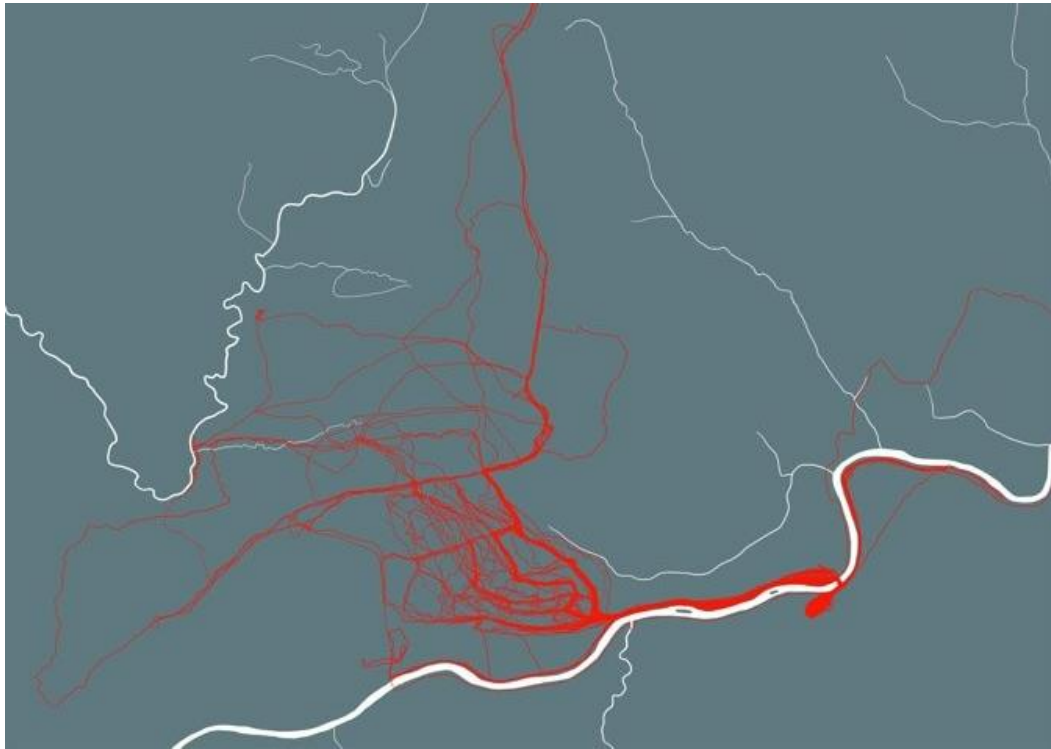


**Data & Analysis of Artists' Walking Survey: A  
Supplement to *ARTISTS' WALKING WORK AND COVID-19***

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*Locking Down the Line* – Gill Russell

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## **Data & Analysis of Artists' Walking Survey: A Supplement to *ARTISTS' WALKING WORK AND COVID-19***

This document is a supplement to our report, *ARTISTS' WALKING WORK AND COVID-19*.<sup>1</sup> That report and this supplement is part of our wider research project, *Walking Publics/Walking Arts: walking, wellbeing & community during COVID-19*, which explores experiences of walking across the UK during COVID-19 lockdowns, and identifies the potential of the arts to sustain, encourage and more equitably support walking during and recovering from a pandemic.<sup>2</sup> The report contains a summary of results taken from our Artists' Survey, five case studies of artists who used walking in their work during COVID-19, and our conclusions and recommendations. This supplement shares the data from which we drew our summary, conclusions and recommendations, and we advise that it is read alongside that report.

Our purpose with this supplement is to transparently share the data from the Artists' Survey and provide detailed analysis of it. Our online survey sought to understand how artists from across the UK used and adapted walking as part of their artistic practice or turned to walking as a resource for the first time. We received responses from 151 UK-based artist/creative practitioners aged 18 or over who used or engaged with walking as part of their creative practice, spanning the period 23 March 2020 to 21 May 2021. We include here most of the questions posed and our analysis of responses. We also purposively include many direct citations from artists, with their permission. We feel this is an ethical way not just to represent the diversity of responses and range of work presented, but also to share artists' vast expertise. We begin by explaining our methodology and acknowledging its limitations.

### **Methods**

For our online Artists' Survey, we used Microsoft Forms. The survey included a total of 85 questions. Many of these were branching, offering options, including the possibility of referencing up to three examples of work made during the surveyed period.

Questions were quantitative and qualitative in design. All quantitative questions included the option "Prefer not to say", and respondents were often given the opportunity to select more than one category within each question. Qualitative questions were mostly optional and used free text, without word limits.

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<sup>1</sup> The report can be located at [www.walkcreate.org](http://www.walkcreate.org).

<sup>2</sup> [www.walkcreate.org](http://www.walkcreate.org)

Our analysis of the qualitative responses employed a thematic approach, identifying and coding recurring topics, and including those which seemed significant to us even if only flagged by one or two respondents. We recognise that we inevitably brought to this task subjective and embodied perspectives, and that other researchers might identify different themes. We are committed to our data being available to others to use. Data can be accessed through the University of Glasgow's Enlighten Repository.

The survey was anonymous, though in line with our ethical practice respondents could choose to include their name, if they wished to be attributed in any publications by us which cite their response. 81% of respondents asked to be named. This provides some evidence that choice, rather than blanket anonymity, may be the preferred option of research participants in a project of this nature. Attribution allows respondents to be credited for their knowledge and expertise.

Respondents could also provide an email address if they were willing to be contacted for a follow-up in-person interview, and/or to be invited to showcase their artwork in the project's #WalkCreate Digital Gallery.

Respondents were advised that any personal data would be redacted before the survey data was made available in the open access data repository.

The survey was trialled by several artists prior to its public launch. It opened on 21<sup>st</sup> April 2021 and closed on 21<sup>st</sup> May 2021.

Details of the survey were circulated via relevant webmail lists (e.g., Walking Artists Network, Standing Conference of University Drama Departments), personal and professional contacts of the research team, Partners and Associate Partners (e.g., mailing lists, affiliations),<sup>3</sup> and posted across social media platforms including Facebook and Twitter. This produced an inevitable bias towards the researchers' and Partners' networks. Following the survey, we undertook 15 interviews with artists, to deepen our understanding of their practices, processes and decision making during the pandemic, and to widen our pool of contributors.

## **Data & Survey Results**

152 artists completed the survey, each of whom referenced at least one walking-related artwork they created between March 2020 and May 2021.

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<sup>3</sup> Partners and Associate Partners were Arts Canteen, Glasgow Life, Living Streets, Museum of London Archaeology, Open Clasp Theatre Company, Paths for All, Ramblers Scotland and Sheffield Environmental Movement. Our Project Advisor was Carole Wright.

