doi.org/10.17870/bathspa.c.4728512.v1, offers a glimpse of process and an audio-visual articulation of themes, ideas and understandings emerging through the walks. This work is integral to the thesis, it is contextualised and further explored in the accompanying text. Both sets of films in the collection were originally shown on a loop in an installation context with sound spilling from one to another, other speakers played additional ambient soundscapes positioned at key locations. Moving image work was projected onto uneven, distorting surfaces, *Sweet Waters* films were projected into the interior of an old brass mill that once produced goods for the slave trade, and the *Honouring Esther* films onto the stairwell of a gallery in Bath (UK). The final viva show was presented in the cellar gallery of an English Country House, Corsham Court. Sample video documentation as static views and as a walk through of the installation space are provided as well as documentary photographs. Much of the work is sampled and linked directly in the text, it is also navigable from the folder or direct to these individual links.

Collection contents:

Honouring Esther
Items with direct link in the body of the text:
Belsen Ballroom 3.18 (available at: https://doi.org/10.17870/bathspa.12005640.v1)
Forced Walks_Honouring Esther, an undisciplined documentary of the project 34.05 (available at: https://doi.org/10.17870/bathspa.12005565.v1)
by the skin of our teeth 3.34 (available at: https://doi.org/10.17870/bathspa.12110853.v1)
Indifference 3.20 (available at: https://doi.org/10.17870/bathspa.12005856.v1)
Esther Brunstein statement for Anne Frank Center NY 3.06 (available at: https://doi.org/10.17870/bathspa.12005649.v1)
Frome to Belsen 3.44 (available at: https://doi.org/10.17870/bathspa.12005547.v1)
Joys of the Forest 4.01 (available at: https://doi.org/10.17870/bathspa.12005622.v1)
installation ambience 8.22 looped in documentation space for installation after Somerset walk 2015 (available at: https://doi.org/10.17870/bathspa.12005559.v1)
Exile(2) 1.58 (available at: https://doi.org/10.17870/bathspa.12115722.v1)

Honouring Esther, *folder*: additional installation media
(available at: https://doi.org/10.17870/bathspa.11990385.v1)
Bearing Witness 3.23
Belonging 4.16
*Inheritanc*e 1.08
Resistance 5.17
Exile 5.00 (2015 installation only)

Audio Loops:
1) installation ambience 8.36 looped in installation space after Somerset walk 2015
2) ambience for skin of teeth 4.56 looped in installation space with Lorna Brunstein's work for final exhibition
3) soundscape contemporary resonance 10.32 looped on entry to final exhibition July 2017

Honouring Esther, *folder*: walks live phase documentation
(available at: https://doi.org/10.17870/bathspa.11989161.v1)
Photographs and documentation.
Sample sound files of curated content for walk interventions.
Orientation and walkers briefings

Sweet Waters
Items with direct link in the body of the text
Cloudwater 10.35 (available at: https://doi.org/10.17870/bathspa.12110844.v1)
Riverwater 5.28 (available at: https://doi.org/10.17870/bathspa.12005841.v1)
An Awful Arrow 6.16 spoken word captured responding to social media trails (available at: https://doi.org/10.17870/bathspa.12005661.v1)
Dont Mention the Sugar 3.24 live recording of spoken word piece at Saltford Brass Mill (available at: https://doi.org/10.17870/bathspa.12005835.v1)
Seawater 4.33 (available at: https://doi.org/10.17870/bathspa.12005715.v1)

Sweet Waters, *folder***:** additional installation media
(available at: https://doi.org/10.17870/bathspa.12003441.v1)
Installation film:
Foulwater 8.50
Audio loops and samples:
Africa clip 0.41 reading from the contract with the captain of the Snow Africa
Beckford text 0.57 reading from Beckford's 'picturesque' account of Jamaica
Rear of annealing oven:
Saltford mix 10.47

Sweet Waters, *folder*: walks live phase documentation
(available at: https://doi.org/10.17870/bathspa.12003792.v1)
Documentary photographs and orientation
Sweet Waters starting points 7.17: working with Sarah Connolly's podcast interview, images and artwork from the walks

Honouring Esther/Sweet Waters, *folder*: installations and documentation (available at: https://doi.org/10.17870/bathspa.12003066.v1)
Documentation of media installations and closing events including the PhD show, *'(dis)enchantments and perambulations'* at Corsham Court, 2019.
Honouring Esther Exhibition guide Visitor orientation for final exhibition January 2017
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Chapter One: Introduction

> Walking returns the body to its original limits again, to something
> supple, sensitive, and vulnerable but walking extends into the world …
> walking is a mode of making the world as well as being in it.
> (Solnit 2002:29)

This Creative Practice as Research (CPaR) submission explores an emergent walking arts practice attending critically to heritage processes. This written thesis outlines and contextualises the creative practice setting out a provisional conceptual framework that has enabled me to explore the richness of the experience. I present commentary, alongside sampled materialisations of the practice, on the different ways and forms of knowing emerging from it. The creative practice is sampled and woven through the text throughout and in so far as there are tangible manifestations, the text offers images and links. This work builds on the work of those who walk ahead of me, it is an immanent participatory process growing with those who I walk with, grounded on a set of shared social justice values rooted in personal experience.

Being outdoors has always been a source of great pleasure for me. I grew up in rural West Dorset, walking, cycling and swimming. My parents were exiles from war-torn London, my mother a life-long socialist, my father an artist. We were living in the county of Tolpuddle, our annual trip to the Martyrs Rally heralded the start of the summer holidays; questions of ownership, power and justice were never far from our kitchen table talk. The village where we lived had once been part of the huge Pitt-Rivers estate; our car journeys to and from London would take us past the long red brick wall of the Drax estate in East Dorset. Both the wealth of the Pitt-Rivers and the Drax family was founded on the unpaid labour of captured and enslaved African people (Knight 1978:44; Parker 2012:xiii). It dawned on me years later, as I traversed the estates of former slave-owners on foot, that not only did I grow up within the echo of early trade unionism I grew up walking with the ghosts of the British slave economy.

1.1 Motivation

A commitment to social justice and a pleasure in physical activity outdoors has characterised my work and creative practice throughout my career. For me, walking has always involved a questioning, reaching out to the histories of humans and non-humans, location and terrain as part of that somatic experience. As I embraced walking arts in my creative practice I returned to the questions of heritage and social justice that had fired me as a student and then as a TV researcher in the early years of the History Workshop movement (Lanning et al 1985). Concerns that underpin this CPaR began to crystallise whilst co-hosting a celebratory 'place-making' project walking from the National Trust preserved birthplace of Sir Isaac Newton, near Grantham. Archive research on old rights of way revealed that far from walking Newton's English landscape we were walking an imagined post industrial landscape. I was frustrated with our complicity in the heritage narrative that this landscaping of former iron stone quarries represented. I began to imagine a walking arts practice that, whilst retaining affective and participatory elements of that celebratory approach, could unpick and challenge such landscaped narratives. I wanted to find a way of combining social justice concerns with walking arts and media making, attending to what has been described as 'reluctant' heritages (Tomory:1999).

The research develops from a challenge to walking as an act of pleasure or freedom and continues a critical exploration of heritage and the practices of heritage. This is focussed on two walking arts projects introduced and discussed in Chapters Two and Three. *Forced Walks: Honouring Esther* (2015-17) and *Sweet Waters: Sense-ing Legacies of Slave-Ownership in Bath and along the River Avon* (2016-2017). Through the juxtaposition of registers of walking and other dissonant experiences, both projects brought past injustices into present consciousness generating contemporary resonances.

1.1.1 Creative practice in a 'deterritorialised' research space

The two cycles of walks generated the following tangible outputs:

- Curated content for dissonant interventions
- Co-created walk documentation
- Blog entries for on-going project websites

- Social media, generated live, captured and aggregated as 'social media trails'
- Authored new work as gallery multi-media installation for public presentation
- Authored spoken word performance

The research evolves from the speculative 'living' middle of an established participatory walking and multi-media arts practice, these outputs are part of the live process, materialisations of the two walking arts projects presented. Drawing on more-than-representational approaches and feminist new materialisms, as I will discuss in Chapter Six, the research becomes a productive, critical intervention into heritage and walking arts practices. I present a creative practice informed by, but not beholden to, borrowings from different knowledge bases in a space of 'collaborative (and self-critical learning)' (Roberts 2015:34). Working and theorising in this 'deterritorialised' (Coessens, Crispin & Douglas 2009:74) research space has enabled new understandings and knowledge to emerge.

1.2 Lines of flight from a celebratory walking arts practice

The two key points of engagement in this enquiry, coerced walking and reluctant heritage, emerged in response to a series of collaborations with artist, Ali Pretty (see Appendix item 1). I begin with a personal reflection from *Walking Wiltshire's White Horses* (White, Pretty and Gorka 2014), a series of walking projects celebrating the eight historic chalk figures cut into the Wiltshire Downs. I co-led the project with Pretty; over 50 walkers participated, with many hundreds engaging online. I facilitated social media and produced the website, digitally way-marked routes and a series of locative media apps which delivered sound parks at each white horse. The project culminated in a five-day, one hundred mile walk, a core group of four completing the entire circuit, with others joining us for day-long, twenty mile sections, (see figure 1.1).

Figure 1.1: *In the woods above Devizes, Wiltshire,* 2013. Documentary photograph from *Walking Wiltshire's White Horses.* Courtesy of author.

On the last day of *Walking Wiltshire's White Horses* the circular route brought us back across the track of our outward journey. Consecutive days of continuous walking had brought me to a particular heightened state of awareness, I felt, as 'deep topographer' Nick Papadimitriou (2013) describes his walking in London, as if I had walked myself into my body, into the land, and the land and the walk into me. Ninety miles of walking lay behind us, we stood on the edge of a golf course high on the chalk downs looking west into an oncoming squall. I reflected that I had not walked such a distance since working in Sudan more than thirty years earlier.

I shared the thought with my walking companion, a retired youth worker from London. Our week-long conversation coalesced: bodies, poverty, empire, surveillance, beauty, wealth, global warming and more. The connections I had been exploring on the ancient track infused me, thinking about who had walked before me and why; connecting with the lives and their material remains, connecting with other places I had walked, feeling

the ground through my feet, my legs moving me, the earth beneath my feet. A wave of emotion percolated through my body, settling around an awareness of my privileged gaze as a white man walking; a moment of embodied awareness in which all those people who walk because they have to, held up a mirror to me, as I walked for pleasure.

Challenged to account for this walking for pleasure whilst distant others walked, coerced in some way, the first grains of an idea that became core to this CPaR emerged: how could a walking arts practice attend to coerced walking or forced migration? Could the corporeal awareness and empathy I experienced, almost accidentally on a Wiltshire golf course, in some way be provoked, held and developed as a critical heritage intervention?

1.2.1 Complicity and unease: 'reluctant' heritage and coerced walking
Working with Ali Pretty and others, I experienced walking together as a catalyst to memory and memory making, offering the potential to engage in complex entanglements of past and present. The model of walking arts practice we developed and presented at Independent Street Arts Network (ISAN) Ideas Summit 2013 (White & Pretty 2013) indicated the potential of walking arts to contribute to heritage processes; our efforts, however, were frequently constrained towards a celebratory and often uncritical outcome. Our projects invariably culminated in a festive parade, a manifestation of cultural heritage, embodied in and manifested by walkers' bodies, but often complicit in what has been described as an Authorised Heritage Discourse (AHD) (e.g. Smith 2006). For example, in the context of commissioned 'place-making' projects, notably our commission in Grantham, *Walking In Newton's Footsteps* (Wilson, P. 2014), I had the experience of being steered towards embracing particular official heritage narratives. In Grantham we were tracing Newton's route to school using old Enclosure Maps but were nudged away from the 'reluctant' heritages the old maps revealed. Drawing on the knowledge that Newton had signed off the local Enclosure Map, I wanted to walk the stories of those subsequently denied access to the common land. This would have been a walk connecting Newton's birthplace to that of Margaret Thatcher in Grantham through a landscape that had been skinned, gutted and reconstructed. We were politely steered back to the commission, a walking arts exploration of privatisation was not to be. Traces of a critical commentary on

mythologising Newton, land clearances and privatisation were left in the marginalia of the project and perhaps remain embodied with the walkers, as echoes of a conversation.

This CPaR is, in part, a response to that uneasy experience of being steered towards a particular official and authorised heritage narrative; it also reflects a broader frustration with the co-option of participatory walking arts into celebratory 'place-making' initiatives, resonating with Bishop's (2012) critique of participatory arts and Harvey's (2014) commentary on heritage and scale, problematising 'place-making' practices. The ISAN model (White & Pretty 2013) was infused with a participatory ethic drawing from my own and Pretty's professional arts practices and this is retained. I wanted to explore a more critical, speculative, mode of walking and multi-media arts, less bound by the celebratory form of my earlier work. The approach presented here resonates with Till's practice (2011) concerning memory work and a 'place-based ethics of care', building on the experience of celebratory walking practice; the public performative element informs the dramatic structure of openings, curated interventions and closings, enabling affective responses to emerge. Desk-based research and my ongoing creative practice continues to extend my understanding of walking as catalyst to memory and affect; a participatory walking arts has the potential to reveal stories, knowledge and understandings 'as we go'. As I set out below, the creative practice in this submission contextualised in the field of heritage is presented as an Intangible Cultural Heritage (ICH) process (UNESCO 2003; Smith and Akagawa 2009).

Activity and themes for this CPaR emerge from a creative interest in the somatic activity itself and social justice concerns; specifically coming together as the refugee crisis in Europe combined with the rise of the far-right. *Honouring Esther* developed out of a concern that survivor testimony of the Holocaust was slowly slipping into archive and of the need to generate new animation and new connections around it faithful to its original purpose. The *Sweet Waters* cycle of walks came from the decision to work in depth, locally, and to disturb the 'dead silence' on slave-ownership in the heritage city where I live, Bath (UK). For me as an artist this was an attempt to explore my unease as a privileged white man walking in the city, to 'make the return' (Ahmed 2010) to the source of the wealth and the injustices of racialisation that resonate today. The approach emerging from this CPaR thus develops from a more celebratory walking arts

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approach towards a more critical, socially engaged ethical practice. As both a personal imperative and as creative provocation I explored specific heritage narratives through juxtaposing registers of walking as an act of choice with walking as coerced. Developing iterations of *walking-with* approach (Sundberg 2013) articulated as *(dis)enchanted* walking, these were frictional insertions into authorised heritage narratives intending to reveal their normalising effects and break the silences they hold.

1.3 Overview and rationale: taking walking arts to heritage

The CPaR set out and discussed below, including live walks, documentation and this writing-alongside, represents what Stewart describes as a 'hybrid praxis' linking practice and theory, 'shaped by our personal histories, gender, social class, biography, ethnicity and race'.

> The resulting bricolage will be a complex, dense, reflective collage-like
> creation that represents the researched stories, representations,
> understandings and interpretations of the world and the phenomena
> under investigation. (Stewart 2010:128)

This is an account of a walking arts approach emerging in counterpoint to coerced walking, thinking with the whole body and exploring other ways of knowing, identifying strategies for manifesting intangible, and revealing obscured, heritage. Solidarity, empathy and relational or 'peripheral' intelligence (Little 2013, 2016) are actively generated in this walking together. In this submission I set out the view that such experiences have the potential to develop capacity in opening empathic conversations, 'making the return' to past bad feelings (Ahmed 2010) attending to difficult, dissonant and reluctant heritage. I build from the socially engaged ethic of the History Workshop movement and the related critiques of heritage in which I have been immersed for most of my career (e.g. Samuel 2012; Wright 1985; Hewison 1987).

The thesis draws on scholarly work involving a range of walking practices enacted in a diversity of fields including geography, anthropology, archaeology and the social sciences (e.g. Wylie 2007; Jones and Garde Hanson 2012; O'Rourke 2013; Mock 2009; Ingold and Vergunst 2008; Bates and Rhys-Taylor 2018; Springgay and Truman 2018b). Heritage is an established field of critical study across cultural and environmental

humanities drawing on memory and affect studies, public, social, environmental and architectural history (e.g. Smith 2006; Harrison 2010; Winter 2013; Tolia-Kelly, Waterton, Watson 2017). An understanding of heritage is developed here as attending to matter, culture, memory and identity, a messy entanglement of embodiment and time. This CPaR took place in the 'slippery space between people and things' that constitutes heritage (Harrison and Rose 2010:240). Creative critical interventions were made on particular heritage narratives attending to and unsettling the ways in which they project specific discourses and construct particular relationships (Del Mármol, Morell and Chalcroft 2015:8).

The thesis draws upon a range of perspectives that have helped theorise and extend the creative practice. This process has included thinking and walking with phenomenological approaches to embodiment and place (e.g. Casey 1993,1998; Merleau-Ponty 2014), the notion of the fold (e.g. Deleuze 1993; Wylie 2006), the nonmodern (Latour 1993; Ketelaar 2006) and Kearney's commentary on imagination (1998). As set out below, I favour a *more-than* approach to non-representational theory (e.g. Thrift 2008; Wylie 2007) embracing feminist new materialisms, (e.g. Barrett and Bolt 2013; Jane Bennett 2010; Formenti et al 2014; Dolphijn and van der Tuin 2012). A key point of departure in this CPaR is that although walking is a familiar heritage practice, scholarly insights drawn from somatic practice and the cultural and humanities perspectives referred to above appear to be underrepresented in the field of heritage. In that regard this thesis is a creative response to Waterton's call for a more-than-representational approach to heritage (2014) and a creative response to Smith and Campbell's reservations on Non-Representational Theory (2016). The following sub sections outline the walking and heritage spaces this work explores and the points of departure in each.

1.3.1 Walking

Walking as a creative practice is employed by artists worldwide, a diversity recognised in a major UK touring retrospective exhibition (*Walk On* 2013) and in a plethora of publications, (e.g. O'Rourke 2013; Smith P. 2014, 2015; Evans and Robson 2010; Evans 2012; Macfarlane 2012; Gros 2015; Pujol 2018); groups, networks and collectives are active in the field (e.g. Walking Lab, Walking Artists Network, Walking Institute,

Museum of Walking, Walking Library). Solnit's classic overview (2002) of the field of walking and walking arts practices largely considers walking as acts of free will, pleasure or enlightenment; the ever expanding body of popular walking and walking arts literature develops along similar lines. Walking as an act of choice and pleasure, as seen from western capitalist post-industrial consumer society, is promoted as a healthy leisure activity, accessible to all, a positive means of exploration of place, body and mind. As Collier points out, this is an illusion (Collier 2013:75).

For some, walking arts is about enlightenment, storytelling, understanding time and place, part of a mark-making practice or performance often conceived within an aesthetic of endurance or relationship with the world. A key point of departure for this thesis, however, is that there are other registers of walking activated through necessity, poverty, displacement and coercion. Even though *coerced* walking as forced marches, flight from war, persecution and climate change has been, and continues to be a fact of life and survival for many, the complex cultural heritage of such experiences has not been widely addressed from a walking arts perspective. In the creative practice emerging from this CPaR, the romantic aspects of walking that lead to the sublime are inverted towards the abject, attending to something more complex and problematic.

The first decade of the century saw foundational explorations of walking and walking arts practices in academic research (e.g Wylie 2005; Lorimer 2005; Lavery 2009; Rose 2006; Edensor 2000; Ingold and Vergunst 2008; Mock 2009) and a full issue of Visual Studies (Vol 25:2010). More than ten years on, walking practices are valued as a scholarly research approach (e.g. Richardson 2015; O'Neill, Umutt et al 2018; Bates and Rhys-Taylor 2018; Springgay and Truman 2018b). In addition, ten years of critical challenge, notably from feminist and internationalist perspectives, have informed walking arts practice. Alert to critiques of the gendered, racialised and ableist construction of some walking practices (e.g. Heddon and Turner 2010; Cadogan 2016; Springgay and Truman 2018b) this CPaR contributes to such critical conversations through attending to coerced walking and cultural heritage. The following chapters set out an iteration of a *walking-with* approach, as a participatory walking, questioning and listening practice drawing on critical pedagogy, non-modern understandings and infused with a social justice ethos (Kelly 2013:107).

My ongoing artistic practice evolves reflectively, this CPaR originates from that critical reflection, and forms part of a process of developing 'response-abilities' (Barad 2012) towards becoming accountable for the legacies of privilege I inherit as a white European man. In this regard I share Phil Smith's view of walking as an 'exchange of presences' in time and space,

> understanding that there is no external and objective 'landscape'; just as there is no modern world without foundations resting on the graves of the colonialised, some barely dug (Smith, P. 2015:53).

This work locates in the context of a turn towards *critical* walking arts practices addressing social justice themes (e.g. Smith, P. 2015*:* Evans 2012: 64-97; Collier 2013; Richardson 2015). Walking methods are being used to attend to issues of belonging, power, gender, identity and the body (e.g. *WalkingLab*, Truman 2019; *The Walking Institute,* Deveron Projects n.d.; *Walking Borders* O'Neill 2018). A pattern of work is appearing, albeit not always avowedly as creative practice, but pertinent to this enquiry, exploring elements of pilgrimage and memorialisation often tracing historic routes (e.g. Cole 2013; Deller 2010; Gatwick Detainees Welfare Group 2018; Studi 2018; Action From Ireland 2018). The guided heritage tour is of course commonplace, often to sites of memory in heritage cities worldwide. The originality of my work lies not in the memorialising activity itself but in producing unique critical co-creative experiences attending directly to walking as a coerced activity.

1.3.2 Heritage and Enchantment

The creative practice and this writing-alongside explores walking, memory and cultural heritage, referencing *reluctant* heritage (Tomory 1999), *dissonant* heritage (Tunbridge and Ashworth 1996), *lieux de memoire* (Nora 1989) and *reluctant sites of memory* (Otele 2016). Engaging new materialist sensibilities, the point of departure is a response to *authorised* heritage as a privileged, partial perspective (Haraway 1988; Barad 2003). My thesis develops from a position that such authorised heritage narratives produce an officially sanctioned memory that obscures, devalues and generates a reluctance to attend to other perspectives (Smith 2009). This CPaR engages with reluctant heritage in the two specific contexts outlined above.

An invocation of heritage often underpins affective notions of belonging, and its opposite, with regard to national and regional identity, gender and ethnicity. In the US, for example, the term 'heritage' itself is being co-opted by white supremacists to refer specifically to their unacknowledged partial perspectives (e.g. Strother, Piston and Ogorzalek 2017; The Heritage Foundation n.d.). Ideas of heritage often reflect a 'promise of the recovery of a lost world' (e.g. Del Mármol, Morell & Chalcroft 2015:4). In the context of this CPaR, however, the term 'heritage' continues to hold critical value at least in attending to power and the agency of specific constructions of the past in the present. I bracket the semantic debate as outside the scope of this research whilst noting that 'heritage' remains a widely used, if contested, term in academic discourse.

This thesis extends Lavadinho and Winkin's (2008) view on enchantment 'as the product of crafted engineering and sustained denial… produced in specific places through collusion between 'enchantment engineers' and visitors' (2008:156) to authorised heritage practice. Notably in the context of tourism marketing and sense of place (e.g. National Trust 2018; English Heritage 2019; *Visit Bath* Bath & North East Somerset 2018) authorised heritage produces an illusion, an enchantment. This 'appealing whisper of heritage' (Del Mármol, More and Chalcott 2015:11) emerges in the sensory and affective experiences that some writers and walkers encourage us to attend to in 're-enchanting' the world (e.g Jane Bennett 2001; Lavery 2009; Evans and Robson 2010). Such a view resonates in wider calls to slow down and be more attentive to the power of things (Gablik 1991; Honoré 2005). Psychogeographers (e.g. Smith, P. 2014; Richardson 2015) refer to a more subversive re-enchantment whilst at the same time drawing our attention to the enchantment of the authorised heritage narrative (Smith, P. 2014:20). From this perambulation in the seductions of heritage, emerges an iteration of *walking-with* I describe as (dis)enchanted walking.

1.3.3 Intangible Cultural Heritage

This CPaR engaged with Intangible Cultural Heritage (ICH) as practice and process, it involved a participatory approach embracing social media, exploring the potential of manifesting multiple partial perspectives. I offer a walking arts approach that experiments at the edges of enchantment, a 'perambulation', as in the English tradition

of walking parish boundaries. A *beating of the bounds* (Clifford and King 2006:34) generates an embodied knowledge of territory, an ICH held by those who 'perambulated' the space; in the same way this research has explored specific heritage contexts generating embodied knowledge as part of an ICH process such that walkers become story carriers.

As a practitioner this has also been a perambulation of fields of knowledge, new insights on heritage processes emerged in the exploration of embodiment and corporeality. In addition to drawing on insights from a 'visceral geography' approach (Hayes-Conroy, J. and A. 2010:1274) this thesis reflects on Longhurst's observations on how 'lived messy materiality seeps into cerebral knowledge' (Longhurst 2001:135). The case studies in Chapters Two and Three reflect on how more-than-representational approaches and new materialist sensitivities can inform critical creative interventions on foot and online in specific heritage contexts (e.g. Hill 2013; Waterton 2014; Micieli-Voutsinas 2017).

1.4 Aims, objectives and research question

CPaR is founded on an understanding that creative practice is, by its very nature, 'the production of knowledge or philosophy in action' (Barrett 2010:1). The creative activity documented and presented, and this writing-alongside, was undertaken in the wider context of challenges to privileged gendered and racialised perspectives and the emergence of the decolonisation discourse in the academy (e.g. Sundberg 2013; Braidotti 2013). This CPaR locates within walking arts and heritage as interlinked fields of study in which I recognise, as an able bodied white European man, that disputes over what constitute rational accounts of the world are struggles over ways of seeing (Haraway 1988:587). The thesis is therefore grounded in an affiliation with Latour's 'Nonmodern constitution' (1993:138) and a deep reflection on Haraway's question, 'With whose blood were my eyes crafted?' (1988:585).

My intentions in creative practice are driven by a social justice perspective seeking to explore and engage with 'the poetic and ethical powers of the imagination' (Kearney1998:272). With a career background in participatory arts and media and having an established participatory walking arts practice, I share Matarasso's view that

creative practice has a vital part to play in social change, enabling the emergence of a more just, equitable and sustainable society (2019:44). This thesis illuminates some pathways towards how that might be achieved.

1.4.1   Walking arts practice as research: primary question and research themes

How can a critical, socially engaged, participatory, performative, walking arts and multi-media practice attend to coerced walking and reluctant heritage?

Responding to this question and the aims of the research stated above, three interrelated perspectives provide a framework for theorising and ongoing development.

- *The body and embodiment*, developing understandings of the corporeal activity of the walking extending into a consideration of embodiment and embodied experience with regard to my creative practice;
- *Memory, affect and heritage*, a consideration of the content and processes the practice engages with, exploring understandings of memory, affect and heritage towards a critical engagement with specific heritage contexts;
- *Walking and materialising practices*: developing the walking, making, doing practices and the multi-media materialising practices towards generating empathic dialogue and calls to action.

1.4.2   Research methods and activity

Alongside desk based-work, methods employed were informed by co-creative, participatory arts and participatory action research perspectives (PAR). Conversation, documentation and authored media-making extend, articulate and interrogate embodied walking experiences. Springgay and Truman underline the significance of walking in this regard and the specific value of the *walking-with* approach,

> Walking is an important methodology and method for thinking
> ethically and politically about bodies, movement and place. Walking-
> with becomes a practice of thinking-making-doing that attends to
> transmaterial knottings between all matter (2018:142).

This submission describes and presents iterations of *walking-with* in a series of explorations of these 'transmaterial knottings', questioning, listening, notating, on foot and online through multi-media installation, working with geo-tags, social media and shared online archives.

1.5   Outline and summary of the chapters

Summaries of the subsequent chapters are presented below as a guide to navigating this writing; documentation from the creative practice and its interpretation as new work is presented as hyperlinks.

Chapter Two: *Honouring Esther* (2015-17)

Crowd funded.

Two walks each lasting two days in Somerset, England and Lower Saxony, Germany. The line of a Nazi Death March transposed, returned and retraced, working with the testimony of human rights activist and Holocaust survivor, Esther Brunstein. The walks took place as Germany publicly welcomed refugees crossing the fields of Eastern Europe. Devised, curated and hosted with artist, Lorna Brunstein, Esther's daughter. Both cycles of walks ended with an exhibition/installation.

Chapter Three: *Sweet Waters*: sense-ing legacies of slave-ownership in Bath and along the River Avon (2016-17)

Arts Council England supported.

Introducing (dis)enchanted walking. An eight-day cycle of walks and creative dialogues, walking-with cycles of water, life and trade. Presented as part of the Festival of Nature and Bath Festival Fringe 2017, *Sweet Waters* sought to reveal reluctant heritage in the UNESCO designated World Heritage Site of Bath (UK) through attending to the legacies of slave-ownership in a city and region where those legacies have been obscured and disregarded. The cycle concluded with an installation, *Sweet Waters: Soundings.*

Chapter Four: Walking and walking arts practice: context and development

Locating this CPaR within walking arts and related practices, key practitioners are identified, tactics and strategies discussed. This chapter samples a series of concerns, approaches, tactics and sensibilities, initially focussing on creative practitioners and

more broadly attending to pervasive media technology and practice. The *walking-with* approach is contextualised drawing on commentaries on the Zapatista movement's *Preguntando caminamos,* asking as we walk.

Chapter Five: Practice as research: methods, materials and ethics

The chapter identifies an iteration of *walking-with* emerging out of an established, reflective participatory arts practice. The emergent creative process is presented as an ethical practice. Resonances from Participatory Action Research (PAR) are identified with regard to co-creation and participatory research methods; critiques of participatory arts are identified and a response offered. Walk development processes, walking host responsibilities and other practicalities are discussed.

Chapter Six: Conceptual frameworks and discussion

Drawing on a literature review identifying commentaries and theoretical perspectives, the work is discussed, observations on ways of knowing and heritage practice are developed. Underpinning theoretical propositions are presented supporting the development of this walking arts practice as a research approach with regard to critical heritage studies, more-than-representational approaches and feminist new materialisms.

Chapter Seven: Reflections and conclusions

An emergent co-creative participatory walking approach is presented, attending to considerations of reluctant heritage and embracing the dynamics of walking with others in particular places, referencing an abject register of walking. Iterations of *walking-with*, as (dis)enchanted walking are presented as strategies of 'making the return' in which walkers become story carriers and heritage 'affect aliens'. Questions and issues on walking, heritage and materialising practices arising, from the research, are identified. The work completes with suggestions for further iterations of *walking-with* developing from this enquiry in other heritage contexts.

1.6 Summary

This CPaR makes a unique contribution to walking arts practices through its combination of somatic awareness, use of multi-media and attention to abject registers

of walking. Iterations of *walking-with* emerge as critical creative disturbances unsettling authorised heritage narratives and practice, generating empathic dialogues in which walkers become story carriers and interpreters. In applying more-than-representational and new materialist approaches to heritage practices, this thesis contributes to the field of cultural heritage, specifically with regard to embodiment and reluctant heritage. Grounded in somatic experience, the practice offers an immediate materialisation in media produced whilst walking, and an extended materialisation in the networking and creative development of that media for installation and exhibition. The practice, the exemplars, and this written thesis manifest new knowledge and new understandings on particular instances of obscured heritage and reluctant memory; it evidences an emergent hybrid critical walking arts approach.

Chapter Two: *Honouring Esther,* 'the line of a Nazi Death March transposed, returned and retraced'.

Introduction

Returning from the involuntary moment of emotion and empathy at the end of a long walk on the Wiltshire downs, described in Chapter One, a new critical creative challenge emerged. My life partner, artist, Lorna Brunstein challenged me thus, 'all your walks are about walking for pleasure, what about all those who walk because they have to?'. The concept for our collaboration, *Forced Walks,* emerged from this conversation with *Honouring Esther* (2015-17) its first iteration. The project specifically juxtaposed the unforced walking of project participants with the enforced, coerced walking undertaken on a Nazi Death March.
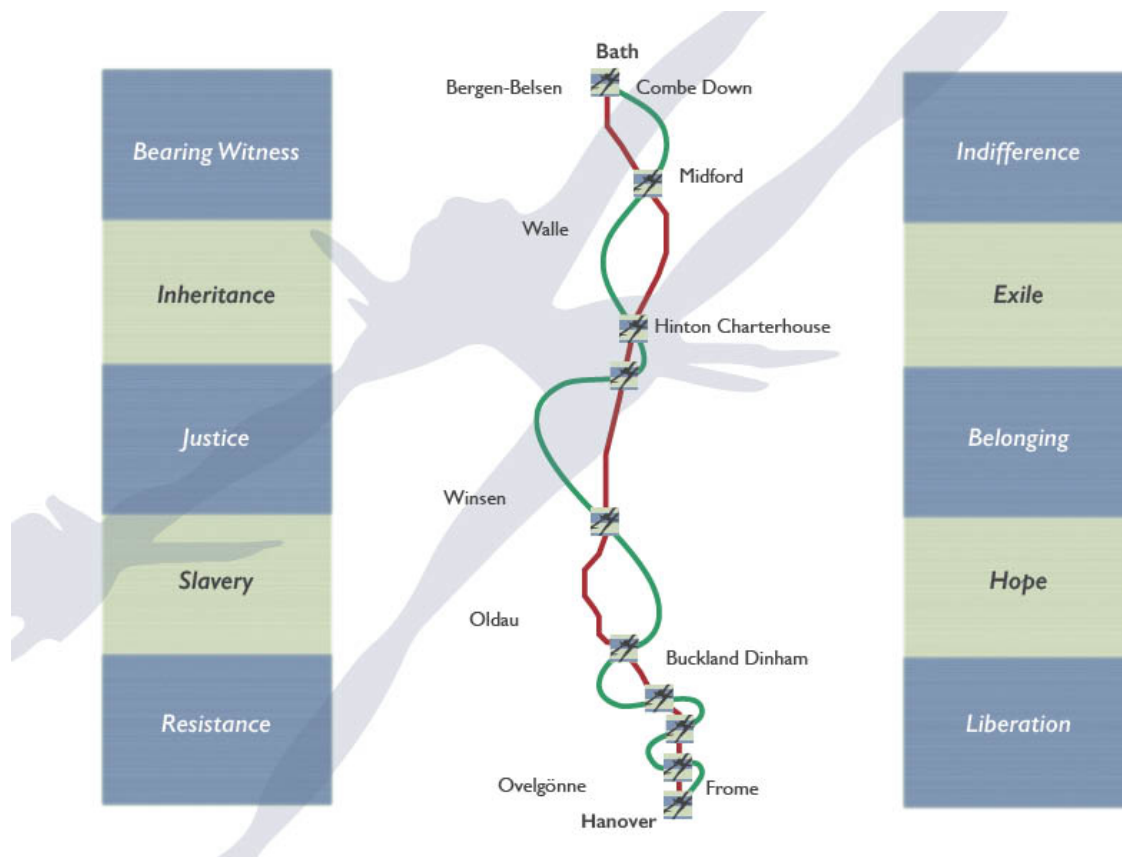
Figure 2.1 *Honouring Esther* project graphic. Courtesy of author. Centre spread of promotional flyer available here: https://doi.org/10.17870/bathspa.12005535.v1

Working with the testimony of a survivor, Esther Brunstein, Lorna's mother, making public anniversaries personal and personal anniversaries public, the first walk took place on the seventieth anniversary of the liberation of Bergen-Belsen (2015), and the

second on the seventy-first anniversary (2016) of Esther's arrival at that camp. I present the project as an iteration of *walking-with* (Sundberg 2013; Kelly 2013; Jeffries 2010; Springgay and Truman 2018b) resonating with practices of pilgrimage and bearing witness (e.g. Solnit 2002:225, Evans 2012:38; Cole 2013) engaging walkers in co-creating an immanent space for exploring Holocaust memory and its contemporary resonances.

In its engagement with a register of unforced walking, the creative practice co-opts, disturbs and critiques, through practice, tourist heritage walking tours and, more broadly, aspects of the leisure walking experience. At a time when groups of refugees were being shown on television news arriving on Mediterranean tourist beaches and walking through the fields of eastern Europe, a walking arts intervention attending to a register of coerced walking seemed an appropriate creative act of solidarity. I am aware, however, that the juxtaposition of leisure walking with walking to a destination of perceived safety and walking coerced by fear of death, is problematic. *Honouring Esther* worked sensitively with that juxtaposition, responding to Esther Brunstein's intentions in making her testimony. The project produced powerful live experiences and generated striking and affective resonances.

In this work I contend that the productive process is in the walking itself, new knowledge and understandings are generated on foot through corporeal experience; the body, as Deleuze states, 'forces us to think' (1989 :198). Much of this is intangible, remains embodied and difficult to articulate in formal academic text; reflecting the co-creative ethic of the project, walkers were invited to share thoughts live, using sound, image and text using notebooks and social media, hence the social media trails (e.g. figure 2.2). Walkers were also supplied with notebooks for note taking and sketching, and bags in which found items were gathered (e.g. figure 2.3 walkers' notebooks). Walkers' notebooks, photographs and collections were subsequently shown as documentation in exhibition alongside the authored installation media. The installation media used walkers and my own field recordings as well as footage gathered at a distance by Bath Spa University colleagues; the media presents authored interpretations of the walk experience, articulating resonances of the knowledge and understandings generated. This work was shown in the exhibition/installation

presented at the end of the walk cycle (2015 and 2017) and formed part of the submission exhibition. Documentation of the exhibition is available as well as the authored media on the linked BathSPAdata collection available at https://doi.org/10.17870/bathspa.c.4728512.v1 , some of this work is signposted within the text below.

This chapter outlines *Honouring Esther* as an iteration of a speculative creative practice, offering an account of its development, the conduct of the walks and strategies used. I indicate themes and perspectives that I will develop further in this thesis with regard to a co-creative somatic and digital walking arts approach as an iteration of *walking-with*. This includes attending to walkers' capacities as story carriers and the use of juxtaposition and dissonance to catalyse and access other ways of knowing.
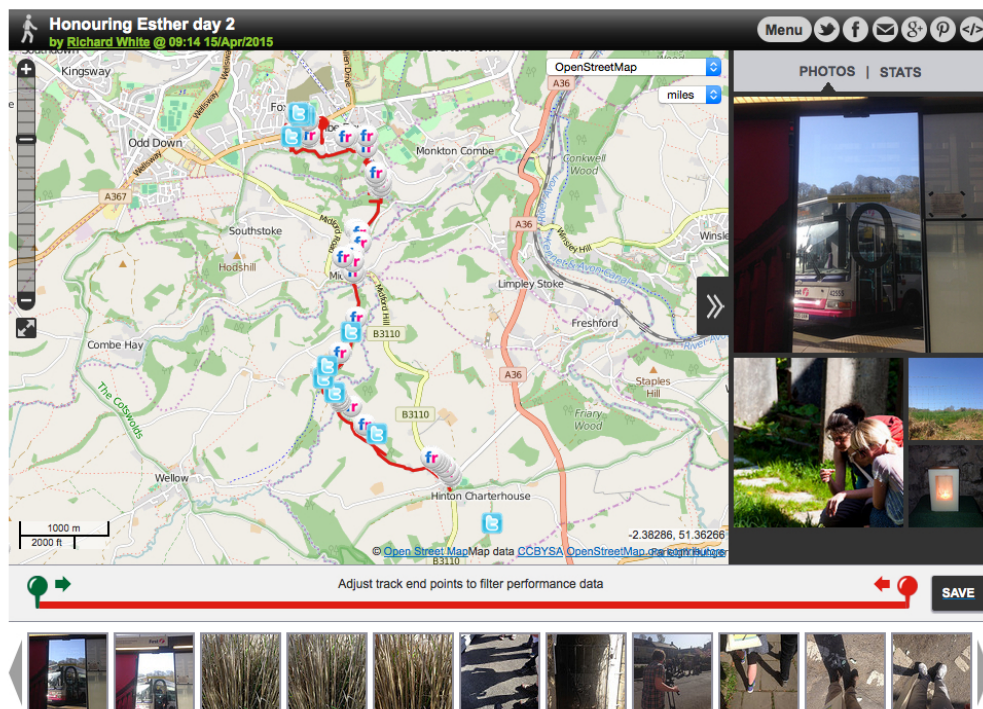
Figure 2.2: *Sample social media trail* using Viewranger. *Honouring Esther* walk in Somerset Day 2, 2015. Aggregated social media from one user. Screen grab. Map data© Open Street Map.

