

- How can the different perceptions be drawn together into a collective representation of the joint experience: as performance?
- How might this happen at site – as guided tour – or elsewhere as evocation?
- How can this be adjusted for different audiences: academic and popular?
- And different media: live performance; video; radio programme?

We speak to place through movement and listen out for and to it. The speed of our walking is regulated by the ground, the weather, the width of the path, the fit of our boots. Such listening does not impose meaning or understanding, it is a productive silence. (Angela Piccini)

d) Interviews

Walking and talking with those who have particular kinds of knowledge:

- with disciplinary experts: archaeologists; geographers; naturalists
- with regional specialists: museum curator; water bailiff
- with local enthusiasts: bird-watcher; angler
- with local inhabitants: farmers
- past practices; routines of labour

Recording:

- voices of different ages, genders and accents
- with a variety of observations opinions, observations and perceptions
- and memories and experiences

Elsewhere

a) Conventional archival research: in the library and on-line:

- maps historical and contemporary
- reports of drainage boards; Environment Agency assessments
- newspaper reports and topical literature

b) Meetings:

- with local history groups: oral history
- with local inhabitants, particularly the elderly