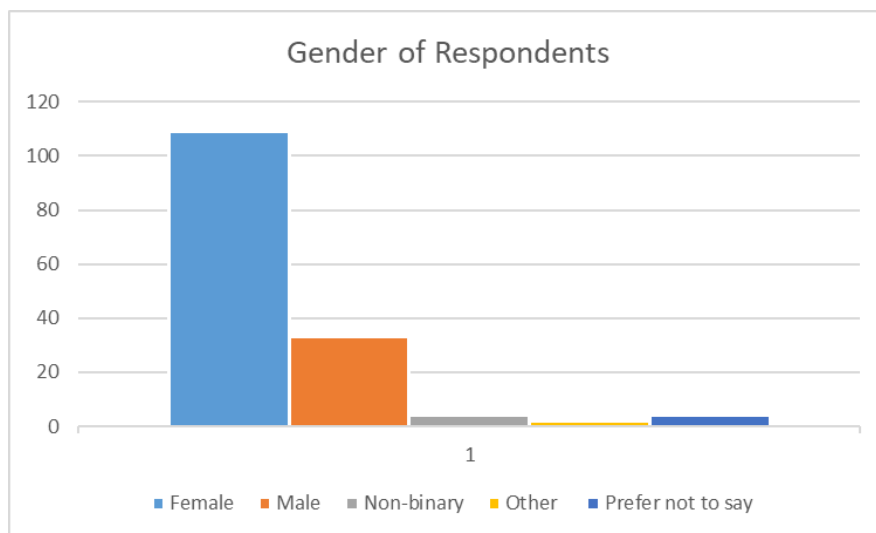
52 respondents (34%) elected to add a second example, and 13 respondents (8%) added a third. This provides a total of 217 separate artworks referred to by respondents in the survey.

We begin by sharing the demographic information gathered from respondents, and then move on to further quantitative and qualitative details, including the types of walking work created, adaptations made, and how respondents felt about their work.

## Demographic Information

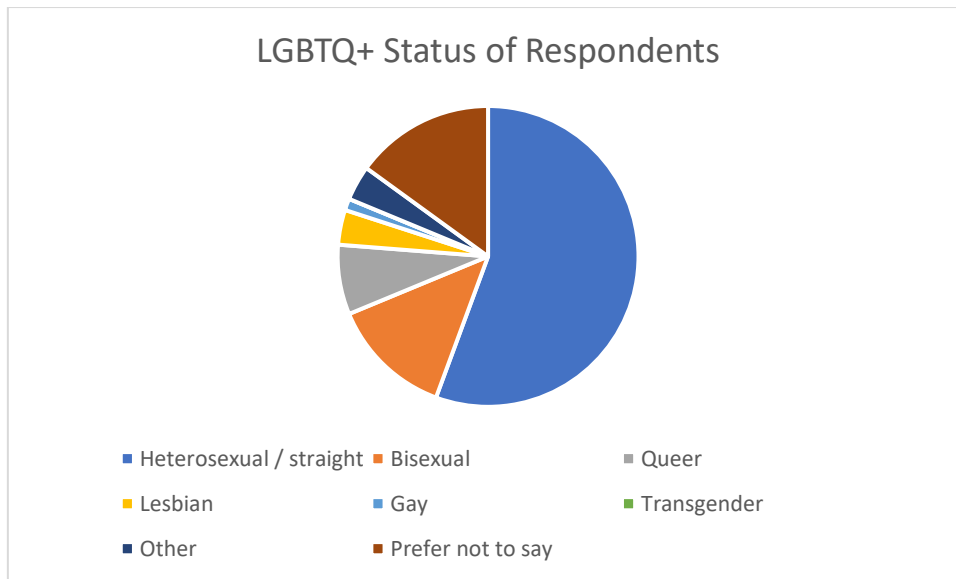
Gender: Most respondents identified as female

- 109 (71.7%) respondents identified as female
- 33 (21.7%) identified as male
- 4 (2.6%) identified as non-binary or Agender
- 2 (1.3%) identified as other
- 4 (2.6%) preferred not to say



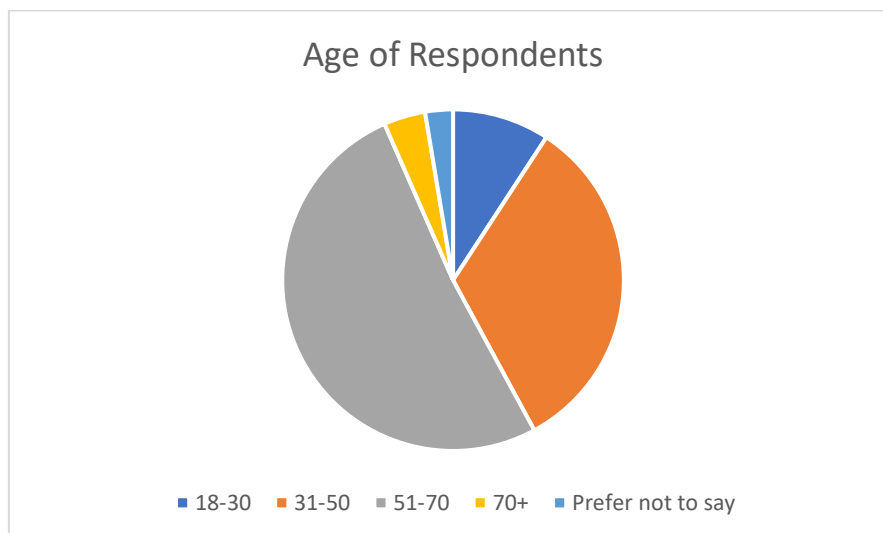
LGTBQI+: The majority of our respondents identified as heterosexual/straight. A significant number preferred not to say.

- Heterosexual/straight: 89 (58.5%)
- Prefer not to say: 24 (15.7%)
- Bisexual: 21 (13.8%)
- Queer: 12 (7.8%)
- Lesbian: 6 (3.9%)
- Other: 6 (3.9%)
- Gay: 2 (1.3%)
- Transgender: 0 (0%)



Age: Most of our respondents were in the 51-70 age category. 84.2% were aged between 31-70.