Figure 2.3: sample page from *Honouring Esther* walker's notebook, referring to the station themed 'belonging', 2015. Scanned pencil drawing. Courtesy of author. Additional notebook scans area available on this link: https://doi.org/10.17870/bathspa.11989074.v1 Original notebooks can be viewed in the deposition archive.

2.1 Summary of activity

Honouring Esther, was a collaboration with Lorna Brunstein; her powerful and highly personal creative responses generated through this process are, however, largely bracketed from this submission. The walk referenced a 1945 Nazi Death March from a slave labour camp in Lower Saxony to the concentration camp at Bergen-Belsen. The walks attended to anniversaries then being commemorated and an awareness that the living memory of survivors was passing. The project was directed to the perceived need to explore new ways of working with Holocaust memory and archive testimony (e.g. Smith 2002; Trezise 2013; Shenker 2015) responding to Esther's imperative to tell the story and learn the lessons. The project was described as follows,

> A walk about time and the land, exile and belonging, the drift of memory and forgetting: memorialising in an era dense with anniversaries (White and Brunstein 2017).

Social networks and a series of public meetings, as well as workshops and briefings in Bath and Frome, tested ideas and content, developed engagement and recruited walkers. Approximately fifty walkers took part in the walks in England, April 2015, and fifteen in Germany, February 2016. Walkers included second-, and third-, generation Holocaust survivors and second-generation liberators and, in Germany, included second- and third- generation witnesses, possibly grandchildren of perpetrators. The project web/blog (White and Brunstein 2017) attracted almost three thousand visitors in 2015/16, peaking during the period of the walks at around three hundred visitors per week. The social media trail from the walk in Germany was exhibited live on the Mediawall in the foyer of the Commons building at Bath Spa University, generating further interactions as the track and live social media postings progressively appeared. Exhibition/installations took place in Bath, the extended manifestation continues in the subsequent public presentations, (e.g. figure 2.4) and much of it is still available online (White and Brunstein 2017) and via the BathSPAdata collection available on this link: https://doi.org/10.17870/bathspa.c.4728512.v1

Figure 2.4: Installation of *Honouring Esther* film, *Joys of the Forest*, 2017. Documentary photograph, detail of installation at Beaumont Gallery, Wiltshire, 2018. Courtesy of author.

2.1.1 *Honouring Esther* background and aims

The project accessed the recorded testimony of Esther Brunstein, a Polish Jew who had survived the Łódz Ghetto, and the camps at Auschwitz-Birkenau and Bergen-Belsen. Esther was actively involved in developing the project, although sadly she died shortly before the final exhibition opened. The story of Esther's walk as revealed in her testimony and as shared with her family was the starting point for the project. Esther was a proud Yiddishist from a Jewish International Socialist background (Bundist); she drew on this heritage as a public speaker notably for the Anti-Nazi League in the 1990's/2000's. In August 1944 Esther had been transported with a group of Polish Jewish women from Auschwitz-Birkenau to a slave labour camp at Hambuhren-Ovelgönne, Germany. In February 1945, as the Nazi state was collapsing, the surviving women were force-marched to the Bergen-Belsen concentration camp (Wienecke 1999). The death marches across Europe that took place during this period have been

widely, if not completely, documented (e.g. Gilbert 2002; Kushner 2017) and some have been re-traced as memorial, penance and pilgrimage (Cole 2013).

The project sought to bring Esther's testimony to a new public, honouring her motivation in recording it and, in anticipation of her passing, to engage with its continuing significance. The walk cycle thus involved both a deeply personal family story as well as a public narrative of resistance and survival retrieved from archive, bringing its resonances into our lives and times seventy years on. Drawing on my freelance walking arts practice, this was presented as a performative participatory walk with whoever could join us, along the route that Esther had survived, initially transposed to Somerset, and subsequently retracing it to its original location, in Lower Saxony, Germany.

In addition to recorded conversations with Esther, the testimony used was drawn on informal sources held within the family as shared memories and fragments of writing, and the more formal oral history recordings held in the Imperial War Museum (IWM) archive. Copies of the IWM testimony and Esther's public speeches were given to the family and are used in the project with their permission. In addition to samples curated from Esther's testimony and surviving family archive, a range of materials were curated from the research for use on the walks, from poetry and song, to the testimony of others. Curated content thus included several voices as well as old maps, photographs and live readings of key texts. The content inserted the specific account of the death march and seeded the wider human rights resonances we sought to generate at pre-planned moments along the route of the walk.

2.2 Constructing dissonance: mapping, layering and folding

Conversations with Esther, networking and desk research triangulation identified the location of the camp and the death march route. We established contact with a teacher/historian who had published an account of the SS slave labour camp (Wienecke 1999), referencing a post-war sketch map identifying the sites of roadside executions along the route (Fröbe et al 1985). This information was further supported by an amateur military historian who had been at the site of the former munitions factory at Hambühren in the immediate postwar period (Jackson 2001) and had sourced historic

maps of the facility including the slave labour camps (see detail figure 2.9). Using the digital mapping app, Scribblemaps, I traced the route as a graphic and transposed it to Somerset, figure 2.5.
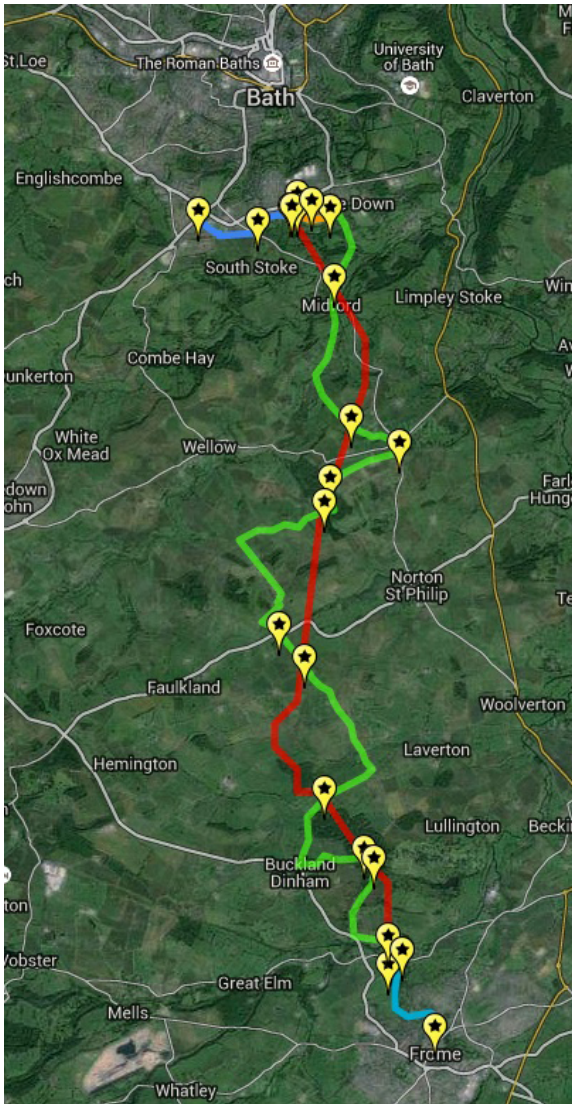
Figure 2.5: *Honouring Esther*, entwined routes. 2015. Screen grab courtesy of author. Map data © Google. The red line is the transposed line of the Death March, the green lines and blue represent the walk in Somerset. The black on yellow stars are information points concerning the walk.

As figure 2.5, shows, overlaying the transposed route from Germany to England and then identifying a route as close as possible on public rights of way produced an interlocking pair of lines with ten intersections geo-located in both countries. Abstracted, these intersecting lines, appropriately resonating with the DNA spiral or the sign of healing, became the graphic for the project (see figure 2.1 above). Enacting our statement, 'We walk at a time and to a place of our choosing in solidarity with those who had no choice'

(White and Brunstein 2017), the first walk, on public rights of way in England, was itself a significant ethical statement, as was the return walk in adverse conditions in Germany on the anniversary of the death march.

The cycle of walks referenced practices of pilgrimage as a codified journey punctuated by specific narrative events/points of reflection; a strategy employed, for example, in the Christian tradition of 'stations of the cross' (e.g. Gros 2015: 107-120; Evans 2012:64-93; Solnit 2002:45-64). The intersections of the transposed and actual routes became the 'stations' of *Honouring Esther*, each station was given a theme within a broad narrative of Esther's story and content was curated around that theme as interventions at those points. The route of the walks thus deliberately disrupted and reconnected local knowledge, first by walking the transposed line of the historic narrative from Germany onto English footpaths and, subsequently, taking the folded narrative from England to a further present-day walking experience, walking the actual death march route in Germany. This constructed folding and unfolding, in addition to the curated content at the 'stations', combined to produce experiences of spatial and temporal dissonance. The subsequent empathic dialogues and commentaries manifested in the walkers' notebooks and feedback overheard in field recordings were used in the installation media (e.g see figure 2.6).

Figure 2.6: *Honouring Esther* installation at 44AD Art Space, Bath, 2015. Two documentary images. Courtesy of author. Right hand image show documentation space including walkers notebooks on display. Ambience for documentation space available here: https://doi.org/10.17870/bathspa.12005559.v1 Whilst viewing documentary materials visitors heard this soundscape as well as soundspill from the installation films and other sounds from adjoining rooms.

For the walk in Somerset, from Frome to Bath where I live, bringing the route as close to home as possible, and walking it, produced the spatial and temporal juxtaposition

underpinning the project. Repeated in Germany, returning the walk to the actual route, generated further layers of embodied experience and response and revealed issues of 'reluctant heritage' discussed further below. The mapping/layering tactic echoes elements of Levine's practice towards generating empathic dialogues (Levine 2014). My intentions were similar but, rather than a self-guided app, this was a hosted, real-time experience.

2.2.1 Networked take-up

The scale and compass orientation of the walk was retained. As the line generated by Scribblemaps could be digitally transposed anywhere in the world, a social media invitation to take up the model was posted to walking artist networks and supporters. This resulted in other individuals walking in Germany, Scotland, Canada and Italy. This was not a significant take up in terms of numbers, each walker adapted the content to their interests and locality. Nevertheless, this was an endorsement of the tactic of juxtaposing routes and registers of walking from my peers in the walking arts community. Accounts of two of these walks are available on the project website (White and Brunstein 2017), one is sampled below, see figure 2.7.
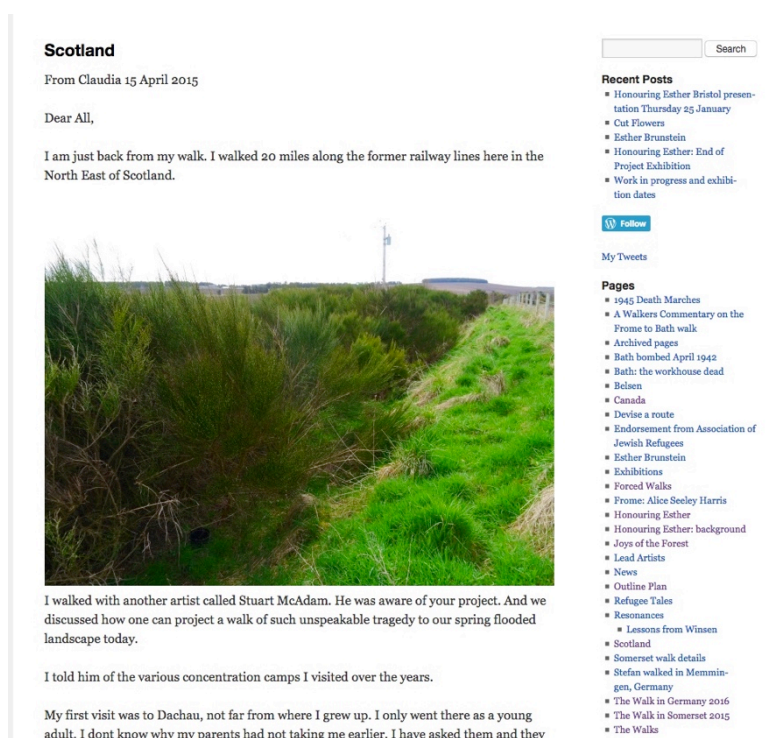
Figure 2.7: Screen grab from Honouring Esther project website (White and Brunstein 2017). Report of a walk in Scotland by artists Claudia Zeiske and Stuart MacAdam responding to the invitation to walk the transposed route used in *Honouring Esther* (Walking Artists Network).

2.2.2 Conduct of the walk and curated content

The walks were undertaken in the same compass direction as Esther's 1945 death march; this was not a return, but a *walking-with*, always walking in the same northerly direction as Esther had walked. Each station intervention was signalled with the recorded sound of a shofar, a ram's horn, blown as a Jewish ritual call, a sound that would have been silenced by the Nazis. These points anchored the spatial layers and linked the temporal layers as an uncertain, slippery and temporary 'here'. Exhibition panels produced as documentation and orientation using media from each of the themed stations offer a provisional materialisation of this, see figure 2.8.

Each day began and ended with a sharing, opening with a thematic questioning and ending with an act of closure. In Somerset the walk ended at Bath's Old Jewish Burial Ground, and in Germany at the Bergen-Belsen Memorial site; this intentional juxtaposition of memorialisations of the dead was the anchor point for the route transposed via Scribblemaps. Following the logic of that transposed graphic retaining scale and orientation, the walk began in a field by a railway line, just outside Frome, where travellers kept a horse, a point on the route layered with the compound of the SS slave labour camp, *Waldeslust*. *Honouring Esther* walkers in Germany the following year gathered in that 'same' place, now the car park of a garden centre: the entanglements of time and language providing dissonant spatial irony, its name, resonating as bitter joke, translated as *Joys of the Forest*.

Figure 2.8: Sample exhibition panel referring to the station themed *Bearing Witness*, prepared for exhibiton/installation at 44AD Art Space, Bath 2015. *Honouring Esther, an undisciplined documentary of the project*, 2017. Available at https://doi.org/10.17870/bathspa.12005565.v1 The opening of this more documentary style project film offers a narrative glimpse of the multi-layered experience.

Figure 2.9: 1940's Wehrmacht map of Hambuhren Ovelgönne munitions works, detail. Courtesy Peter Jackson.   The inner red/brown barbed line refers to the Jewish women's camp, the smaller brown block is the sole surviving structure, an earth toilet, now used as a garden shed.

The installation film *Joys of the Forest, (*available at

) uses Esther's translation as provocation in an

audio-visual meditation using field footage from the walk. The corporeal experience and

empathic thoughts generated on the walk are recalled in walker's feedback, for example,

> RW *How and in what way did the 'interventions' form part of your physical*
> *experience, what was going on in your body?*
> All helped me to reconnect with why we were there which brought relief and
> a sense of meaning to my body. They made me notice how tired I was growing
> and how much I wanted to sit down at each one. Between the last two on day
> one, I realised I had blisters that I thought had burst and were bleeding. I
> thought that if these women could walk in the cold, hungry, scared and
> exhausted then I could walk on with blisters. (They hadn't burst and weren't
> bleeding!).   (Respondent 7: Honouring Esther walker survey 2015).

After Levine (2014) and Jill Bennett (2005), I propose that the empathy described in

this comment emerges through a somatic alertness juxtaposed with the insertion of

cognitive awareness derived in part from the curated content. I set out and discuss

below further examples of how through an attentiveness to sensation and affect this

iteration of *walking-with* generated empathic dialogues.

2.3 Affective encounters and involuntary thought

Using periods of silent reflection and consciously embracing the durational and terrain

characteristics of the walk, this walking, questioning and sensing process invited an

alertness and an openness to chance and serendipity. On the first day of *Honouring*

Esther stopping in Somerset woodland, at the station themed 'Justice' we heard Esther's

comment that at the time, 'we had murder in our hearts' (see figure 2.10). A discussion

on victors' justice was underway when a siren rang out, a dissonant and evocative

sound resonating with fear and anxiety. This was followed shortly afterwards by an

enormous explosion. For a split second the pressure in our ears and the concussion felt

through our bodies was sheer unexpected physical sensation, generating affective

responses, silencing the conversation. In the context of the walking process and the

content we were responding to, this disruption in a momentary sensation was a powerful if unplanned catalyst for empathy.

Figure 2.10: At the 'station' themed Justice, walkers listen to Esther's testimony. 2015. Documentary photograph. Courtesy of author. Part of Esther's testimony used at this location can be heard here: https://doi.org/10.17870/bathspa.12005634.v1

> RW *Could you describe an image, sound, smell or other physical sensation that remains with you from the walk?*
> We had stopped for an intervention. We were silent breathing gently, contemplating our progress when if I remember correctly a siren went off nearby. It was chilling on such a hot day. It called us back into the moment, the past interrupting the present. Did a plane go over too? (Respondent 11: Honouring Esther walker/visitor survey 2017).

I suggest that the developing walking and questioning process in *Honouring Esther*, described as *walking-with*, enables walkers to become attuned to the moments and sensations which Thrift describes as 'bare life',

> This little space of time is a vast bio-political domain, that blink between action and performance in which the world is pre-set by biological and cultural instinct, which bear extraordinary genealogical freight - and a potential for potentiality. (Thrift 2008:60)

Facilitating an alertness and sensibility to that 'blink' as part of this walking arts practice offers opportunities to explore the potential Thrift refers to. These are perhaps akin to the sensations of affective encounter that trigger involuntary thought, citing Deleuze, Jill Bennett, states, 'the affective encounter becomes the means by which thought proceeds and ultimately moves towards deeper truth' (2005:37). In curating materials and juxtapositions generating spatial and temporal dissonance I sought both to generate and develop abilities to respond to such moments of disruption. The explosion and a subsequent low level fly past of a military aircraft were serendipitous sensory encounters that further provoked involuntary thought towards empathic thought.

2.3.1 The call of things and the stickiness of affect: the Belsen Blanket

We were lent a blanket that a survivor had carried with him following his liberation from Belsen, we used it as a plinth cover for one of the commemorative Holocaust Memorial candles, installed in the prayer house adjoining Bath's Old Jewish Burial Ground at the finishing point of the Honouring Esther walk (see figure 2.11). Networking for the project had manifested the story of two brothers who had been in the first wave of troops to enter the Belsen concentration camp in 1945. The grandsons of the two brothers joined the walk and with their families were part of the group of more than fifty walkers who arrived at the Burial Ground. We later learned from them that distributing blankets had been one of the first jobs their grandfathers had done at Belsen. One grandfather had graphically passed his experience on to his grandson, the other could not speak of it.
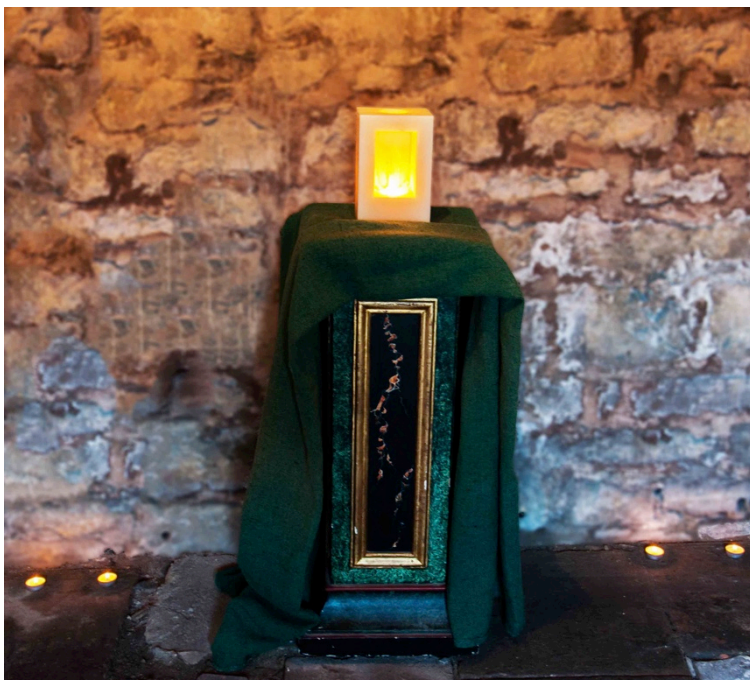
Figure 2.11: *The 'Belsen blanket' as plinth cover for Anish Kapoor commemorative candle.* Bath Old Jewish Burial Ground, end of *Honouring Esther* walk. Seventieth Anniversary of the Liberation of Belsen, 15 April 2015. Documentary photograph. Courtesy of author.

The two men visited the prayer room, saw and touched the blanket. Whether it was the stickiness of affect Ahmed describes, (2010:39) or the mattering of the wool, they emerged overwhelmed, re-immersed in the trauma memory of their grandfathers; the moment, partly captured in a field recording, formed part of the installation ambience (see figure 2.6 installation audio, available at https://doi.org/10.17870/bathspa.12005559.v1at approx 7:11). For the both men the 'deep memory' from their respective grandfathers was renewed and re-connected (Faye 2003:163). I had been aware of the auratic power of the commemorative candle and the Belsen blanket together in the prayer house, the affective and empathic response was intense, and evidently resonated with other walkers:

> RW *Could you describe a memorable moment on the walk and any*
> *thoughts that stay with you from it?*
> The whole experience, from start to finish, was memorable for me. The
> service was beautiful. The fact I was allowed to touch the blanket, this
> had been used - given out, when British troops liberated the
> concentration/death camps, their first gesture of kindness to them -
> how lovely, that adorned the candle on the chapel. Memories of my
> involvement in Honouring Esther, will stay with me, until my dying day.
> (Respondent 31: Honouring Esther walker survey response 2017).

The blanket in its apparent anonymity demonstrated the power of things to hold, connect and attract stories, producing affective resonances. Thrift, in a view that resonates with Jane Bennett's perspective on 'vibrant matter' (Bennett 2010) contends that objects cannot be considered as 'sets of passive and inanimate properties' (Thrift 2010: 292). Considering 'the call of things' (Bennett 2010) and Ahmed's account of the 'stickiness' of affect (Ahmed 2010:29) opened new insights as I reflected on the *Honouring Esther* experience. I suggest that the strength of the response was about more than the things themselves and the memories of the two men; it emerged in the intra-action between them and the sensibilities developed over a day of walking together. This experience informed the *walking-with* iteration emerging on the subsequent *Sweet Waters* project, seeking to develop somatic alertness and sensitivity earlier on a walk, enabling a more-than-representational sensitivity whilst engaging

with the cognitive and representational.   I attend to *Sweet Waters* in the following chapter and develop this theorisation with the practice further in Chapter Six.

2.3.2 Embodied experience and empathic dialogues

On the *Honouring Esther* walks in Somerset we walked in unseasonal sun and heat and a walker became exhausted. Eventually hydrated and protected from the sun, the ailing walker re-joined the main group and made it to the next stop. On her return to the group another walker spoke, becoming angry as she momentarily inhabited the emotion across time, and then calmer, she apologised. She voiced something of our thoughts, however, saying that on the 'real' death march the straggler would have been shot, as would the walker who helped and all of us who had stopped to wait. These empathic thoughts across time resonated poignantly in Germany when towards the end of the walk, passing exactly such sites of summary execution, a walker needed to urinate…she recalls the moment:

> … getting close to reaching Belsen, I experienced an overwhelming
> desire to have a pee… It brought me to the closest I have been
> throughout the whole of this project to just being able to begin to
> imagine the experience [of the death march]… Just requesting [a toilet
> stop]… would have resulted in them being shot … The experience… of
> connecting in a very physical visceral sense took me completely by
> surprise and affected me deeply in a way that I didn't expect and was
> totally unprepared for. (Respondent 24 *Honouring Esther*
> walker/visitor survey 2017).

Longhurst reminds us of the 'weighty materiality of flesh [and] the fluids that cross bodily boundaries in daily life' (2001:125). In each of these examples, and many others, learning began in an embodied experience when 'here' crashed into 'there' and 'then' burst into 'now'. The juxtaposition of actual and empathically imagined corporeal experience produced significant moments of learning over the two cycles of walks, demonstrating knowledge production through the somatic focus of these iterations of walking-with. The installation media and the experience of viewing it evokes resonances of this aspect of the walks.

The installation film *Belsen Ballroom* for example (figures 2.12 and 2.13), uses images and sounds from the assembly hall at Bergen-Hohne Camp, a space once filled with recovering inmates, including Esther, visited as part of pre-walk orientation, these sounds and images are mixed with media from the walk.
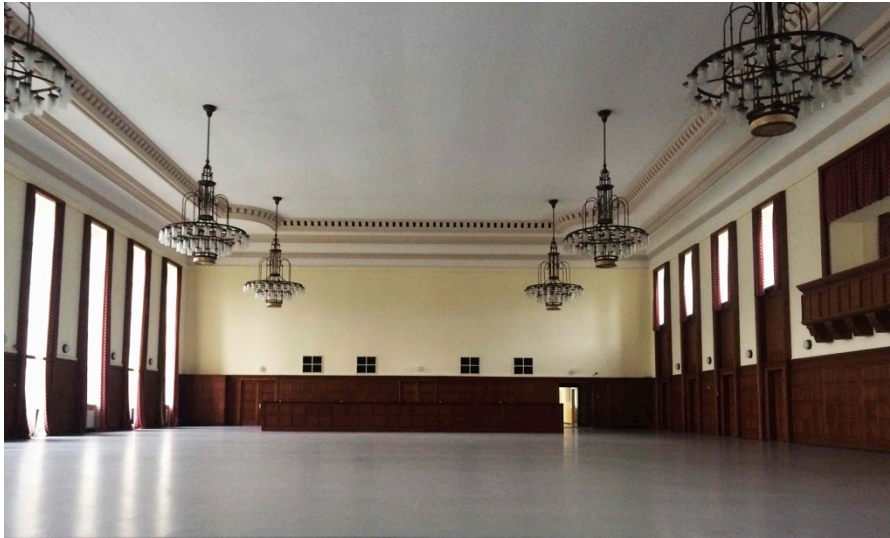
Figure 2.12: *Ballroom/conference space at Bergen-Hohne Camp*, 2016. Documentary photograph. Courtesy of author. Field recordings made here used in installation film *Belsen Ballroom* available on this link: https://doi.org/10.17870/bathspa.12005640.v1
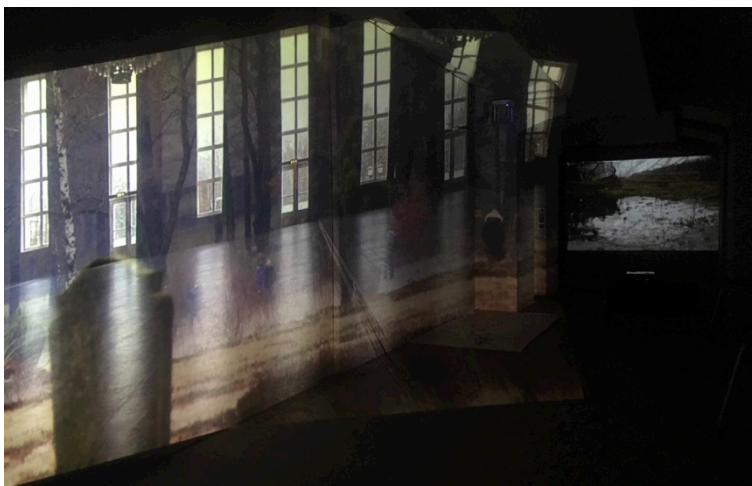
Figure 2.13: *Honouring Esther installation at Corsham Court*, 2019. Documentary photograph. Courtesy of author. Main projection in the space is the film, *Belsen Ballroom*.

2.3.3 Developing sensory alertness: a Skype call from Belsen

In addition to strategies generating empathic dialogue through dissonance, the iteration of *walking-with* emerging on *Honouring Esther* produced affective responses through the heightened sensory alertness to relational intelligence over a long walk together. In Somerset, walkers were invited to visualise the death march as we crossed and followed its path, questioning themselves and their experience of 'place',

It was fascinating how what I saw and heard could transport me to Esther's walk, how the contrast of the weather, the abundant vegetation, the friendliness of the locals emphasised/highlighted the harshness of the death march. And then there was the siren and the explosions, ghosts in the quarry.

(Respondent 9 *Honouring Esther* walker survey 2015)

W*alking-with* alerts a sensitivity to the sounds of the voices of the witnesses encountered as well as the content of their testimony. The sound of Esther's recorded voice generated empathic responses, especially in the older voice heard in the statement recorded for social media sharing with the Anne Frank Center (figure 2.13). In Shenker's terms her voice contained an 'embodied history', a distinctive presence transcending the narrative of the death march (2015:4). Arriving at Belsen, where she had so nearly died, we not only heard her voice, we saw and heard her alive, it was an emotional end to the walk. We 'Skyped' Esther in her care home in London from the Bergen-Belsen Memorial education centre, 'Ah Belsen', she said, 'I remember it well', (figure 2.14). We had no way of knowing at that distance how ironic she meant the remark to be, but her incredulous sign off, peering over the iPad in her care home and commenting on the technology, 'thats what I call magic!', had the full pathos and humour of her Yiddish Theatre background.

Figure 2.14: *Esther Brunstein 1928-2017*. Photograph, 2016. Courtesy of author.
Esther statement for the Anne Frank Center, New York, on the 70th anniversary of the liberation of Belsen, distributed via social media at the end of the 2015 walk, is available here: https://doi.org/10.17870/bathspa.12005649.v1

Figure 2.15: *Skype call with Esther Brunstein from the Bergen-Belsen Memorial education centre*, 2016. Documentary photograph. Courtesy of author.
See also *undisciplined documentary* available at: https://doi.org/10.17870/bathspa.12005565.v1 (at approx 28:18).

Esther's testimony and other curated content took walkers from mild personal discomfort or the discordant pleasures of a country walk toward the thematic considerations. Somatic experience and hosted, layered interventions enabled walkers to move between a local experience to a recorded experience distant in time and place, producing a momentary sense of spatial/temporal dissonance. As evidenced in the feedback from walkers and the work produced for exhibition, *Honouring Esther* folded our contemporary experience with Esther's testimony to 'generate imaginative and poetic connections' (Shenker 2015:196). In such moments on both projects, walkers connected past and present, the distant and the local; a stimulated imagination and the emergence of empathic dialogues were consistent outcomes. Comments sampled from walkers offer glimpses of this,

> *RW: Broadly speaking how and in what way did your experience of the walk meet your expectations?*
> It exceeded my expectations. I was unsure how it would pan out and how involved I would feel. I felt it to the depth of my soul. I am still

> seeing and feeling the ripples expand away (Respondent 9 *Honouring Esther* walker 2015).

The experience of the Skype call from Belsen with Esther, resonated with Jill Bennett's view (2005) of how affective encounters circumvent conventional thought, in this case leading to thoughts on humanity, survival and resistance.

2.4 Considering affect aliens and reluctant heritage

Honouring Esther held open a space for witnesses to come forward and to share stories of witness and to examine 'bad feelings' (Ahmed 2010). Specifically, in Germany this appeared to enable surviving eye-witnesses to come forward. For example, a man who as a child saw the death march leave 'Waldeslust' wanted us to know that he could have seen Esther, and a woman who wanted her account of a childhood witnessing of a brutal shooting to be passed on to us (see *undisciplined documentary* video available at https://doi.org/10.17870/bathspa.12005565.v1at approx 3:53). The publication of Wienecke's account of the SS slave labour camp in the village where her school had an activity centre had been controversial (1999); I suggest that her account invoked older 'bad feelings' that may not have fitted the official, *authorised* heritage, story of her school's presence there, or its sense of itself. Wienecke was shunned for publishing this information; we also learned that another local historian was similarly criticised in seeking to memorialise local anti-Nazi resistance (Krizsan 2012). These localised manifestations of the Nazi era I describe as 'reluctant' heritage, accounts that appear to have been obscured by the authorised version of the Holocaust and the Nazi era in that part of Germany. This may be the consequence of an official forgetting of potentially divisive localised 'bad feelings' by clustering them on major national sites of authorised heritage and memorialising, such as that at Bergen-Belsen.

Ahmed challenges the view that 'bad feelings' should be forgotten, she argues it 'allows historical forms of injustice to disappear' (2010:50), and a disappearance allows the persistence of those injustices; in colloquial terms, this is a 'brushing under the carpet'. Considering *walking-with* in this context as a critical embodied approach to authorised heritage narratives, I position myself and the walkers, in Ahmed's terms, as 'affect aliens' taking up a questioning and unsettling stance to authorised heritage. I am

adapting Ahmed's idea of the *feminist* affect alien, who critically addresses issues of normalisation in the family, to a *heritage* affect alien, addressing issues of normalisation in authorised heritage,

> Affect aliens can do things…by refusing to put bad feelings to one side
> in the hope that we can 'just get along'. A concern with histories that
> hurt is not then a backward orientation: to move on you must make
> the return (Ahmed 2010:50).

I view Wienecke and Krizsan's actions as 'affect alien' interventions on the local authorised heritage of the Nazi era, revealing a wider reluctant heritage of the period. Welcoming our visit, the Mayor of Winsen, Dirk Oelmann consciously connected local acts of resistance to 'doing the right thing' and welcoming contemporary refugees, (See Appendix 8 for text of speech). This moment resonates in the installation film *Frome to Belsen* made with field footage generated by walkers and a clip from Esther's testimony possibly referring to walking through Winsen (figure 2.15 below). Other local stakeholders, however, were keen to distance themselves from the materiality of the Holocaust in their own village, the owners of the garden centre were at pains to tell us that it was only their car park that was within the 'Waldeslust' camp perimeter. The owners of the house, whose garden shed was once the labour camp earth toilet building, did not want to be part of the visit or show it to us themselves. This building is the sole surviving relic of the camp, it would have been used by Esther and the other four hundred enslaved Jewish women (figure 2.16 below) We speculated that in the absence of some kind of ethical legitimation supporting a topophilic pride, other affective connections - shame, guilt, anger - underpinned this reluctance to acknowledge local heritage. A comment from Wienecke herself points towards the local impact of *Honouring Esther*,

> 20 years ago I tried to honour those who were ill-treated by
> representatives of my parents generation with a public document.
> Now thanks to you I could repeat honouring in a different manner by
> walking with you remembering Esther (*Honouring Esther* visitors
> book 2017).
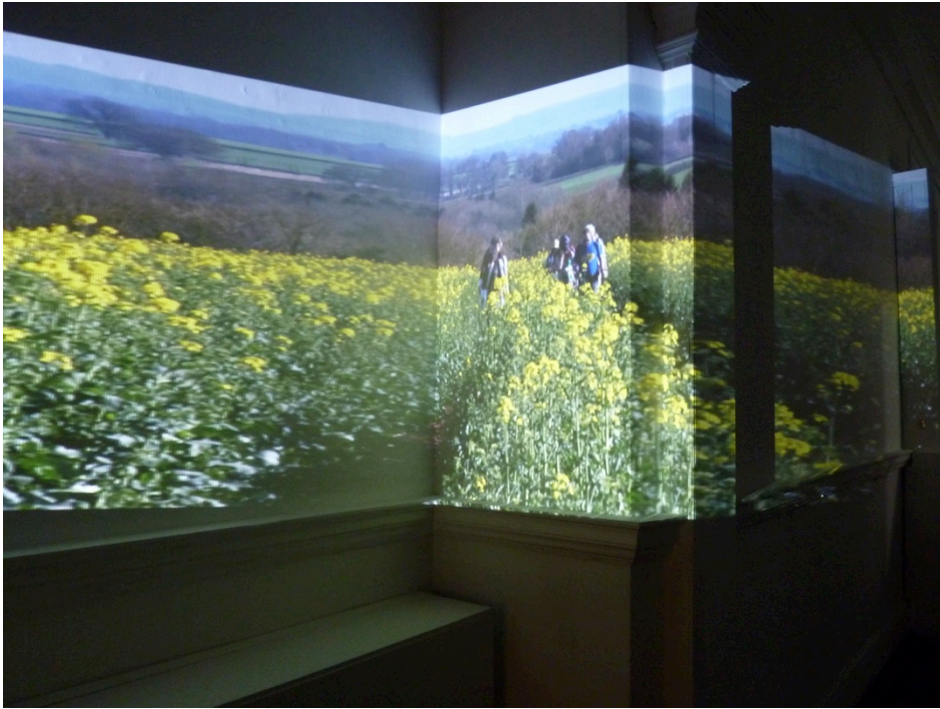
Figure 2.16: Installation projection, *Frome to Belsen* 2016. Documentary still of *Honouring Esther* closing exhibition at 44AD ArtSpace Bath, 2017. Courtesy of author. The installation film is available at: https://doi.org/10.17870/bathspa.12005547.v1

Figure 2.17: *walkers gather to view site map in front of former earth toilet building on Waldeslust sit*e, start of *Honouring Esther* walk in Germany, 2016. Documentary photograph. Courtesy of author. (Site map detail see figure 2.9 earlier) See also *undisciplined documentary* available at: https://doi.org/10.17870/bathspa.12005565.v1 (approx 1.30)

2.5 Summary

In the context of the arrival of refugees and asylum seekers escaping human rights violations and the passing of the first generation of Holocaust survivors, *Honouring Esther* was a walking arts return to, and re-membering of, that previous gross violation of human rights. Walking-with *Honouring Esther* co-created a space activating and renewing memory, for new witness testimony to come forward and for difficult social justice conversations to be held. The extended manifestation of *Honouring Esther* in exhibition (figure 2.17) continues to produce an impact on visitors as this comment from the 2017 installation shows:

> Powerful, moving and highly engaging in content and format. The importance of finding innovative approaches to creating work on this subject clearly cannot be underestimated. (*Honouring Esther* project visitors book 2017)

Figure 2.18: *Honouring Esther* closing exhibition 44AD, Bath 2017. Documentary photograph. Courtesy of author.

