



School: Creative Industries

Researcher: Richard White

Project Title: (Dis)enchanted Walking: Walking/Multimedia Arts Practice as Interdisciplinary Research

UOA: Communication, Cultural and Media Studies, Library and Information Management

Research Timeline

Date	Rationale of research activities and decisions undertaken
<p data-bbox="181 1014 373 1081">May 2014- Nov 2014</p> <p data-bbox="181 1160 360 1227">Walking and social justice</p>	<p data-bbox="426 1014 1385 1160">Activity: Development from existing freelance walking arts and multimedia work in celebratory arts context. Testing use of social media and tracking geotagged posts to trails. Using shared social media to produce installations. Exploration of crowd sourced content for locative apps, production of apps.</p> <p data-bbox="426 1178 1334 1357">Observations: Poor take up of apps on mobile devices. Mobile phone usage offers some sharing opportunities and an interesting interruption to outdoor walking experience. An irritation for some. Personal frustration that place-making work always seems celebratory often overlooking social justice issues/concerns</p> <p data-bbox="426 1375 1353 1520">Action: Locative app development not pursued. Referencing upcoming Holocaust 70th anniversary to consider juxtaposing registers of walking as a way of attending to current issues of refugees and asylum seekers. Research death march route. Engage walkers.</p> <p data-bbox="426 1538 560 1570">Questions:</p> <p data-bbox="426 1590 900 1621">Can we talk about registers of walking?</p> <p data-bbox="426 1641 1114 1673">What happens when registers of walking are juxtaposed?</p> <p data-bbox="426 1693 871 1724">How to build in affective encounters?</p> <p data-bbox="426 1744 1307 1816">Can we harness the participatory elements of social media towards social justice conversations</p> <p data-bbox="426 1836 1342 1908">How can a critical, socially engaged, participatory, performative, walking arts and multi-media practice attend to coerced walking and reluctant heritage</p>
<p data-bbox="181 1944 376 2011">Nov 2014- April 2015</p>	<p data-bbox="426 1928 1361 2036">Activity: develop concept for Forced Walks, specifically develop Honouring Esther project. Fund raise. Research. Build networks. Identify route and transpose from Germany. Set up website. Launch. Recce Somerset route and</p>

Developing Honouring Esther	<p>identify possible stopping points. Curate content for stopping points</p> <p>Observations: well received idea walkers and supporters recruited. Serendipitous connections</p> <p>Actions: Finalise the walk. Promote</p> <p>Questions:</p> <p>How to renew the archive and memory as living memory passes</p> <p>What can we learn from pilgrimage practice</p> <p>How to extend the engagement beyond the face to face</p> <p>How to generate affective encounters towards social justice issues</p>
<p>April 2015 - July 2015</p> <p>Honouring Esther live</p> <p>informs</p> <p>Sweet Waters</p>	<p>Activity: 2 days of walking followed by development of media for installation in July 2015 as part of Holocaust Memorial Days activity</p> <p>Observation: some walkers reluctant to engage with social media, happy to share pics and very happy to work with notebooks. Considerable online interest in website and social media trails and posts. Recognise the need to think more about bodies, think somatically.</p> <p>Actions: develop other tactics to encourage social media usage on foot, test in regular practice attunements and social media. (e.g. sensory work annotated to twitter..haiku in the park). Explore use of body camera, GoPro. How to attend to the body, the corporeal experience of walking, explore embodied learning and attempt to capture the experience</p> <p><i>NB both projects, Honouring Esther and Sweet Waters, start to operate in tandem</i></p> <p>Questions:</p> <p>How and what can be learned from corporeal experience</p> <p>Does corporeal experience enhance affective experience</p>
<p>June 2015 - Jan 2016</p> <p>Honouring Esther extended</p>	<p>Activity: research and test ideas for what became Sweet Waters on the basis that Honouring Esther demonstrated the value of juxtaposing registers of walking as a stimulus to empathic conversations on social justice. Fundraise and finalise research/logistics for Honouring Esther walk in Germany.</p> <p>Observations: idea of reluctance beginning to form with regard to Holocaust narrative told in Germany</p> <p>Actions: do the walk in Germany, develop understandings of use of heritage.</p> <p>Questions: What are the catalysts of emotion, affect? How to make the connection to generate empathic thought outside of a deeply personal narrative such as this?</p>
<p>Feb 2016</p> <p>Honouring Esther live</p> <p>Sweet Waters</p> <p>begins</p>	<p>Activity: 2 days walk in Germany and associated research activity. Used Go Pro</p> <p>Observations: poor weather made notebook use impossible, some social media use enabled a social media trail. Good take up and response to online presence (eg BSU mediawall). Reminder of need for coordinator at base for social media. Particular understandings gained with regard to corporeality</p> <p>Action: work with media produced to deliver installation and closing event for Honouring Esther. Reflect on reluctant heritage issues uncovered...</p> <p>Questions: can this walking practice build a space for revealing and attending to reluctance? Is it possible to somehow put the concerns on the corporeality of walking and embodied learning together with regard to coerced walking, reluctant heritage and social justice.</p>

<p>June 2016- April 2017</p> <p>Honouring Esther extended</p> <p>Sweet Waters development</p>	<p>Activity: series of test walks developing ideas for Sweet Waters responding to those questions; background research, locating data from UCL/LBS database. Closing installation for Honouring Esther</p> <p>Observations: Many emotional responses, the story evidently is powerful, the walking treatment seems to enhance that. Corporeal emotional experience. Immersive installation.</p> <p>Actions: towards presentation of Sweet Waters use body cam to resonate with the corporeal in installation phase.</p> <p>Questions: what kind of tactics encourage social media engagement. Has usage changed?</p>
<hr/>	
<p>May 2017 September 2017</p> <p>Sweet Waters live</p>	<p>Activity: 8 days of walking Sweet Waters as part of Fringe Arts Bath, Bath Festival Fringe and Festival of Nature</p> <p>Observations: longer and shorter walks, shorter walks generates more social media input although longer walk engagement appears to build. Again need for agency in re-posting and making links, organic/informal distribution is limited. Longer walks notebooks preferred. The walkactivity makes the corporeal/emotional connections</p> <p>Actions: Engage with social media with comments and re-posts, build network via website. Feed walkers agency with new information and more walks. Community building via walking and social media</p>
<hr/>	
<p>October 2017 -</p> <p>Sweet Waters extended</p>	<p>Activity: installation at Salford Brass Mill, ongoing walking activity</p> <p>Observation: successful gathering of walkers and presentation of new work alongside existing artefacts visual layering successful</p> <p>Actions: continue to develop-walking-with research-creation approach, develop focus on the somatic elements ...</p> <p>Questions: where does the thinking happen, how can empathy manifest? Does it need some trigger to involuntary thought. Re-evaluate use of smart devices and social media</p>