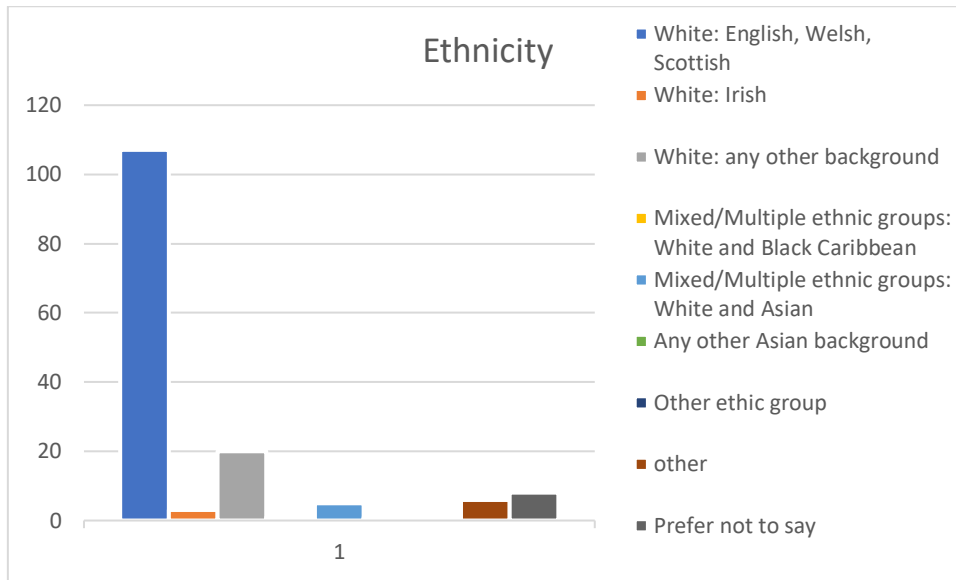
- 18-30: 14 (9.2)
- 31-50: 50 (32.8%)
- 51-70: 78 (51.3%)
- 70+: 6 (3.9%)
- Prefer not to say: 4 (2.6%)



Ethnicity: The vast majority of respondents identified as White (85.5%). The ethnic make-up of the research team – all White – and the networks to which we are attached, are likely to have had a negative impact on the ethnic diversity of respondents.

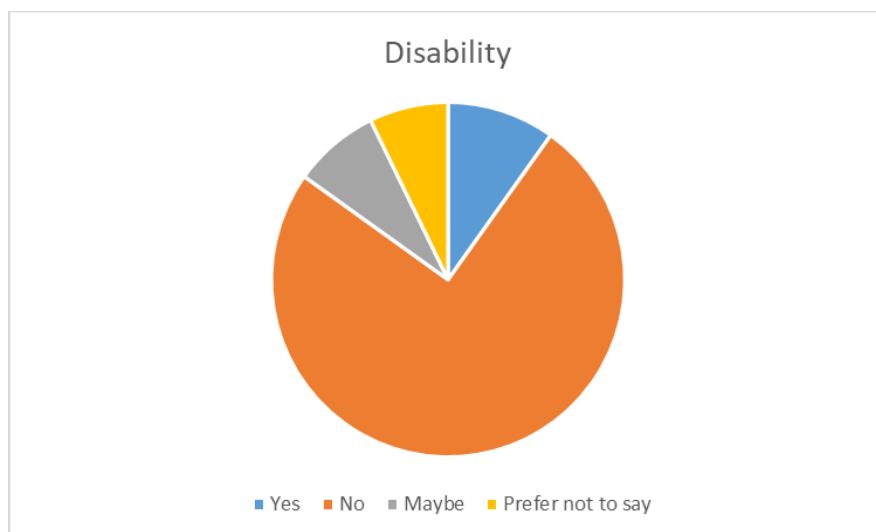
- White: English, Welsh, Scottish: 107 (70.3%)
- White: Irish: 3 (1.9%)

- White: Any other White background: 20 (13.1%)
- Mixed/Multiple ethnic groups: White and Black Caribbean: 1 (0.65%)
- Mixed/Multiple ethnic groups: White and Asian: 5 (3.2%)
- Any other Asian background: 1 (0.65%)
- Other ethnic group: Arab: 1 (0.65%)
- Prefer not to say: 8 (5.2%)
- Other: 6 (3.9%)



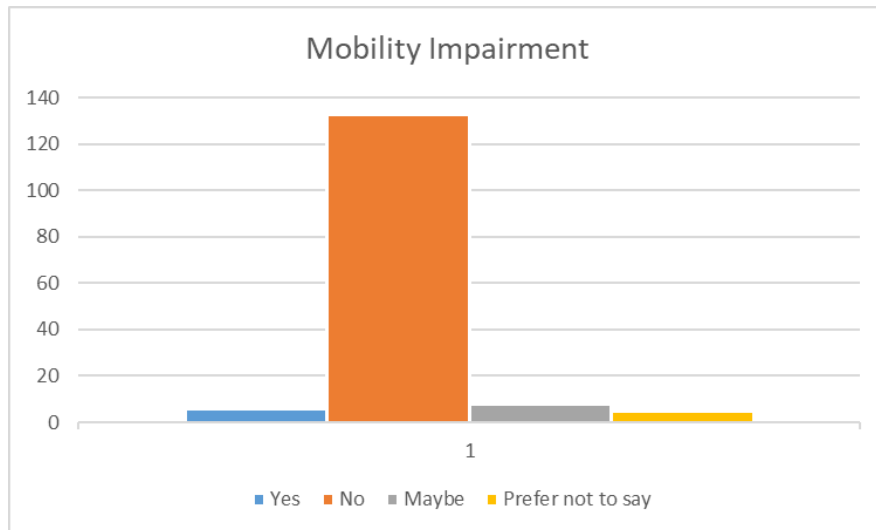
Disability: The majority of respondents – 75% - did not consider themselves to be Disabled or to have a chronic illness.

- Yes: 15 (9.8%)
- No: 114 (75%)
- Maybe: 12 (7.8%)
- Prefer not to say: 11 (7.2%)



Mobility: The vast majority of respondents – 87.5% - did not have a mobility issue.

- Yes: 6 (3.9%)
- No: 133 (87.5%)
- Maybe: 8 (5.2%)
- Prefer not to say: 5 (3.2%)



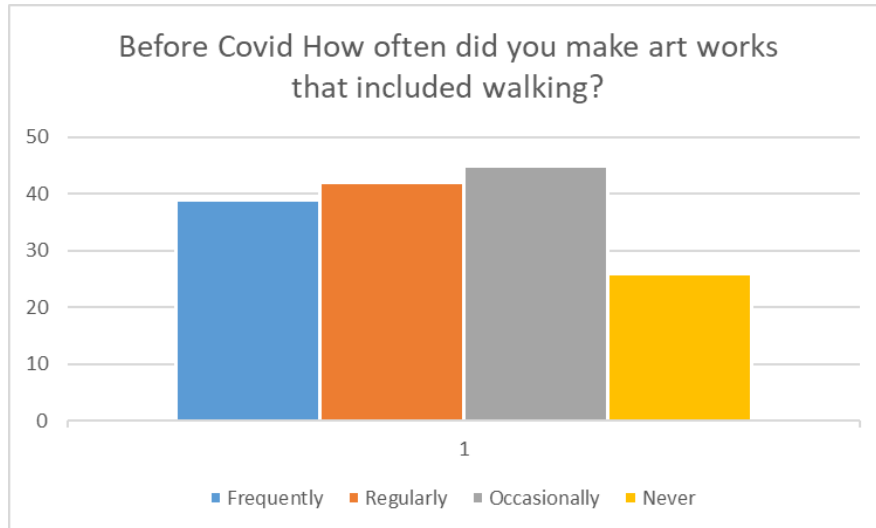
## Making walking work during COVID-19

For transparency, we include the questions presented in the survey, before offering an overview summary from the results. For quantitative data, we include percentages. Where we are working across qualitative answers, employing an interpretative mapping exercise, we give a sense of the prevalence of certain sorts of responses.