Documentation sample of *Honouring Esther* media installation at Corsham Court, 2019 available here:
https://doi.org/10.17870/bathspa.12005538.v1

The productive somatic experience of this project spatially and temporally linked, and juxtaposed with, specific survivor experience of a particular heritage moment was explored. New understandings, insights and resonances are manifest in the media generated, embodied in the walkers experience and materialised in the digital and analogue work presented. In subsequent chapters I tease key elements of this out and discuss in further detail with regard to the practice and its intended unsettling of heritages. Walking as part of a creative process of making the return to difficult, dissonant, tragic pasts in the present, recognising the agency of heritage, has been

established. The possibility of walkers thereby becoming more than story carriers begins to emerge. The development of an understanding and an approach to 'reluctant heritage' as an affective encounter offers further elements and direction as *walking-with* practice. I take this forward in Chapter Three with a case study of the *Sweet Waters* cycle of walks as a critical walking arts engagement with another reluctant heritage. In considering *Sweet Waters,* I explore a further iteration of *walking-with* as a critical somatic disturbance to the ways in which the gatekeepers of Bath's authorised heritage distance the city from the 'bad feeling' of slave-ownership.

Additional materials from the *Honouring Esther* project not directly referenced in the text are available here:

Honouring Esther live phase documentation: https://doi.org/10.17870/bathspa.11989161.v1

Honouring Esther additional installation media https://doi.org/10.17870/bathspa.11990385.v1

Chapter Three: *Sweet Waters: sense-ing legacies of slave-ownership in Bath and along the River Avon*

Introduction

This CPaR combines a deep-rooted commitment to social justice with an ongoing fascination for relics, sensations and ways of knowing that unsettle authorised accounts of the past in the present. Engaging an alertness to the somatic, this enquiry reaches towards an engagement with the agency of heritage and its mobilisation. *Honouring Esther* opened up new directions and tactics regarding the use of dissonance and the juxtaposition of registers of walking. *Sweet Waters* embraced a developing more-than-representational sensitivity in this regard, abstracting the juxtaposition of registers of walking and attending more directly to a 'reluctant' heritage in the city where I live and work.

Figure 3.1: *Sweet Waters*, promotional postcard, 2017. Courtesy of author.

3.1 Context: Bath, reluctant heritage, legacies of slave-ownership

The dramatic growth of Bath as an elite location in the Eighteenth century coincided with the peak of the Atlantic slave trade and the flow of slave-generated wealth to England. The trade in captured and enslaved people and its connections with Bristol,

the sea port further down the River Avon, are well documented (e.g. Richardson 1991,1996, 2005; Dresser 2007). Other less developed accounts refer to Bath (e.g. Knight 1978; Parker 2012; Perry 2013). The story of slave-ownership, the wealth generated and its legacies in Bath do not, however, form part of the narrative the city presents to itself or its visitors, it is obscured and silenced by the Authorised Heritage Discourse (AHD) of the city and the nation. AHD is a widely discussed perspective referring to an elite account of the past in the present, its normalising effects and hegemonic ambitions (e.g. Hall 1999; Smith, 2006; Smith and Waterton 2009). This is manifested locally in the online marketing presence, visitor orientation, officially sanctioned tours and its UNESCO World Heritage designation (e.g. The Mayor of Bath's Corps of Honorary Guides 2019; Visit Bath, Bath and North East Somerset 2018; Bath Preservation Trust 2018; City of Bath World Heritage Site, Bath and North East Somerset 2019). The evidence and entangled legacies of slave-ownership, although embodied in the institutions and fabric of the city, its public houses, road names and the relics of industry along the River Avon, are absent or at best euphemised in these officially sanctioned and influential narratives of the city.

Developing *Sweet Waters,* I drew on a half-remembered interview with poet and scholar, David Dabydeen (2008). Discussing his view of the English Country House as a 'gesture of triumphalism', he referred to the unacknowledged but 'inextricable link between black plantation labour and the construction of the English Country House'. Asked how such properties could be re-interpreted, I thought I heard Dabydeen reply that what was needed was a 'disenchantment', 'not shame or guilt, but accuracy'. Developing from *Honouring Esther*, the public performative walking, making, questioning and sensing approach of *walking-with* was oriented towards an unsettling, a disenchantment of, the officially sanctioned heritage narrative of Bath. As a matter of shame, pain and discomfort and resonating with concerns on racialization, *Sweet Waters* attended to legacies of slave-ownership as a 'reluctant heritage' (Tomory 1999), and Bath as a 'reluctant site of memory' (Otele 2016). In the spirit of Hammond's work in Bath (2012) and Deller's work in Orgreave it was about 'energising recognition and confronting still-to-be-resolved conflicts and traumas' (Juliff 2018:99). Countering Colston (n.d.) and related interventions have opened difficult conversations in nearby Bristol on the slave economy and its legacies. These legacies remain largely

unaddressed in Bath where they are obscured by the amnesiac and seductive enchantments of its authorised heritage, see for example figure 3.2 (Del Mármol, Morell and Chalcoft 2015; Martin 2013). In this regard and referencing Dabydeen's possible remark, I describe the *walking-with* iteration emerging as a (dis)enchantment, an iteration of *walking-with* encouraging an alertness and sensitivity to past, present and future, a call to be present, as in being present, 'we *resonate*: this gives us a sense of what is present in ourselves and in the space' (Stühm 2014:12).

[Image redacted in this digitized version due to potential copyright issues]

Figure 3.2 Co-op Funeral Service flyer, 2019. Scanned image. A white male looks down towards the viewer, dressed in black suit and top hat, his white fist holds a silver topped stick; he stands in front of the iconic Royal Crescent, itself a legacy of slave-ownership. Here a black walker described being stopped and searched in his youth by white policemen.

The cycle of walks was presented in June 2017, ten years after the bicentennial commemorations of the abolition of the slave trade, the so-called 'Wilberfest' (Cubitt 2012:164). The commemorative events focused largely on the white abolitionists' story and have been criticised widely for ignoring the memories and interests of the descendants of those captured and enslaved (e.g. Cubitt 2012; Rice 2012; Otele 2018). Bath presents as a city racialised as white (e.g. figure 3.2), in which white privilege passes unmarked and normalised (Hammond 2012:63). The project represented an urgency, 'to dig where I stand' (Lindqvist 1979), not only as a Bath resident with regard to physical place, but with regard to myself as a white European man seeking to become answerable and develop response-abilities. This iteration of *walking-with*, reflecting on

Haraway's key question, 'With whose blood were my eyes crafted?' (1988:585), engaged those who choose to walk with me in that immanent process.

3.2 Development from *Honouring Esther*

Sweet Waters developed an iteration of *walking-with* with a similar structure of advance briefing, 'homework', opening attunement exercises and introductions prefacing the core activities of walking, listening, questioning, making, curated interventions and end of day discussion. An exhibition/installation event, in this case *Sweet Waters:Soundings,* closed this cycle of walks. This three phase *walking-with* approach is more formally laid out in Chapter Five and the phases of this iteration can be summarised as homework, live and extended (see Appendix item 4).

Walkers were equipped with a notebook and invited to use their own smart device. Attunement exercises at the outset activated sensory alertness and generated a first use of notebook/smart device. Responding to walker competencies with social media and the success of notebooks as a materialising device on *Honouring Esther*, *Sweet Waters* walkers were again invited to record thoughts and sketches in analogue as well as using digital/social media forms (see figure 3.3). Rather than a personalised notebook as used on *Honouring Esther*, an *exquisite corpse* technique was used to further disrupt the walking experience, circulating the notebooks to different walkers on each walk. This (dis)enchantment of the solitary walker's notebook ownership invited mark-making of all kinds, as well as text, thereby developing a randomised ongoing conversation between notebook users over successive walks.

> *RW How did the activity (note book/ social media/recording) influence your experience of the walk?*
> I like the idea of contribution to 'someone' else's musings and loved the way the book was 'handed over' by the previous user - wishing 'me' a happy event. (Respondent7: Sweet Waters walker survey 2017)

The notebooks were presented in exhibition (see figures 3.4, 3.5) sample pages are scanned, the original notebooks are deposited in the archive. Social media trails of the developing routes were generated and aggregated live using the Social Hiking platform,

the routes and links from *Sweet Waters* appear as a 'great arrow', referred to in the short performance prose piece presented in exhibition (see figure 3.6).

Figure 3.3: *Walkers contribute via smart device and notebook. Sweet Waters* walk, 2017. Documentary photograph. Courtesy of author.

Figure 3.4: *Sweet Waters* walkers notebooks on display at Corsham Court, 2019. Documentary photograph. Courtesy of author.
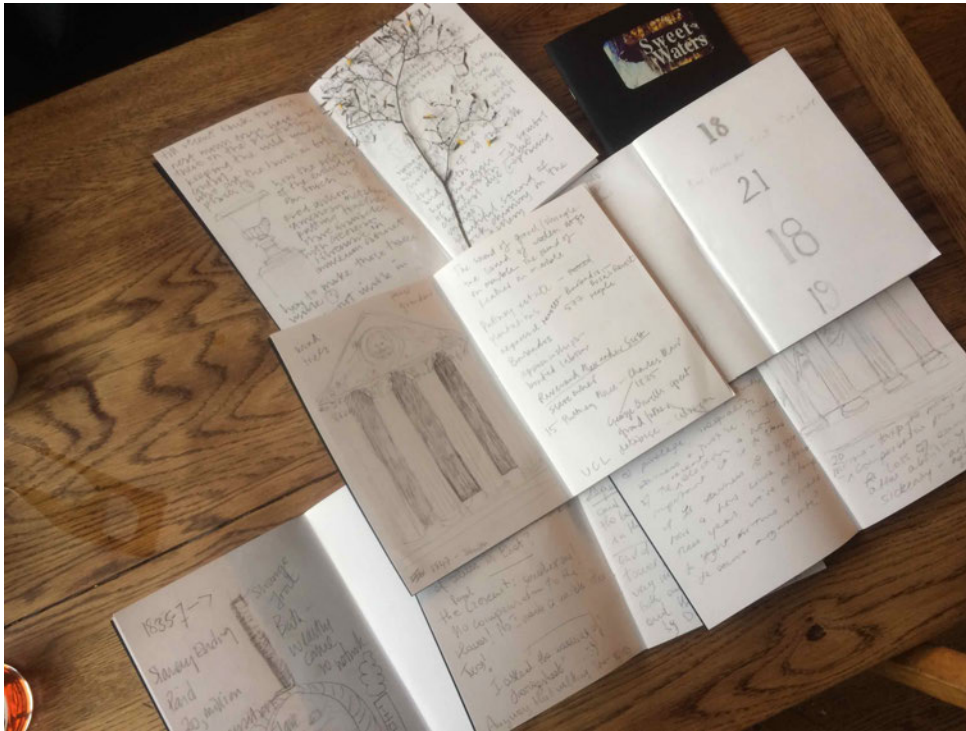
Figure 3.5: selection of walkers' notebooks. Documentary photograph. Courtesy of author. A selection of pages from the notebooks have been scanned and are available to view at: https://doi.org/10.17870/bathspa.11989074.v1
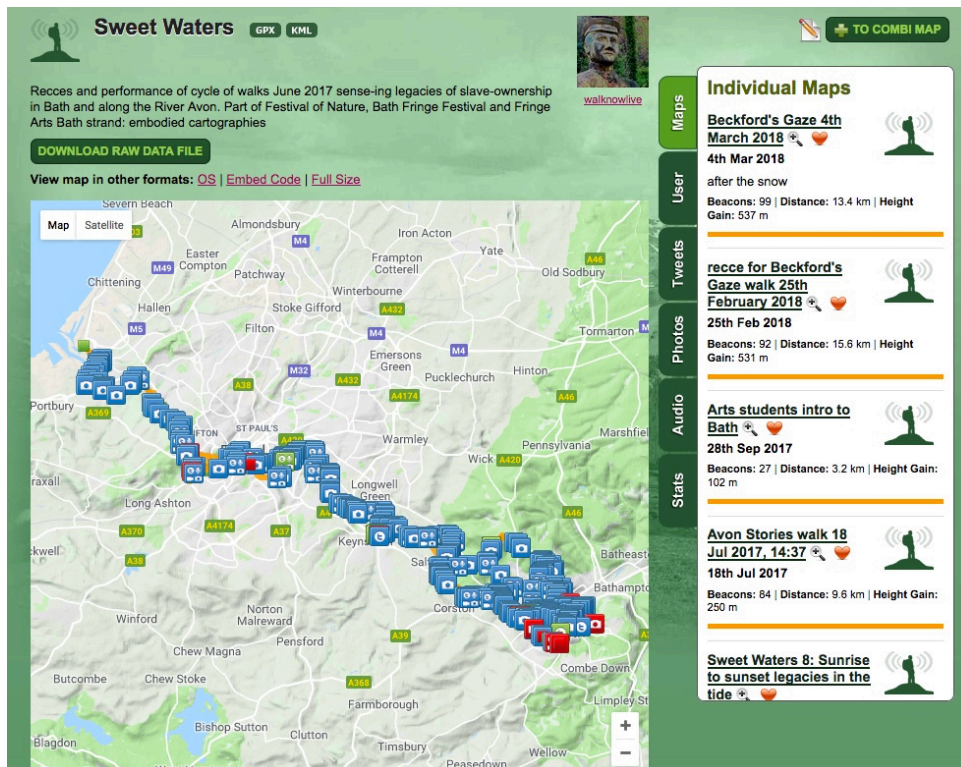
Figure 3.6: Aggregated *Sweet Waters* social media trails. Using Social Hiking platform, mapdata © Google. Screengrab 2018. A screen captured performance prose interaction with this *An Awful Arrow*, was presented online and in exhibition. Authored media response, screen capture of interaction, 2017. Available to view here: https://doi.org/10.17870/bathspa.12005661.v1

3.2.1 mapping and layering cycles and flows of wealth, trade and matter

The juxtaposition of registers of walking was abstracted, coerced walking was scaled-up to the forced migration of the Atlantic Slave Trade and the process of route generation was extended towards cycles and flows of trade and water. The forced movement of captured people, often along the course of a river to the slave ports of West Africa, was a significant stage in the forced migration of captured and enslaved people, with a further journey on foot for those who survived the Atlantic crossing (Eltis and Richardson 1997; Morgan 1997; UNESCO The Slave Route 2017). *Sweet Waters* abstracted and transposed this journey to the River Avon, along which goods were made and shipped to West Africa via Bristol, to be traded for captured and enslaved people (Morgan 1993; Dresser 2007). Considering the loss of life and human matter washed down rivers and dispersed at sea, and the source of the weather in Western Europe, I worked with the shape of the Atlantic Slave Trade, layering it onto a found graphic of the water cycle superimposed onto an image of a cast block of copper slag (figure 3.7). I reflected on Morton's observation that a rain drop contains elements produced in the first moments of the universe (2013:42) imagining a rain drop as memory, embodying the histories of matter dissolved, distilled and collected along its way.
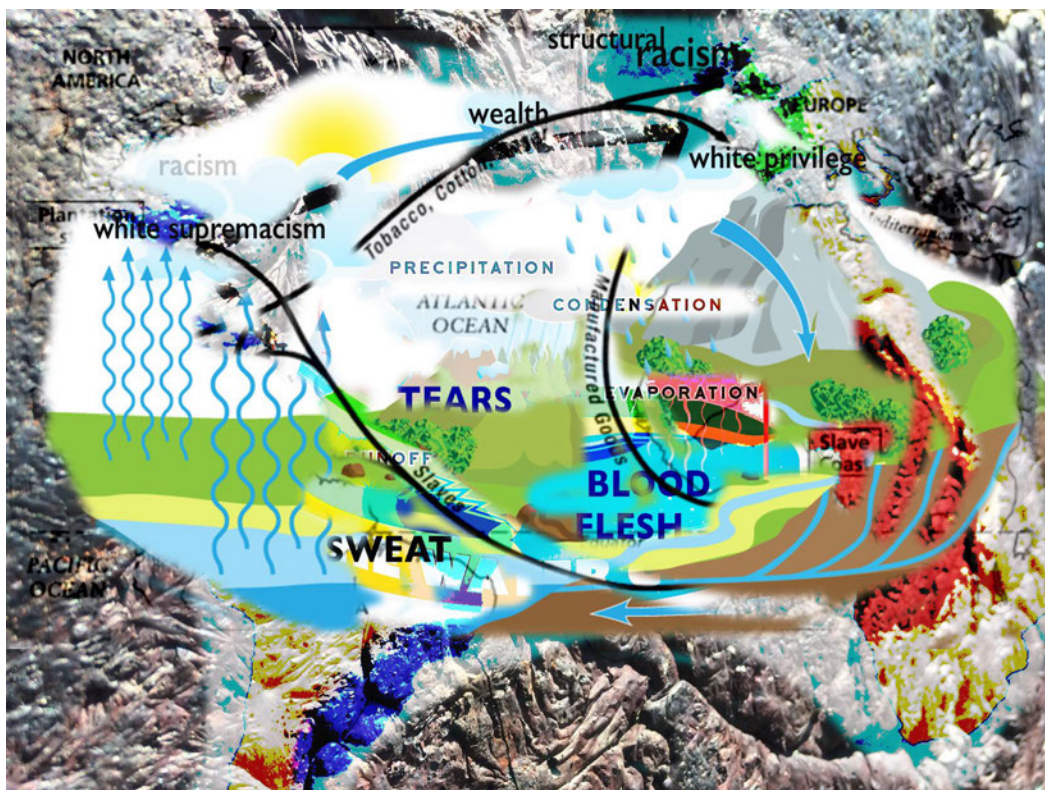
 Figure 3.7: *mashed cycles of water, trade and injustice across the Atlantic*, 2017. Digital artwork. Courtesy of author.

In addition to this I geo-located data from the UCL/Legacies of British Slave-ownership database (UCL/LBS 2016) where relics of the obscured heritage poked through the authorised heritage narrative. I drew on documents from local archives, poetry, images and other materials to curate a series of interventions and provocations. Referencing research on local manufacturing activity for the slave trade (e.g. Coverdale and Day 2012; Buchanan 1996), I drew on research on the Atlantic Slave Trade (e.g. Eltis and Richardson 1997; Chambers 1997; Araujo 2012b; Draper 2014a; Morgan 1997, 2000) and accessed local archives for the signatures and the hand-written documents of investors and slave ship owners.

At the core of Sweet Waters, inspired by Morton's idea of immeasurably vast interconnectedness (Morton 2010:15) and Ingold's 'mesh' is a multi-dimensional conceptual mapping of flows of wealth, water and time. Sweet Waters was a *walking-with* attending to the corporeality of forced migration, the flow of wealth that stimulated European industrialisation, considering accountability and social repair.

> When the warm winds blow from the West and it rains in Bath or
> Bristol, when the river swells with the tide and as the water turns the
> Saltford millwheel we sense legacies of slaveownership (White 2018).

3.2.2 Testing and implementation

In an opening intervention I geo-located residencies of slave-owners along the route of the then recently launched National Trust trail in Bath, *Walk to the View* (National Trust: 2016a) using the UCL/LBS database and invited walkers to join me. The National Trust orientation makes no reference to the residencies of slave-owners, the sources of the landowners wealth or even prominent anti slavery campaigners along the route. The UCL/LBS research evidences and enables discussion of the relationships between slave-ownership and the development of modern capitalism (e.g. Morgan 2000; Hall, Draper et al 2014:7); it underpins commentary on the links between slave-ownership and the new aesthetics emerging in Europe in the eighteenth century and other connections into the cultural life of the period consolidating race as a hierarchical category (Draper 2014b; Perry 2013; Otele 2018). These commentaries informed my developing critique of the authorised heritage narrative of Bath, and this geolocated map (see figure 3.8) of

former slaveowners' residencies in Bath and other period relics became the nodes around which *Sweet Waters* routes and performances were located.
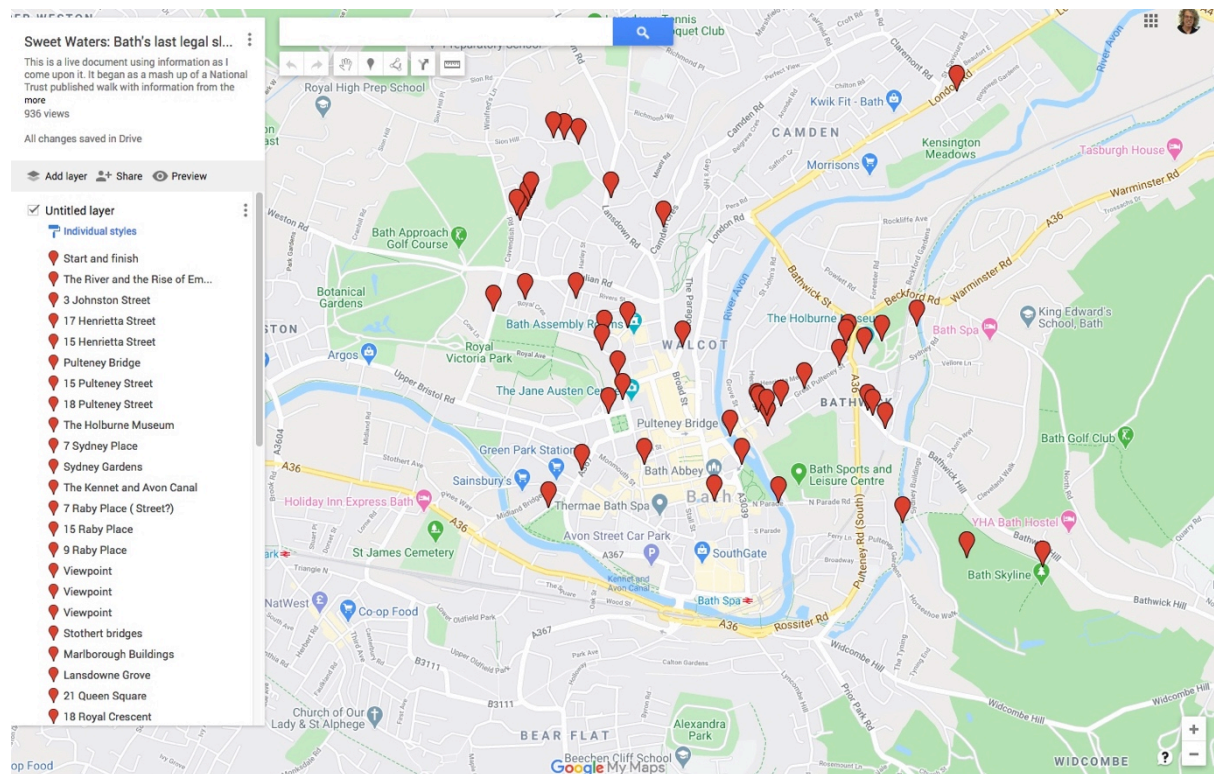
Figure 3.8: interactive map with geo located former residencies of slave-owners identified via UCL/LBS database. Screen grab. map data © Google. A live link is available here (accessed 5/4/20): https://drive.google.com/open?id=1yY6NVj22_q6nwMAA8xpmU7RbmKw&usp=sharing

For most of 2016 I hosted public participatory walks building up a series of routes, establishing an informal community of walkers who contributed local knowledge, personal stories and with whom I developed ideas, explored and tested protocols. These walks as work-in-progress were presented as follows: *Bath's Last Legal Slaveowners* (Fringe Arts Bath 2016), *The Plaqued and the Unplaqued* (2016) testing a wide game approach and finally as part of *Find Another Bath*, presented and published later that year (White 2016). I further hosted a series of walks exploring and testing strategies including listening walks and sensory walks focussing on attuning and recording sensory experience as short tweeted statements in the style of *Haiku in the Park* (Museum of Walking 2018). Conscious sensing in this way, including walking and tweeting/note-taking, walking together in silence, listening and touching, and questioning our bodies, were some of the tactics used in alerting 'other sites of thinking' (Thrift 2008:166).

3.3 Conduct of the walks

Sweet Waters was presented as part of Festival of Nature 2017, Bath Fringe Festival 2017 and in the context of the Fringe Arts Bath exhibition *Embodied Cartographies*. The cycle involved a total of twenty walkers and a small number of active live networked users over six all-day walks covering ninety-seven miles; the online engagement via the website and blog peaked at over two thousand. Over fifty other walkers took part in the shorter walks over the development period; these shorter weekend walks were well attended with fifteen to twenty locally-based attendees. On the *Sweet Waters* cycle itself numbers ranged from twelve on the opening walks in Bath to five on the subsequent walks down river to Bristol. The outward route to Bristol was undertaken over several short staged walks up to eight miles long, with the return from Avonmouth completed over a single day. One walker who had taken part in the first day's walking joined me for this last long walk on Midsummer's Day 2017. With an age range of mid-twenties to mid-sixties, the walkers were mostly drawn from the Bristol/Bath area. Given the project's published focus on legacies of slave-ownership it is interesting to note that the self-selected group of walkers were mainly white Europeans. Walkers were recruited through the festivals' marketing and wider longer-term engagement via meetings and presentations and my monthly programme of walks.

3.3.1 Interventions and curated content

Planned interventions using curated content provided a stimulus and renewal of the ongoing conversation, the intention was to produce a disturbance in the enchantment of fine period architecture or a summer riverside walk, evoking other presences and traces, and thus, as in *Honouring Esther*, to generate affective encounters. I performed short provocations at slave-owners' former residencies on the route, presented readings of slave-owners writings and set up other more sensory interventions derived from the research at key locations along the river. This included sampling chocolate without sugar outside a former chocolate factory, sugar mint cake at an iconic building funded by sugar plantation profits, and experiencing a high tide and midsummer sunrise on the River Avon.

These experiences, curated content and the responses generated formed part of the closing multi-media installation and subsequent exhibitions. The walks in Bath included

a performative posting of an imagined Georgian gentleman's calling card (figure 3.9) through the letterbox at former slave-owners' residences and a reading of a formal structured statement, drawn from the UCL/LBS entry:

- name of the slave-owner;
- number of enslaved people owned;
- name, parish and island of the plantation;
- amount in pounds of compensation received;

and always with the same concluding statement, 'Those released from slavery received no compensation'.

Figure 3.9: *Imagined gentleman's calling card*, 2017. Graphic on presentation card. Delivered as part of the *Sweet Waters* walk. Courtesy of author.

Fig 3.10 Delivery of card at end of short performance 2017. Documentary photograph. Courtesy of author. Installation film, *Seawater,* includes an aggregation of these provocations at approx 2.17, available at: https://doi.org/10.17870/bathspa.12005715.v1

3.2.2 Closing event/multimedia installation

Following the walks, as I did on *Honouring Esther*, I accessed the shared digital archives, my own field recordings, and archive material to produce installation media and website content. This was presented as the installation, *Sweet Waters: Soundings* at Saltford Brass Mill, one of the stations of the cycle of walks, where brass goods had been made to trade for captured people in West Africa (see figure 3.11). Audio and moving image work integrating my own field recordings from the walks with media shared by other walkers and archive material researched for the interventions were projected onto working heritage machinery producing an immersive sonic environment. Walking in the space generated a personalised mix of sounds from the walk, the water-powered machinery and visitors' voices, backed by the pulse of the working water wheel. In addition to the installation media, I performed a live spoken work piece, a reflective account of my experience of the *Sweet Waters* walks, *Don't Mention the Sugar* (see figure 3.12).

Conversations with walkers were renewed and new ones with visitors begun; these exchanges strengthened bonds generated on the walk and re-affirmed shared memories of the walk themes and content. Following the installation a walker reflected on the experience,

> *RW Is there a particular moment or thought from the walk you could share?*
> It completely transformed the way that I saw and understood the city that I grew up in and now live in as an adult. It is fascinating to see how we can make huge aspects of history disappear because they are uncomfortable. It also led me to have insights about current day exploitation in completely different ways (Respondent 9, *Sweet Waters* walker survey 2017).

This installation was restaged in the cellar of an English Country House, Corsham Court in 2019 (see figure 3.13)

Figure 3.11: *Sweet Waters Soundings:* installation at Saltford Brass Mill, 2017. Documentary photograph. Courtesy of authors. Installation media not specifically referenced in the text is available to view via this link https://doi.org/10.17870/bathspa.12003441.v1

Figure 3.12: *Sweet Waters Soundings*: installation at Saltford Brass Mill, 2017. Documentary photograph. Courtesy of author. Live social media recording of *Don't Mention the Sugar*, spoken word performance is available here: https://doi.org/10.17870/bathspa.12005835.v1
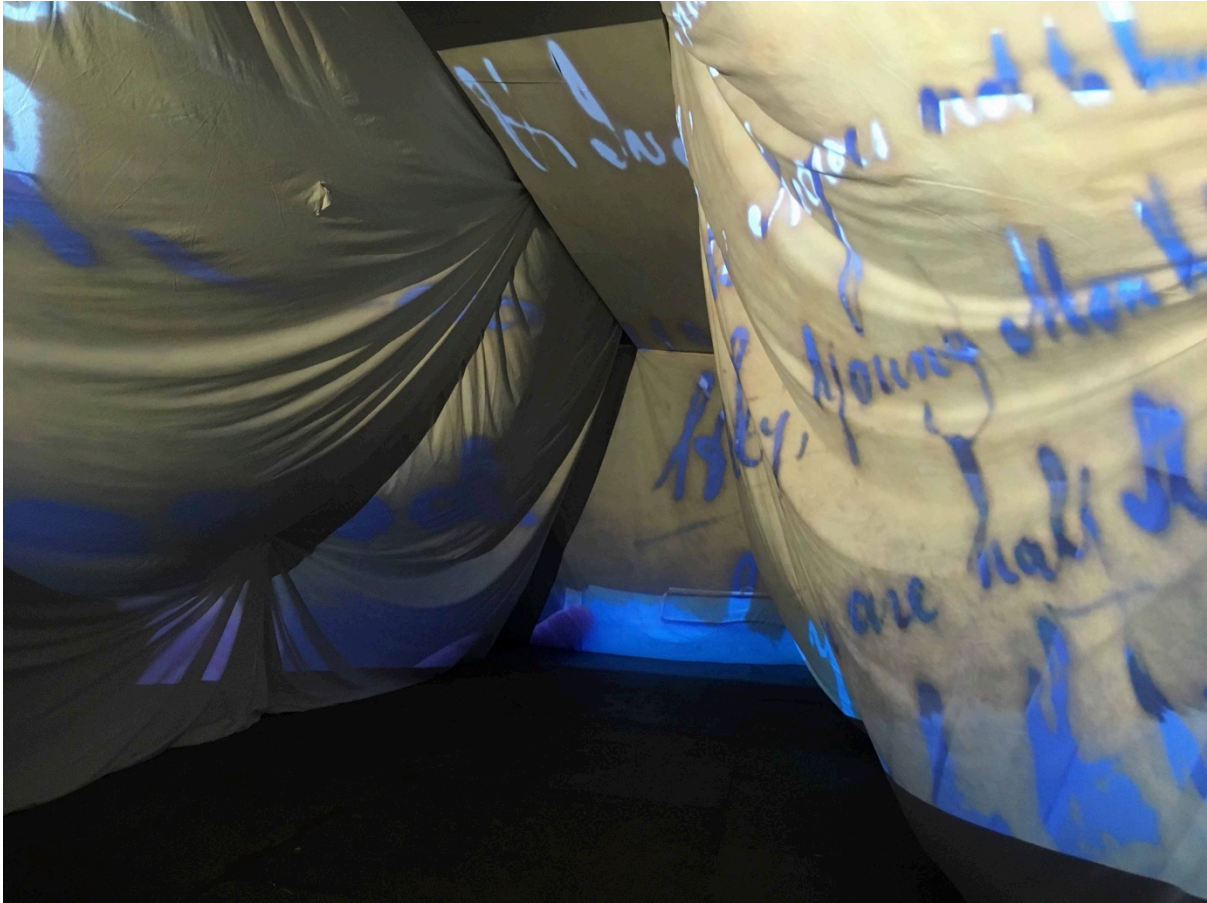
Figure 3.13: *Sweet Waters* installation at Corsham Court, 2019. Documentary photograph. Courtesy of author. A folder of installation/exhibition documentation is available to view here: https://doi.org/10.17870/bathspa.12003066.v1

3.4 Embodied experience and new knowledge, sampling the walks

As with *Honouring Esther* the walks generated embodied experiences and new knowings that do not readily transform into spoken language or text, but stimulate talk and reflection. The multimedia installation and the walkers notebooks referenced above were attempts to articulate, materialise and share the experience. They offer incomplete, messy and provisional versions of an Intangible Cultural Heritage (ICH) process that this writing-alongside discusses and draws from. In this section I take up the discussion on the work from the case study of *Honouring Esther*, sampling and discussing key moments of learning, discovery and reflection on the *Sweet Waters* walks. This discussion is developed over the subsequent chapters of the thesis.

3.4.1 The Memory stones

Walking along the river tow-path away from Bath on *Sweet Waters*, I drew walkers attention to the materiality of legacies of slave-ownership in sugar, water, brass and

copper. We passed re-purposed brass mills where manillas were made (see figure 3.14), the portable wealth and the currency of the slave trade (Chambers 1997:80).

Figure 3.14: *brass manilla produced at Keynsham Brass Mill* (now a pub).
Image courtesy Saltford Brass Mill project.

Copper was produced in such quantities at the height of the slave trade from Bristol that a venture to dispose of the slag involved casting it into building material. The blocks are a palimpsest of slave-ownership and the slave trade embedded in the built environment, each stone a hard, black, congealed, tarry mass. We stopped to feel, photograph and draw them (see figure 3.15).

> I think about it a lot - and ever since the walk I not only see the memory stones everywhere, but I'm still telling my friends about them, and sharing things I learned. (Respondent 1: *Sweet Waters* walker survey 2017)

Both *Sweet Waters* and *Honouring Esther* invoke a 'remembering that serves to illuminate and transform the present' (Massey 1994: 171) such that walkers become story carriers. *Honouring Esther* used *walking-with* as an approach to bringing the Holocaust and its resonances into current experience; in *Sweet Waters* I sought to generate an embodied awareness of slave-ownership as integral to the story of Bath and the River Avon.

Figure 3.15: *A walker making a rubbing of copper slag 'bricks', the Memory stones*, 2017. Documentary photograph. Courtesy of author.
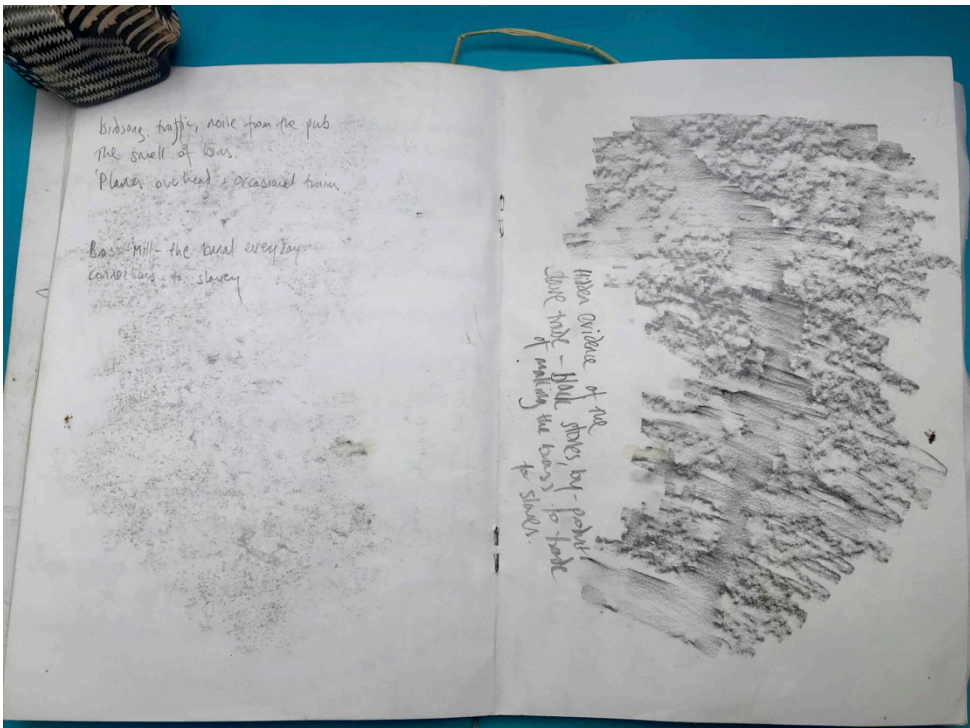
Figure 3.16: *Page of shared notebook,* 2017. Courtesy of author. Memory stone rubbing on the right hand page with comment 'Hidden evidence of the slave trade – black stones, by product of making the brass to trade for slave'. On the left notes on sounds and smells by another walker and the comment on the brass mill visited the previous day 'Brass Mill – the banal everyday connections to slavery'. Additional scanned pages of walkers notebooks are available at: https://doi.org/10.17870/bathspa.11989074.v1

3.4.2 The latent knowledge of materials: with whose voice do I speak?

There were challenging encounters concerning race during *Sweet Waters* resonating with DiAngelo's observation on the fragility of white people when confronted with the internalisation of the message of white superiority (2011:63). One comment even left hanging in a notebook as irony or provocation for the next walker (see figure 3.17). For white people this internalised superiority is not a place that voluntary thought often engages; curating content for *Sweet Waters* I sought to generate the 'squirm' of involuntary thought (Jill Bennett 2006: 37) as much for myself as for other white walkers.
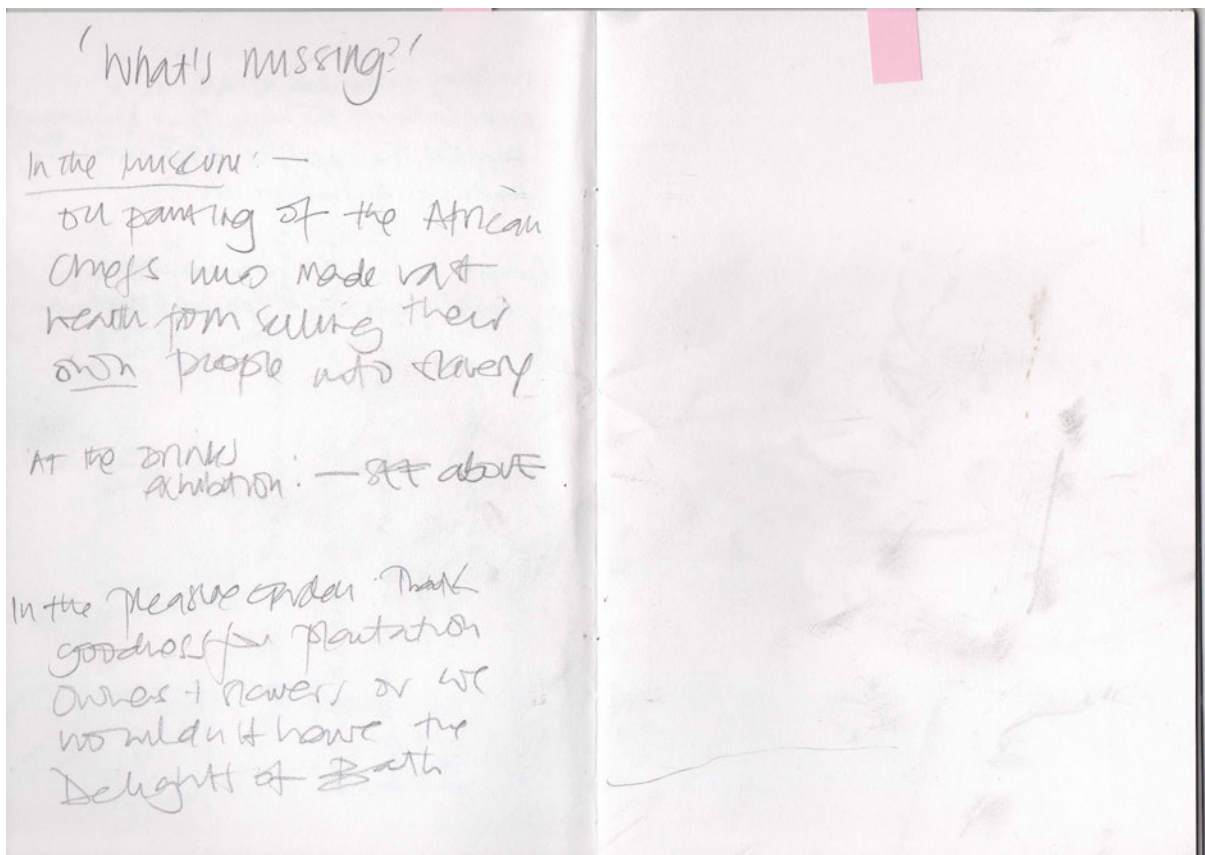
Figure 3.17: *irony or provocation,* 2017. Scanned walkers' notebook. Courtesy of author. Image shows writing in pencil on the left and a blank page to the right. The text refers to an oil painting viewed in the Holburne Museum, Bath '*African Chiefs who made vast fortunes from selling their <u>own</u> people into slavery*' and, referencing the pleasure gardens where we walked, *thank goodness for plantation owners…or we wouldn't have the Delights of Bath'.*

For at least one white walker the museum context viewing of Bath's slave economy era paintings, and the introduction of an awareness of the sources of the wealth the portraits materialised, did not provoke the critical curiosity intended. Working outside the context of museum authorised heritage, however, using curated interventions of sound and voice often did. Seeking to find my connection as someone racialised as

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white, I chose to read the curated archive material. Reading aloud investors instructions to slave ship captains and other slave-owner texts in my own voice stimulated a response beyond the horrors of the Middle Passage towards considerations of legacy and complicity.