### **Before COVID-19, how often did you make art works that included walking as a key material or creative resource?**

Most respondents - 53% - had made artwork that included walking as a key material or creative resource frequently or regularly before COVID-19. A significant number - 17.1% - turned to walking for the first time during COVID-19.

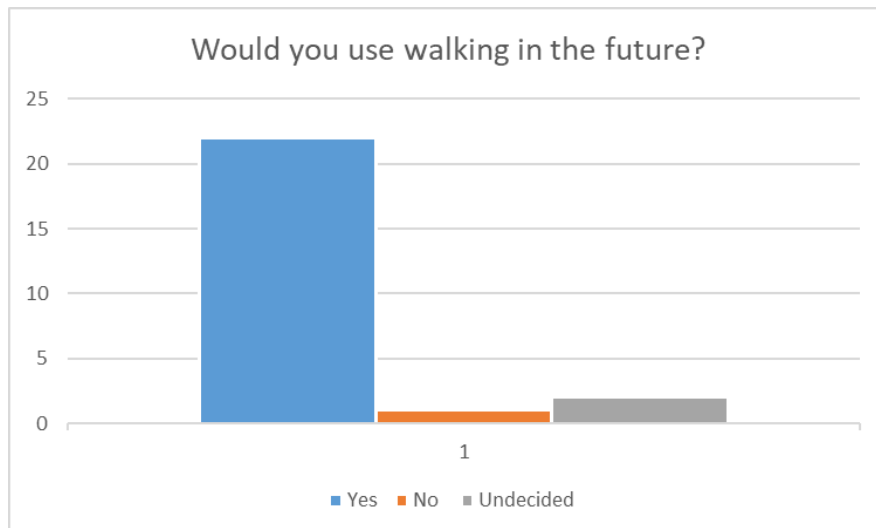
- Frequently (at least every month): 39 (25.6%)
- Regularly (at least a few times a year): 42 (27.6%)
- Occasionally (you have made a few walking works prior to COVID-19): 45 (29.6%)
- Never (you have only turned to walking during COVID-19): 26 (17.1%)



**If this is your first use of walking in your creative work, would you choose to use walking as a creative resource in the future?**

Of the 26 respondents who used walking for the first time during COVID-19, the vast majority - 84.6% - stated that they would choose to use walking as a creative resource in the future. Only one respondent said they would not.

- Yes: 22 (84.6%)
- No: 1 (3.8%)
- Undecided: 3 (11.5%)



**Can you please tell us a little more about the reason for your answer above?**

In response to the invitation to tell us a little more about their answer, respondents acknowledged that combining walking and art making made



sense, even if they had not considered it before. The pleasure and joy of working outside was also noted.

"I find great pleasure in being outdoors, in being active, in seeing places and in creating art. The fact that these can be combined is incredible and give me so much joy, strength and energy. I feel like I have found the most optimal way of combining and utilising them." (Åse Vikse)

"I've always walked for pleasure, and - as I don't drive - simply to get around. [...] But up until March 2021, I had never really thought about consciously incorporating walking into my creative practice. But it has proven to be a perfect fit." (Anon)

"I have found walking performance to be a good form for exploring movement in public and private space, especially in relation to the disabled experience." (Laura Fisher)

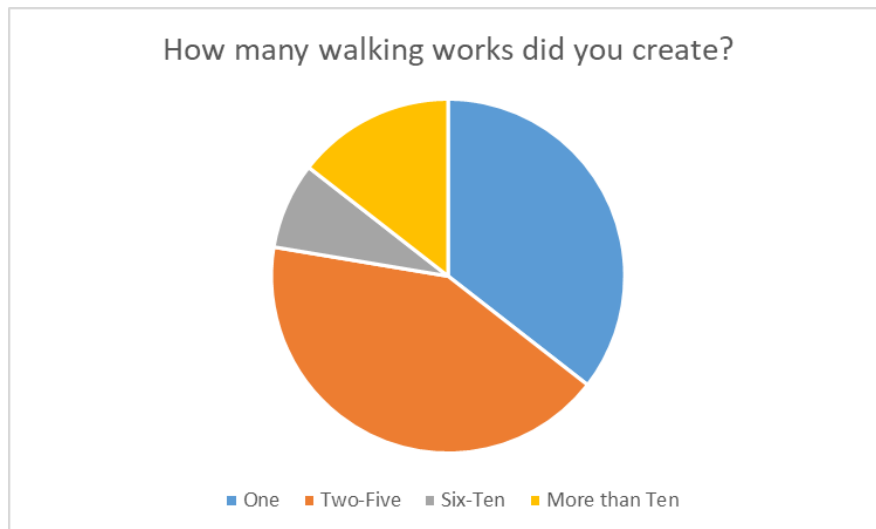
"I had never considered the use of walking as a creative resource until all of the other common ways I made theatre were stripped away as a result of COVID-19 restrictions. Having to redefine what theatre meant to me and where theatre can take place has really broadened my creative process and I thoroughly enjoy using walking in my process now." (Zarina Dolan)

### **How many walking works have you made during COVID-19? (If your walks are part of a series, please count a series as 'one'.)**

Most respondents - 64.4% - had made more than one walking work during COVID-19. 14.4% had made more than 10.

- One: 54 (35.5%)
- 2-5: 64 (42.1%)
- 6-10: 12 (7.8%)
- More than 10: 22 (14.4%)

Of those who made more than 10 walking works, 54% of them used walking frequently before COVID-19, 18% had used walking only occasionally before, and 9% had not used walking at all before COVID-19.



### **Why did you choose to make work which used walking, during COVID-19?**

Asked why they chose to make work which used walking during COVID-19 the most frequent response was that walking was what the respondent usually did; in this sense, respondents were simply continuing with their arts practice.

Another significant response was that walking was something that people were still able to do in the context of pandemic restrictions and lockdown, and in some instances, the restrictions themselves become prompts to creating work.

“Walking became a really central part of life during lockdown, particularly during the first phase of lockdown. It was almost the only thing to do. As I took my daily walks, I become increasingly aware and intrigued by my immediate local environment which became a focus for my work.” (Sheila MacNeill)

“Walking was permitted as exercise during COVID-19 and therefore regarded as safe, but I also felt that it was [a] way of affirming presence and a way of interacting with the world that was otherwise being closed off.” (Andrew Howe)

“The fact that we could only walk for 1 hour during the first lockdown triggered for me the idea of walking as artistic practice.” (Sophia Lycouris)

Almost as significant was recognition of the benefit of walking for respondents’ wellbeing and, alongside this, that walking immersed people in their local environment, facilitating the building of new or deeper connections to place. This theme recurs across many of the answers to other questions in the survey.

"I chose to make work which used walking during COVID-19 as an act of reconnection with the Peak District landscape I inhabit and to creatively explore the restriction of only encountering it once a day. ... Making this work was also a daily means of checking in with my own mental health and coping with uncertainty and anxiety. It was also a way of continuing to tap into my creative practice as a theatre maker and to understand how I could creatively explore the limitations of a single walk a day." (Emmie Alderson)

"I found that walking increased my wellbeing during Covid-19. It was also something I could engage with while looking after my son. It inspired me to look into ways of sharing this with audiences." (Sara El Sheekh)

"It was my method of coping with the stress of the situation, of finding peace, solitude and inspiration. I have always used walking in the landscape to make work, but it has become increasingly important during the last 12 months." (Dr Maria Hayes)

"I was making work through walking pre-Covid, so this was an extension of an embedded way of working. It was also a coping mechanism amidst so much anxiety, to keep walking, and an instinct to keep making work through walking. Looking back, I think there was an element of a 'making sense of' the non-sensical." (Lydia Halcrow)

Respondents also found that walking inspired their creativity, and a sizeable number noted that walking was a way to maintain social contact. For others, it provided space.

"Because outside space was the only way to reach others for someone living alone." (Susie Rose Dalton)

"When I was walking I was out of the house. I could escape home schooling my son, cooking meals and cleaning up after everyone at home. I could enjoy and delight in nature. I could be more truly myself, more truly alone." (Sarah Lightman)

For some, walking fitted their needs, while for others it emerged as a creative activity out of regular walking activity.

"I didn't choose it, it just happened. I walked almost every day and as I walked, I was thinking about the places I was walking - and from this works began to emerge." (Mary Bourne)

"To create something that could reliably go ahead as restrictions changed, to build on the momentum for exploring our area that had

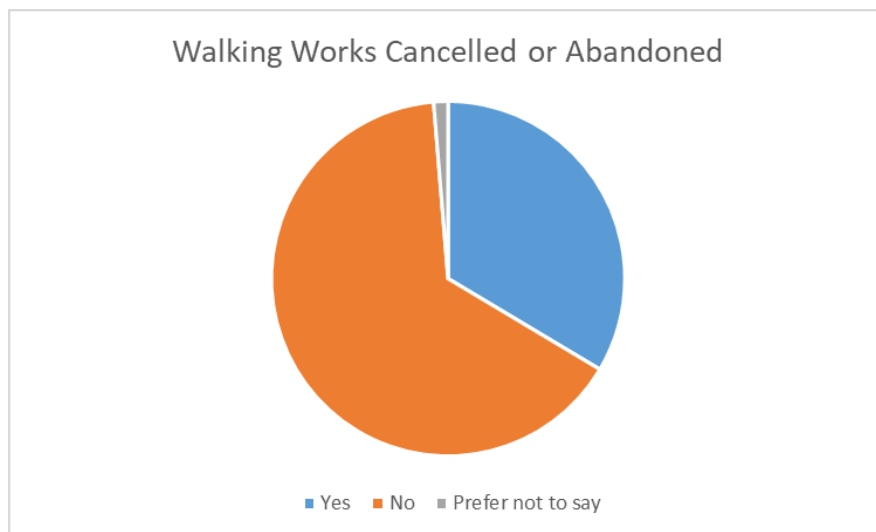
built during COVID, and to make the most of time and space - the two resources I feel we had at our disposal.” (Kathryn Welch)

Other reasons given included that the walking work was commissioned, that it was safe to do as it offered an alternative to public transport, and that there was now time to do it. A small number of respondents participated in the creative walking activities offered by other artists.

**Were there walking works that you had planned to make before COVID-19 but were not able to adapt/which you chose to abandon?**

A significant number of respondents - 33.5% - abandoned planned walking works due to COVID-19, though in the subsequent question some clarified that they had not ‘chosen’ to abandon the work but had no choice, and others added that they hoped plans were postponed rather than abandoned, or that they had adapted the plans.

- Yes: 51 (33.5%)
- No: 99 (65.1%)
- Prefer not to say: 2 (1.3%)



**Please tell us a bit more about why you chose to abandon your plans.**

The main themes to emerge here were travel restrictions, because artists could no longer travel to make work beyond their local areas, and restrictions on people meeting in groups.

“Because they involved face to face contact that either were forbidden by regulations, or that I/we deemed to be irresponsible in the circumstances.” (Crab & Bee)

"They all involved fieldwork at distant sites and travel was not possible." (Martin P Eccles)

"Because of COVID-19 limitations and the fear to take public transport." (Giada Maestra)

Commissioned works were cancelled, and hosting venues were closed. The precarity of being a freelance artist also surfaces in responses.

"Some of the plans involved workshop/projects with community groups and schools which could not take place - some of these were already funded which I have been able to postpone, other plans required grant applications which were either cancelled or abandoned because the ACE/Heritage Lottery funds were withdrawn temporarily or because one of the projects was linked to a 200-year anniversary date which came and went during COVID-19." (Andrew Howe)

"A piece designed for and with the National Trust at Hardcastle Craggs had to be abandoned when key staff there were first furloughed and then made redundant. The remaining staff do not have capacity, at present, to go ahead with the project." (Anon)

A few respondents flagged risk/fear, shielding, and illness as other factors.

"The walking works included getting to a bog on the other side of the city that I live in, which included taking two buses, I didn't feel safe to do this." (Joanne Matthews)

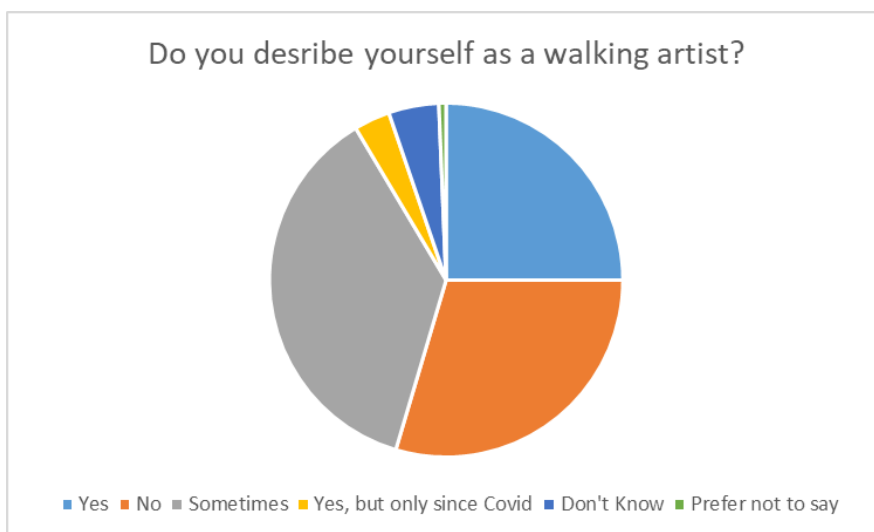
### **Do you describe yourself as a 'walking artist'?**

We were interested in knowing if respondents considered themselves a 'walking artist', to see how widespread and meaningful this definition is. (We recognise that there is likely to be inbuilt bias here, as a survey about walking and art might well appeal most to those who identify already as walking artists. That the survey was shared via the Walking Artists Network is also not to be noted.<sup>4</sup>) Most respondents used the term at least some of the time (61.8%), though a significant number did not use the term at all (29.6%). A small number - just 3.2% - have begun to use it since COVID-19.