In giving the slave traders and owners my contemporary voice and hearing it in my body and later my recorded voice, I interpreted the 'latent knowledge' McCosh describes as being present in materials, in this case, handwritten documents (2013:136). The flourish of a signature or the wording of a contract contained a voice of privilege and authority that I sought to embody and subsequently articulate in the short films (see figure 3.18) This generated a further level of dissonance and thoughtful discomfort, especially with regard to the archaic language used, stimulating empathic dialogue with regard to those captured, bought and sold. The last day's walking began observing the summer solstice sunrise and high tide from Avonmouth Bridge where I read out instructions to a slave-ship captain as we overlooked the stilled river, imagining the traders' ships passing below us.

Figure 3.18: *River Avon at high tide, dawn, midsummers day 2017,* start of the return walk. Documentary photograph. Courtesy of author. The installation film *Riverwater* in which the performance on the bridge is reworked from field recordings is available on this link, performance at approx 2:10

https://doi.org/10.17870/bathspa.12005841.v1

I reflected on its sound inside me and how the accent and intonation of a white modern European man was heard reading the lines of a slave-trader. As we walked, these spoken interventions opened questions of accountability in the consideration of a modern voice. My own performance prose piece, *Don't Mention The Sugar* (2017), available at https://doi.org/10.17870/bathspa.12005835.v1 and the installation films

presented in exhibition and in the data folder attempt an articulation of these emergent empathic dialogues.

3.4.3 The water cycle and the Atlantic Slave Trade

The water cycle was a key *Sweet Waters* motif; an awareness of watery corporeality a constant reminder as we considered the sweat of the brass mill workers, the tears of those who had lost loved ones and the blood and flesh of captive bodies thrown overboard into the Atlantic. These ideas came together in an intervention outside Beckford's Tower, Bath, using Turner's controversial painting of the Zong massacre (Ward 2007; Frost 2010), a reading from David Dabydeen's poem, *Turner* (2010) and the sharing of some sugar mint cake (see figure 3.19). The tower was built for the third-generation slave-owner, and compensation beneficiary, William Beckford, whose vast wealth was derived from the labour of enslaved people on Jamaican sugar plantations. Beckford is remembered as a patron of the arts and an early supporter of JMW Turner; the source of Beckford's income is obscured in the authorised narrative as is the possibility that he introduced Turner to a speculative investment involving the purchase of captured and enslaved people from West Africa (May 2014:29).

Figure 3.19: Print out of *'Slavers Throwing Overboard the Dead and Dying …'* (JMW Turner1840) wedged in wall beneath Beckford's Tower, Bath, 2017. Documentary photograph. Courtesy of author.

Out of the gallery and museum heritage context and introducing an unsettling sensory juxtaposition new thoughts emerged. Tasting the sugar cake, a white walker volunteered her experience when, as a newly qualified scuba diver on holiday in the

Caribbean, her black Trinidadian friend had explained his disinterest in the sport. The walker reported that her friend said that 'we come from slavery and we know how many people died and we don't want to go into the water... it sits in our soul' (field recording from Sweet Waters walk 2017). The comment, a living reference to Derek Walcott's poetic commentary, *The Sea is History* (Walcott 2008), took the conversation beyond the initial discussion of the reluctant heritage of an art collector to more complex issues of inherited trauma, complicity and social repair. A clip from the field recording is integrated into the installation film *Seawater* (available at https://doi.org/10.17870/bathspa.12005715.v1 at approx 1.50).

3.4.4 Encountering white fragility

As noted above there were a number of encounters in which it appeared that white people experienced dissonance, discomfort and denial around this approach to the exploration of legacies of slave-ownership. A heated discussion concerning 'rewriting history' referencing Countering Colston (2018) and Rhodes Must Fall (2016) took place with an elderly white man who had observed the intervention described above outside a slave-owner's former residence. A white walker expressed his discomfort at visiting so many of the former residences of Bath's slave-owners, part of this comment is woven into the sound track of one of the installation films, *Seawater.* At the end of a day's walking on *Sweet Waters,* on which all the walkers were white Europeans, and following a tour of Saltford Brass Mill, we gathered for a moment of reflection. The moment was interrupted by a white woman who had followed our tour of the mill; she assertively stated that descendants of former slaves now have a better life in the Caribbean than the descendants of those who had not been enslaved in West Africa. These were comments that had clearly been forming as she overheard our tour and were driven with some emotion. I paraphrase the intervention but her remarks resonated with some of those articulated by 'white British' visitors to museums and country houses commemorating the 2007 bicentennial described as 'avoidance' in Smith's research (2010:208). The woman's comments aligned with those that Ahmed (2010) refers to regarding letting go of past injustice and 'getting along', combined with a positive view of the impact of slavery and empire. I interpreted them as a manifestation of 'white fragility' (DiAngelo 2011) the Sweet Waters intervention threatening the stability of her sense of white British identity. It was a serendipitous encounter to which the walkers

responded with kindness, respectfully challenging the basis for her comments. The specific catalyst for her intervention and her motivation for challenging us was not established. The fact that it happened with such an emotional energy further supports Smith's (2010) commentary on the pervasive hold of authorised heritage narratives of empire and slavery and indicates the affective unsettling of our intervention. The confrontation and its resolution further extended the day's walking conversation on white privilege and legacies of slave-ownership. A walker recalled the moment,

> *RW: Is there a particular moment or thought from the walk you could*
> *share?*
> … I was also very struck by a moment that occurred at the end of
> our walk when an older woman, who had overheard Richard
> summing up at the Saltford Brass Mill, felt compelled to make a
> comparative comment about her own experience of having lived in
> (? did she actually say the West Indies ?) and her son's experience
> of currently living in West Africa. We were all a little taken aback
> and somewhat confused about what point this lady was trying to
> make: was it perhaps just a knee-jerk rebuttal in reaction to some
> buried inter-generational guilt? (Respondent 3 Sweet Waters
> Walker survey 2017)

3.4.5 Attending to Bath's 'dead silence' on slavery

Sweet Waters was a creative disturbance in the commodity enchantments of the authorised heritage of Bath, contributing to an ICH process referencing empire, slavery and injustice; it was a response to the call 'to move beyond an enchanted and enchanting concept of heritage' (Del Mármol, Morell and Chalcroft 2015:3). The novelist Jane Austen was resident in Bath 1801-6, as the campaign against the slave trade peaked in the UK. Austen, whose relatives and neighbours were slave-owners, refers obliquely to slavery and enslavement in her work, notably in the novel, *Mansfield Park* published in 1814. Said in his seminal work, *Culture and Imperialism* (1993) discusses the passage in this novel in which a conversation on the slave trade is closed down by 'a dead silence'. Said, makes a similar point to Dabydeen (2008), that the critical task is neither to lose historical sense nor the full appreciation of the cultural work, 'while

seeing both together' (Said 1993:97); as I will discuss, this critical approach is at the heart of the idea of a walking (dis)enchantment. Austen is now co-opted into Bath's heritage pantheon of great writers who made their home in the City, whilst the 'dead silence' she described prevails. The challenge of *Sweet Waters* was to break that silence.

On one *Sweet Waters* walk, we gathered outside the former residence of one of Austen's slave-owning neighbours during which, in addition to the UCL/LBS database derived statement, I read the passage from *Mansfield Park* Said referenced above. As we walked through the Georgian city to the iconic Royal Crescent a discussion on the resonances of Austen's observation in present day Bath unfolded. At the Crescent I gave a further intervention/performance and referenced the local connections with the British slave trading monopoly, the Royal Africa Company. Following my provocation, a walker offered the experience of having been stopped and searched on that spot by white police officers; he shared the experience of being racially profiled as a young black man growing up in Bath. He said that the *Sweet Waters* walk had been the first time he had heard about the wealth of slave-ownership manifested in Bath and its direct connections into the slave economy, other locally based walkers shared the same observation. This was an affective moment in which past injustice resonated, fuelling discussion on race, policing and schooling. In this way *Sweet Waters* contributed to a renewal of Austen's silenced conversation, sharing Said's aspiration that there would be a time when, 'there would no longer be a dead silence when slavery was spoken of, and the subject became central to a new understanding of what Europe was' (1993:96).

Otele argues that silence and 'authorised amnesia' impact upon descendants of perpetrators as well as descendants of enslaved people (Otele 2018:201); I suggest that it was an affective legacy that catalysed the response to the misrecognition in the notebook entry above and the intervention at the Brass Mill. *Sweet Waters* manifested a desire to challenge the reluctance of Bath to acknowledge the source and context of its wealth; in this regard this submission is a contribution to a '"struggle of memory against forgetting"' through *walking-with* legacies of slave-ownership (hooks cited in Massey 1994:171). Otele states that 'questioning and challenging the representation of the memory of slavery … requires a plurality of approaches and the willingness to engage with collective responsibility' (Otele 2018:201). With regard to this CPaR, and

specifically the *Sweet Waters* project, this submission presents an engagement with collective responsibility and a contribution to the plurality of approaches Otele calls for.

3.5 *Sweet Waters* and *Honouring Esther*: Contributing to a long chain of memory

This submission refers to a social production of knowledge, considered as an ICH process, held in the shared memories of walkers and in documentary materials, field recordings and multi-media artwork. Harrison and Rose (2010:250) refer to collective memory, albeit in non-European ethnography, as part of a 'long chain of memory' connecting the present re-tellers with the original actors' performances, invoking embodied memory. *Honouring Esther* co-created a space on the edge of living memory whilst *Sweet Waters* was many generations beyond it, I suggest that in both cases the somatic activity is a performance of witness, a re-membering, in a chain of memory and a stirring of its resonances. The creative work, both in its live corporeal form and in its digital and analogue manifestations, energises links of memories and empathic imaginings, folding and connecting past injustices with the present.

The spatial and temporal dissonance produced in the interventions on the *Honouring Esther* walks were given thematic coherence by the wider internationalist human rights context of Esther Brunstein's Bundist perspective. Her closing statement was one of hope and resistance thus enabling an empathetic closure. *Sweet Waters*, however, was deliberately left more open with questions of accountability and social repair unresolved. The June 2017 cycle of walks closed at the site of a mill in Bath, and a bridge funded by a slave-owner, reading the cargo list from a slave trading ship. Beads like those in the cargo list brought back by a young white traveller as souvenirs from Africa were cast into the river, and sugar mint cake in the iconic form of lumps of Kendal Mint Cake, the energy food of the white British men who 'conquered' Everest, was scattered on the waters in a ritual gesture of response-ability.

In the two projects *walking-with* reinforces affective resonances, raising the concerns of response-ability and accountability towards generating a commitment to carry and retell the renewed stories. Levine notes that the activity of, 'bringing hidden stories and stories of place to the surface… transform[s] participants into story bearers' (2014:144). I prefer story 'carrier' to bearer as it both removes the metaphoric burden

of bearing and introduces the more epidemiological notion of agency in carrying, infection and viral distribution of ideas and subaltern accounts. Walkers report on taking up and sharing their experiences, a walker on the *Honouring Esther* project comments on how all the layers of experience connected,

> Emotionally I am still in touch with the pain and sorrow of the past but am more and more angry with the present and future. I am much more likely to step up and say no and be counted in expressing my resistance. The project continues to echo through my life on a daily basis. (Respondent 11, *Honouring Esther* walker/visitor survey 2017)

Another walker on the *Sweet Waters* project comments on becoming a 'story carrier'

> *RW: What have you shared with other people about the walk?*
> All sorts of stuff that I heard on the day. I have talked to many other people about how informative and interesting it was. So lots of people have learnt things indirectly from that walk And have also been surprised, Shocked and Enlightened by it! (Respondent 9, *Sweet Waters* walker survey 2017)

More poetically a walker offered this assemblage as an entry in a notebook

Figure 3.20: cow parsley scatter, 2017. Scanned walkers notebook. Courtesy of author. Image shows pressed cow parsley flower in the folds of a notebook. The florets are dispersed leaving small pollen stains across the two pages. On the left the word *enslaved* is written and on the right, *diaspora.*

3.5.1 Summary

This chapter and the previous has provided an overview of the two cycles of walks at the core of this submission, identifying key elements and points of discussion in an emergent *walking-with* approach. *Sweet Waters* and *Honouring Esther* contribute to the diversity of socially engaged work generated by walking artists through a focus on memory and the body, specifically referencing the register of coerced walking in two heritage contexts. Both invoke a 'remembering that serves to illuminate and transform the present' (Massey 1994: 171), such that walkers become story carriers. *Honouring Esther* brought memory of the Holocaust and its resonances into current experience, *Sweet Waters* generated an embodied awareness of slave-ownership to the story of Bath and the River Avon. The build of trust, solidarity and dignity through *walking-with* supports the mobilisation of other ways of knowing and other heritage narratives. This is a process of building confidence towards the erosion of reluctance, developing capabilities to question authority and privilege

In the following chapters I outline the creative context of my practice and further explore a theorisation. I develop the proposition of a critical somatic approach, walking and questioning the normalising, 'enchantment' of heritage narratives. I suggest iterations of *walking-with* may form the basis of an approach attending to social justice concerns in other heritage contexts.

Additional material from the *Sweet Waters* project not directly referenced in the text is available here:

Sweet Waters live phase documentation: https://doi.org/10.17870/bathspa.12003792.v1

Sweet Waters additional installation media: https://doi.org/10.17870/bathspa.12003441.v1

Documentation from the installation/exhibition of both projects:

https://doi.org/10.17870/bathspa.12003066.v1

Chapter Four: Walking and walking arts practice: context and development

Introduction

Ingold states that, 'there are many ways of walking, and not all of them lead out' (2013:7). This chapter contextualises the CPaR within walking and walking arts practice, sampling creative interventions resonating with the key somatic and heritage themes of the work. I embrace an open description of walking arts encompassing a diversity of ambulatory practices all of which 'lead out' towards new understandings and ways of knowing (e.g. Myers 2010; O'Neill and Hubbard 2010; Pink, Hubbard et al 2010; Berrens 2016; Lund 2008; Jeffries 2010; Springgay and Truman 2018b). The chapter draws on a range of walking and walking arts practices traversing time, place and landscape and engaging with processes of heritage. Following a sampling of these approaches and concerns pertinent to this CPaR, I discuss *walking-with* as the approach I have found most significant with regard to my own.

Commentaries on walking as constituting and generating embodied knowledge (e.g. Gros 2015; Macfarlane 2015; Solnit 2002) although forming an important body of work, do not obviously distinguish between differing types or purposes of walking. There are different registers of walking from the utilitarian walk to work, to walking for pleasure and enlightenment, to coerced walking, and in each the knowledge generated and utilised will be different. Different people walk differently and, when viewed from key epistemological perspectives such as race, gender, ability and sexuality, the embodied experience of walking produces different ways of knowing and being (e.g. Cadogan 2016; Tolia Kelly 2006; Testament 2018). Although difference is addressed by many feminist walking arts practitioners and scholars (e.g. Heddon and Turner 2010; Qualman and Hind 2015; Rose 2015), as noted in Chapter One, in the diverse field of walking arts practice, the register of coerced walking has not been widely or directly addressed. Ingold offers a descriptor for a register of walking as an act of free will, 'wayfaring', this is an active, observant, engaged, discursive mode of movement as opposed to the linear destination-oriented mode he describes as 'transport' (2007:75). 'Wayfaring, I believe, is the most fundamental mode by which living beings both human and non-human inhabit the earth' (Ingold 2007:81). Wayfaring embodies the sublime

promise of free movement; I juxtapose this register with its abject form, coerced walking.

Embodiment and embodied knowledge is a feature of many walking arts and performance practices (e.g. Pearson and Shanks 2001; Biggs 2014; Pearson 2006; Sotello 2010; Trezise and Wake 2013; Springgay and Truman 2018b). Collier describes this practice as philosophy in action, 'making art as a practical application of phenomenology' (2013:73); he offers a view that threads through my practice, connecting its social justice ethic, resonating with Barad's notion of 'response-ability' (2012:215),

> If we experience the world though our bodies, then we must engage
> with others, touch/brush up against them and be aware of their sense
> of self and of our responsibility to others. (Collier 2013:73)

This submission contributes to walking arts practice as method, offering an emergent socially engaged and knowledge productive approach attending to specific instances of injustice and reluctant heritage. The three sections of this chapter explore the creative context of the thesis in a review of a selection of walking practices, walking arts practitioners and related artistic work. This is set out as follows:

- Walking as research method and creative practice, exploring research practices, mapping and concerns regarding materialisation.
- Walking as disturbance, an unsettling of heritage accounts
- Walking arts as critical heritage practice, introducing *walking-with*

4.1 Walking as research method and creative practice

Walking practices are widely used as part of social science, ethnographic and other humanities research (e.g Bates and Rhys-Taylor 2017; Springgay and Truman 2018b). Approaches such as 'walking and talking' (Myers 2010, 2011), 'talking whilst walking' (Anderson 2004), 'go-along' method (Adams and Larkham 2016; Vannini and Vannini 2017) and 'walking around' visual ethnography (Pink 2008) all use some kind of walking and talking practice as the basis of research. The levelling of status through an apparently 'mundane' corporeal activity enables the development and capture of

distinctive perspectives on the topics researched. The exploration of a 'third space' between ethnography and arts stimulated by walking (O'Neill and Hubbard 2010), experiential map-making (De Nardi 2014), and Participatory History Walks (Muddiman 2018) explore similar co-creative practices based on sharing and materialisation. Whilst recognising that each of these methods and approaches have distinctive purposes, drawing on the convivial opportunities afforded by walking (Gilbert 1996) and an awareness of the complex spatial/somatic negotiations involved in doing walking-together (Ryave and Schenkein 1974), there is considerable common ground across my own practice. The key difference in these accounts, however, lies in the role of the researcher, albeit not always as an academic outsider but often with a scholarly distance determined by the research topic, or the nature of their affiliation with other walkers. In this context I enter that third space as creative practitioner; as walking artist I am directly connected with the work, my affiliation with other walkers is as co-creator and host. In this section I attend to that difference and draw on practices that locate within a broad description of walking arts. This submission suggests that the practices of 'walking alongside' (Pope 2014) or 'walking-with', (Jeffries 2010; Sundberg 2013, Kelly 2013; Springgay and Truman 2018b) offer a different participatory experience, as Springgay and Truman demonstrate in their account of the Walking Lab (2018b), *walking-with* offers the possibility of a powerful and productive engagement with affect, memory and heritage.

4.1.1 Discoveries and insights walking together: towards a co-creative approach

Olwig (2008) describes a particular sense of engagement with the land arising from walking with binocular vision, to which I would add all other senses, including proprioception, active in ambulatory movement, contributing to the experience of traversing and knowing multi-dimensional space. These senses and their perception are essential to more-than-representational accounts of walking (e.g. Lorimer 2005, Wylie 2005, 2009; Jones 2015; Dewsbury 2003; Hayes-Conroy and Hayes-Conroy 2010). These are further enriched by relational intelligence (Little 2017) developed in the spatial navigation practices of walking-together (Ryave and Schenkein 1974:272).

Pilgrimages and ceremonies such as traditional perambulations and processions engage these senses in closely linking performative walks to landscape locations, stories of

belonging and power and thereby to walkers' embodied memories and sense of identity. Artist Jeremy Deller (2010) has worked with these processes as 'cultural interventions' evaluating, renewing and generating new collective memories (e.g *The Battle of Orgreave* 2001, *Procession* 2009). Commentaries on the work of artists employing walking arts approaches, including Deller (e.g. Juliffe 2018; Mock 2009; Evans 2012) indicate that the folding and unfolding of memory, past and present, bodies and environment in a group walk contains the possibility of generating shared critical experience. In my practice I observe that walking-alongside whilst asking questions and listening, making a shared physical effort, facilitated the telling of stories 'as we go'. As Sotello observes,

> A group walking performance enables participants to produce spatial
> auto-biographical narratives by which they position the self and
> others. Further it enables participants to acknowledge the
> environment as an integral, necessary and participating element
> (Sotello 2010:58).

In the subsections below I review strategies in relation to catalysing elements for generating such narratives and with regard to hosting and holding open the performative space that enables such an experience.

4.1.2 Counter mapping and deep mapping

Mapping and walking have traditionally been associated, the creative practices of both continue to be linked; O'Rourke's (2013) study of artists as cartographers underlines the diversity of walking arts and mapping practice. Peluso's classic tactic of counter mapping (1995), a co-creative appropriation of formal maps and mapping techniques to produce alternative critical accounts of place and space, has been widely referenced and adopted (Clifford and King 2006:317; Crouch and Matless 2011; De Nardi 2014). As De Nardi notes,

> intangible elements of the landscape such as memory, myth and
> associations qualify places as much as more tangible and visible
> topographic elements, and as such they can be mapped and depicted
> just as effectively with a little imagination and enthusiasm (2014:19)

Christian Nold used smart devices to geo-tag walkers' body data as part of a participatory counter-mapping exercise (2009, 2018). He developed a process of community storytelling in which the tagged data becomes memory triggers to produce a new public map. The social media trails I present offer similar crowd-sourced geo-tagged storytelling triggers, albeit without the sensory data, as a materialisation and continuing resonance of the walk it partially documents, see figure 4.1 below
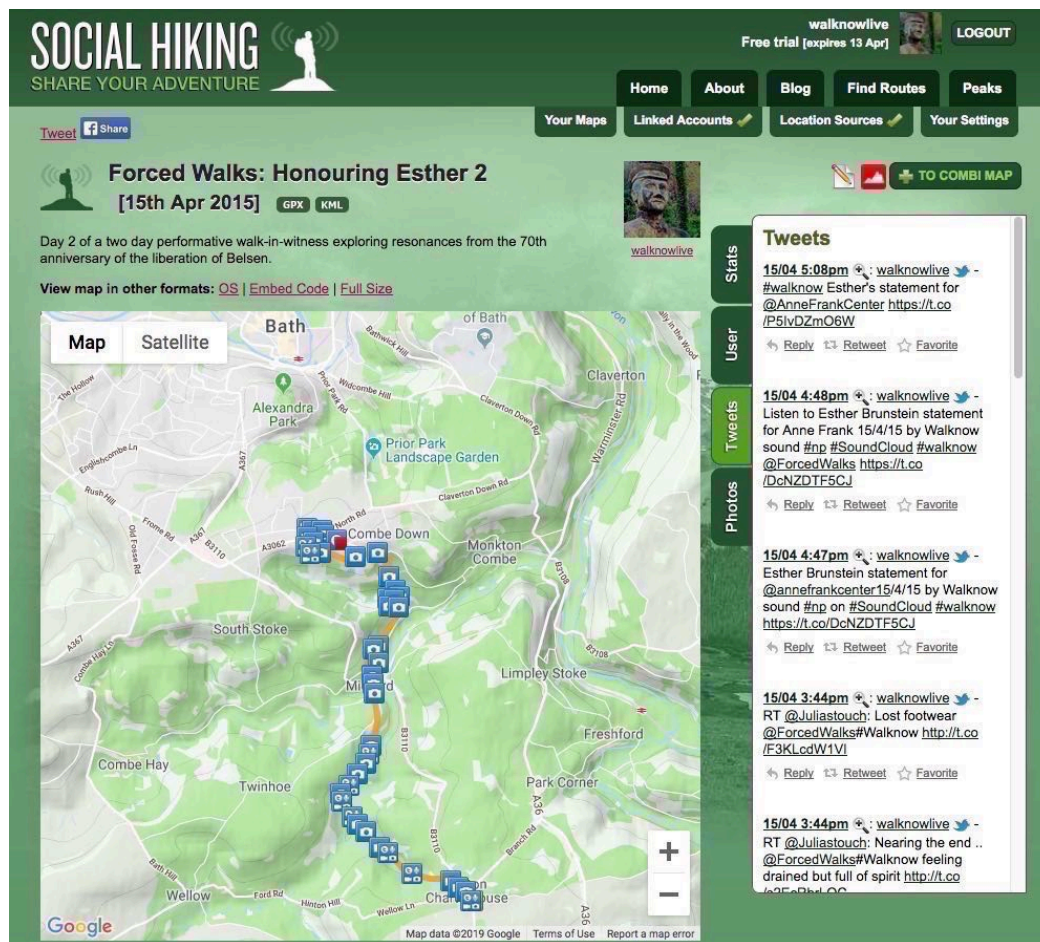
Figure 4.1: *Social media trail*, day 2 of *Honouring Esther* (2015). Geo-tagged social media aggregated from multiple sources, using Social Hiking platform. Map data© Google

The creative practices of deep topography (Papadimitriou 2013) and deep mapping (Roberts et al 2016; Biggs 2014; Frears, Geelhoed and Myers 2017) reference and disturb traditional cartography; in different ways the work explores questions emerging from the land and the ecology that walkers become part of as they move through it. Deep mapping is 'employed to engage with, narrate, and evoke multi-vocal, non-linear, open histories of place that are cross-referential' (Springett 2015:624). Described as, 'an

anthology of practice' attending to time, space and place (Roberts 2016: x), deep mapping opens towards a more-than-representational sensibility addressing issues of belonging and reconciliation,

> By activating testimonial imagination in response to the recovery of spectral traces of forgotten or untold pasts, deep mapping acts educationally, critically bridging otherwise antagonistic positions and stories so as to provoke new understandings (Biggs, 2014).

Deep mapping is widely credited to the work of William Least Heat Moon (Springett 2015; Roberts 2016; Biggs 2012), and the more performative work of McLucas, Pearson and Shanks (Pearson and Shanks 2001). This is not the place to develop a genealogy of deep mapping practice except to point out shared interests with my own practice regarding ICH, embodiment and performance. Roberts identifies a series of threads across deep mapping practices which resonate in my work, including,

> … an orientation towards the experiential and embodied; … an "undisciplined" interdisciplinary modality; a time-based cartographics; an open and processual spatial sensibility; and … a sense of the fundamental unmappability of the world the "deep map" sets out to map (Roberts 2016:xii).

As a performative process exploring layers and folds of experience and matter, and bringing together a diversity of people, deep mapping challenges presuppositions that knowledge is the specialist domain of professional experts, as such it is both provocative and conversational (Biggs 2014). Biggs describes his deep mapping project with Jane Bailey (2012) as a slow and sensitive participatory process in which walking and talking are materialised as texts that remain open and unfinished. Biggs references McLucas's foundational deep mapping manifesto, *There are ten things that I can say about deep maps,* in which the notion of a finished product that is 'unstable, fragile and temporary' is a key element (McLucas n.d: item 10). Instability, fragility and ephemerality characterise live arts work and usefully problematise the materialisation of walking arts work, discussed below. The social media trails produced on *Honouring Esther* and *Sweet Waters* emerged through the contingencies and instability of

aggregated social media, other walkers captured and mapped thoughts in their notebooks, see figures 4.2 and 4.3.
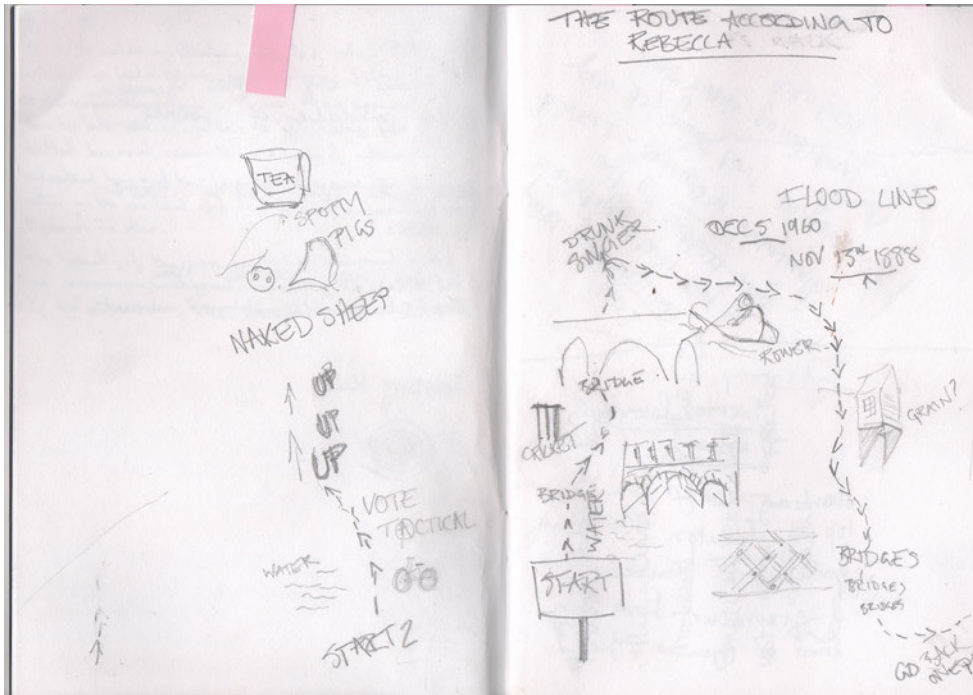
Figure 4.2: pages from *Sweet Waters* notebook, 2017. Scanned image. Courtesy of the author. The image shows a pencil drawn line of 'The routes according to Rebecca' with icons and notes.
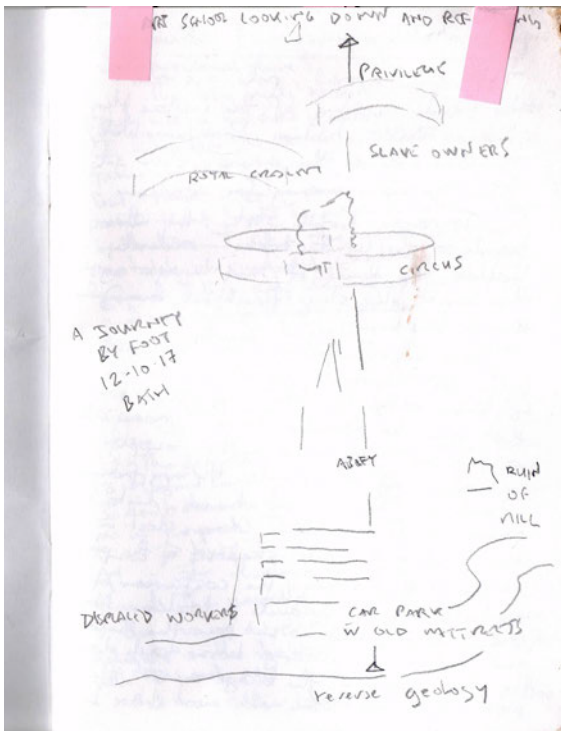
Figure 4.3: page from *Sweet Waters* notebook, 2017. Scanned image. Courtesy of the author. Image shows layers of the route and locations, from *'displaced workers'* to *'privilege'* and *'slave owners'* described as a *'reverse geology'* .

4.1.3 Materialisation and walking: Hamish Fulton and Marlene Creates

Walking artist Hamish Fulton's aphorism, 'a walk has a life of its own and does not need to be materialised into a work of art' (Fulton 2016) generates a tension between the walking and its materialisation. The statement informs an appreciation of his work and raises questions for this CPaR. Fulton, who alongside Richard Long, can be considered as the grand old men and founders of contemporary walking art, have undertaken walks over great distances in remote and not-so-remote places worldwide. Long's work is materialised in a variety of ways from gallery installation to landscape intervention; his seminal walks and photographic recording of sculptural traces and marks (e.g. *A Line made by Walking*, 1967; Roelstraete 2010) connect with other mark-making walking arts practice from Alÿs and Stockwell (Evans 2012) through to Marlene Creates' ongoing walking and photographic practice (Garvey and Kunard 2017). Creates photographed her sleeping places on a walk around Newfoundland (*Sleeping Places, Newfoundland 1982).* This act of photography confounded the landowner who, she records, on seeing her at work, observed that she would never see the wind. In response, in her orientation to this set of photographs, Creates states, 'the land has memory' (Creates n.d.) and her photographs evoke something of that embodied memory. I am interested in this materialisation of memory, whilst at the same time motivated by the simplicity of Fulton's desire for the walk itself to be allowed to retain its immanence.

Whilst Creates work draws on her personal context as a member of the settler community of Newfoundland (Garvey and Kunard 2017; Creates n.d.), Fulton offers no critical insights of himself as a white European male walking through colonised lands. He attends to the embodied experience of walking, the durational and distance elements often forming part of texts subsequently exhibited and published (e.g. Fulton, Vettesse and Bartlett 2001). What is important for him is the effect of the physical factors on mental perception (2001:143), Fulton's walking heightens his awareness, intensifies sensation and perception. Attempts to materialise the walk live, he argues, would therefore interfere with that experience, (e.g. Tufnell 2002:16).

I suggest that Fulton's text-based graphics materialise his walks much as Creates' images captured a trace of the wind and something of Newfoundland land memory. I

recognise Fulton's desire to separate walking from materialising in order to maintain the integrity of the walk, but for my purposes the disruption involved in the act of materialisation opens up a questioning process just as it did for the Newfoundland landowner. This is reflected in McLucas's tenth observation on deep mapping and instability (McLucas n.d.), the attempt to manifest and materialise has a value in the disturbance generated.

4.2 Walking as disturbance, an unsettling of heritage accounts

This submission is located in the context of socially engaged art, this is a diverse and complex designation encompassing many forms and practices. A commitment to social change and social justice resonates in the work and practice of many artists far beyond those discussed here; limitations of time and space take this review to exemplars of practice I have experienced directly and/or have had a significant impact on my work. Firstly I consider the classic work of photographer Ingrid Pollard who, in the 1990's inserted her experience into the iconography of the Lake District and Wordsworth, layering her racialised and gendered identity and presence into the landscape.

4.2.1 Disrupting signifiers of Englishness: Ingrid Pollard

Pollard's *Wordsworth Heritage,* produced over twenty-five years ago, continues to resonate (e.g. Cadogan 2016; Testament 2018). A traditional multi-image postcard style image shows a family group resting from a walk in the Lake District; the caption states, 'Ms Pollard's party stops to ponder on matters of "History and Heritage"' (Pollard 2012). The image, alongside Pollard's commentary, is a documentation of performative walking intervention, but, above all, it is a construction working frictionally within the conventions of the picture postcard to produce a critical visual commentary on heritage, identity and landscape. The postcard was blown up to billboard size and displayed at twenty five urban sites in the UK; I remember seeing one in London. I was struck by an image of people racialised as black in rural England with the drawn profile of a white man and the words 'Wordsworth Heritage' on a scroll in the centre, the entire assemblage presenting a dissonant juxtaposition in that inner city multicultural setting (figure 4.4).

[Image redacted in this digitized version due to potential copyright issues - information available at http://www.ingridpollard.com/wordsworths-heritage.html]

Figure 4.4:*Wordsworth Heritage* (Pollard 2012) screen grab from artist's *website. ©Ingrid Pollard*

The work was presented in the *Walk On* exhibition (2013) and has been widely referenced (e.g. Kinsman 1995; Solnit 2001; Cattani 2010; Evans 2012). *Wordsworth Heritage* uses signifiers of Englishness, the landscape and the named iconic poet, it is indexical of the leisure/inspirational walking practices of the Lake District. Pollard inserts into this her family in modern dress, arranged in the location as in a period postcard. Pollard comments,

> Going to the Lake District over the years, collecting postcards,
> deliberately searching out England's timeworn countryside 'the way
> it's always been', searching the post card-stand for the card that shows
> a sunny upland scene with a black person standing looking over the
> hills. Never finding it (Pollard 2012:44).

Wordsworth Heritage and Pollard's related work reference wider struggles of ownership, control and access to the countryside, confronting deep-rooted notions of power, belonging and identity (Kinsman 1995:303; Cattani 2010). It has led me to reflect on racialization, the ease with which, as a white middle-class European man, I walk in the English countryside and I reflect on the sense of belonging which, on the whole, I draw from it.

With regard to developing tactics, as set out in Chapter Five, the research explored strategies attending to ease and unease, developing conversations reflecting on the 'sense' of belonging. Specifically with regard to Pollard's photographic work I recognise how images subverting familiar formats can provoke discussion, I used the picture postcard format as a promotion for an early iteration of the *Sweet Waters* project, figure 4.5 (White 2016). Broadly, *Wordsworth Heritage* demonstrates the potential of the live performative moment and its staged capture and construction materialised as a photographic image, as a disturbance in the normalisation effect of a heritage narrative. Pollard inserts questions of racialisation into English landscape appreciation, *Sweet Waters* extended such questions to the authorised heritage narrative of Bath.

Figure 4.5: Postcard image, *Sweet Memories Bath* (White 2016)

4.2.2 Stimulating imagination and empathy: Paula Levine

Attending to reluctant heritage through walking arts in this CPaR I suggest that affective encounters and the sharing of empathic experience have the potential to build solidarity and thereby erode reluctance. A number of writers (Witcomb 2013; Zembylas 2016; Endacott 2010) indicate the complexity of affect and empathy in a pedagogical context with regard to history and heritage; I recognise it as problematic, especially in the context of change making. Empathy has value, however, in describing the fellow feeling, the affective experience I seek to generate. Movement, walking and bodily awareness are key elements in this regard; emotions and affects are embodied experiences, manifesting embodied capacities and ways of knowing,

> The researcher needs to be bodily aware in order for her to do her
> work effectively. Being stuck in the head is a kind of denial of
> humanity, of the capacity for empathy, and of the interplay of here and
> now, there and then. (Formenti, West and Horsdal 2014: 36)

I theorise empathy as immanent in the somatic experience of this practice but I am reminded that it is not experienced in the same way by all participants (Tolia Kelly 2006) and further that it does not necessarily lead to action. Barbour calls for more research in this field towards recognising and facilitating an ability to 'empathise kinaesthetically' to explore and develop the empathy implied in the metaphor of walking in another's person's shoes (2011:100). Artist, Paula Levine (2014) works with constructed spatial dissonance to generate empathy, demonstrating the potential of critical creative work to re-empower imagination and invite the imagining otherwise of walking in another's shoes (Kearney 1998: 235).