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<sup>4</sup> Heddon, O'Neill, Qualmann and Rose are all members of the Walking Artists Network, which was formally co-founded by Qualmann in 2011, supported by AHRC Network funding. Heddon, Qualmann and Rose all have long-established creative walking projects. See <http://www.walkingartistsnetwork.org/>

- Yes: 38 (25%)
- No: 45 (29.6%)
- Sometimes: 56 (36.8%)
- Yes, but only since Covid: 5 (3.2%)
- Don't know: 7 (4.6%)
- Prefer not to say: 1 (0.65%)

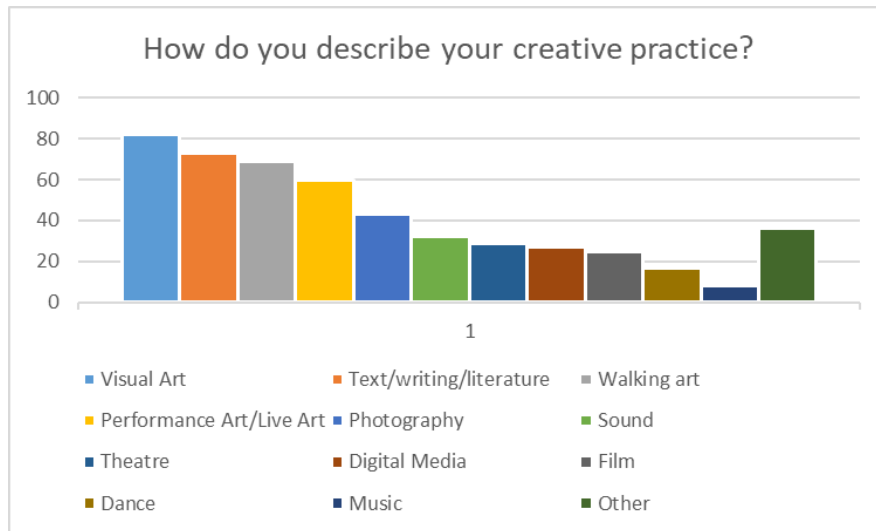


**How do you describe your creative practice? (Select as many as applies. If you choose Other, please provide information)**

Most respondents - 53.9% - described their creative practice as belonging to Visual Art, though Text/Writing/Literature also appears high up the list of categories - 48% - followed closely by the category Walking Art - 45.3% - and then Performance Art/Live Art - 39.4%. The vast majority of respondents selected more than one category, signalling porosity or fluidity between them. 30 respondents added additional categories in Other, including Intermedial arts, Site-specific, Animation, and Collaborative/community.

- Visual art: 82 (53.9% of respondents)
- Text/Writing/Literature: 73 (48% of respondents)
- Walking art: 69 (45.3% of respondents)
- Performance art/Live Art: 60 (39.4% of respondents)
- Photography: 43 (28.2% of respondents)
- Sound: 32 (21% of respondents)
- Theatre: 29 (19% of respondents)
- Digital Media: 27 (17.7% of respondents)
- Film: 25 (16.4% of respondents)
- Dance: 17 (11.1% of respondents)
- Music: 8 (5.2% of respondents)

- Other: 36 (23.6% of respondents)



**Please provide a short description of the work made.**

Here, we share some descriptions from across the 217 artworks that were referenced. We deliberately include many examples, to offer a sense of the rich diversity of the work created, in terms of methods and outputs, which range from oil paintings and handbooks to group walks, virtual walks and zoom workshops. You can see many more examples of walking artworks created during COVID-19 in our #WalkCreate Digital Gallery.<sup>5</sup>

“Blue Sky Walking During a Pandemic’ is an oil painting I made about leaving the house during lockdown for my walk but also carrying the house in my head as I immersed myself in the blue sky and green spaces of Hampstead Heath.” (Sarah Lightman)

“The Virtual Art of Walking - a series of 6 weekly sessions with participants in a small group where we had each undertaken a walk each week and then came together virtually to explore aspects of that walk through creative activities which used only items to be found at home. These sessions were 1 hour long and looked at the different ways to engage with walking and nature and ourselves, they included drawing, construction, map-making and documentation. We also experimented with walking simultaneously.” (Jenny Staff)

“'Skulk & Guiser's Endgame'. This is a handbook for making rituals either within the home, in a garden, in a very local space, or in the spaces described in the handbook (which are local to either side of

<sup>5</sup> <https://walkcreate.gla.ac.uk/walkcreate-gallery/>

the Tamar River). The handbook was generated from a series of walks through these areas, particularly attending to the folklore of these areas." (Crab & Bee)

"I walk in the landscape, find a place to stop, see what draws me, then make a painting. I photograph the work on my phone and post to Facebook. I've completed about 120 throughout the year, in all weathers." (Dr Maria Hayes)

"I use walking as a coping mechanism for mental illness, stress and anxiety. I wanted to make my walk accessible to an audience, as if an invitation to come with me and experience the same relief a walk gives me. I tried making time-lapse videos of walks but found these too sporadic to convey the calming nature of a walk. Instead, I decided to take photos every few steps of a walk, print them out and assemble them into a flip book. This allows an audience to physically look through my walk almost step by step and follow the exact path that I took." (Emily Taylor)

"Walks to Remember During a Pandemic: 'With memory I was there', was a lockdown project that invited participants to walk longed-for landscapes or places in their memory and draw their walk as a map. These maps could be drawn by an individuals, family or group - who due to the lockdown might themselves be separated from one another, or others." (Louise Ann Wilson)

"Debris - collecting all of the debris resting between the edge of the road and the start of the pavement that I passed over as I walked around my home in the city. Each piece of human debris was collected (this became an unexpectedly radical act through the power of touching stuff I shouldn't touch), this stuff was then documented using various artistic processes to form a trace record of the debris." (Lydia Halcrow)

"#everydaypilgrimage began at the beginning of lockdown as a way of creatively working with the restriction of one walk a day. It takes place on my Instagram like a visual diary, fragmented poem and a daily archive. It is an act of reconnecting with the landscape that surrounds me. I explore the daily walk as an act of pilgrimage, finding beauty, the sacred in the mundane and examining the traces of lived experience." (Emmie Alderson)

"A series of online Zoom workshops with a group of adults with learning disabilities exploring mindful, creative ways to walk in our homes and neighbourhoods. We explored different walking and movement activities such as sound walks, colour walks, and mapping our local environments through creative activities like



drawing and collage. We sent out postal packs each week with activities and arts materials to work with, and created a project zine at the end which collected all our activities together.” (WUR Bradford Arts Project)

“Walks with[out] edges”. A series of 52 weekly walks (29 completed so far) in response to simple poetic prompts. People (and dogs) walk in different places at the same time and send responses that one of the walkers fuses together into a collage. At the end of the year a set of cards will be created from the collages which will serve as prompts for future walks.” (Sally Stenton)

“I wrote a series of 28 short poems (or 'noticings', as I referred to them in my head) and took accompanying photographs in response to my daily walks in February. I called this series bench//marks, as the focus for the walk each day was a visit to a beautiful hand-carved bench that faces onto the Campsie fells. The final part of the project was to make the poems public. I chose to do this anonymously by placing the poems in a biscuit tin, with spare paper and pens, hand gel and sweeties and an invitation to other walkers along the track to engage with them. I was so heartened to see that over 5 days I had 22 responses to my poems and the act of sharing them (and the sweets!) with others.” (Lynnda Wardle)

“Placing QR-codes (linked to short dance films) in the city, pedestrians in the city can scan and watch the dance films. The QR code films are filmed in the spots where QR-codes are placed.” (Anon)

**Is this a new work, an adapted work, or an existing work that you were able to continue with in its original form during COVID-19? (If you choose Other, please provide information.)**

Most of the work included in the survey was new (67.7%), while 17.5% was adapted. Just 5% was described as existing work. The extent of new walking artwork created by artists during COVID-19 demonstrates the continuing creativity of artists during and despite challenging times.

**Please add anything else you would like to tell us about how you created or adapted this work in the context of COVID-19.**

We were interested in exploring what can be learnt from artists’ capacities to adapt their practices as contexts change. While some respondents cited the challenges encountered, most comments signalled the new and sometimes surprising opportunities that emerged during COVID-19. Some of the positive responses also nest implicit critiques of pre-COVID norms.

"I went from great sadness at having to cancel a live event, the night before it was due to happen, to realizing that the new procedures opened up a range of new ways of collaborating." (Ann-Marie LeQuesne)

"This was very informal and organic and simply involved posting my photos on social media. I loved that it was not formal, that I had no client to answer to. It was as close as I could get to sharing my own personal daily experience, completely uncomplicated by the aspirations of other stakeholders." (Mary Bourne)

Much work was adapted through the realisation of new opportunities.

"Our usual practice for the past 16 years has been to offer a walk to artists who can join us in Gloucestershire. When this became impossible, we offered it to artists online and we now have an international group who walk with us and share work on social media." (Walking the Land)

Respondents also reported that they learnt new skills in the changed environment.

"I started thinking about this work last summer and began working on it in the winter when I took part in a course about developing solo work. My original idea was to re-create a feeling of collectivity and connection through walking even if we have to be alone due to covid restrictions. ... This work has made me start to work with different medium such as sound and mixing which I have really enjoyed." (Sara El Sheekh)

The context of COVID-19 prompted and afforded time for reflection. Responses again flagged up the availability of more time, and the opportunity to attend more fully to place.

"The meditative time that lockdown brought created the mental space for the initial walks to take place - it also created a deep sense of 'looking' and contemplation." (Henry Iddon)

"Prior to covid-19 this practice would take place maybe once or twice a month and had no set structure. During the pandemic, this practice became much more structured and would happen once or twice a week. Having more time on my hands with less social commitments meant I could spend more time on this practice." (Hayley Whelan)

“COVID-19 and the imposed lock-down gave me the impetus and time to make this work. To closely scrutinise a place, to consider more deeply somewhere that I thought I knew.” (Janette Kerr)

“I think I might not have had the idea if I hadn't been confined to working locally. The fact of being confined and restricted in one way enabled me to make a piece of work about restrictions I had wanted to explore and express for some time.” (Anon)

### **Is this work part of a series or a one-off?**

Just less than half the work was considered by respondents to be part of a series (47%). 17.5% of artworks were Other than either a one-off or part of a series, with respondents signalling that they ‘might be’ or did not yet know if they were part of a series. The prevalence of works which take the form of series signals to the temporal frames that many artists apply to their practice, including repetition, duration, and ritual. Such frames enabled artists to ‘track’ and document the changes and rhythms of the pandemic, including the personal, social, and environmental.

### **Please provide further information about the series (e.g., how many parts, how often, etc.)**

Examples of series included series of paintings, work delivered over a series of days, weekends, or weeks (e.g., every Sunday from lockdown to now), and daily, month-long, or year-long projects.

### **How would you describe this work? (Select as many as applies. If you choose Other, please provide information.)**

We were keen to gain a sense of the type of work that was made, but also recognised that categorising practice is fraught with difficulty as definitions are multiple and varied, and artists often resist being placed in fixed boxes. To partially mitigate this concern, we provided an extensive list of options which covered both ‘discipline’ and ‘form’.

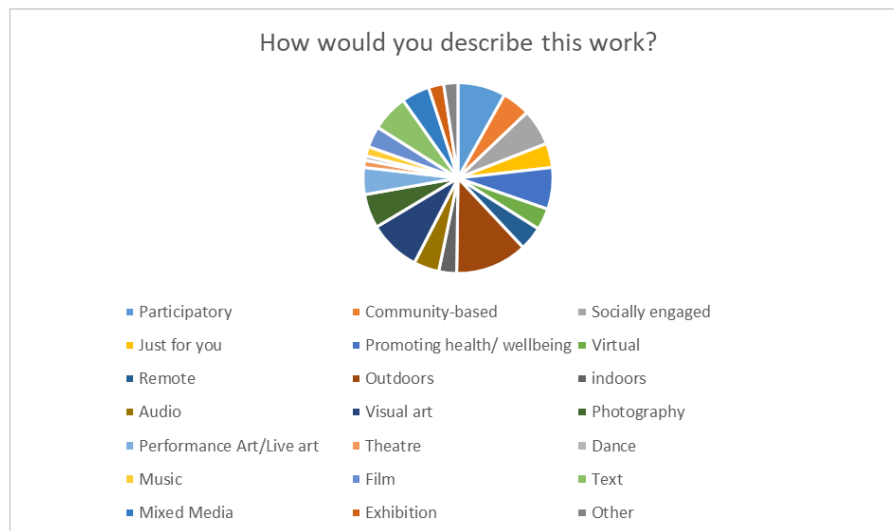
All respondents selected more than one option and the majority selected many. We also included Other as a category, so artists could add their own definition.

Reviewing the responses, it is striking to see how many creative disciplines walking art can be attached to. Even when a large list of possibilities is included, Other categories are added, including Contemporary archaeology, Transdisciplinary, Animation, Print making, and Environmental.

As noted above, the results here signal in part the porosity or interdisciplinarity of the creative arts. Nevertheless, we can claim with some confidence that walking artwork can be found across a wide range of creative arts disciplines.