Levine uses different media formats, including maps, locative and mobile media, in an experimental, conceptual and cartographic artistic practice. Her work foregrounds locative technology as a transformational experience for participants, stimulating empathic dialogue (2014:140). Levine is interested in the potential of locative media and pervasive computing to add,

the component of geospatial simultaneity to the compression of
time and space. The result is the enabling of place to be both local
and global at the same time. (2014:145)

Levine's use of juxtaposition resonates with Pollard's work, developing this as a located, experiential tactic. Her creative practice juxtaposes different geographical locations, transposing maps (e.g. *Shadows from Another Place: San Francisco - Baghdad* 2003) and using smart devices and locative apps (e.g. *The Wall - The Wall* 2011). *Shadows from Another Place* transposed the sites of the US raids on Baghdad to Levine's home city, San Francisco (O'Rourke 2013:180). Visitors to the work discovered the destruction left by US bombs in Baghdad symbolically transposed to familiar sites in the city. In 2011 Levine produced an app that could place the Israeli West Bank Wall, virtually, on any city in the world. Users were invited to work out the consequences in time and distance for their own travel to work, school, or for shopping and visiting family members (O'Rourke 2013:182). Her intention was to create spatial and cognitive dissonance, affective responses, 'uncanny contradictions' for visitors and thereby to generate empathic internal dialogues and conversations with others. Both works aimed to generate, 'theoretical connections between local and global, in which empathy can emerge and play a more prominent role' (Levine 2014:144).

Levine suggests that through the brain's ability to 'rewire' itself in resolving dissonance, empathic narratives build bridges between ourselves and others (2014:154); she proposes that the resolution of the dissonance experienced by visitors to her work generates an empathetic response towards those attacked. Thus in the work that linked the bombing of Baghdad to locations in San Francisco, visitors were able to imagine the impact of the invasion, familiar and benign places being attacked, 'as-if' it was happening to them in their home city.

This CPaR develops a strategy of constructing dissonant interventions in place and time, populated with curated content to enhance an affective response resolved in Levine's terms in 'empathic dialogue'. The production of empathic dialogues resonates with Kearney's call for a re-empowered imagination (1998), Barbour's commentary on movement (2011) and the 20 Propositions of *Thought in the Act* (Manning and Massumi

2014:83). I experiment with this in the two cycles of work presented: in the 'stations' of the *Honouring Esther* walks and in the interventions along the *Sweet Waters* route. Little (n.d.) and Dányi (2017) refer to walking and corporeal movement as questioning through reaching and touching, a critical disturbance of, or interference in, space. To interpret and extend Levine and Kearney, I suggest that empathic dialogues emerge from the process of making sense of that disturbance. In building abilities to respond and evoking 'critical-utopian capacities' (Kearney 1998:255), Kearney proposes that there is a potential to act for social justice through this imagining otherwise. The challenge I continue to explore, however, is the move from empathy to action: this in part involves the critical exploration of participation and inclusion I attend to in Chapter Five.

4.2.3 Artists, audio walks and locative media

Self-guided locative media town guides, heritage and walker trails are now widely available enabling visitors to rapidly orient themselves to a place using a smart device connected to the web and follow a digitally way-marked route, sometimes with additional web content providing an Augmented Reality (AR) experience (e.g. Schaper, Santos et al 2018). Like the tourist guidebook, however, these official and promotional trails often simply re-present an authorised heritage narrative delivered via an app. Artists working with this technology, from Janet Cardiff (*The Walk Book*, 2005) and Blast Theory (*Uncle Roy All Around You,* 2004) have developed forms of engaging locative AR experiences. Working with sound and soundwalking, the creative practices of making audio AR walks is well established, widely discussed and documented (e.g. McCartney 2014; Butler 2006; Harris 2015; Saunders & Moles 2016; Berrens 2016). The practice produces powerful, immersive experiences (e.g. *End Matter/The Loss Adjusters*, Palmer 2015; *Land Bone Stone*, Satsymph 2017; *It Must Have Been Dark By Then*, Circumstance/Speakman 2017). These works, and others I have experienced, reinforce my approach to alerting auditory and other non-visual senses; Berrens, in a detailed commentary on sound walking and listening practice argues that,

> With the senses come affects, orientations and emotions bringing an
> even greater union between us, our pasts and our presents and, at the
> same time, our past and current making of place (2016:80).

I recognise that some of this work is consciously designed to 'augment' reality, to work dialectically with live sensory experience (Butler 2012:225) and data provided by the user's device, thus to some extent each 'performance' has a unique quality. Nevertheless, many of these apps, whether as artwork or tourist heritage orientation, became fixed on publication as 'read-only' experiences. My creative interest, however, is in participation and the ongoing co-creation and curation of content as well as working with the experience Butler refers to. I have sought to develop this participatory element in my practice rather then the immersive AR experience.

The emerging socio-technical practices afforded by smart phone technology in enabling remote access and contributions to digital archives, and in enabling users to plan and track routes has been widely discussed (Farman 2014; Evans, 2015; Frith and Karlin 2015). Participatory mapping using mobile devices and geo tagging is a developing creative research practice (Marino 2014; Ozkul and Gauntlett 2014; Harris 2016) with which I associate my work (White 2016c). I return to the mobile media element of my practice in the discussion on participation in Chapter Five below.

4.3 Walking arts as critical heritage practice

Smith (2013) refers to the 'critical turn' in heritage studies opening towards an exploration of what heritage does, whilst Winter argues for 'another way of knowing, of talking about and of doing, heritage' (2013b:542). Following an extensive review of heritage studies literature, Waterton and Watson conclude that, 'while representations of heritage do undeniably complex work, there is further 'work' ongoing in our engagements - bodily work - that exceeds this textual and visual register' (2013:532). This CPaR is both productive of heritage and a critical intervention in heritage practice, referencing embodied aspects of the heritage experience considered to be absent in the scholarship (Tolia-Kelly, Waterton and Watson 2017). In Chapter Six I explore the discussion on the more-than-representational approach Waterton (2014) commends, with regard to my work. Here I draw on walking arts practices as offering strategies for attending to that which 'exceeds…textual and visual registers', that which defies representation, as context to my own practice.

Walking can be considered as an ICH practice; regardless of register, it generates affective entanglements with landscape, space, other living and non-living things, contributing to an emotional ecology of place (Jones 2008). Walking arts contains the potential for attending critically to heritage processes, revealing and working with multiple ways of knowing and re-membering. As the work of many walking artists and writers demonstrate, however, what is deemed meaningful and significant, who has access to the designation process, and how that is embodied in a terrain or location, is often contested and experienced differently (e.g. Pollard 1992; Sotello 2010; Heddon and Turner 2010; Qualman and Hind 2015; Massey 2006; Tolia Kelly 2016; Cadogan 2016). A consideration of walking together as a co-creative ICH practice offers critical agency to walkers and artist. This agency is not always consciously enacted, therefore in this section my focus is on practitioners who, as in this research, seek to critically engage with and unsettle normalised heritage narratives.

4.3.1 Walking arts and psychogeography

As noted above, I began this CPaR increasingly troubled by the recuperation of walking arts into celebratory 'place-making' activities promoting, or at least uncritical of, authorised heritage agendas (e.g. Local Government Association 2017; Platt and Ali-Knight 2018). I found resonance in Bishop's warning on the diminution of artistic integrity in this harnessing by the state of participatory arts as acts of social repair (2012:188). The Situationist practices of psychogeography offer a repertoire of tactics for critiquing such recuperative activity, revealing its hegemonic ambitions and the normalising effects of authorised heritage that, in my experience, place-making tends to further obscure. The ambulatory interrogation of manifestations of power and capitalism as *dérive* or drift, for example, reveals perceptions of power, place, space and boundaries (Wark 2015). The practice of *détournement* suggests subversions and provocations which expose and destabilise commodification in a capitalist consumer society, theorised by Debord as The Spectacle (1983). These walking practices and related provocations have been widely adopted and applied (Evans, 2012; O'Rourke 2013; Smith,P. 2014; Richardson 2015; Waxman 2017).

Drawing on the psychogeographic tactics of the *dérive* and constructing *détournements* of authorised heritage, Phil Smith's describes his 'mythogeography' as,

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an aggressive critical engagement with the monolithic labelling of certain 'historic' places by the heritage industry and by agencies of national and municipal identity-making (Smith 2010:114).

Appearing as *Wrights and Sites*, Smith and fellow artists Stephen Hodge, Simon Persighetti and Cathy Turner use 'disrupted walking strategies as tools for playful debate, collaboration, intervention and spatial meaning-making' (Wrights and Sites 2018). Their *Misguide To Anywhere* is described as 'a utopian project for the recasting of a bitter world by disrupted walking'. The *Misguide* offers DIY provocations, tactics and strategies with which users are invited to generate a renewed and playful sensitivity to place, implicitly disrupting authorised heritage and place-making narratives. One intervention, for example, was a series of signs and plaques in Weston-super-Mare (UK), *Wonders of Weston* (2010), inviting a playful subversion of the holiday town's heritage, generating new, possibly imagined, located myths and the construction of alternative stories of place.

Walking as live research, a 'speculative tool' (O'Rourke 2013:25) which might present new experiences and reveal knowledge, is a thread drawn from psychogeography and employed in this CPaR. The *dérive* and *détournement* are tactics resonating with Levine's disruptive interventions (2014) revealing the operation of power. In drawing on these elements, however, I was alert to concerns expressed by a number of writers, including walking artists, that, 'an uncomfortable undercurrent of misogyny and neocolonialism lurks within much psychogeography' (Rose 2015:150). Elsewhere other feminist walkers argue that the approach implies a patriarchal detachment of the walker and a representationalism that obscures intra-active engagement (e.g. Heddon and Turner 2012, Springgay and Truman 2018b). This is not the place to engage in the critique of psychogeography beyond noting its contribution to critical walking arts practices as a cluster of unsettling research tactics, and from the critique a further imperative towards becoming accountable in creative practice.

4.3.2 Introducing *walking-with*

Walking-with arises out of the Zapatista approach, *Preguntando caminamos,* translated as, 'asking while walking' (Sundberg 2013). At the end of the twentieth century the

Zapatistas (Zapatista Army of National Liberation) emerged in Chiapas, Mexico, a resistance movement of marginalised indigenous peoples aligned with global social justice and environmental networks. Distinctive methods of organising, including walking and questioning, are reportedly drawn from indigenous traditions and everyday practice (Sundberg 2013; Holloway 2007). *Walking-with* has been discussed and applied by other researchers (e.g. Jeffries 2010; Kelly 2013; Springgay and Truman 2018b). The approach resonates with educator Paulo Freire's *Pedagogy of the Oppressed* (1996) and Augusto Boal's *Theatre of the Oppressed* (1979), valuing tacit knowledge and nonmodern understandings, rooted in a dialogue founded on love, humility and faith in humanity (Jeffries 2010:352).

Walking artist Simon Pope, in a commentary on participation, dialogue and encounter, refers to the significance of walking *alongside*, citing Ingold and Lee's remarks on walking *with* as a research method where 'with' implies, 'not a face-to-face confrontation, but heading the same way, sharing the same vistas, and perhaps retreating from the same threats behind' (Ingold and Lee 2006, cited by Pope 2014). Sundberg, employing the spatial and relational attitudes that Pope refers to, describes *walking-with* as a process, 'a form of solidarity built on reciprocity and mutuality, walking and listening, talking and doing' (2013: 41). Resonating with the phenomenological perspectives threaded through this thesis, Sundberg reports that the Zapatista movement is enacted through walking, 'the journey is the destination, and the world brought into being through everyday praxis' (2013:39). For the Zapatistas, 'there is no programme, no royal road to follow: the only way forward is the path we make by walking and we walk by asking' (Holloway 2017). This approach introduces activist agency to the phenomenological perspective; Jeffries describes how *walking-with* in inner city London generated 'new spaces of speaking and listening' (2010:356), spaces where learning happens and new knowledge becomes manifest. *Walking-with* as derived from the Zapatistas via Sundberg and others (e.g. Jeffries 2010; Kelly 2013; Holloway 2017; Springgay and Truman 2018b) implies both a critical and sensory alertness, an attunement to nonmodern ways of being in the world and a questioning of power, building empathy and solidarity.

Pope, although possibly unaware of the Mexican context, describes walking with (no hyphen) as delivering a valuable levelling of the relationships between artist and spectator.

> Walking alongside becomes a means to negotiate a flow - of conversation, of movement. Moreover, it becomes symbolic of an ideal type of relation, where moving together, shoulder-to-shoulder conveys the potential for mutuality, parity and equality (Pope 2014).

Walking-with generates particular spaces and capacities of somatic experience; this CPaR works with the performative element of walking art and the corporeal effort undertaken by participants, to create a supportive space attending to the 'bad feelings' of reluctant heritage, 'making the return' (Ahmed 2010). The work presented in Chapters Two and Three involved physical manifestation of effort, commitment and intent; this generated an internal solidarity and respect from others. The relationships built amongst walkers through this shared physical experience and the visibility generated are distinctive elements of the *walking-with* approach (Jeffries 2010); relational intelligence between walkers developed along with a mutual trust that enabled a sharing of personal accounts and responses to the curated materials. The *walking-with* approach holds open a supportive space for this to be explored, for unanticipated encounters and frictions to surface and memories to be renewed, witnessed and re-membered. The installation film, *Indifference*, offers a glimpse of that space opening in the *Honouring Esther* walk, see fig 4.7.

Figure 4.7: *Honouring Esther* installation at Corsham Court cellar, 2019. Documentary photograph. Courtesy of author. Installation film, *Indifference* is available at https://doi.org/10.17870/bathspa.12005856.v1

4.4 Walking and walking arts practice: summary

This chapter reviewed a selection of walking and walking arts practices, discussed walking as a research strategy and as an unsettling of authorised heritage narratives. I have considered questions of the materialisation of walking arts practice, indicating the direction of my own practice informed by Levine's work with juxtaposition, psychogeographic practices and *walking-with*. On the basis of this review of walking arts practices, this submission proposes that an attuned networked critical practice developing iterations of *walking-with* can play a distinctive part in generating, revealing and interrogating heritage. Drawing on the practices referred to above and the artistic work presented and case studied in Chapters Two and Three, a series of interlinked perspectives emerge underpinning the thesis regarding memory, affect and heritage, the body as knowledge productive and walking arts practice. These perspectives thread through the following chapters; Chapter Five outlines and reviews methods, materials and the underpinning ethical 'spirit' of the work; Chapter Six develops the theorisation of the practice discussing and drawing out the contribution of this CPaR.

Chapter Five: Practice as research: methods, materials and ethics

Introduction

In this CPaR the activities and processes of becoming corporeally aware and attuned through walking, questioning and sensing formed the primary methodology; these processes include intra-actions with the materiality of heritage, bodies, archive, objects and relics. This chapter revisits the core research question in an exploration of the devising process and the practicalities of these walking and multi-media arts projects. I offer a rationale for my approach referring to key influences and the 'ethical spirit' that informs this practice. I outline the systems and strategies used to facilitate participation and safeguard participants. The chapter is structured as follows:

- Creative Practice as Research, a rationale for walking arts as a form of scholarly enquiry;
- Ethics and accountability, concerning this CPaR as ethical practice;
- Making the work 'work' from the inside, setting out an understanding of participation as immanent;
- *Walking-with,* an emergent approach, outlining the *immediate* and *extended* phases of the practice;

5.1 Creative Practice as Research, a summary

Creative practice as a form of research is widely recognised (e.g. Biggs 2006; Barbour 2011; Nelson and Arlander 2013; Coessens, Crispin and Douglas 2009; Barrett and Bolt 2010; Candy and Edmonds 2018). The legitimacy of creative practice as research is founded on an understanding that it is, 'the production of knowledge or philosophy in action' (Barrett 2010:1) involving 'experiential and alternative ways of knowing' (Barbour 2011:86). As an experiential and performative mode of knowledge production, CPaR occupies a 'thirdspace' where theory and practice blur and new forms of knowing emerge (Moles 2008; Routledge 1996). CPaR involves collaborative and critical learning processes (Roberts 2015:34), using 'subjective, emergent and interdisciplinary approaches'; it reveals tacit and situated knowledge, showing 'particularities that reflect new social and other realities either marginalised or not yet established social practices and discourses' (Barrett 2010:4). Rogoff refers to visual

culture as a transdisciplinary and cross-methodological field of enquiry, commending its emergence in scholarly practice as an opportunity to 'consider some of the present culture's thorniest problems from another angle' (2000:30). As I outline below and demonstrate in my practice, these iterations of *walking-with* generate critical learning spaces through affective encounters invoking multiple ways of knowing; they contribute to processes attending to the 'thorny problems' of silence, amnesia and reluctant heritage. A poignant shared notebook entry from the *Sweet Waters* walk, (figure 5.1) reflecting on the intervention at Saltford Brass Mill concerning the production of brass goods for the trade in captured and enslaved people, resonates with the empathic knowing emerging from the process.
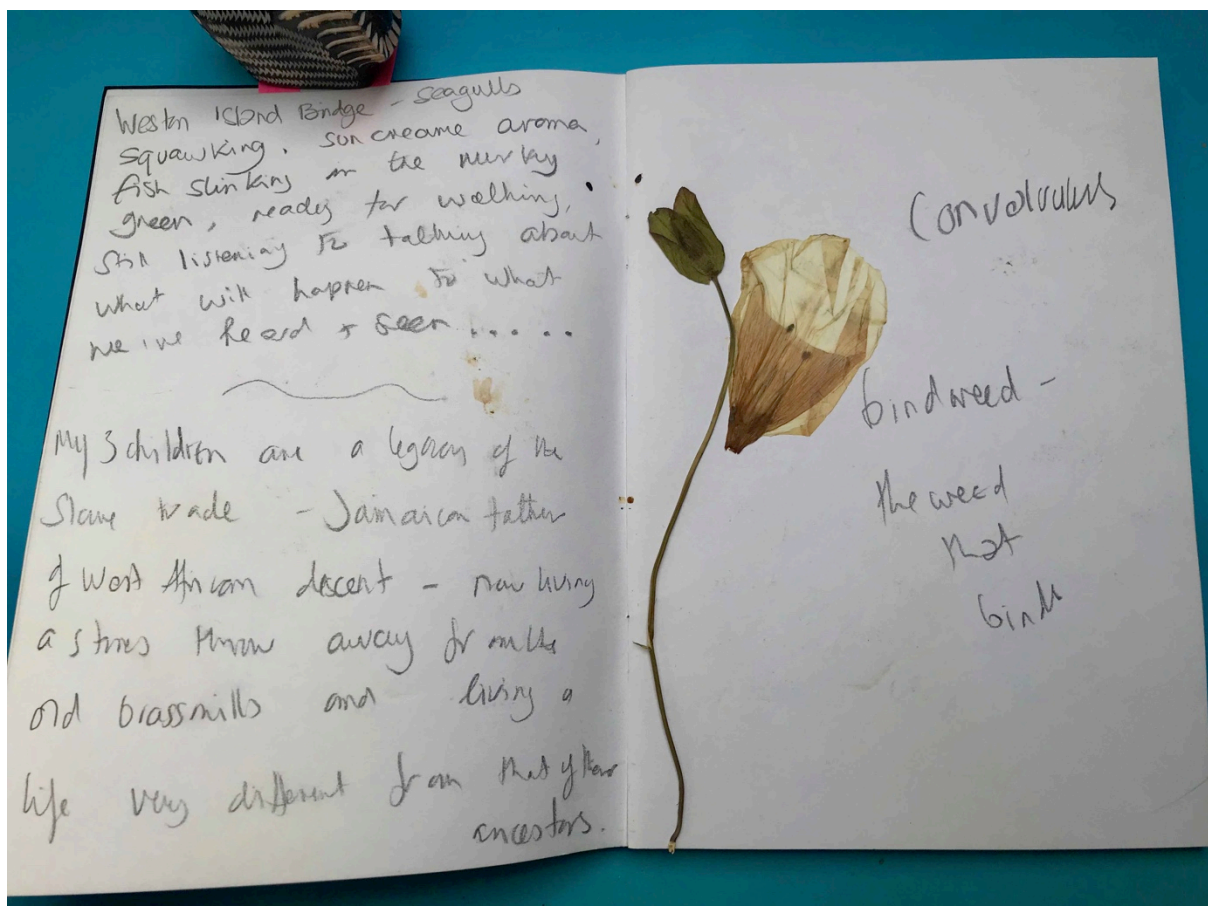
Figure 5.1: *bindweed and note on children thoughts and reflections near the brass mill,* 2017*.* Scanned *Sweet Waters* notebook. Courtesy of author. The image shows two, possibly three entries and a pressed bindweed stem and flower. One entry reads, '*My children are a legacy of the Slave trade – Jamaican father of West African descent – now living a stones throw away from the old brassmills and living a life very different from that of their ancestors'.*

5.1.1 Walking and ways of knowing

An understanding of walking and movement as knowledge productive has been discussed and developed widely (e.g. Anderson 2004; Sheets-Johnstone 2015; Wylie

2006; Tufnell and Crickmay 2004; Barbour 2011; Stuhm 2014; Formenti et al 2014; Lavery 2009; Pearson 2006). Developing 'talking whilst walking' as a method for 'harnessing' socio-spatial relations, Anderson references Casey's notion of the 'constitutive co-ingredience' of people and place (2004:254). More poetically Lavery refers to walking as a 'mysterious mode of language production, a bodily rhythm to tease out the strange song of self' (2009:49) whilst Ingold and Vergunst consider 'the movement of walking itself as a way of knowing' (2008:5). As an artist my regular practice is walking, in this CPaR I have developed a participatory approach directed towards specific cultural heritage narratives and social justice themes. In this context, and in different ways for different walkers, new knowledge and understandings emerge through the intra-actions of curated content and the present moment, 'the dialectic of past-present relations' (Samuel 2012:8).

5.1.2 Revisiting the research question

This submission responds to the question, 'how can a critical, socially engaged participatory performative walking arts and multi-media practice attend to coerced walking and reluctant heritage?'

Taking the perspective set out above that creative practice is knowledge generative in the context of this CPaR, two further key perspectives ground the work. Firstly, an understanding of memory and affect as constitutive elements of the heritage process grounds a creative/ethical engagement with difficult, painful or shameful memory and the notion of *reluctant* heritage. Secondly, attending to heritage from a somatic perspective invokes an understanding that ambulatory movement together with others generates particular material engagements and sensitivities (e.g. Ramsden 2017; Wylie 2005; Rose 2006; Springgay and Truman 2019b). These perspectives overlap and intra-act, multiple registers of knowledge are produced through different registers of walking; somatic activity with others engages and produces memory, reveals, generates and transmits cultural heritage. Creative practice in this submission engaged these registers towards becoming answerable, questioning and unsettling the certainties of authorised heritage narratives.

5.1.3 Provocations to involuntary thought

Attending to, and revealing, ways of knowing in this CPaR, is interpreted via Deleuze's classic view that the body forces us to think and that the involuntary thought produced leads towards more profound truth (Deleuze 1989: 189). Benjamin, in his foundational work referencing Proust on voluntary and involuntary memory (1999a: 155) invokes a similar view of the productive, deep attention that material 'experience' generates. This observation is further developed from a feminist perspective foregrounding the body, that knowing, originating in the fluidity and volatility of the body, 'seeps into cerebral knowledge' (Longhurst 2001: 135). Jill Bennett suggests that for Deleuze 'affect or emotion is a more effective trigger for profound thought because of the way in which it grasps us, forcing us to engage involuntarily' (2005:7). She describes the physical manifestation of such an experience as 'the squirm', 'a moment of regrouping the self … the condition of continued participation, the sensation that works with and against a deeper level of response' (2006: 37). The 'squirm' is response that this CPaR may produce with regard to a reluctant heritage or, referencing an abject register of walking, in the juxtaposition of present comfort with imagined discomfort. It resonates in the voices of the walkers captured in the sound track of the *Sweet Waters* installation film *Seawater*, see figure 5.2.

Figure 5.2: *Sweet Waters* installation, Corsham Court, 2019. Still from documentary footage of projection, *Seawater*. Courtesy of author. The installation film, *Seawater*, is available to view at https://doi.org/10.17870/bathspa.12005715.v1 (sequence referenced at approx 0.32)

Witcomb discusses the use of curated provocations, sensory 'shocks', in heritage contexts as leading towards 'a more inquisitive approach to received narratives' (2013:262). In this CPaR spatial and temporal dissonance were generated primarily through curated moments of affective encounter towards stimulating the curiosity Witcombe describes and the empathic dialogues Levine refers to (2014). In Chapter Four I noted Levine's comments on the emergence of empathic dialogues in the resolution of spatial dissonance, this resonates in Jill Bennett's work on how affective experience is 'overlaid with empathy' (2006:31). For *Sweet Waters* and *Honouring Esther* I researched and transposed documents, routes and memory from their archive settings to new times or locations, referencing, or juxtaposed to, their original purpose. The core provocation in this CPaR is this juxtaposition of registers of walking, unforced walking layered with instances of coerced walking. Levine's artwork transposed and layered map locations to produce dissonance (O'Rourke 2013:180), whereas I used the intersections of a single transposed route (*Honouring Esther*) and an imagined and scaled set of cycles and flows (*Sweet Waters*) as a scaffolding on which to hang further curated materials.

5.2 Ethics and accountability

Loveless (2015) recalls over 30 years of debate on the relationship between creative practice and knowledge production. Schroeder notes that even terms such as 'research' and 'knowledge' are themselves problematic (2015: 344) and urges artist-researchers to be more resolute in claiming 'Practice Research' as the way through the *practice-as*, *practice-led*, and *practice-based* minefield (345). Loveless states that, 'to do research…is not simply to ask questions, it is to tell stories-that-matter. It is in recognising this…that a truly ethical research practice emerges' (Loveless 2015:54); she offers a manifesto for 'research-creation' as a way of embracing the work of artist-researchers, developing new research, new methods, new literacies and outputs. Research-creation is a widely accepted research approach, notably in Canada, used in walking arts work and most recently exploring walking as a pedagogical strategy (Springgay and Truman 2019a). Citing the work of Deleuze and Guattari, Springgay and Truman refer to research-creation processes as producing new knowledge and new approaches to generating knowledge, 'you are not there to report on what you find or what you seek, but to

activate thought. To agitate it.' (2018a:206). I situate this CPaR in this research-creation context, the descriptor attends to the work of both artistic practice and research methods and the ethical practice I aspire to.

I locate my practice where creativity attends to power (Barrett 2013:70), where new processes of becoming emerge; this is the space of resistance that hooks calls us to enter.

> This is an intervention. A message from that space in the margin that is a site of creativity and power, that inclusive space where we recover ourselves, where we move in solidarity to erase the category coloniser/colonised. Marginality is the space of resistance. Enter that space. Let us meet there. (bell hooks, quoted in Soja & Hooper 1993:191)

An ethos of accountability and responsibility informs my work in addition to the more formal ethical concerns of safeguarding and the responsibilities of a host. The Zapatista concepts of dignity and practices of visibility (Jeffries 2010:351) inform my creative work framing it as socially engaged practice. I question and seek to reveal the roots of injustice as part of a creative critical heritage practice; as stated in Chapter One, this is founded on an early career engagement with the History Workshop movement in the UK giving voice to subaltern accounts and histories of working people, women and minorities (e.g. Samuel 2012; Kean 2013). From this socialist/feminist foundation a discursive approach informs my creative practice recognising difference and the multiplicity of experiences of, and responses to, heritage; an approach that continues to involve a reflective questioning of the certainties of my received white western ways of knowing. It has involved a recognition of the instability and relational nature of identity and thereby questioning notions of universalism and belonging. Hudson articulates this, advocating a justice that has the 'potential to escape being sexist or racist' (2006;29), I take these principles towards making socially engaged creative work that makes a difference, that agitates thought. Barad describes this ethical practice as part of becoming accountable,

> Ethics is … not about right responses to a radically exteriorized other,
> but about responsibility and accountability for the lively relationalities
> of becoming, of which we are a part. Ethics is about mattering, about
> taking account of the entangled materializations of which we are part.
> (Barad interview in Dolphijn and van der Tuin 2012: 69)

Seeking to 'become answerable for what we [I] learn and see' (Haraway 1988: 583), my creative practice generates and manifests corporeal presence in spaces of memory and presents contributions to heritage processes with the body as the site of knowledge production. Interventions, provocations and constructed dissonance form part of that process of triggering involuntary thought towards revealing the 'entangled materialisations' Barad refers to. The visual layering and echoes of marching boots in the *Honouring Esther* installation film, *Frome to Belsen* were an attempt to represent this, see figure 5.3.

Figure 5.3: still from *Frome to Belsen*. 2016. Installation video. Courtesy of author. The installation film Frome to Belsen is available at: https://doi.org/10.17870/bathspa.12005547.v1 sequence referenced at 2.20.

With regard to privileged perspectives and the un-learning that informs the 'homework' phase of *walking-with* (Sundberg 2013:40), Haraway draws attention to the gaze that, 'makes the unmarked category claim the power to see and not be seen, to represent

while escaping representation' (Haraway 1988:581). A critical awareness of ways of seeing and layers of privilege motivates my practice towards revealing and eroding that privilege, thereby calling myself to account. Becoming 'answerable' recognises a further agency in walking that the phenomenological perspective does not appear to engage with. Ingold calls for a 'better appreciation of the material flows and currents of sensory awareness within which both ideas and things reciprocally take shape' (2011:10). Walking with others, asking questions, listening, developing attunement and alertness, this submission offers steps towards that 'better appreciation' with a perspective on accountability. The introduction of a process of becoming answerable into a perspective of the body as 'place-productive' consolidates the social justice concerns in this thesis.

5.2.1 'Making the return'

This CPaR involved action, and was productive of calls to action, arising from empathic dialogues produced through shared somatic activity; as noted above, however, empathy alone is problematic in this regard as it does not necessarily lead to changed behaviour. I share Jill Bennett's view that affective experience combined with critical awareness can be the basis for a more profound empathy, 'a *feeling for* another that entails an encounter with something irreducible and different, often inaccessible' (2005:10). Recognising that this experience will not be universal, bringing a critical awareness together with empathy are essential to walking art processes in this submission. Fragments of this are perhaps evident in these pages from walkers' notebooks (see figures 5.4 and 5.5)
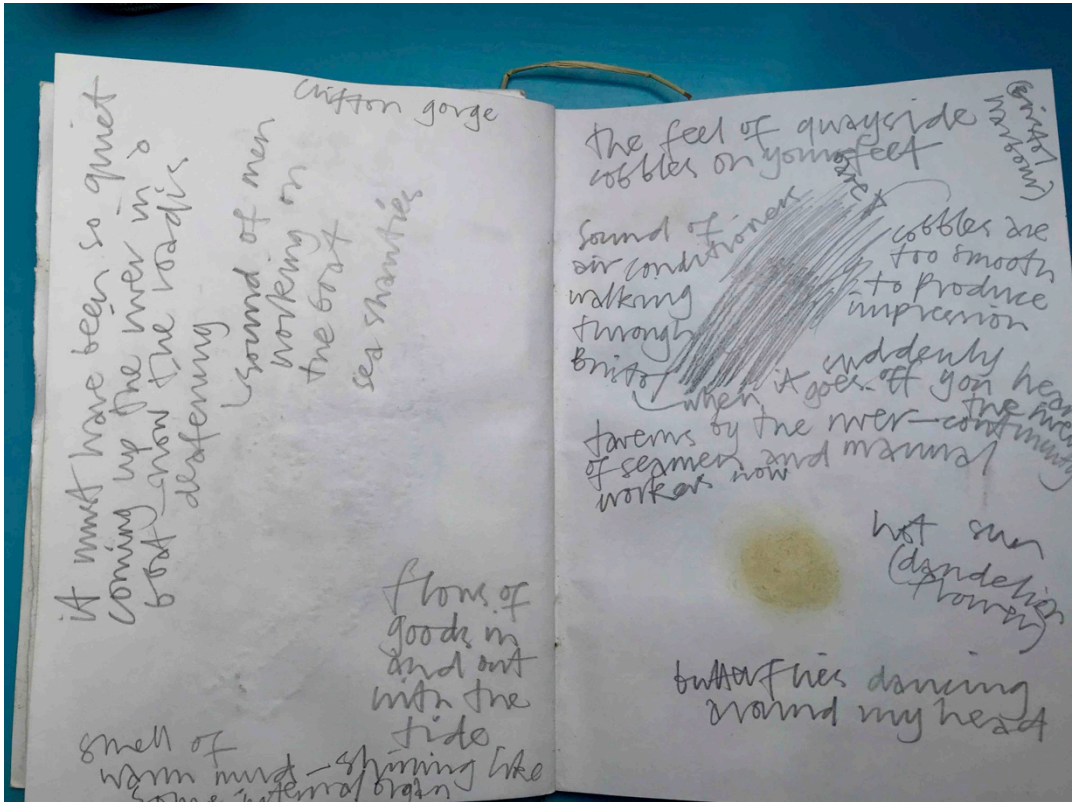
Figure 5.4: sample *Sweet Waters* walkers' shared notebook entry, 2017. Scanned walkers' notebook. Courtesy of author. Pencil rubbing and pollen stained page, text refers to Clifton Gorge, imagined sounds and heard sounds, descriptions and observations '*flows of goods in and out with the tide*', *smell of mud shining like some internal organ*', '*butterflies dancing around my head*'.
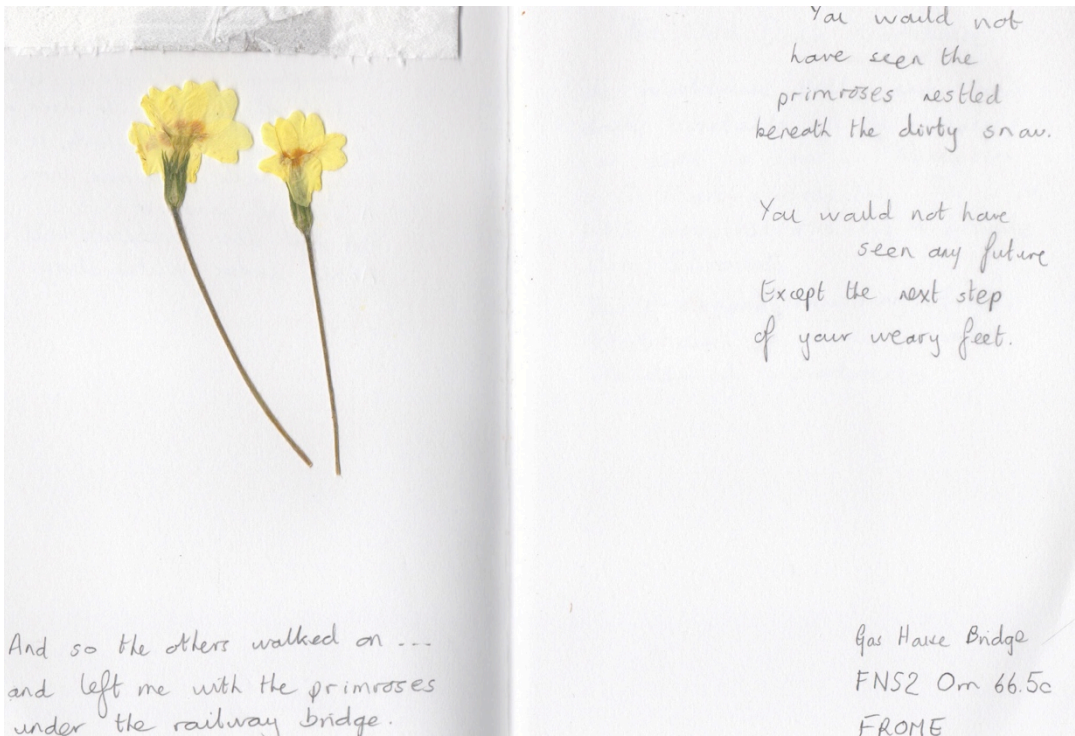
Figure 5.5: Walker's note book, pressed flower and poetry. *Honouring Esther* walk, intervention theme Hope, 2015. Scan of sample pages. Courtesy of author. Text reflects on past and present, concludes, '*you would not have seen any future/Except the next step/of your weary feet*

Critical awareness contributes to empathy in the experiences of 'making the return' I have hosted in this CPaR. As referenced in Chapter Two, Ahmed argues that revisiting and acknowledging past injustices is a precondition for social repair, 'to move on, you must make the return' (2010:50). The iterations of *walking-with* outlined here are explorations of what making the return might consist of. In Chapter Six I develop the proposition that this work unsettles and questions the normalised collective memory produced through AHD (e.g. Smith and Waterton 2009:291). *Honouring Esther* and *Sweet Waters* demonstrate the potential of a *walking-with* approach as a somatic exploration of the silences and absences of two particular authorised heritage narratives. After Ahmed, I suggest that attending to 'bad feelings' in this way begins a process of healing and re-evaluating collective memory.

5.3 Participatory practices

Before outlining in more detail specific elements of the approach, I offer some comments on how and on what basis walkers participated. Whilst hosting a walk and introducing curated content as provocation I also sought to enable contribution and participation, this is an ethical and methodological entanglement I continue to work with. I recognise the implicit tension between an artist-led approach and a participatory ethos and the related concerns and tensions regarding participation and facilitation. It is not the focus of this enquiry to enter the debate on the role of the artist or even the usefulness of the title, 'artist'; I recognise, however, that this is a contested role in participatory arts and that the nature and practices of facilitation in participatory arts practice are complex. It is therefore important to assert that these walks, and the published materialisations arising from them, were my responsibility and that of my co-lead artist. With regard to participatory and hosting practices I consulted The Participatory Action Research (PAR) Toolkit (Pain, Whitman et al 2012) and the RCUK Policy and Guidelines on Good Research Conduct (2013). In the review phase I further consulted the Participatory Theatre and Walking as Social Research Methods (PASAR) Toolkit (O'Neill, Umutt, et al 2018).

The PAR Toolkit (Pain, Whitman et al 2012) describes the approach as iterative and reflective driven by the participants, learning from experience and making that experience accessible to others. This established mode of research seeks to break down

differences and hierarchies between disciplines, types of knowledge and expertise enabling 'more diverse and contextually rich theorisation and actions to emerge' (Pain, Kindon and Kesby 2007:29). PAR, as described in the Toolkit, attends to the non-verbal and pre-cognitive, recognising the body as receiver and transmitter of affect, embracing the idea that 'all knowledge is situated, that neutrality is neither possible nor desirable' (2012:37). A PAR ethos resonates with participatory arts work (Matarasso 2019), with co-creative practice often a key element of a PAR strategy (e.g. O'Neill, Umutt et al 2018; Ayala and Zaal 2016; Hall 2005; O'Neill and Hubbard 2010; Myers 2010).

These values, understandings and working practices are present in the walking arts and multi-media practices that form this submission; I recognise, however, that the enactment and experience of that egalitarian co-creative ethos was contingent. As lead artist and coordinator I established authorship and editorial systems before many of the walker participants fully engaged in the projects, participants did not have significant control over the structure or curated content of the walks and they were given little opportunity to participate in the post-production of the installation media. Nevertheless it would be untrue to minimise the contributions of walkers, each walk unfolded collaboratively as a live co-created process and many actively contributed content. The elements of this CPaR presented in the form of authored art works developed out of an iteration of *walking-with* approach and originated in self-initiated arts projects. Only the walking phase, the immediate manifestation, can be described as truly participatory. It is therefore worth briefly considering another view of participation that informs my creative practice and this submission.

5.3.1 Participation as immanent

The tensions at the core of participatory arts, reflected in the comments above resonate in the view that participatory arts practices prioritise a socially engaged process over product (Bishop 2012). In his study of participatory local history walks, Muddiman (2017) further underlines concerns that walking practices informed by PAR reproduce elite narratives and histories. In related comments, Springgay and Truman (2018b) echo Bishop's (2006, 2012) critique of participatory arts and the rhetoric of inclusion. They argue that participation needs to be creative and experimental and thus needs to be 'immanent to the event itself,'

> Adopting a definition of participation as immanent and affective
> changes how we understand the work ... participation is what makes
> the work work from the inside (Springgay and Truman 2018b:80).

Facilitating a participatory process is a constant co-creative challenge. It is easy for me to slip into the comfortable privileges I have inherited or to operate from the unmarked perspectives I am only beginning to become aware of. In the live walking arts practice presented here, process and product are entangled such that one folds into the other. After Rancière (2011) I aspire to work from a pre-supposition of equality towards the emancipation of all those involved or touched by the project without hierarchising the nature of their engagement. Each walk had a strong speculative element depending on many factors including the participation of fellow walkers. I present an emergent co-creative practice in which, 'participation is produced without knowing what that production will look like' (Springgay and Truman 2018b:78). The work presented is an exploration of Bishop's vision of participatory art as an experimental activity generating 'perverse, disturbing and pleasurable experiences that enlarge our capacity to imagine the world and our reactions anew' (2012:284). As an example, one Sweet Waters notebook entry (figure 5.6) made from mud found at the foot of a tower funded by the proceeds of slave-ownership, powerfully articulates visceral disgust.

Fig 5.6 soil and water, 2017. Scanned walker's notebook. Courtesy of author. Image shows marks made with mud and water folded and dried in a note book.
Text reads *'soil paint from Lansdown molehill. Beckford dug tunnels (or was it slave labour) as did this mole'*

The iterations of *walking-with* presented here recognise that walking is not as egalitarian an activity as it would first appear, but aims to collapse the distinction

between performers and audience by walking together. Attending to and seeking to dissolve such barriers, working from the Zapatista principle of 'leading by following' (Jeffries 2010:352) and inviting walkers towards an act of sharing are key principles in 'making the work work from the inside' (Springgay and Truman 2018b:80). This submission presents walking art experiences that aspired to be, in Ranciere's terms, 'emancipated', inviting walkers and networked followers to become 'active interpreters, who develop their own translations in order to appropriate the 'story' and make it their own story (2011:22).

5.3.2 Participation: from closed locative apps to social media

The arrival of Web2.0 at the end of the first decade of the century stimulated a renewal of enthusiasm for the internet as a participatory platform, a view articulated by David Gauntlett in his seminal work, 'Making is Connecting' (2011). O'Rourke locates a renewal of interest in walking as an art form in the context of 'the convergence of global networks, online data bases and new tools for online mapping' (O'Rourke 2013:xvii). In the early years of the century the development of mobile media technology was widely acclaimed (e.g. Rieser 2011; Varnelis and Friedberg 2008; Griffiths and Cubitt 2011); Ito considered that it had the potential to 'reconfigure our relation to place by enabling simultaneous presence in both physical and networked place' (2008:6).

Inspired by the participatory DIY locative media work emerging from HP Lab's Mscape (e.g. Mobile Bristol, *Riot! 1831* 2004) and its successor, Calvium's AppFurnace platform (e.g. *Lost Cinemas of Castle Park,* Crofts 2013*; Kneehigh Rambles,* Kneehigh 2018), I produced locative media apps, working with crowd-sourced content and social media participation. I aimed to generate immersive, interactive experiences (*Ridgeway Projec*t app 2013, *White Horse Walks* sound park apps 2014, *Isle of Wight Carnival Trail Companion* 2015, *Lacock Unlocked* app 2015). My experience on those projects, however, brought me to the same conclusion as Zeffiro (2012:255), that locative media apps were one-way, required some expertise to build and crucially, once published, became fixed. Locative media walking apps produce powerful immersive experiences, however at the time of drawing this CPaR to a focus I had not experienced, and could not envision, being able to produce a satisfactory level of live participation using a bespoke locative app to warrant further development in this context. The possibility

that technology may be producing a changed relationship with place is an open question on which this submission offers some anecdotal insights; but what is clear is that what was exotic and full of promise at the outset of this CPaR in 2013, is now commonplace, albeit with much of that promise unfulfilled.

With live participation a key factor in my work, at the point of departure into this CPaR, Zeffiro's observation remained true. Rather than pursue an app-based format that closed off active participation at the very moment it is most stimulated, whilst on location and walking, I focused on the live experience of a walk, using social media apps and hand-held smart devices.

5.3.3 Place-based digital memory

I present an approach to walking and multi-media arts processes operating in the context of fast, pervasive computing. The 'new' socio-technical practices afforded by hand-held smart devices are discussed by a number of writers (e.g. Hansen 2014; Evans 2015; Frith and Karlin 2015). Accessing pervasive computing, these devices enable remote access and contribution to archives, as well as live tracking and route planning. Frith and Kalin note that these socio-technical practices, including the recording and tagging of moments and places, build up shareable digital memory archives. The twin practices of 'checking in' and 'route tracking', build 'a digital network memory that connects the past to the present, thus inventing new possibilities for action and behaviour' (2015:51-52). This is a heritage process, a new form of sedimentation and accretion of story layers around a location as an informal site of memory; as a practice of place-based memory making it contributes a digital element to Nora's *realms of memory* (1989). Drawing on Myers commentary on guided walks (2010) and notably her collaboration with Dane Watkins and Wildworks (2016) using social media, this approach works with aggregated geo-tagged content using social media as a practice of place-based digital memory.

Frith and Kalin (2015) and Evans (2015) argue that there is a growing collective familiarity in producing and archiving located content using mobile devices, generating agency and new ways of knowing,

Practices of place-based digital memory mobilize both memory and place, offering new ways to remember and to give meaning to their location history as an active force in their everyday lives (Frith and Kalin 2015:4).

This is reflected in a number of crowd-sourced, geo-located content-gathering projects including in-shore underwater surveying (Seasearch 2019); locative audio tagging (Recho 2014); sound mapping (Radio Aporee 2018); experience mapping (PSYT 2018); history (Historypin 2017); and heritage/cartography (KnowYourPlaceWest 2019). This submission places the social media aggregation element of my practice (Social Hiking 2019; Augmentra 2019) in the form of co-created social media trails as place-based digital memory (e.g. figures 5.7 and 5.8).
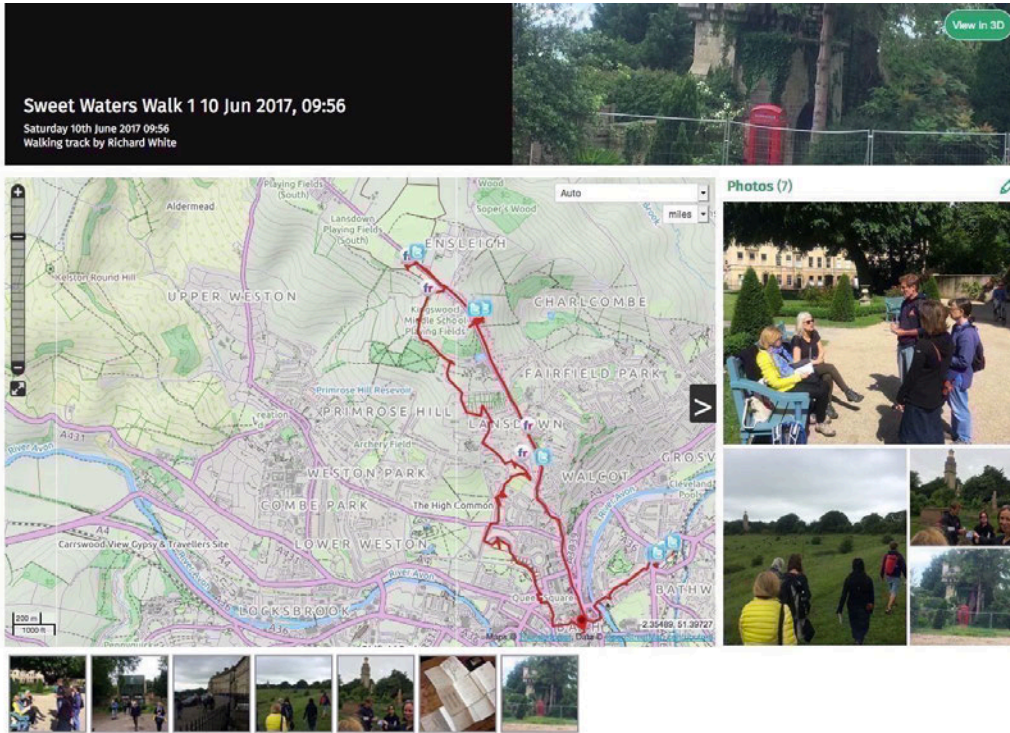
Figure 5.7: Social media trail from *Sweet Waters* walk, single user, single feed from Twitter and Flickr 10/6/17 Screen grab from Viewranger platform. Map©Thunderforest. Data©OpenStreetMap
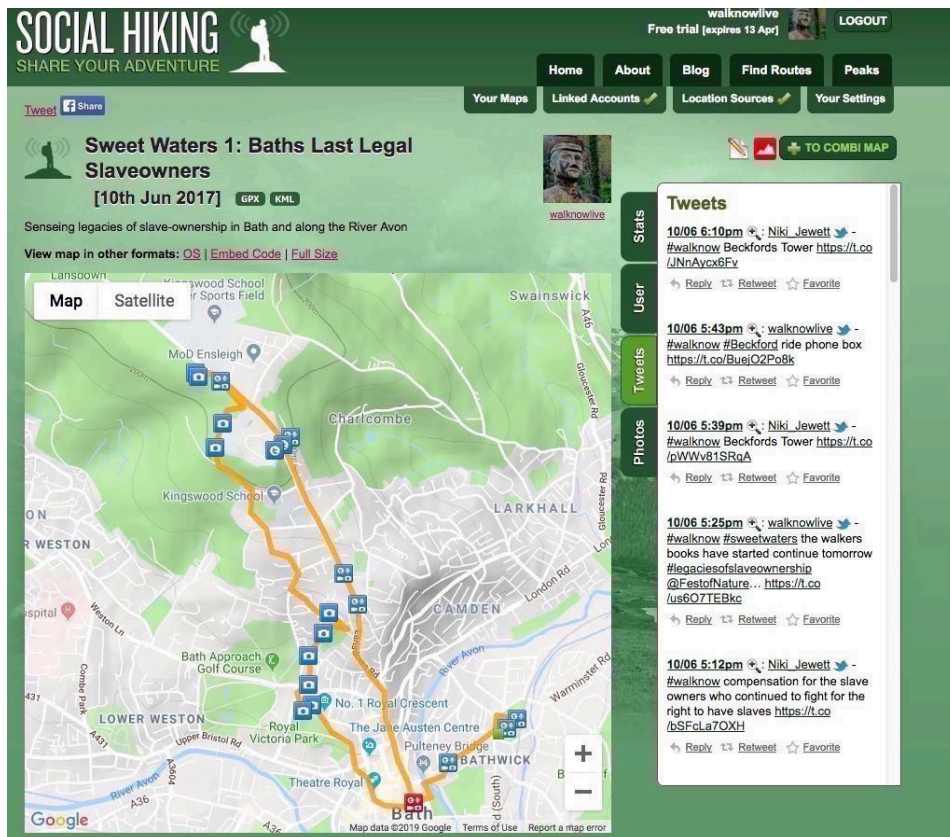
Figure 5.8: Social media trail from *Sweet Waters* walk, multiple users, aggregated feeds 10/6/17.4 Screen grab from Social Hiking platform. Map data©Google

5.3.4 Live materialising practices: notebooks and smart devices

All walkers on both cycles of walks were equipped with notebooks and invited to record thoughts and experiences along the way; on *Sweet Waters* the notebooks were circulated amongst the walkers as strategy of disruption and to encourage slow dialogue. Walkers were encouraged to use mobile devices both to record sounds, images and movies and to share thoughts and media live on the walks using social media and an agreed hashtag. I used the different functionality of Social Hiking (2019) and Viewranger (Augmentra 2019) to aggregate multiple live social media streams and multiple walks. Sounds, images and text thus gathered became part of other shared online archives and these have become searchable and interconnected; individual memories are thereby linked to shared digital memory archives. These practices present 'new possibilities for action and behaviour' (Frith and Karlin 2015:8-9) forming part of an evolving digital sensing, an element of the ICH process I present in this thesis.

5.3.5 Extended manifestations: documentation and new multi-media work

Short films, soundscapes and stills, on the projects webpages, as social media and as installation media, form the core of the extended manifestation phase of each project. Materialisations of the walks in walkers' notebooks were presented in exhibition as documentation (e.g. figure 5.9) alongside the digital media captured and the social media trails. The short films and soundscapes I produced from the field recordings made use of overlay, shadow, loop and motion effects to reflect and articulate the experience of the walks. Sonic and visual distortions generated in the edit and retained from the field recordings resonated with the embodied experience of walkers (see figure 5.10).

Figure 5.9: *Exhibition of Sweet Waters walkers notebooks*, Corsham Court, 2019. Documentary photograph. Courtesy of author.
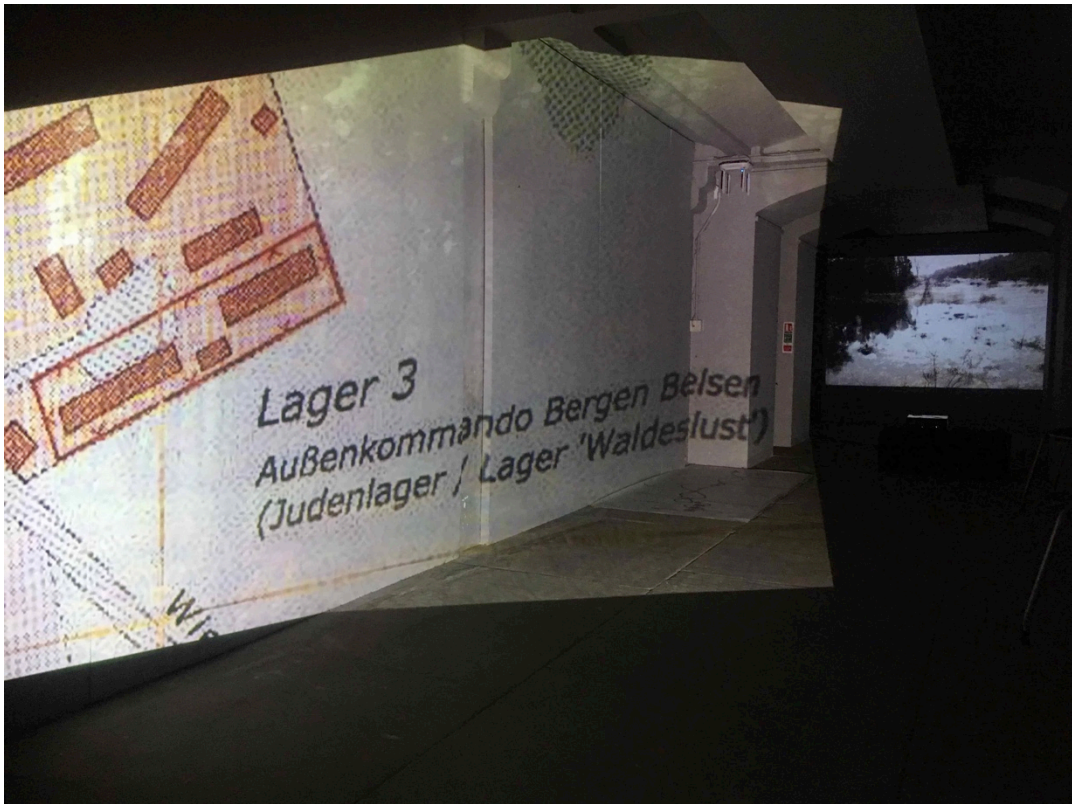
Figure 5.10: *Honouring Esther* installation at Corsham Court, 2019. Documentary photography. Courtesy of author. Documentary video walk through of this installation of work from both projects is available at https://doi.org/10.17870/bathspa.12005859.v1

Constructing an audio-visual spatial ambience for the installations, digital film was distorted by projection in non-traditional places - onto the displays and industry relics at the Saltford Brass Mill for *Sweet Waters* and into corners and pleated surfaces in the stairwell of a gallery in Bath, for *Honouring Esther* and into the cellar of an English Country House in Wiltshire. In the exhibition locations the sound spill from different elements was deliberate and calibrated to generate dissonance and serendipitous sound moments. In both installations movement through the exhibition space was designed to be an experience of journeying through layers and folds, an immersive interpretation of the walk, rather than a linear narrative. The projection onto heritage materials and built environment underlined the notion of obscured heritage, hiding in plain sight, and evoking the conception of heritage itself as a further intangible layer. These installations formed the closing events for each cycle of walks; these 'closing' events had a cathartic character for walkers, empathic dialogues are revisited and resonances renewed as part of the extended phase of *walking-with*.

5.4 *Walking-with*, an emergent approach

As outlined in Chapter Four, *walking-with* is a walking approach rooted in social justice concerns, embodiment, and nonmodern ways of knowing. It describes a critical engagement with situated knowledges explored though walking, questioning and sensing in a context of convivial, respectful dialogue. Sundberg locates *walking-with* in a process of unlearning privilege, alert to the voices and understandings that colonial, Eurocentric narratives have suppressed, 'locating our body-knowledge in relation to the existing paths we know and walk' (2013:39). *Walking-with* thus refers to walking with other spectral, imaginary, remembered and non-human presences and absences. The iterations I present in this submission embrace that sensory and critical alertness with regard to exploring particular heritage narratives and attending to particular registers of walking. This includes making use of available technology, engaging participants via social networks and enabling the participation of remote networked users. *Walking-with*, in this view, embraces participation as immanent, accessing new materialist and more-than-representational sensitivities; 'walking-with is accountable. Walking-with is a form of solidarity, unlearning and critical engagement with situated knowledges' (Springgay and Truman 2018b:11).

5.4.1 A process in three phases: homework, live and extended

Each walk was different, here I present a core iteration of *walking-with* process as my starting point in each cycle of walks presented. I propose three phases; a devising and opening, the homework phase, a live phase with immediate manifestations and thirdly a longer extended dissemination phase of exhibition, conversations and other manifestations.

Homework/devising

Lead artist(s) initiate the process, agreeing an overarching theme or purpose. This phase involves desk and archive research, open meetings and social networking with prospective walkers and advisors, route planning and recces, planning and curating of interventions. Advance notices and recruitment materials engage walkers and supporters; a convivial space is established and held open within which the walk and activities take place and the participatory process gets underway. This phase begins the critical reflective process of questioning, listening and unlearning privilege, Sundberg, referencing Spivak, describes this as 'homework' (2013: 39).

Live phase/immediate manifestations

Each walk begins with sharing, introductions and attunements, the context is discussed leading to the posing of thematic questions. Walkers are invited to become alert and attuned in a sensory activity that may initiate a first notebook entry or social media post. As the walk continues, participation in capturing, recording and sharing is informed by this ongoing conversation, questioning and sensing. Participants are as engaged in the process as much as they want to be, based on a shared interest in exploring an area of obscured or reluctant heritage. A walk progresses on the basis of an evolving repertoire of tactics sensitive to issues and concerns, walkers and location. Broadly such tactics are used to create dissonance so as to stimulate other registers of response or engagement; to stimulate somatic awareness, non routine activities or trigger some other spontaneous action, involuntary thoughts and affective responses.

Walkers are invited to contribute via social media using an agreed hashtag, others use a notebook, some do both. Social network media posting activity is part of a strategy to

extend the presence of a walk. The process of materialisation thus begins whilst the walk is live, thereby extending its live presence. Tracks with social media postings are described as 'social media trails'; live they form part of the immediate manifestation of the walk, and on completion form part of the extended manifestation. Networked users can thus monitor and comment on, the progress of a walk and its social media stream whilst it is underway. This iteration of *walking-with* thus embraces a materialising and social networking practice extending beyond the walkers on foot to those engaged online.

Dissemination: Extended manifestations

Following the walks, walkers are invited to contribute further social media content building the shared online archive and to pool their notebooks to contribute in an analogue form. The extended manifestation of the walk becomes a public sharing of co-created documentation and new creative work, the latter produced primarily by the artist(s). Social media trails from the walks are presented as assemblages of text and images captured contemporaneously with the walk, linked to its route (see figures 5.7 and 5.8 earlier). In addition to this, I worked with all the media used and gathered from a walk to produce new work. These authored outputs re-work, consolidate and articulate the walk experience as short installation films and soundscapes for a gallery context alongside curated co-produced documentation. This media is then made available for wider distribution, as in the linked BathSpaData files, many of which are available on the respective project websites, (White and Brunstein 2017; White 2018)

5.4.2 Walker abilities, releases and Intellectual Properties

Walkers registered and signed an all-platforms media release. Walkers were also asked to sign a self-assessment of fitness for the particular walk and complete an 'In Case of Emergency' (ICE) form. The release was adapted from those used by other walking festivals as was the ICE form (samples in appendix 7). I sought further advice from walking agencies in this regard (WAN n.d.; LDWA n.d.; The Ramblers 2019). Those walkers contributing to the social media streams were invited to do so using Creative Commons licenses. Walkers were informed that the notebooks and any physical material gathered would be retained and/or scanned for public exhibition. At all times

and on all documents walkers were given the opportunity to be anonymous or for their artwork to be anonymised.

5.4.3 Data protection, privacy issues, walker communication and engagement

With their consent, walker and prospective walker contact details were added to a database held by me, group communication was by blind copy and the data stored on a password-protected drive. Following a 2018 email shot this is now GDPR compliant, with over 80 walkers re-registering; all other contact details were deleted. Participation in generating a social media trail was voluntary and the personal archives connected via the social media trails were networked via their owners' accounts; in this way content may erode gracefully with the platform and under the continuing editorial control of the walkers who posted the content. I do not intend to pursue here debates on online surveillance, personal data and the use of geo-tagging, I am aware of such concerns and informally through this work seek to extend that awareness.

5.4.4 Insurance, risk reduction and walker safeguarding

Prior to each cycle of walks, prospective walkers received mailings and updates. All walks began with a briefing and sign-off. I was aware that given the emotive content and nature of the approach that there might have been concerns regarding the impact on walkers. All those joining the *Honouring Esther* or *Sweet Waters* cycles received extensive briefings as to effectively provide a trigger warning. Unaccompanied children could not join the walks. The walks were conducted in groups, walking together and the activity rapidly generated a sense of solidarity, with walkers caring for each other physically and emotionally.

I carry public liability insurance. In practical terms, the proposed walk routes were checked and published in advance with distance and terrain notes, including sections accessible for those less physically able. As a risk reduction measure, although working dogs were welcome as assistants, dog owners were requested not to bring pets. Walk numbers were limited both for safety and to support the nature of the experience. All the walks presented were free.

5.5 Methods, materials and ethics: summary

This chapter has outlined and reviewed methods, materials and the ethical 'spirit' of this walking arts practice; I have set out a distinctive and innovative approach to 'making the return' in which walkers are enabled to become story carriers and affect aliens. The chapter drew on commentaries establishing the legitimacy of creative practice as scholarly research, providing a rationale for this CPaR. Having outlined the core elements of juxtaposition, dissonance and affective encounter towards generating critically informed empathic dialogues, the three phases of this iteration of *walking-with* were presented. As a critical participatory ICH process embracing *walking-with* practices of visibility and respect, this submission offers an approach questioning the normalising effects of authorised heritage narratives and the passive 'care taking' attitudes towards heritage they engender (Smith 2007:164). In the two specific contexts of this CPaR the approaches and tactics set out in this chapter engage with and re-member the agency of heritage.

In enacting and reflecting on *Honouring Esther* and *Sweet Waters,* understandings of the body in movement and embodiment combine and intra-act with ideas on memory and heritage. Speaking to the research question set out above, these understandings and approaches underpin a contribution to creative research method extending a capacity to respond to the social justice agenda of my practice.

Chapter Six: Conceptual Frameworks and discussion

Introduction

This chapter explores the conceptual frameworks underpinning this thesis, I have borrowed freely from a range of perspectives on the basis that they appear to connect with each other and have enabled me to interrogate and respond to the challenges emerging from the creative work. I have used these perspectives as openings through which to offer a reflective account of the creative practice and draw conclusions from it.

Responding to the central question, the principal focus of this submission is on walking and heritage, I refer to insights and understandings drawn from phenomenological perspectives, notably a more-than approach to Non-Representational Theory (NRT) informed by feminist new materialisms. I have drawn on the work of cultural and human geographers and anthropologists (e.g. Jones 2011; Massey 2005; Ingold 2007, 2011); heritage, memory and affect scholars (e.g. Nora 1989; Smith and Akagawa 2009; Waterton 2014; Ahmed 2010; Tolia-Kelly 2016); as well as a diversity of performance, dance and movement arts scholars and practitioners (e.g. Pearson and Shanks 2001; Formenti et al 2014; Manning and Massumi 2014; Sheets-Johnstone 2015). This intra-acting 'bricolage' of concepts has enabled me to navigate and make sense of experiences in the 'borderlands' between theory and practice (Stewart 2010:128) developing a critical walking arts engagement with heritage practices.

I recognise the incompleteness and situatedness of my knowledge, I suggest, however, that the innovative and distinctive contribution of this work lies in that speculative and subjective approach (Barrett 2010:143). Building from an understanding of the productive capabilities of creative practice, I present a contribution to a more-than-representational engagement with heritage, unsettling specific authorised heritage narratives, accessing heritage and walker agency and articulating other ways of knowing the past in the present.

This chapter is set out as follows

- The body as knowledge productive
- New materialisms: other ways of knowing
- Critical Heritage Studies: unsettling and disrupting

6.1 The body as knowledge productive: walking, movement and embodiment

This CPaR begins from the phenomenological premise that material knowing arises out of corporeal experience, (Casey 1993:116; Moran 2000:418; Shatzki 2001:698; Barbour 2011:88; Manning and Masumi 2014: 45). Referencing Husserl and Merleau Ponty, Casey describes the act of walking as engaging the whole body as a coherent productive organism (Casey 1998: 224), advancing the idea of the body as 'place-productive' (1998: 236). From this perspective, thought emerges from somatic experience, 'sensory immersion in the world' (Moran 2000:429). Walking is one such sensory immersion; I present an innovative emergent walking approach as participatory performative creative practice involving alerted sensory and critical capacities.

Merleau-Ponty classically conceived of the body as an organic system of interconnected senses connecting to embodied memory and knowledge that is 'taken-for granted or unthinkingly available' (Lewis & Staechler 2010:168). For the most part such systems and patterns do not enter our awareness, the creative practices presented in this submission, however, sought to access and generate embodied knowing, attuning to and developing somatic alertness. Dancer and choreographer, Sheets-Johnstone refers to the pre-reflective consciousness of the body in time and space stating that, 'this initial and direct knowledge constitutes the foundation upon which all future knowledge is built' (Sheets-Johnstone 2015:9). Knowing, according to these perspectives, is generated through our bodies in motion, in this CPaR through walking, moving through space, metabolising, perspiring and excreting.

A body-focussed perspective challenges the established hierarchies of knowledge production in Western thought. Barbour refers to 'somatophobia' the fear of the body as a site of knowledge (2011:87), a fear that Barad locates in a wider context of the distrust of nature, materiality and the body (2003:812). This far-reaching critique informs my practice with regard to concerns on representation and questions of perception and affect. Through this CPaR I have explored and generated many ways of seeing and knowing, much remains intangible and embodied, manifested in the materials presented as glimpses, shadows and echoes. Seeking scholarly articulations

exploring these ways of knowing I found non-representational approaches and, in heritage taxonomy, a consideration of the intangible (ICH) of great value.

Whilst a concern for the body, emotion, affect and ways of knowing uncaptured by representational thinking is addressed in current Critical Heritage Studies literature (e.g. Waterton and Watson 2015; Tolia-Kelly, Waterton and Watson 2017; Smith, Wetherell and Campbell 2018), the value of Non-Representational Theory (NRT) is contested (e.g. Wetherell 2012; Smith and Campbell 2016). NRT has variously been described as 'a distraction' (Crouch 2015:179) and a 'theoretical dead-end' (Smith and Campbell 2016:451). I suggest, however, that in the context of a walking arts critique of heritage practices, a more-than-representational approach has much to contribute if only in putting the sensing body, emotion, affect and alternate ways of knowing on the agenda. This attentiveness woven through my practice unsettles static heritage views on relics, archives and landscape, opening towards fluidity, materiality and the corporeal. There is not the space here to engage extensively in the debate on NRT, however, in the context of this CPaR, I offer an application embracing a looser, messy, informal more-than-representation approach attending to matter, presence and the body, open to other ways of knowing.

6.1.1 more-than-representation

Hall's significant and influential work on representation, language and meaning-making processes (e.g. Hall 1997) continues to inform the work of critical heritage scholars (e.g. Smith 2006; Harrison 2010; Benton 2010). An established body of work (e.g Dewsbury 2003; Thrift 2008; Anderson and Harrison 2010) problematising representation in the context of cultural geography, offers new directions and insights for the study of heritage (e.g. Waterton 2014). Non-Representational Theory (NRT) was described as an attempt to escape the traps of representational thinking (Thrift 2008:57) challenging the 'conversion of life, matter and practice into text, sign and image' (Wylie 2007:171). Notwithstanding comments in favour of retaining the explicit prefix *non-* (Anderson and Harrison 2010:19), after Waterton (2014) and Lorimer (2005) I prefer, and will now continue with, the *more-than* prefix as a more open and expansive descriptor rather than the closure of the *non-*. I seek to attend to wider concerns and develop sensibilities to the non-human and the embodied, that the more open, *more-than,* prefix implies.

Anderson and Harrison (2010) provide a detailed study of the development of non-(more-than) representational theories in the context of emotional and cultural geography. This submission follows their use of the plural and I broaden that further to speak of 'approaches' to refer to,

> disparate and potentially loosely connected bodies of thought which do not prioritise representation in their accounts of the social and the subject (Anderson & Harrison 2010:2).

Whilst Hall's (1999) foundational concerns on what is being represented, by whom, why, and with what effect, are retained in the approach to heritage I am exploring, I am working with conceptual strategies that extend and trouble the agency and poetics of representation, reaching out to other ways of knowing with regard to heritage processes and practice. I share Tolia-Kelly's view that there is a useful dialogue to be had between these positions (2016:897) and offer this contribution to that dialogue with regard to thinking about, and attending to, the agency of heritage. Such an approach activates and references other complex, messy, embodied and layered forms of knowing and sense-ing, Lorimer notes that cultural feminist input referencing the body, subjectivity and identity, has pushed more-than-representational approaches out of their 'predominantly white, western orbit' (Lorimer 2005:89). These more-than-representational concerns and sensibilities challenge my able-bodied white European male learned views of landscape and underpin my interest in embodiment and performativity. This is glimpsed in the long installation film, *Cloudwater* (figure 6.1) from *Sweet Waters,* constructed from footage worn on a body camera, and the immersive loop, *'by the skin of our teeth'* (figure 6.2) from *Honouring Esther,* constructed from point of view shots of a swamp on the road to Belsen where bodies of death marchers were dumped**.**

Figure 6.1: *Sweet Waters* installation, Corsham Court, 2019. Documentary photograph. Courtesy of author. The installation film, *Cloudwater* is available at: https://doi.org/10.17870/bathspa.12110844.v1

Figure 6.2: Honouring Esther installation 44AD Art Space, Bath, 2017. Documentary photograph. Courtesy of author. The installation film, *by the skin of our teeth* is available at: https://doi.org/10.17870/bathspa.12110853.v1

6.1.2 meaning-making and somatic experience

NRT and even a more-than perspective may not offer explanation of how meaning is constructed (Wetherell 2012:20), it does however offer perspectives on ways of knowing indicating diverse and co-constituent elements, and their agencies, which I seek to access in my creative process. Drawing on Wetherell's scepticism and a broad field of creative practice experience (e.g. Bloom, Galanter and Reeve 2014; Whatley, Brown and Alexander 2015; Little 2013, n.d.) I reflect that meaning-making is not entirely about representation, it is present in movement and is integral to the body (Stühm 2014:13; Longhurst 2001:135). From this perspective, meaning making emerges in somatic experience. Resonating with Kolb's (2015) pioneering work on experiential learning, and Benjamin's concerns on the 'atrophy of experience' (1999a:155), Barbour urges us to 'understand knowledge… as embodied, experienced and lived' (Barbour 2011:95). In this CPaR embodied processes of knowing are glimpsed in the walkers notebooks and in the shadows, overlays, echoes and dissolves of the installation media.

6.2 New Materialisms: accountability and other ways of knowing

This thesis reaches towards an understanding of meaning not as projected onto location and terrain, rather it is performed, it is always becoming and in its immanence there is accountability. The performativity, the associated intelligence of being present with others, and a questioning of privilege and responsibility, grounds the work as an ethical practice. Barad argues that the conceptual space between a representation and that which it seeks to represent 'is so deeply entrenched within Western culture that it has taken on a common sense appeal' (2003:806) leaving power unchallenged and embedded in language. This view endorses the value of non- (*more-than-*) representational approaches in reaching beyond mind/body and other dualisms of the Western Enlightenment tradition towards other ways of knowing. Jane Bennett's discussion of the evolutionary emergence of bones (2010:11), the internal scaffolding of the moving body, evidences the agency of mineral matter. Her commentary extends the critical space unfolding from Haraway's provocation, 'with whose blood were my eyes crafted?' (1988:585). Woven through this submission, the question often opens a

walking-with 'homework' phase stimulating reflection on the entanglements of power, gaze and inheritance.

Feminist new materialisms, problematises representationalism in a theorisation of embodiment; Haraway's question is a potent reminder of the embodied nature of all vision, whether through flesh or technology. There is not the space here to take these commentaries on language, representation and meaning-making further, but as evidenced in the creative practice presented, concerns referencing the body, embodiment and other ways of knowing involve attending to affect, empathy and response-ability. Feminist new materialisms offer critical approaches, extending more-than-representational perspectives, towards revealing and engaging diverse ways of knowing. These approaches inform the CPaR and are of particular value with regard to the critical questioning of heritage narratives that formed part of *Honouring Esther* and more explicitly, *Sweet Waters.*

6.2.1 The body as apparatus

After Barad's (2003) notion of apparatuses as open-ended practices through which we sense and make sense, the body in motion can be considered as an apparatus in an 'onto-epistemology… according to which being and knowing … become indistinguishable' (Dolphijn & van der Tuin 2012:110). In this view the actions of bodies individually or collectively, willed or not, generate resonances and consequences and act upon other lives, just as the historic actions of other humans and nonhumans and other materialities act on them. An understanding that matter operates through and with other matter (Bennett 2010) informs the creative somatic work and the curation of content. Thus, for example, at the start of *Honouring Esther,* in Germany, the reveal of the remains of the enslaved Jewish women's toilet in a suburban back garden produced a reflective and empathic moment (see figure 6.3), and in exhibition, the media account continues to do so. This view of the knowledge productive body grounds my walking, questioning and sensing approach, and provides context for viewing the manifestations of the walks I have hosted. *Walking-with* attends to embodied experiences of space, matter, time and depth, generating particular unique knowings for each walker.

Figure 6.3 *Remains of enslaved Jewish women's camp earth toilet, now used as garden shed, 2016. Honouring Esther* documentary photograph. Courtesy of author. The sequence referred to is at approx 1.19 in *undisciplined documentary* available at https://doi.org/10.17870/bathspa.12005565.v1

6.2.2 Practices of attention and response-ability

Feminist movement artist and Contact Improvisation (CI) co-originator, Nita Little refers to 'practices of attention in the performance of presence' (Little n.d.). Little directs my attention to the somatic and pre-reflective, offering insights into the processes of building walker solidarity and signposting future directions for my practice. She addresses a more compassionate, participatory register to those walking artists who work with physical endurance, in doing so empathic possibilities emerge. For CI practitioners the proprioceptive and the haptic are core to knowing, 'touch takes us deep inside interpersonal and ecological relationalities that the dance form exposes as social values' (Little 2013 unpaginated). Little's work enacts a sensibility reaching out to the accountability I am seeking in my work, engaging with and enacting the 'response-ability' that Barad speaks of,

> In an important sense, in a breathtakingly intimate sense, touching, sensing,
> is what matter does or rather what matter is: matter is condensations of
> response-ability. Touching is a matter of response. Each of 'us' is constituted
> in response-ability. Each of 'us' is constituted as responsible for the other.
> (Barad 2012:215)

CI attunes the body's perception to other bodies and presences, bringing to mind and alerting proprioception, building empathy, 'response-ability' and collaborative skills. Little develops participants' skills in accessing a sensibility resonating with the pre-reflective elements Sheets-Johnstone (2015) refers to, referenced earlier, as 'bare life' (Thrift 2008:61) and by Massumi as 'the missing half second' (1995:89). This, I suggest, is the space that Jane Bennett describes in which 'thing-power … the curious ability of inanimate things to animate, to act, to produce effects dramatic and subtle,' (2010: 6) becomes manifest. This is the space of involuntary thought and affective encounter, where I suggest empathic dialogue begins.

6.2.3 'nonmodern' understandings, enchantment and the agency of matter

Barrett describes a model of knowledge production conceived of as experiential and performative (2013: 63), this resonates with Latour's proposal (1993) for a 'nonmodern constitution'. The challenge to the separation of nature and society and the dominance of modernist thought is further reflected in Ketelaar's 'non-modern' critique of modernist history (2006). Without entering either debate, I take from both accounts the descriptor 'nonmodern' to describe understandings, knowings and approaches that do not fit neatly into the structures of the Western Enlightenment tradition. I retain Latour's un-hyphenated usage, nonmodern, to indicate critical difference rather than simply an indexicality to the modern.

In developing iterations of *walking-with,* I worked with registers of affect, somatic experience and sensory memory, significant in the 'indigenous ontologies' referenced by Harrison and Rose (2010:266), and implicit in accounts of *walking-with* (Jeffries 2010; Sundberg 2013, Springgay and Truman 2018b). In this submission I have drawn on these 'nonmodern' perspectives towards a view of the body in motion as a sensing apparatus intra-acting with other matter; the multi-media work seeks to articulate this

in form, content and presentation. According matter agency (Jane Bennett 2010) and acknowledging spectral and non-human presences (Martin 2013) are part of a turn towards different ways of knowing. Bennett usefully reverses DeVries' idea of a limit to what we can know, towards a consideration of what things can do and be, opening, 'an active earthy, not-quite-human spaciousness' (2010:3). Such a sensibility allows for a reveal of the 'power of things', raising questions pertinent to the embodiment, ethical and agential themes in this submission. In this broad context I refer to the scholarly opening up to non-human agencies and nonmodern ways of knowing and being, recording and transmission, often described as ICH (e.g. Rutherford, Thorpe and Sandberg 2017; Ingold and Vergunst 2008; Horsdal 2014; Leavy, Wyeld et al 2008). Sundberg's discussion of the Zapatista *walking-with* approach as a form of indigenous resistance to colonisation emerges in this context (2013), in which she urges decolonising research towards, 'a world in which the multiplicity of living beings and objects are addressed as peers in constituting knowledges and worlds' (2013:42).

Commentaries on enchantment and re-enchantment resonate with new materialism's attentiveness to matter and the entanglements of materials and meanings. References to re-enchantment in the walking literature (e.g. Lavery 2009; Macfarlane 2010; Smith, P. 2014; Gros 2015) reactivate similar calls in creative practice (e.g. Jane Bennett 2001; Gablik 1991) resonating with the 'Slow' movement (Honoré 2005; Stengers 2005). Taking a more-than-representational perspective, recognising Bennett's later work on the 'power of things' (2010) and reflecting on Ketelaar's commentary on 'non-modern' histories (2006), this submission suggests that enchantment is ever-present and has agency. One of the challenges I set myself in my practice is to reveal and access that agency, to dis-enchant, and thereby work with it.

6.2.4 Walking arts questioning heritage enchantments
In the context of heritage practice, enchantment retains powerful agency and it is in this regard a (dis)enchanted walking emerges. Heritage as an enchantment conceals other experiences and 'bypasses the local realities by taking refuge in a romantic view of the past' (Del Mármol, Morell and Chalcroft 2015:5). Rather than implying an attentiveness to the past in the present, heritage enchantments conceal or obscure other ways of knowing, whilst celebrating and normalising a particular authorised heritage narrative

(e.g. English Heritage 2019, National Trust 2018b). From this perspective, the enchantments of authorised heritage are akin to 'commodity enchantments' (Bennett 2001:113). More complex than the view of a 'duped' public (Smith and Campbell 2016:446) they are perhaps best theorised in the context of the Situationist idea of the Spectacle and the disenfranchising commodification of experience (Debord 1983).

My view is that socially engaged art has a significant function in interrogating enchantment, thereby revealing and challenging the mechanisms of power. A (dis)enchanted walking is alert to commercial seduction and authorised enchantment whilst retaining the capacity for wonder, it is a practicing of a critical and 'more poetic engagement with our environment' (Lavery 2009:53). Thus in Bath, whilst enjoying the fine Georgian architecture, *Sweet Waters* walkers were alert to the source of wealth manifested and, walking on a bright spring day in England, *Honouring Esther* walkers were reminded of others walking against their will in fear and degradation. Through such juxtapositions, (dis)enchanted walking problematises enchantment and attends to the abject, the uncomfortable and reluctant. The pace of walking may force a slow attentiveness, perhaps facilitating the 'enchantment' Bennett speaks of (2001); when walking is not an act of choice, however, as in the case of the death march or forced migration, the notion of enchantment becomes problematic. Enchantment problematised is embodied in the use of the parenthetical prefix *(dis),* thereby retaining the critical, whilst being open to the experiences of wonderment and awe Bennett and others refer to.

6.3 Critical Heritage Studies: unsettling and disrupting
Matter, space and the body have been explored across a range of scholarly work concerning emotion and affect (e.g. Massey 2005; Thrift 2008; Deleuze and Guattari 2013; Ingold 2007; Wylie 2009; Lorrimer 2005; Jones and Garde-Hansen 2012; Tilley and Cameron-Daune 2017; Tolia-Kelly 2016). As discussed earlier, this 'affective turn' challenges dominant European systems of knowledge in its recognition of other nonmodern ways of knowing and being. Out of this a scholarly space for creative approaches exploring embodiment, witnessing and affects has emerged and a 'creative turn' in human geography recognised (e.g. Hawkins 2013, 2015, Weisiger 2017). The 'artistic' or 'creative' turn acknowledges the value of artistic research in attending to

diverse registers of knowledge and experience; it offers 'perspectives, sensibilities and issues to the research community that have not been previously accessible' (Coessens, Crispin and Douglas 2009:70). An interest in affect and embodiment can be seen in the field of heritage in the conceptualisation of ICH and engagements with more-than-representational approaches (e.g. Counsell 2009; Waterton 2014; Micieli-Voutsinas 2015; Drozdzewski, De Nardi, Waterton 2016; Trezise 2013). In an extensive review of heritage literature, however, Smith and Campbell note that emotion has largely been neglected in heritage research (2016:447), and that the 'affective qualities of heritage have had little traction within heritage and museum studies' (Smith, Wetherell and Campbell 2018:7). Both *Honouring Esther* and *Sweet Waters* were explorations in that space of heritage practice, revealing and working with the affective qualities of the heritage experience.

This CPaR offers a contribution to the practice and study of heritage demonstrating the significance of embodiment, emotion, affect and empathy. Waterton and Watson describe heritage as doing 'secret work' (2015:9), this CPaR shares their desire to reveal its workings. I offer this submission as an expression and materialisation of the 'critical imagination' they call for in heritage studies (2013:530) urging its further enactment in heritage practice. Developing peripheral intelligence, the iterations of *walking-with* presented build an alertness to 'uncanny presences', 'thing power', 'mattering', exploring material and emotional traces in heritage processes of 'making the return'.

6.3.1 Questioning authorised heritage in practice

As noted in Chapter One, heritage is a contested term and a contested designation. It retains value however with regard to the provocations and interventions of this creative practice precisely because it is contested, raising critical questions about the heritage itself and its agency. Concerns regarding representation have significance for heritage and identity, (Hall 1996, 1999), critical heritage scholars have built on Hall's work in the analysis of Authorised Heritage Discourse (AHD) (e.g. Smith 2006; Hassard 2009; Tunbridge and Ashworth 1996). This thesis, whilst informed by this scholarly context, does not engage in that formal discourse analysis. Attending to the practices of authorisation and the assembly of elements into coherence, I continue to reference the broader term 'authorised heritage narrative'.

The privileged partial perspective of authorised heritage focuses on specific material relics and practices, embedded in particular temporal and spatial narratives often encountered across tourism marketing, school curricula and mainstream popular culture. It therefore has agency in normalising specific accounts of the past in the present and endorsing certain cultural values and practices. As Waterton states,

> Narratives of heritage are mediated in affective worlds that shape their reception, tapping into everyday emotional resonances and circulations of feelings of inclusion and exclusion. (2014:824)

Authorised heritage narratives thus contribute to the framing of a particular sense of belonging and inclusion, exclusion and other, identifying the marked and concealing the unmarked. This has been widely critiqued in scholarship; in heritage practice, however, it continues to operate as a 'naturalised reality' (Del Mármol, Morell and Chalcroft 2015:2). As noted earlier, this is evidenced in the marketing of Bath as a heritage city and in the experience of its residents. This CPaR, *Sweet Waters* in particular, was a speculative intervention involving a critical questioning of authorised heritage in practice. The experimental counter-mapping exercise conducted following a *Sweet Waters* walk workshopped a development from the somatic intervention, (see figures 6.4 and 6.5)

This submission has worked with a view of heritage and heritage sites as performative spaces (e.g. Nora 1989; Samuel 2012), and heritage as a process, 'in which identity and social and cultural meaning, memories and experiences are mediated, evaluated and worked out' (Smith 2007:165). *Walking-with* encouraged walkers to become actively engaged with heritage, recognising their own agency and the agency of particular heritage narratives. Iterations of *walking-with* critiqued and challenged the normalisation of specific authorised heritage narratives as found, for example, in the UNESCO designation of Bath (UK) as a World Heritage Site (Bath & North East Somerset Council 2019), where the *Sweet Waters* project took place, see also figures 6.4 and 6.5). *Sweet Waters* was a frictional insertion unsettling Bath's authorised heritage narrative and the *Honouring Esther* walks, more unexpectedly, revealed silences and absences in the authorised heritage narrative of the Holocaust in that locality.
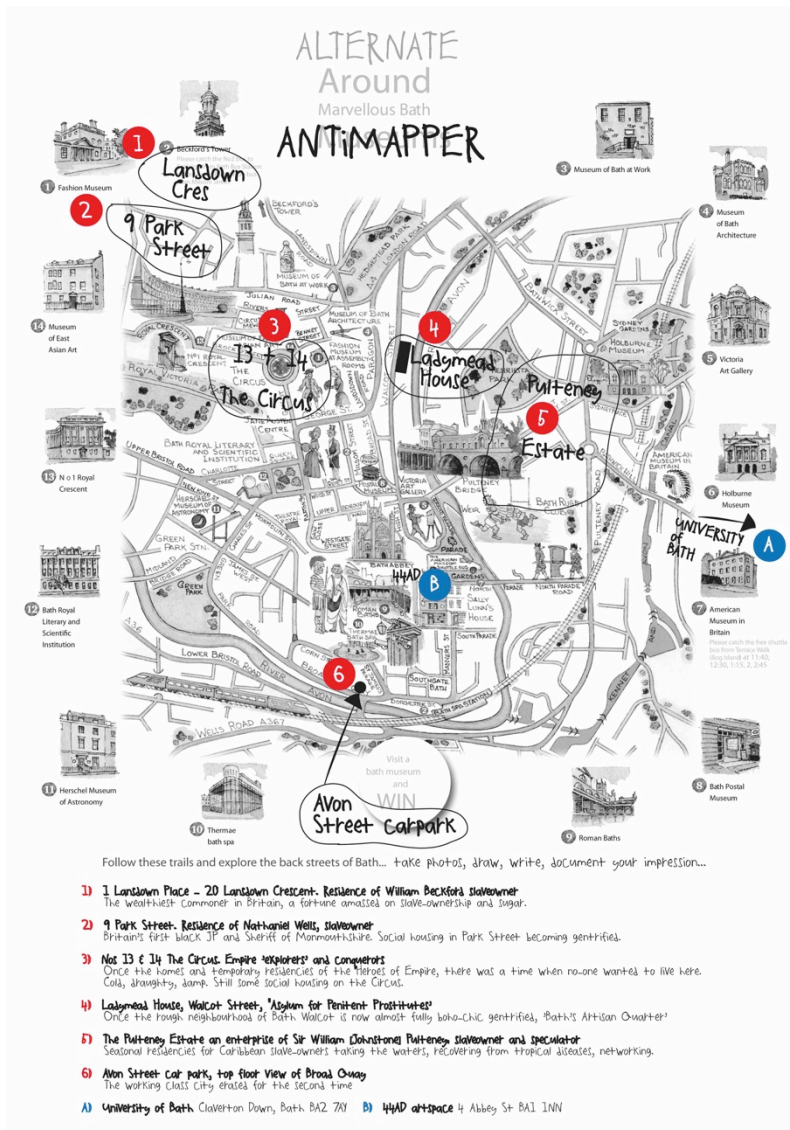
Figure 6.4: *Bath Anti-mapper,* 2017. Intervention on Bath Museums Partnership map (appendix 9), preparation for walk, 2017, adaptations by author.

Original image credit: Visit Bath.

Figure 6.5: *Bath Anti-mapper*, counter-mapping workshop, 2017 Documentary photography. Courtesy of author. Following a *Sweet Waters* walk, participants took part in a counter-mapping workshop on the expanded map using found text/graphics materials

6.3.2 Contested, dissonant and reluctant heritage

Wetherell, Smith and Campbell offer a view of heritage as drawing 'heavily on affect/emotion to legitimate the meanings and narratives that are produced and propagated' (2018:10). Accepting this view on the significance of affect/emotion, through this CPaR, I work with the prospect that it can also be invoked to unsettle that legitimacy. Waterton reviews this emotional attachment to a particular heritage view of the past in her commentary on the 2007 commemoration of the Bicentenary of the Abolition of the Slave Trade in the British Empire. She addresses views, articulated at the time, that it was time to 'move on', to 'forgive and forget'. Similar sentiments have been expressed recently in controversies concerning the Bristol (UK) benefactor and slave trader, Edward Colston (Countering Colston n.d.) and, as noted earlier, were directed at us during the *Sweet Waters* walks by local, white, residents. Waterton argues that such views constitute, 'a pervasive and persuasive attempt to mitigate or gloss over social inequities and reproduce a range of social disadvantages.' (2010:131).

This CPaR has attended to heritages that, although concealed or obscured, evoke intense affective responses. I considered Tunbridge and Ashworth's reference to 'dissonant' heritage (1996) but this does not fully address that emotional affiliation to a narrative or the way in which the authorised heritage obscures through its claim to monumentality. I discounted 'dark' heritage for its potentially racialised connotations and settled on 'reluctant' heritage, a term used by Tomory (1999) to refer to the quincentenary celebrations of Vasco da Gama's arrival in India. Tomory's use of 'reluctant' is ironic, critical of a heritage that offers 'history without tragedy' (1999:68); it is a subjective, journalistic descriptor in its original context. It has proved useful, however, as it attends to emotional legacies of past events including difficult, shameful and painful memories, suggesting the presence of other withheld or subaltern accounts.

Reluctant heritage refers to affective elements of heritage and the possibility of making a return; attending to reluctance, the term further appeals to Kearney's ethical imperative of remembering, to imagination and compassion (1998). Referencing Nora's *lieux de memoire* (1989) and in the context of her work researching people of African descent in the 21st century, Otele proposes 'reluctant sites of memory' (2016:2; 2017), with regard to the memorialisation of key locations of the slave trade. In this context I

retain the term 'heritage' rather than 'sites' as, indexically, it holds memory, affect, identity as well as location, thus after Tomory I refer to 'reluctant heritage' but without the implied irony. Bath's slave-owning past is a matter of shame and pain, hiding in plain sight the story is held in amnesiac silence, just as the material relic of a local Nazi past, the Waldeslust camp earth toilet, survives as a shed with a secret at the bottom of the garden in Lower Saxony. With regard to heritage practice, extending Smith's commentary (2010), the stories these places and objects hold are silenced by AHD. This CPaR presents a process of opening critical conversations through engaging with the affects that stick to and are embodied in those stories, places and objects invoking other ways of knowing and drawing out 'forgotten', silenced and subaltern accounts.

6.3.3 *walking–with* as Intangible Cultural Heritage process

The holding and transmission of living embodied knowledge and ways of knowing are recognised as key elements of ICH (Smith and Akagawa 2009; UNESCO 2003). The definition draws in skills, crafts, oral tradition, non-literary traditions, human/non-human relations, connecting embodiment, memory and community. Drawing together key themes in this thesis on embodiment and memory, an understanding of movement as embodied thinking and more-then-representational approaches to heritage I offer these iterations of *walking-with* as an ICH process. This CPaR manifests a performative form of knowledge production and transmission; walkers participated in a productive process towards becoming story carriers and interpreters of an intangible cultural heritage.

The development of the ICH designation leading to the 2003 UNESCO Convention on the 'Safeguarding of the Intangible Cultural Heritage' (UNESCO 2003) has been widely discussed in the context of the critique of AHD, the designation attending to growing concerns about the homogenising cultural impact of globalisation (Smith and Akagawa 2009; Silverman and Ruggles 2007; Hassard 2009). To this I would extend the context to the cultural impact of colonisation and climate change and a growing interest and respect by academics and creatives for other, non-western, nonmodern and indigenous/First Nation ontologies. This is witnessed in both the UNESCO ICH designations and observed in the walking practices and heritage literature (e.g. Ingold

2011,2007; Legat 2008; Olwig 2008; Harrison and Rose 2010; Sundberg 2013; Leavy, Wyeld et al 2008, Springgay and Truman 2018b).

Heritage as process and a recognition of its intangible dimensions is core to this thesis, the heritage this submission attends to cannot be materialised entirely in signs, texts and images, it has essential embodied and affective elements, accessed through sensation and movement. As a critical disturbance unsettling the privileged perspectives of authorised heritage in two particular contexts, this CPaR, as ICH process, reveals differences and complexity, offering other ways of knowing.

6.3.4 Memory and 'making the return'

Accessing and making memory is part of the intangible heritage process (e.g. Smith and Waterton 2009; Trezise 2009; Harrison and Rose 2010; Butler 2012). This CPaR made use of multiple forms of memory in the live phase, leading to memory-based story telling in the extended phase. Memory is an activity in the present, as is heritage; both recreate the past in the present and thus have agency in the present (Barad 2012; Macdonald 2013; Shenkar 2015). *Honouring Esther* and *Sweet Waters* accessed and engaged the agency of memory and heritage in a speculative creative process alert to 'the unanticipated paths and frictions … created when different histories come into conversation with one another' (Shenkar 2015:196).

Memory is a highly personal process, memory making is a social/spatial activity; it is well established that both have a signficant bearing on sense of self and collective identity, (e.g. Jones and Garde-Hansen 2012; Cominelli and Greffe 2013; West and Ndlovu 2010; Smith 2007). This submission draws on typologies from the wider academic field of memory studies; Taylor (2003), for example, makes a distinction between the archive, the official record, and the repertoire, in which embodied memory is enacted. Counsell, referencing Taylor, argues that, 'it is only in the comparatively unregulated realm of the repertoire that non-hegemonic views may be postulated' (2009:8). My practice operates performatively in the realm of the repertoire, curating material from the archive; in *Honouring Esther*, repatriating Esther's archive testimony renewed it as repertoire invoking a critical creative disturbance of the archive.

Sweet Waters and *Honouring Esther* and their extended manifestations were part of a process of 'making the return' towards attending to past injustices resonating in the present (Ahmed 2010:50). *Honouring Esther* involved a creative collaboration with second-generation Holocaust survivor, Lorna Brunstein, whose artwork explores what she describes as 'inherited trauma' (Brunstein 2017). Trauma memory as inherited by subsequent generations manifests diversely as behavioural traits, health or self-image issues (Wardi 1992; Dugruy 2005). Faye theorises trauma memory as an excess, 'something left over from the past that resists exhaustion in the significations of symbolic (historical) representation' (2003:163). *Honouring Esther,* working at the edge of living memory, directly accessed Holocaust survivor and second-generation memories, while *Sweet Waters* attempted to access deeper multilayered memories entangled in the present, with regard to legacies of slave-ownership.

Jill Bennett (2005, 2006) considers the memory of trauma, as embodied, as 'sense-memory'. Ordinary memory, she argues, transports us through time and place rendering events intelligible; memory of trauma, however, is not representational, it is alive and can still trigger emotions in the present. Conceived as a more-than-representational affective response, a taste, sound, or smell may transport us in some way, Bachelard, for example, describes the evocative haptic memory of the latch of his birthplace (2014:36) and Proust famously re-inhabits the memory universe released by a sensory encounter with a madeleine (Macdonald 2013; Benjamin 1999a). Sensory memory was generated in the emotional release at the end of the *Honouring Esther* walk in Germany, the sound and sight of Esther's live presence via Skype. Haptic sensory memories were made feeling the copper slag castings and making rubbings from them on the *Sweet Waters* walks, for those walkers the direct local connection to the trade in captured and enslaved Africans is held in an embodied memory of that moment.

6.3.5 Concerning affect and more-than-representational approaches

Affect has been described as a 'visceral force', different from conscious knowing, that serves to 'drive us forward towards movement, towards thought' (Gregg and Seigworth 2010:1). Wetherell (2012) indicates a range of connotations and usage of the term, here I follow her view of affect as related to emotion but encompassing something wider and wilder. She refers to affect as dynamic 'embodied meaning making process' (2012:4), I

suggest that it may trigger such a process and be part of it. Ahmed describes affect as 'sticky', 'it is what sticks, or what sustains or preserves the connection between ideas, values and objects' (Ahmed 2010:29).

Tolia-Kelly warns against a universalising and ethno-centric account of affective experience (2016:900), that it needs to be situated as figured through power and race. As noted above NRT has been problematised in this regard, Smith and Campbell consider it to obscure or disregard issues of class, race and gender in meaning making (2016:451). I take the view, however, that in their focus on corporeality and embodiment, more-than-representational approaches attend to affect in a critical and differentiated way. This is a well developed space in the field of cultural geography (e.g. Tolia-Kelly 2006; Sundberg 2013; Anderson and Harrison 2006; Hayes-Conroy and Hayes-Conroy 2010; Macpherson 2010). Waterton and Watson suggest that 'much might be gained' from an active positioning of more-than approaches with regard to representational theory (2013:557). I share the view that representations 'perform' affectively, the iterations of *walking-with* developed in this CPaR have enabled a critical engagement with that performativity.

Jones describes the 'interplay of practice, time, space, memory, text/image and materiality … compressed through the…ongoing moment of affective becoming' (2015:4). The creative practice presented here worked that interplay consciously seeding it with content as to generate new experience, responses and memories on particular social justice themes. This CPaR accessed a more-than-representational heritage process going beyond discursive constructions towards other ways of knowing, offering a socially engaged contribution to ' 'embodied', extra discursive and non-cognitive or pre-cognitive accounts' (Waterton and Watson 2013:556). Glimpses of those accounts are materialised in walkers' notebooks (available at https://doi.org/10.17870/bathspa.11989074.v1) and the installation experiences (available at https://doi.org/10.17870/bathspa.12003066.v1).

6.3.6 Empathy and imagining otherwise

Ahmed (2004) discusses emotions as agential and relational, they bind subjects together into collectivities, align individuals to communities and bodily space with

social space (2004:119). *Walking-with* builds such a sense of solidarity; I used curated content to develop an 'emotional regime' (Zembylas 2018b) and stimulate empathic dialogues. This walking arts practice could therefore be seen as producing 'historical empathy', a widely invoked but problematic heritage and pedagogical strategy (Smith and Campbell 2016; Witcomb 2013; Endacott 2010). As noted in Chapter Four empathy is a slippery idea, containing implicit assumptions about the possibility of mutual understanding and thus has its limitations as a motivator for social actions (e.g. Wilderson 2013; Trezise 2013; Jardine 2014; Bloom 2013; Vickers 2017). Drawing on Jardine's study of Husserl and Stein concerning the phenomenology of empathy, I share the view of empathy as, 'both an irreducible, direct and intuitive experience of other subjects, yet one essentially characterized by its distinction from the basic intimacy of the self to itself' (Jardine 2014:276). As discussed in Chapter Five, I retain Jill Bennett's view of empathy as a 'feeling for' (2005:10), but hold empathy as problematised in this submission and as an area for further research.

Stimulating embodied experience as affective encounters with curated materials and moments towards producing empathic dialogue is a key component in the practice presented. Kearney reflects on what he describes as the human capacity for empathy arguing for a 're-empowered imagination' that embraces its ethical vocation to remember. The production and recall of embodied sensory memory in this practice go directly to the research question, drawing on the 'testimonial' imagination' and the ability to imagine otherwise, indicating the potential of working creatively with both (Kearney 1998:23).

6.4 Conceptual framework: summary

Drawing on the bricolage of theoretical perspectives assembled from a range of academic fields, this CPaR offers a contribution to an opening up to the body, embodiment and emotion in critical heritage studies. The walking and multi-media arts activity at the core of the CPaR involved a deliberate folding and unfolding of time, location and memory, curated disturbances in authorised heritage narratives towards generating empathic dialogue and solidarity. This submission continues the challenge to hegemonic AHD, offering to scholarly concerns on NRT a more nuanced, more-than-representational approach embracing nonmodern knowings. These approaches

resonate in critical heritage studies, 'as an area of knowledge production that responds to and engages with pressing challenges by moving beyond the limited repertoire of epistemologies currently privileged' (Winter 2013a: 542).

In this practice new ways of knowing emerge speculatively from a space where a non-representational approach folds with new materialist sensibilities to become more-than, where memory and heritage intra-act with embodiment and movement to open up affective responses. As an ICH process it offers specific challenges in particular contexts to particular heritage practices and, furthermore through invoking more-than-representational and nonmodern knowings, it offers a contribution to the critical study of heritage. Recognising that embodied knowledge and affective experiences may not surface in words, the process encouraged an attentiveness to expression and sensation in forms such as movement, images and sounds. In the specific contexts outlined, this submission presents a walking arts practice as knowledge productive; traces and articulations of that knowledge are manifested in the materials presented and the actions/behaviours of the walkers. This practice builds on an empowered imagination, stimulated by critical creative interventions, seeking to affirm 'that the power of human witness can reach beyond silence' (Kearney 1998:231).

Chapter Seven: Reflections and conclusions, *walking-with,* a creative disturbance for change.

Introduction

Founded on the material engagements of bodies in movement and a social justice ethos, the research developed speculatively from an established participatory walking and multi-media arts practice. I sought to better understand my creative work and better attend to the socially engaged concerns that motivate it. Drawing on perspectives gained from more-than-representational approaches and feminist new materialisms, responding to concerns on accountability and response-ability, this thesis offers a contribution to scholarship on socially engaged creative practice and heritage. The CPaR process has transformed my artistic work, a new approach continues to unfold in which ethical concerns are fundamentally entwined in a somatic alertness. In this concluding chapter, returning from the long journey of my research, I summarise the contribution to knowledge and understanding that have emerged uniquely from this perambulation.

I present a hybrid walking arts and multi-media approach as critical creative disturbance in specific heritage contexts. Three broad clusters of interdisciplinary interest resonate through the work. Firstly the body and embodiment, focusing on the walking itself; secondly, memory, heritage and affect, the content and experience explored by the creative work; and thirdly, walking arts practice and its materialisation, exploring the creative practice context within which I work. Observations and insights drawn from the productive intra-action of walking arts practice with scholarly thought and emergent nonmodern understandings are presented below, clustered under those themes. The chapter is set out as follows,

- The body and embodiment, bodies in motion, the significance of the somatic in a walking arts engagement with heritage;
- Memory, affect and heritage, unsettling the authorised narrative;
- *Walking-with* and its materialisation, engaging more-than-representational sensibilities as part of an emergent socially engaged walking arts practice.

7.1 The body and embodiment, bodies in motion, the walking itself

Walking-with facilitates critical co-creative activity, through walking, talking, asking questions, listening, sensing, it is a shared experience of bodies in movement, doing 'walking-together' (Ryave and Schenkein 1974). Thinking about, and thinking with, the body, attuning to an awareness of its porosity, has been crucial in theorising the intra-connected body as a holistic sense-ing, recording and interpretive 'apparatus'. Drawing on these understandings, this submission presents a critical creative heritage engagement referencing walking as an embodied research activity.

As the documentation and artwork show, walkers' dissonant corporeal experience witnessing a spectral coerced walk was a constant, this alone stimulated an empathic context which was extended through other interventions. Arriving on foot and attending to the 'multiple materialities' (Drozdewi, De Nardi and Waterton 2016:453) encountered at such locations as the Saltford Brass Mill (*Sweet Waters*) or at the remains of the Waldeslust camp toilet (*Honouring Esther*) generated empathic imaginings. Experiences such as touching the Belsen blanket (*Honouring Esther*) or the 'Memory stones' (*Sweet Waters*) demonstrate the stickiness of affects and how somatic experience works through to empathic dialogue. On both projects walkers witnessed embodied experience transforming into 'cerebral knowledge' (Longhurst 2001:135). *Walking-with* alerts and attunes walkers for such experiences with curated content paced and located appropriately to stimulate a response. As sensation and affects are shared, discussed and reviewed with fellow walkers, learning and new understandings are consolidated as a collective experience through walking and talking together. These unique experiences and understandings contribute to an ICH process, materialised in social media posting and notebooks.

7.1.1 Attuning to relational intelligence through *walking-with*

In this submission *walking-with* works with routinised embodied knowledge and the sensing and responding to human, non-human and material presences that walkers may not normally be consciously aware of. The live walking phase builds from bodies in motion generating embodied experiences, co-productive of the places and the spaces traversed; this physicality informs all aspects of the creative work. Walking together, sometimes literally shoulder to shoulder, generates a mutual respect underpinning

shared empathy especially in relatively challenging conditions, through distance or duration, or in dissonant contexts. Doing 'walking-together', co-navigating space, walkers sense the proximity of others, building the relational intelligence foundational to the solidarity and mutual respect that *walking-with* generates. In this regard, referencing sports, dance and movement practice, I suggest that such an alertness and sensitivity can be developed and enhanced. I have consequently introduced tactics and am building capacities towards a more rapidly attuned and somatically alerted *walking-with*.

As outlined in Chapter Six *walking-with* builds confidence and invites a critical perspective facilitating a questioning of heritage narratives. Through a shared somatic engagement walkers develop capacity to become *heritage* affect aliens asking questions of reluctance, revealing subaltern accounts and generating new insights. In Chapter Three I discussed this with regard to the exploration of legacies of British slave-ownership, walking and asking questions in the UNESCO designated World Heritage city of Bath. The work stimulated empathic dialogues and, stepping beyond empathy, began to open towards questions of accountability. I recognise that there is more to do in this regard developing broadly from empathy to social repair and specifically in working with understandings of racialisation and whiteness.

7.1.2 Shared corporeal experience holds space for empathic dialogue

Walking-with produces a space through walking together, asking questions and listening that 'holds on to, or attempts to touch the imperceptible, insensible or undecidable' (Drozdewi, De Nardi and Waterton 2016:453). The projects presented explore intangible heritages grounded in memory and affect through somatic experience. On the *Honouring Esther* walks, for example, resonances of pain and fear were evoked in the experience of walking a death march route transposed in time and space. The moments when a walker was near collapse from exhaustion and another needed to urinate, whilst held in the individual's corporeal experience, resonated with the walk's wider narrative, stimulating empathy for another's experience at the limits of imagination. In Trezise's terms, the project reached towards an articulation of the 'unspeakable' of the Holocaust, 'Our presence demarcates not only the bodies who were lost, but the slippage between our bodies and theirs' (2013:192)

As discussed in Chapter Five, *walking-with* is a performative activity often generating a response from observers; responses varied from support and welcome in *Honouring Esther,* to challenges and queries, as evidenced in *Sweet Waters*. The approach emerging from the research holds open a supportive space for difficult conversations, a process that generates new archive content; significantly it is a process that generates new affective relationships with the curated and contextual content. Walking together convivially, especially over a longer walk, conversational threads weave through the walking group, so that disclosures are made and relationships build, facilitating the development of solidarity. Taken together the co–creative activity presented in this submission produced and held a supportive space for empathic dialogue. Although these experiences and dialogues arise uniquely out of this research, the approach contains the possibility for development in other heritage contexts.

7.1.3 Summary: *walking-with* as non-confrontational presence

This submission contributes to walking arts practice in extending understandings of walking as knowledge productive, accessing involuntary thought, affect and empathy through juxtaposed registers of walking and interventions of curated content. The creative practice explored the material presence exerted by bodies in motion suggesting that empathic dialogues can be stimulated and supported through curated thematic dissonant interventions. Walkers generated new embodied learning and co-created new and richer understandings about specific heritage narratives. Through this process walkers build response-abilities, capabilities for 'making the return', acknowledging and attending to obscured past injustices and bad feelings. Drawing on the resonances in the scholarly work discussed and reflecting on this creative practice, I suggest that the non-confrontational presence of *walking-with*, attuned to multiple materialities and relational intelligence, builds confidence and solidarity towards engaging critically with the specific authorised heritage narratives encountered.

7.2 Memory and heritage, unsettling the authorised narrative

These iterations of *walking-with,* including the interventions and calls to tacit knowledge, are ICH processes. Engaging with a heritage in this way generates new layers of memory and experience and folds them into bodies, places and stories. In the

two projects presented, walkers participated in this process and contributed to its further embodiment and materialisation across networked digital memory archives and multi-media presentation. In this emerging walking arts practice, walkers, networked users and viewers become co-creators, interpreters, interlocutors and story carriers of this heritage

With reference to the wider critical concerns on heritage practice set out in Chapter Six, this submission engages with authorised heritage practices that result in the normalisation of particular privileged perspectives. The contribution this research offers is at a micro/local level and engages with those authorised heritages as they manifest in tourism marketing and orientation, museums and heritage attractions and, more elusively, popular heritage mythologies. Working with juxtaposed registers of walking provided a dissonant and affective 'hook', generating engagement and revealing aspects of heritage absent, or muted in the authorised narrative. With regard to addressing and engaging at a local level, this submission contributes a new assessment of the significance of corporeality and embodiment as elements of a heritage process, resonating with the view that a more-than-representational approach to heritage has much to contribute.

Considering *walking-with* as knowledge productive, the space for affective response that the practice holds open co-creates, reveals and manifests cultural heritage. As an experimental creative strategy and as glimpsed from the notebooks and social media postings, this appears to generate, 'partial, locatable, critical knowledges sustaining the possibility of webs of connections called solidarity in politics and shared conversations in epistemology' (Haraway 1991:585). This is the solidarity that the Zapatista sought to generate and, on a smaller scale, that I am seeking to generate, as part of a process of eroding reluctant heritage though walking and multi-media arts.

7.2.1 Openness and spontaneity: renewing and re-membering the archive

This research involved a participatory and embodied creative engagement using attunements and interventions of curated content, repatriating memory and reclaiming it from the archive, this stimulated and reconnected memories, inner dialogues and conversations between walkers and others. The process involved a somatic re-

membering of the past from the present as a tactic in making the return. These were not psychogeographic wanderings, although I draw from the approach, rather they were a planned interweaving of bodies in motion, time, history, heritage and place. The submission presents two iterations of *walking-with* as curated sequences of actions towards cathartic closing moments. These projects re-purposed historic documents and retrieved archive testimony honouring original intent; the project performance generated new archive content, folded and unfolded temporal and spatial layers, memories and affects. As a co-creative practice, *walking-with* is about the responses and developments within and beyond those actions, as a speculative practice it is alive to spontaneity and open to serendipitous encounters. Thus in the context of the practice presented, walkers became sensitised to the call of things and chance encounters, such that unplanned events, material discoveries and experiences acquired a further significance integrated into the story of the walk.

7.2.2 Summary: taking ownership of a cultural heritage practice

Following Sundberg's (2013) comments on *walking-with* in the context of decolonisation, the *Sweet Waters* cycle demonstrated the potential of a walking arts approach to reveal, and begin to interrogate, a reluctant heritage of white superiority. I further suggest that the experience shows *walking-with* has the potential for building the solidarity and stamina DiAngelo refers to as needed to address deep-rooted racism and thus towards decolonising heritage (2011:67). Working with Holocaust survivor testimony on the edge of living memory, *Honouring Esther* sought to bring a Holocaust story directly into contemporary life. Working with far more distant memories and relics, *Sweet Waters* attended to the reluctant heritage of slave-ownership in Bath and along the River Avon. Both cycles of walks generated affective experiences producing new memories and experiences resonating with past memory, invoking an 'affective heritage' (Micieli-Voutsinas 2016).

Drawing on commentaries on becoming answerable (Haraway 1988: 583) and developing response-ability (Barad 2012:215), attending to perpetrator silence and issues of white privilege is, I believe, indicative of the postcolonial re-evaluation essential for a sustainable future. With this project I propose that *walking-with*, as a non-confrontational strategy engaging nonmodern sensibilities may be of value in

opening up empathic dialogue on other such dissonant and, for some, reluctant, heritages. The approach I present here not only reveals and manifests ICH through the process of questioning, listening and sensing, it is itself generative. Through taking ownership of a cultural heritage practice and participating in it in this way, reluctant heritage can be eroded and convivially challenged. Each walker on each walk had a unique learning experience; each participated in holding a space for new learning and new testimony to emerge and each witnessed its manifestation. The ethical practice that these projects are part of extends shared empathic conversations towards broader human rights, social justice and social repair concerns. These iterations of *walking-with* using staged interventions of curated content offer an innovative participatory arts approach to working with heritage, demonstrating capabilities in attending to the difficult, dissonant or reluctant.

7.3 *Walking-with* and its materialisation

Exploring the more-than-representational in my walking and multi-media arts practice opened up a process generating unique observations and insights. Working with this sensibility, developing a somatic alertness through attunement exercises and interventions, disrupted body/mind binaries, ideas of static history and passive landscapes. Using structured interventions I explored Levine's (2014) observations on the resolution of spatial and temporal dissonance through empathic dialogue, generating broadly similar outcomes. To this I bring the observation that empathy and solidarity, an ethical imagining otherwise, is facilitated by walking together and contributes to the convivial working-through of affective responses generated by curated dissonant content.

Iterations of *walking-with* presented in this submission attending to embodied, situated knowledge and partial perspectives, facilitated an innovative affective engagement with particular heritage narratives. The practice involves a movement towards accountability and 'becoming answerable' (Haraway 1988:583) with regard to heritage, revealing the obscured and unpicking reluctance. In considering gender, race and physical ability through this CPaR, I am urgently reminded of these epistemological categories that can be easily obscured for me as an able–bodied man racialised as white. Embracing an extended more-than-representational approach *walking-with* engages

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with nonmodern understandings outside the apparent order of the European Modern tradition. It is in these respects that I have described this as an ethical practice, referencing Barad's remarks on accountability, cited in Chapter Five (Barad interview in Dolphijn and van der Tuin 2012: 69).

Sundberg introduces *walking-with* in the context of decolonising the discipline of geography (2013:34); I offer this submission reflecting on an exploration in a deterritorialised space drawing on many disciplines. As discussed in Chapter Five, and as manifested in the multi-media work and documentation, this CPaR offers some steps towards discovering what it might be like to walk in a nonmodern way. These iterations of *walking-with* offer a participatory critical walking arts approach disturbing the 'amnesiac conditioning' of authorised heritage (Martin 2013:185). In this regard, I indicate the potential of this approach, specifically attending to coerced walking, as an opening strategy for decolonising heritage and walking arts.

7.3.1 Elements of a (dis)enchanted walk

(Dis)enchanted walking emerges through this practice as an iteration of *walking-with*, critically attending to heritage; it accesses the somatic alertness, thoughtful preparedness and co-creative ethos distinctive to *walking-with*. As perhaps the Zapatista origin of the approach implies, *walking-with* attends critically to shared and embodied experience with a social justice purpose. I have focused it towards a creative activity involving movement, memory and affect in particular heritage contexts. Walking, questioning and sensing in this research, I have increasingly come to understand human and non-human, memory and landscape, body and place as enlaced and entwined. Through movement the walker feels the ground, senses gravity, sees the parallax, and senses the corporeal operation of the body and its intra-actions with matter as shared presences. *Walking-with* walkers do this together as a co-creative, co-constitutive activity, building relational intelligence; a walking arts practice addressing key contexts of everyday becoming, emerges from this CPaR.

Having considered commentaries on enchantment and re-enchantment, discussed in Chapter Six, I cannot ignore the hegemonic call of authorised heritage, the 'conscious persuasive enchantment' offering 'a promise of recovery of an allegedly lost world' (Del

Mármol, Morell and Chalcoft 2015:7). These are the seductions (dis)enchanted walking attends to, recognising the awe of the sublime whilst acknowledging the abject, generating confidence and solidarity with fellow walkers revealing the silences and disappearances of authorised heritage.

Developing the three phases of the iteration of *walking-with* outlined in Chapter Five, I present three key phases of (dis)enchanted walking. Homework is the essential preparatory co-creative agenda setting phase, which in addition to logistics and building engagement online, is key to establishing and enacting a social justice purpose, and working towards accountability. The immediate, live walking phase develops through attunements and interventions towards attending to a dissonant and juxtaposed register of walking. This is a shared conscious questioning, a performative traversing of time and place, punctuated by interventions of curated content designed to generate empathic response and an imagining otherwise. The extended phase develops beyond the somatic experience, using mobile media and notebooks to materialise the walk live. These outputs are distributed online and presented in exhibition. The showing of new work and documentation aims to further stimulate resonances and empathic dialogues consolidating the walkers as critical story carriers, inviting others to participate. Every walk is different depending on who takes part and how they participate, weather, location, terrain and many other factors. (See appendix 4 for sample protocol for scripting a (dis)enchanted walk)

7.3.2 Empathic dialogues

Ongoing co-created empathic dialogues are the essential process and product of a (dis)enchanted walk and the starting point for change. In the iterations of *walking-with* presented, empathic dialogues emerge out of affective responses to curated interventions and other serendipitous moments. At its most successful such embodied experiences produce responses that transcend thinking *about* others to momentarily becoming *with* them, as for example in the explosion in the woods on the *Honouring Esther* walk in England. Empathic dialogues are the consistent element emerging from this CPaR, these are dialogues that may or may not be articulated or materialised, but are accessed and returned to when walkers meet again. They are renewed, viewing

archive material and perhaps by association, experiencing related content or in repeat visits to walk locations.

The critical question of my inherited and socialised privilege, and my ability to facilitate the space for *walking-with*, is an ongoing concern, as it should be; I strive to further progress that perspective, 'to be somewhere in particular' (Haraway 1988: 590).

7.3.3 Materialising practices

Walking-with, as developed in this submission, includes a speculative materialising of the experience using digital and analogue formats. The materialising activity, as digital and analogue mark-making, is both a constructed disturbance and a moment of intensive focus, a deliberate interruption in the flow of walking and a convivial moment to listen, sense, respond and record. When successful this generates new archive content and, online, it contributes to new forms of networked digital memory. I present this as an innovative development in walking arts practice. Archived media from the walks formed part of the multi-media installations, both as documentation, and as primary assets for new creative interpretations. Extending the presence of a walk through installation, articulating and interpreting the individual and collective experience, re-invigorated empathic dialogue. Even for walkers who did not contribute digital content, it provided further validation for their participation. The installations presented a bricolage of social media and archive content in addition to walkers' analogue material in notebooks, sketches and found items. Visitor and walker feedback indicated that these extended manifestations continued to resonate with the walk experience and continue empathic dialogues. Installations thus served to consolidate the walk experience supporting walkers in becoming story carriers and interpreters.

7.3.4 Social media trails as complex assemblage

For those who participated in the cycles of walks in this submission, whether walking the streets of Bath, returning to a Somerset wood or the marshland on the edge of the pine forest near the Bergen-Belsen concentration camp, memories are rich and complex. Those locations and experiences were commented on, notated, recorded and the media posted to shared online digital archives; these postings aggregated produced social media trails. This 'mnemonic' landscape thus also has an augmented digital

cartographic element that can be used to 'virtually' walk the route again. The assemblage of aggregated social media trails becomes an artefact, obscuring from the online map that which it was intended to show; zooming in to greater magnification, the line of the trail is itself revealed as a cartographic abstraction. These iterations of *walking-with* generated something that is both tangible and intangible; an understanding of the immanent nature of the practice is held in the tension between the two. Each set of notebooks and aggregated social media trail holds a unique set of observations and comments contributing to multiple partial perspectives on the thematic focus of each walk.

The practices of creating routes and live tracks seeded space, place and time with stories and comments, affording networked engagements with other digital memory archives and other networked users. Combined with contemporaneous blog commentary they offered networked others an as-live perspective on the walk and an opportunity to participate remotely. This submission presents these social media trails as unique multi-media texts, extended manifestations of the work in time and format, a complex layered assemblage. Each trail indexical of new knowledge and understandings generated.

Social media and text from multiple contributors structured around the trace of a walk route demonstrate the potential to enrich, personalise and become response-able for a cultural heritage narrative as part of a walking arts practice. For walkers viewing the completed trails in exhibition there was a further mnemonic effect, triggering memories of the walk, renewing empathic dialogues. In addition to the walking itself through hosting, collating and working with media gathered by fellow walkers this submission presents a 'joining of partial views and halting voices into a collective subject position…of views from somewhere' (Haraway 1988: 590).

7.3.5 Summary: an emergent hybrid walking and multi-media arts practice
This is a hybrid, digitally connected *walking-with,* attending to the abject and dissonant, unsettling authorised heritage accounts, generating new knowing, engaging with time, memory and the past in the present. This walking arts approach creates and holds open a space for empathic conversations; materialising the practice involves an assembling of

multiple partial perspectives and situated knowledge. As production and manifestation of ICH process it is a disturbance in the certainties of reified heritage, a disturbance to the hegemonic ambitions of authorised heritage. Walking together in this way, asking questions about absences and listening in the silences, becomes an unpicking of entanglements that can manifest as reluctance. This submission contends that the performative element of the walks and the corporeal effort undertaken creates a supportive space for difficult memories, past bad feelings, to be acknowledged, shared and discussed.

7.4 Next steps and open questions

As a non-confrontational method for traversing realms of memory and heritage I propose that the *walking-with* approach presented has wider applications with regard to other 'wicked' problems and entanglements. In the context of obscured and reluctant heritage, a (dis)enchanted walking may enable the identification and critical questioning of that heritage, a reveal of what is obscured and a consideration of reluctance associated with it. This section identifies future directions in my creative practice, particularly with regard to somatic practice, walking and memory; I offer some anecdotal comments on mobile media technology usage and the idea of attention restoration.

7.4.1 Developing the *walking-with* practice

The approach presented and discussed here has been widely tested but largely in one locality. Recruitment to such socially engaged walks of choice in Bath and the South West has attracted a predominantly white middle-aged group of walkers. I am beginning to explore the practice as a more consciously anti-racist approach, developing the 'homework' element to explore Bath as a city racialised as white. I recently tested a (dis)enchanted approach for a commission in Cheltenham (Speculative Arts School 2018); this took me towards a consideration of geological time and the migration of plants in the context of the enforced migration of humans. I am currently preparing for a commission from the Lake District Holocaust Project that will layer Holocaust memory, World War Two displacement and modern refugee experience onto Wordsworth's walks in the Lake District. *Sweet Waters* continues to evolve; my intention is to further

codify the walks and re-stage the project, drawing on new material gathered recently walking with colleagues from Huron University College, Canada.

Ingold notes how conscious awareness to flows and sensations can be developed with practice, increasing 'concentration and intensity with the fluency of action' (2010a:136). As part of the desire to extend my comfort zone with regard to the body and movement, I am developing that fluency of action for myself investigating Feldenkrais Method and Contact Improvisation with the intention of translating body awareness strategies and peripheral intelligence abilities into future iterations of *walking-with*. I want to devise an approach that can bring walkers more rapidly to somatic attunement and sensory alertness.

As I reflect on *Honouring Esther* and *Sweet Waters* I have engaged with a body of scholarly work on affect and heritage through which I have found many resonances and valuable challenges (e.g. Wetherell 2012; Trezise 2013; Tolia-Kelly 2016; Smith and Campbell 2016; Tolia-Kelly, Waterton and Watson 2017). Tolia-Kelly commends the creative intervention that 'jolts' us out of old habits of seeing and feeling towards new questions and understandings (2016:899); she calls time on 'the lingering resonances of imperial 'ways of seeing' and 'inherited geopolitical hierarchies of race and culture' in museum practice (2016: 907). Tolia-Kelly's call for 'openendedness' and 'multivocality' in the museum resonates through my developing practice in heritage spaces. Trezise raises questions about feeling and 'empty empathy' (2013:195) in a critique of the motivations of those who undertake an activity that generates good feelings about themselves at the expense of feeling for others. Trezise usefully problematises the issue of empathy, specifically with regard to its enlistment towards action for social justice. Wilderson (2013) draws attention to racist assumptions embedded in notions of the universality of empathy, a view reflecting Tolia-Kelly's concerns on universalist accounts of affective experience (2006, 2016). Concerns on attending to colonial ways of seeing, white supremacy, affect, empathy and heritage have become more acute for me as a consequence of this enquiry. Questions concerning the motivations of walkers and the development of tactics and strategies in the curation and hosting of affective encounters towards social justice action present continuing speculative challenges for this creative practice.

7.4.2 Social media and attention restoration

As outlined in Chapter Five, the approach to embracing and aggregating social media, using the technology that walkers had in their pockets and were familiar with, combined successfully with analogue sharing and documentation. Anecdotally I observe a shift away from the much-vaunted participatory potential of web2.0 in the complexity and commodification of the attention economy (McCullough 2013, Evans 2015). McCullough calls for research on 'tacit environmental knowledge' and 'attention restoration' urging a re-fascination with nature through walking and embodiment (2013:84). I believe that the practices I have demonstrated using smart devices and social media hold potential with regard to the attention restoration activity McCullough calls for. Social media use is changing rapidly and mobile media technology is in its very early stages, the work I present on tracking and shared digital memory indicate possible directions for further research.

7.5 Closing remarks: making the return, story carriers and affect aliens

I have presented elements from an evolving creative practice in which the immediate live performance of walking and asking questions is a critical and embodied activity extended through multi-media. This research has enabled me to reach an understanding of this practice and its agency, I have learned much from the academic research but above all on foot and online, from the walking, making and doing together. At the outset of this submission I described working in a deterritorialised space, in conclusion I speak to some of the territories traversed and whose boundaries I have perambulated.

My contribution to heritage, drawing from geography, somatics and philosophy, is to raise awareness of the significance of the body and embodiment both with regard to the tacit and haptic knowing referenced by ICH and with regard to a questioning of authorised heritage narratives. Heritage is not only about memory and affect, it is about the body and embodiment, the recognition of ICH has opened the way for other forms of knowing and meaning making. This CPaR is a contribution to a critical heritage engagement with those other ways of seeing and knowing with particular regard to heritage practices. The submission demonstrates the value of more-than-representational approaches, an alertness to the call of things and the stickiness of

affect in exploring specific heritage contexts. These iterations of *walking-with* offer an innovative way of revealing the seductive enchantments of authorised heritage and a critical engagement with complex, contested and difficult heritages. Taking ownership of a heritage process through *walking-with* gives it agency. My contribution more broadly to the 'creative' turn in arts and humanities is to add to calls for accountability and, working with memory, affect and the body, to demonstrate an immanent, co-creative, convivial, non-confrontational approach to revealing reluctant heritage thereby progressing that task.

I offer these iterations of *walking-with* as an integrated walking and multi-media practice and present the approach as a contribution to walking arts practice. The attention to the walking itself and the juxtaposition of different registers of walking has yielded powerful experiences at every stage. Stimulating the capacity for imagining otherwise, the approach generates empathic dialogues and opens difficult conversations. This submission offers a contribution to walking arts practices and participatory heritage processes, *walking-with* walkers become critical story carriers and heritage affect aliens. Walkers co-create, carry and circulate stories and interpretations, breaking silences and revealing the disappeared. As affect aliens we open empathic conversations bringing past injustices into present consciousness. In uncertain times as colonial and industrial legacies become ever more apparent, it may be that further iterations of *walking-with* can contribute to acts of recognition, reconciliation and reparation. These are times to imagine otherwise, to think and do differently.

As a postscript, I leave the final comments to a walker from each of the cycles of walks.

> This was a rich experience. The knowledge in the walking group was clearly immense, and was freely, and gently, shared. There is 'something' about standing at the front doors of the former residents who took their vast shares in a government payout for the release of their slaves - I soaked up the stories told, and then retold to family and retold to friends, and they told their stories and knowledge in return, and so it goes on, resonating. (*Sweet Waters* development walk, direct feedback using web form 2016)

In particular I found I was becoming more and more in touch emotionally and physiologically with the migrants and refugees today. I chose to walk, Esther didn't. Emotionally I am still in touch with the pain and sorrow of the past but am more and more angry with the present and future. I am much more likely to step up and say no and be counted in expressing my resistance. The project continues to echo through my life on a daily basis. (Respondent 11 *Honouring Esther* walker/visitor survey 2017)

Figure 7.1: *we continue on foot*, 2015. Still from projection of installation film *Exile, Honouring Esther* installation, 2015, 44AD Art Space, Bath. Documentary photography. Courtesy of author. The installation film as developed following the walk cycle in Germany, 2016 is available at :
https://doi.org/10.17870/bathspa.12115722.v1

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Appendix item 1: Richard White art work/ exhibitions/ research/ publications

Walking Arts:

- *Hidden Histories*   March/April 2019 Bath
  - two (dis)enchanted walks for the Holburne Museum.
- *Phantoms of the Past* Feb/March 2019   Bath and Ontario, Canada
  - exploring legacies of slave-ownership and the Underground Railroad UK/Canada research project.
- *Postcolonial Pittville Park* June 2018 Hardwick Gallery, Cheltenham
  - (dis)enchanted walk for Speculative Arts School.
- *Bath Anti-Mapper* September 2017 Bath
  - Workshop host and facilitator University of Bath/44AD ArtsSpace
  - http://www.walknowtracks.co.uk/blog/bath-anti-mapper-a-co-creation-research-tactic
- *Sweet Waters* May/June 2017 Bath/Bristol
  - http://www.walknowtracks.co.uk/sweet-waters.html
  - 8 day approx 100 mile cycle of walks Sense-ing legacies of slave-ownership in Bath and along the River Avon.
  - Arts Council/BSU supported.
- *Workhouse Walks:* on going Walking Festival Bath
  - Collaboration with writer John Payne.
- *Forced Walks: Honouring Esther*2015-17 Somerset/Lower Saxony, Germany
  - https://forcedwalks.wordpress.com/ (Accessed: 17/10/2018).
  - *The line of a Nazi Death March transposed, returned and retraced*
  - Web site/blog, 2 x 2 day live walks, social media trails, installation/exhibition, short films. Collaboration with Lorna Brunstein.
- *Walking not Drowning* June 2016 Festival Fringe Bath
  - One day solo performance with AllDayBreakfast at 44AD ArtSpace
- *Utopia/Dystopia*   May 2016 Festival Fringe Bath
  - Wayfaring in the enchanted city for *utopia:dystopia* strand
- *Lines Of Desire* October 2015 Bath
  - Collaboration with Sue Lawty and Julieann Worrall-Hood
  - http://journals.sagepub.com/doi/abs/10.1177/1474474016673068
- *Mashing Memories at the Olympic Park* May 2015   London
  - Living Maps Network. Live walk, social media trail.
- *Lost Walks and Ghost Crossings:* River Crouch Festival Essex 2015
  - Live walks, social media trails, digitally waymarked 100 mile circuit. Collaboration with Ali Pretty.
- *Walking In Newtons Footsteps,* 2014 Gravity Fields Festival, Grantham
  - Live walks, social media trails, 2 digitally way marked walks, 3 short films. Collaboration with Ali Pretty
  - https://www.newtontreeparty.co.uk/
- *Carnival Trail and Companion.* Isle of Wight Walking Festival 2014
  - Live walk, locative media app, social media trails, digitally waymarked 100 mile circuit. Collaboration with Ali Pretty
  - http://www.thenewcarnivalcompany.com/projects/the-carnival-trail/
- *Lacock Unlocked*   app 2014   Chippenham
  - Locative app for Wiltshire History Centre. With Aneta Gorka

- o http://www.wshc.eu/lacock/lacock-unlocked/lacock-app.html (Accessed: 4/4/2019)
- *Walking Cranborne Chase and West Wiltshire Downs* 2013
  - o Commission for content for Cranborne Chase AONB publication with Ali Pretty
- *Walking the Wessex White Horses*   2013-15 Wiltshire
  - o Intially ACE funded Walking Wiltshire's White Horses 5 day 100 mile walk, developed to include Uffington White Horse for North Wiltshire AONB
  - o http://whitehorsewalk.co.uk/ (Accessed: June 1 2016).
  - o Website, 9 locative media apps , digitally way marked 100 mile circuit, 9 short digitally way marked walks. Collaboration with Ali Pretty. App development with Aneta Gorka
- *The Ridgeway Project.* Creative Wiltshire. 2012
  - o Website, locative media app, live walks, social media feed to installation. App development with Aneta Gorka
  - o http://ridgeway.creativewiltshire.co.uk/home.html (Accessed: May 5 2015).

Exhibitions/Installations

- *Confluence: interconnectivity and interdependency*. Video. Group show with Walking the Land artists. Museum in the Park, Stroud. April 2019
- *Sweet Waters Soundings.* New work and documentation. Closing event for the Sweet Waters project at Saltford Brass Mill, Bath October 2017
- *Cut Flowers*. video and sound installations group show. Mere. April. 2017
- *Find Another Bath.* Group show Bath 15-20 November 2016,
- *Forced Walks: Honouring Esther 2015-17.* Closing exhibition. Exhibition of documentation and new work with Lorna Brunstein. Bath. January 2017
- *Forced Walks: Honouring Esther.* Media wall, Newton Park. Live link to social media trail. Bath. February 2016
- *Forced Walks: Honouring Esther.* Exhibition of documentation and new work with Lorna Brunstein. Bath. July 2015
- *In Newton's Footsteps.* Gravity Fields Festival. Installation with Ali Pretty. Grantham. Sept 2015
- *River Walk Bath.* Newton Park. Installation with BSU students. Bath. June 2014
- *Freedom on My Doorstep.* Installation with Ali Pretty as part of *Walking Wiltshire's White Horses*. Devizes. August 2013
- *The Ridgeway Project.* Installation. Trowbridge. 2012
- *How Did I Come To Be Here?* Installation media for Lorna Brunstein. Bridport. 2009
- *From Poole to Treblinka.* Bath. Artist film/installation with Lorna Brunstein 2007
- *So How Come I Got It Then?* Bath. Installation media for Lorna Brunstein 2006
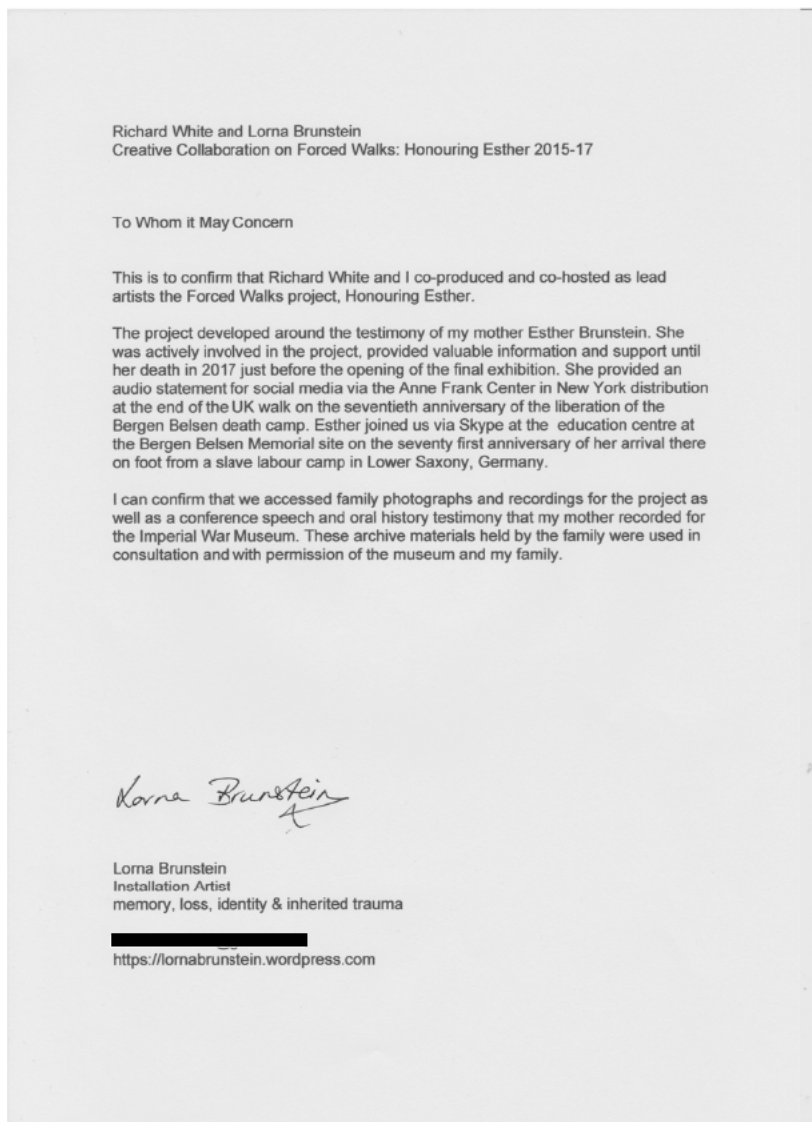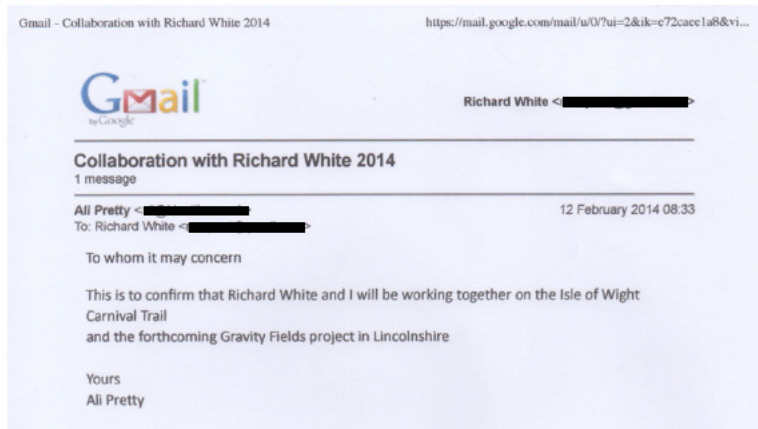
Conference papers
- *Social media trails as heritage intervention.* Phantoms 19 International Conference. Huron College, London, Ontario Canada 21/3/19

- *Walking-with holocaust memory: porous bodies and reluctant heritage.* Beyond Forgetting Coburg, Germany 26-29 July 2018
- *Folding Time and Space:Honouring Esther.* Beyond Forgetting. Bath Spa University 15/3/2018
- *Perambulism.* Bodily Undoing – Somatic Activism and Performance Cultures as Practices of Critique. International Symposium. Bath Spa University. Sept 2017
- *Sweet Waters: walking as epistemology.* Electric Spaces: Third International Symposium. Bath School of Art and Design. 11-13/10/2017
- *Antimapping Bath.* Exploring Creativity in Disadvantaged Urban Areas University of Bath 14-15/9/2017
- *Crying at the Bus Stop.* Research as Practice symposium 23/2/17 Bath
- *An invitation to walk.* Embodied Cartographies symposium. Bath. May 2017
- *Enchantment and Dissonance: walking in England's green and pleasant land.* Art and the Environment in Britain. 1700-Today. Rennes. France. March. 2017
- *Forced Walks: artists and archives, re-patriating memory, resonances.* DCDC16: National Archives/Research Libraries UK Conference, Manchester. 2016
- *Only the Disenchanted are Free: social hiking, mapping and the academy:* RGS-IBG Annual International Conference, London, September 2016
- *Walking out on enchantment: walking social media and human rights.* Landscaping Change, BSU, Bath. March 2016
- *Social media and walking: heritage, performance and participation.* Public Engagement and Performance. York. March 2016.
- *Forced Walks: Honouring Esther....an instant case study.* Shuffle Festival. London. August 2015.
- *Only the disenchanted are free.* BSU ESRC, Corsham. June 2015.
- *Social media trails, mapping and mashing memories at the Queen Elizabeth Olympic Park.* Living Maps Network. London. May 2015
- *White Horses lost and found: heritage in England's changing landscape.* American Association of Geographers, Chicago . April 2015
- *Footprints, an artist's commentary on environmental change.* Environmental Response and the Arts, Exeter University. Sept 2014.
- *The Ridgeway Project.* Mix2 BSU. Corsham. 'July 2013

Publications
- Denning, L., Brien, P., and White, R. (2018) Tree / Traffic / Earth [book review]. *Green Letters: Studies in Ecocriticism.* ISSN 1468-8417
- Kot,A. and Ordoñez Carlos (eds) (2016) *find another bath* FaB Bath [exhibition catalogue]
- White, R. (2016) Social media trails, mapping and mashing memories at the Queen Elizabeth Olympic Park. *Living Maps Review* 1 Spring 2016
- Lanning G., Peaker, C., Webb, C., and White, R (1985) *Making Cars: A history of car making in Cowley by the people who make the cars.* Routledge and Kegan Paul London

Appendix item 2: Letters from co-artists Ali Pretty and Lorna Brunstein

Gmail by Google   Richard White <​_____>

Collaboration with Richard White 2014
1 message

Ali Pretty <​_____>   12 February 2014 08:33
To: Richard White <​_____>

To whom it may concern

This is to confirm that Richard White and I will be working together on the Isle of Wight Carnival Trail
and the forthcoming Gravity Fields project in Lincolnshire

Yours
Ali Pretty

Richard White and Lorna Brunstein
Creative Collaboration on Forced Walks: Honouring Esther 2015-17

To Whom it May Concern

This is to confirm that Richard White and I co-produced and co-hosted as lead artists the Forced Walks project, Honouring Esther.

The project developed around the testimony of my mother Esther Brunstein. She was actively involved in the project, provided valuable information and support until her death in 2017 just before the opening of the final exhibition. She provided an audio statement for social media via the Anne Frank Center in New York distribution at the end of the UK walk on the seventieth anniversary of the liberation of the Bergen Belsen death camp. Esther joined us via Skype at the education centre at the Bergen Belsen Memorial site on the seventy first anniversary of her arrival there on foot from a slave labour camp in Lower Saxony, Germany.

I can confirm that we accessed family photographs and recordings for the project as well as a conference speech and oral history testimony that my mother recorded for the Imperial War Museum. These archive materials held by the family were used in consultation and with permission of the museum and my family.

Lorna Brunstein

Lorna Brunstein
Installation Artist
memory, loss, identity & inherited trauma

_____
https://lornabrunstein.wordpress.com

Now We Are Walking - Ali Pretty and Richard White

Ali Pretty, designer of large-scale hand-painted silks, is developing her independent practice leading participatory projects combining creative walking with conceptual textile design and writing. http://www.alipretty.com

Richard White is participatory media producer, curator /digital artist. Latest projects: Lacock Unlocked, the WOMAD Memory Twist, The Ridgeway Project

Together they have been developing a model of participatory creative walks. In 2013 collaborating with The Wiltshire Museum and DOCA they led **Walking Wiltshire's White Horses** culminating in an interactive installation, **Freedom On My Doorstep**.

http://whitehorsewalk.co.uk/

We would like to replicate and test the model in other landscapes developing the activity around a site-specific festival location and programme. The model combines analogue and digital art forms and practice including writing, drawing, textiles, photography, film, audio; harnessing social media to enabling local and worldwide participation. The performative element of the walk combined with social networking enables a global reach. The project happens in 4 phases:

Research and Development – working with the festival producer to identify the route/site/iconic locations, meeting local artists and participants to identify possibilities and aspirations. Initiating online activity.

Creative Activity to gather source material – involving participants physically in walking selected routes gathering inspiration, images, audio, text, and creating an online community and digital assets.

Presentation – Inviting a wider audience to participate in a longer walk, both physically and online where the ideas and work previously collated are presented – as stories, music, installations on the way and online

Legacy – in the form of an app, companion website, permanent artworks or printed literature

This model is scaleable – from a series of short walks over a limited time frame of a festival programme, to a wider participatory project over 6 months – 2 years.

Appendix item 4: (dis)enchanted walking: a walking-with protocol

(dis)enchanted walking: a walking-with protocol
3 phases of walking-with: Homework; Live/immediate; Extended

- **Homework.** The homework phase is a co-creative agenda-setting activity, establishing the route, theme, conduct of, and preparation for, a (dis)enchanted walk. The phase includes networking, awareness raising explorations of intersectionality towards route planning and curatorial research. *Homework* may involve recce-ing routes and testing activities, walking and talking, building confidence and solidarity. This is a preparation for leaving one's comfort zones. Haraway's question, 'With whose blood were my eyes crafted?' is a powerful reflective tool for *Homework*.

- **Live/immediate phase. Principles.** A hosted participatory, performative, somatically aware walk, with a narrative, thematic idea, issues and questions to attend to. The spirit of the walk is supportive, open and questioning, welcoming contributions from walkers and serendipitous encounters:
    - A walk of choice mindful of coerced walking and migration
    - The walk is not contingent on the weather
    - A limited number of walkers on each walk
- **Live/immediate phase. Structure**
    - Each walk begins with a briefing from the hosts offering questions and an attunement activity to encourage somatic awareness and stimulate materialisation activity
    - The walk has stopping points defined by the logic of the theme, involving the introduction of curated content providing an element of dissonance towards developing somatic awareness and empathic dialogue.
    - The walk finishes with a closing activity/conversation. Walkers encouraged to become story-carriers.
- **Live/immediate phase. Materialisation.** Walkers encouraged to bring note pads, smart devices and other tools for recording and creative activity
    - Walkers actively encouraged to use smart devices on social media, using agreed tags and for information searches

- **Extended Phase.** Consolidates experience of the walkers and engages those unable to walk or who were geographically remote. Walks continue as resonances and conversations, stories retold and commentary developed on foot and online. New work is produced using field recordings, found materials and curated content from the walks.
    - Returning to the *Homework* questions and thematic discussions
    - Materialisation begins live and is extended on social media,
    - A cycle of walks focusses towards a larger event/installation/exhibition in which the materials gathered are developed as new work and shown as documentation.

Appendix item 5: Walker Survey example (ex Survey Monkey) *Honouring Esther*

Completed after Somerset walk 2015

Respondent 15

Q1
Please indicate which section of the walk you took part in
- Day 2 : Wednesday

Q2
How did you hear about the project, what drew you to taking part and what were you hoping to get from it?
Heard from you, the organisers. Aimed to honour Esther Brunstein and her great work in keeping this in the public eye.

Q3
Broadly speaking how and in what way did your experience of the walk meet your expectations?
I imagined it would be moving....but had no idea of the strength of emotion I would experience.

Q4
How did a walk derived from the route of a death march that took place 70 years ago in Germany connect for you in the Somerset countryside in 2015?
Very hard to imagine beforehand how it would connect, but on the day it seemed the right place to be especially with all the coincidences and interventions making it more and more relevant.

Q5
When you returned home, before the rest and soak in the bath, can you recall and describe your immediate thoughts and reactions?
Sad....but hopeful that Esther's incomprehensible horrors will not be forgotten and will serve to educate for the future

Q6
How and in what way did the 'interventions' form part of your physical experience....... what was going on in your body?
Very moving....found myself crying several times. I had anticipated I would be moved but not quite the strength of feelings

Q7
What were your thoughts on the 'performative' element...social media, note books, media coverage etc?
i'm not skilled in accessing much social media, except for FB.....my loss, I think. But glad to hear that there was media coverage.

Q8
Now, some days later how are you feeling and what are you taking away from the experience of doing the walk?
I posted on FB about the day....and received quite a lot of response from friends who saw that and were so supportive of (and moved by) the event.

Q9

Would you take part in something like this again?...we welcome your thoughts, observations and suggestions.

I would.....maybe an annual walk on the day, even not an organised one, but I think I would mark the day in some way and a walk seems so appropriate.

Q10

Do you have any other comments, questions, or concerns?

Very impressed with the organisation...and the range and power of the interventions.

Appendix item 5: Walker Survey example (ex Survey Monkey) *Sweet Waters*

Survey of registered walkers July 2017

Respondent 5)

Q1

How did you find out about Sweet Waters? tick all that apply
- word of mouth
- flyer
- and what attracted you to take part?:
- I have been fascinated with learning about the true histories of the slave trade since I was a child, but - having lived in Australia for most of my adult life - I have focused my attention on learning about the history of that country instead. I really appreciated how comprehensive and informative the International Slavery Museum in Liverpool was on a visit a few years ago and jumped at the chance to learn a bit more about the history embedded in the physical context I grew up in, in Bath.

Q2

Which walk(s) did you join?...tick all that apply
- Weston Island (bridge at rear of pub) to Saltford Brass Mill

Q3

What influenced you most to choose a specific walk(s) (tick all that apply)
- day of the week, your availability

Q4

Was the advance information about the walk useful?
- Yes

Q5

How did the activity (note book/ social media/recording) influence your experience of the walk?

It made me reflect more deeply on the discussions that we had, as well as itself being a way of processing the information. I wish I had continued to use it throughout the walk, but talking to others took over...

Q6

Is there a particular moment or thought from the walk you could share?

Richard shared the idea of water potentially having a memory before the walk and this then shaped my thinking as we followed the canal and saw water rushing to escape the lock gates etc. I was also very struck by a moment that occurred at the end of our walk when an older woman, who had overheard Richard summing up at the Saltford Brass Mill, felt compelled to make a comparative comment about her own experience of having lived in (? did she actually say the West Indies ?) and her son's experience of currently living in West Africa. We were all a little

taken aback and somewhat confused about what point this lady was trying to make: was it perhaps just a knee-jerk rebuttal in reaction to some buried inter-generational guilt?

Q7

Please comment on your overall experience of the walk

I really enjoyed it, and wish I could have attended more; the only thing that I would have changed if I could have was that I wanted to focus on the content that was the main purpose of the walk (as well as the relevant current-day political discussions), whereas some other walkers felt inclined to start general small-talk!

Q8

What have you shared with other people about the walk?

I have discussed the purpose of this series of walks, and my interpretation of Richard's work more generally, with various different people (only in person though).

Q9

How likely is it that you would recommend a walk like this to a friend or family member?

- Extremely likely - 10 (Promoter)

Q10

You may use my comments recorded in this survey as follows

- as part of academic research
- in reporting and promotional material
- Any other summary comment?:
- Thank you for re-igniting this much-needed discussion about the hidden histories of the physical geographical contexts we thought we knew so well, Richard!

****

Appendix item 6: sample walkers briefing, short local walk. March 2019

Walkers briefing:

The Plaqued and the Unplaqued

A gentle convivial circular stroll from the Holburne during which we will playfully test our general knowledge of the great, the good and the not so good who lived or stayed on the Pulteney Estate in Bath.
We begin viewing some items in the Holburne collection as an orientation to the walk. I will meet you to register at the reception from 10.00. Be sure to advise me of any mobility issues you may have.

Terrain:
Flat, pavements and a bit of park.

Clothing:
Sensible shoes!
Check the weather forecast and come prepared

What to bring:
Water, snacks.
Something to record your thoughts, sketchbook, smart phone, camera
I would be delighted if you contribute to the social media trail, you will need a Twitter account, please email me at walknow.post@gmail.com your @ tag before the start of the walk so I can set you up.
I am afraid the walk is not suitable for unaccompanied children or pet dogs, working guide dogs are most welcome.

Conduct of the walk:
I am an artist borrowing bits of history and using my art to recover and think about the past in the present. I am especially interested in things that have been forgotten, sometimes deliberately. I call it reluctant heritage. So this is not a traditional guided walk we will be making art together. I will be doing some very short provocations, dropping in bits of information to get you thinking. Sometimes, I hope, it will be fun and sometimes we will get serious, this walk will be a (dis)enchantment of Bath. Please contribute to the conversations and share your knowledge however random you may think it is! We will begin our walk with some centreing activity intended to get you thinking differently and noticing things and we will end with an activity to close the walk. I may ask you to write things down and I will be taking photographs for a social media trail; some walkers, I hope, will contribute too. The walk will be live on Social Hiking and Viewranger, tweeting on the hashtag #walknow. Don't worry if you don't do social media.

If you want to know a bit more about my work check out my website here
http://www.walknowtracks.co.uk/

Appendix item 7: sample documents used: In Case of Emergency

(walkers complete and carry this with them in an easily accessible pocket)

(dis)enchanted walks 2019

In Case of Emergency

Your Name:

………………………………………………………………………………………

Please provide emergency contact details:

Name   **Relationship:**

……………………………………

Address:………………………………………………………………………..

…………………………………………………**Postcode:**

e-mail/telephone number:

……………………………………………………………………………………

Appendix item 7: sample documents used: walker sign up and declaration

(recent walk)

 (dis)enchanted walks: Bath's Last Legal Slaveowners
(date)
Richard White: Walknow

please read and sign:

I am aware of the distance and terrain involved in this walk and I understand that I participate at my own risk. During the walk photographs and other media recordings will be made for possible sharing on social media and in future artwork, you are invited to take an active part in this. I understand that images from this walk may appear in future artworks and on social media. I understand that my email address will be stored on the walknow mailing list, it will not be shared and will only be used to notify me of future walks and related activities.

Your name	Email address	Twitter@	Signature

Dear Mrs. Brunstein, dear ancestors of Ester Zylberberg, dear companions of this commemorative walk:
It is an honour for me to welcome you in Winsen (Aller).

You sallied forth to understand the long walk of detainee Ester Zylberberg in February 1945 and also for thinking of her and all the others who came here as prisoners of National Socialism. Unfortunately, I do not know when Mrs. Zylberberg was here in Winsen and whether the population noticed her. However, surely in 1945 there were small groups of detainees under guard of soldiers of the SS or Wehrmacht often. Actually, I talked to many contemporary witnesses, who are still alive, but they told me quite different things about when the people really started to get who these people are and what will happen to them. But at least during the death march in April 1945, where thousands of detainees were herded through Winsen, the fate of them became obvious. To remember that march, we have this commemorative stone.
Nevertheless, lots of people did not talk about what happened, some of them because of fear, others because of their belief in the racial fanaticism of the National Socialists. Moreover, some people tried to give food and water to the captives, but were stopped by the soldiers using their weapons. Furthermore, we want to remember Wilhelm Scheinhardt, a brave carpenter who saved nine detainees from the death march during an air raid. His exploit proves that sometime there is one moment one has to choose if one acts or not, if one follows one's heart or head. Scheinhardt let his heart win. Unfortunately, only a few people of the Third Reich were as courageous as this carpenter.
Besides it took many decades for the people in Winsen to be able to talk about what they witnessed.
Only because of the research of Julius Kriszan from 2012 till 2014 these people, who saw the things happened here in 1945 with their own eyes, referred this part of our history and responsibility. Suddenly the younger generations, who did not know anything about the marches, became interested in the stories of the contemporary witnesses who were actually happy for the opportunity to talk their experiences away. Thankfully, we got this genuine first-hand knowledge about that part of Winsen's past in the nick of time. Now we are able to request, comprehend and learn by the history.
Especially today it is important to know about the past, because there are right-wing parties in some European countries, including Germany unhappily, trying to exclude people with another nationality or religion. We have to know how it could be possible that Ester Zylberberg came to this place in February 1945 and how one can prevent that people will get persecuted ever again.

Although our countries are united by lots of things today and you came here as friends, in my opinion it is really important and also right to remember what split us and made us to enemies once. Because of your commemorative walk you contribute to bring the darkest chapter of our history into focus and thus to appeal to notice and prevent all factors making it possible that something like this will happen again.

Thank you very much for being here with us today to remember Ester Zylberberg and all the other people who were persecuted, tortured and murdered in the Third Reich.

Thank you for being here.   Dirk Oelmann   Rat der Gemeinde

Appendix item 9: Bath Museum trails 2017

Bath Museums Partnership: Museum trail 2017.
Image credit: Visit Bath.