The figures below aggregate across all the works submitted (217). While 54 of the artworks made were created just for the artist (24.8% of the 217), significant numbers were considered by the respondents to be participatory (107), community-based (63) and socially engaged (81). We acknowledge that these categories are overlapping, porous and fluid, and will mean different things to different people. Some respondents will have selected all of these, others only one. Nevertheless, we can be confident in asserting that most works created by respondents were made for others to engage with, and a significant number were identified as directed to community participation and social engagement.

Unsurprisingly, most works were made for outdoors (161). Given the focus on walking, we consider the number of works able to be undertaken indoors, or both indoors and outdoors, as significant (40). Also significant is the number of works connected to the promotion of health/wellbeing (93).



**If the work was participatory, was it free to participants? (Where you select Other, please provide further information.)**

Most of the participatory work was free to participants (99 works were free, compared with 26 which were not). For some works, donations were invited.

**If the work was participatory, please tell us a bit more about how people participated.**

The main participatory methods identified were online/digital engagement, walking with, setting prompts for others, audio walks, production of guides for others to use, and invited submissions to feed into the work. Online/digital participation was the most frequently referenced, followed by 'walking with'.

"They participated through taking part in online workshops over zoom in creative writing." (Liv Hunt)

"For GOING OUT GOING IN, participants engaged by downloading or streaming the audio file onto a smartphone or mp3 device and taking a walk or pedestrian journey through their local area, choosing their own route and applying the invitations to their own body, pace and space as they decided. For GOING IN GOING OUT, participants were invited to tune in and listen to the audio track at 1:30pm using a laptop or other device and dedicate 30 mins to participating in the performance. Listeners were invited to participate by listening, resting, or moving." (Laura Fisher)

"Receiving a copy of the booklet, following the walk and offering their own creative responses." (Katrina Caldwell)

Some respondents included spectatorship, or incidental viewing, as participation.

"Not sure if one can claim an outdoor exhibition to be participatory, but many people stopped to look at the work and chat. A number of them remarked on how it was nice to 'see something' on their walk, and that they related to the idea behind it." (Susie Rose Dalton)

Other responses indicated a combination of participatory methods.

"a) by submitting their choice of quote to be featured on the trail markers  
b) by exploring the trail  
c) by adding their own works to the trail." (Kathryn Welch)

"Participants followed 4 partial directions we shared on Instagram, completing them with what they found as a landmark in their space. Then we responded by taking the walk they had now written in our own spaces, connecting our landscapes with theirs." (Sorrel Muggridge)

## **Where did this walking work take place?**

Works took place across mainland Britain. Northern Ireland is notable by its absence, and this is a limitation of our survey's reach.

We include here all the places referenced, which demonstrate that work was made in major cities, in smaller towns, in the suburbs and in rural locations. We exclude repetitions (for example, several works were made in different parts of London, but these are captured here as London). Work which took place online and in virtual spaces could have had global reach. Some work was also made specifically to connect with other artists or participants in specific places outside of the UK.

Places cited: Aberdeenshire, anywhere, Ayrshire, Blervie Forres, Brighton, Bristol, Cardiff, Cornwall, Dundee, Edinburgh, Ffestiniog, Glasgow, Gower, Hampshire, Huddersfield, Iceland, globally, Govan, India, Italy, Kent, Lancaster, Loggerheads Country Park, London, Molise, Morecombe, Newcastle upon Tyne, NE Lincolnshire, New Delhi, Norfolk, Northampton, North Devon, Norwich, online, Peak District, Perthshire, Plymouth, Salford, Scotland, Shetland, , Singapore, Skegness, Sneinton and St Annes, Somerset, Southampton, South East, South Manchester, South West, St Andrews, St Cuthbert's Way, Toronto, Turkey, Weardale, Westbury on Severn, West Lothian, West Yorkshire, York, Yorkshire.

## **When did this walking work take place?**

Walks took place at all times of the year and at all times of the day, including dawn, dusk and night. As noted above, some walking works were undertaken daily, weekly, or monthly, and some extended across months and even years.

## **If the work was open to participants, how did you advertise it? (Select as many applies. If you select Other, please provide information.)**

Reviewing respondent's answers for the first walk only, many artists used social media platforms to advertise their work, with Facebook being the most popular, though many people used a combination of social media platforms. Private email communication remained a popular method, and there was significant use of mail lists. Other methods included door-to-door leafleting, and publicising on organisational websites.

- Facebook 47
- Twitter 33
- Instagram 32
- WhatsApp 6
- Mail lists 27

- Private emails 41
- Notice Boards 12
- Other

### **Was this walk/work commissioned for an organisation or event?**

Of the 217 walks reported in the survey, 70 were commissioned works (32.2%). This is a significant figure, offering evidence of the considerable contribution walking work makes to the UK's cultural offer, especially in the context of a global crises. In the next answer, we share the range of organisations which commissioned the work.

### **Who commissioned the work?**

The number of commissioning organisations and their range is extensive and includes arts and cultural organisations as well as environmental and educational ones. Commissioning organisations are also located across the whole of mainland Britain:

Architecture Fringe and Dear Green Bothy, Bradford Metropolitan District Council, Byre Theatre, Cambridge Festival of Ideas, Chat Festival, Come Hell or High Water, Clwydian Range AONB, Dundee Rep Theatre and Scottish Dance Theatre, Future Paisley and Renfrewshire Leisure, InspiralLondon, Killhope Lead Mining Museum, Lancaster Arts, Metal Culture, Musicity, National Association of Street Artists, National Gallery, Norfolk and Norwich Festival, Paston Footprints Project, Pitlochry Festival Theatre, Sainsbury Centre for Visual Arts, Sans Mei Gallery, soundcamp, The National Forest, The Occasion (theatre co), The University of Plymouth, Woven Network.

### **Did the walking-related activity generate any documents (e.g., drawings, maps, photographs, text?)**

While for many artists the walk is the artwork, we were interested in exploring what other documents or outputs the walking work might have created. Responses indicate that most walks did generate documents, with just 26 (11.9%) of the 217 walks not creating any.

### **What material was generated? How was it used/shared?**

The range of materials generated by artists was extensive, and in many instances an array of different documents were created from the same work. The most frequently cited documents were photos (referenced 73 times), followed by text (52 times), film (36 times), publications (35 times), maps (25 times), and sound (19 times). Other documents included poems, paintings, exhibitions, objects, blogs, and apps, and in

one instance, QR codes. Many respondents shared the work via social media (46), or online on websites, vimeo, etc. (34).

"Maps, digital replicas of buildings, images of the letters, and other digital material. Available through an app and on the website."  
(Holly Maples)

"There is a series of over 25 pinhole photographs. This project became part of an artist's book based on the first couple of months of lockdown. Elements of the book were shared on social media mainly through Facebook, Twitter, Instagram and LinkedIn." (Brian Craig)

"LOCKDOWN photo zine contains generated photographs, text and poetry. The edited and published zine was made available for purchase on my online Etsy site." (Julius Smit)

### **How do you feel about the work you created?**

Most responses indicated a positive relationship with the work created, although we acknowledge a potential respondent bias here – those who felt good about the work they created may have been more likely to complete the survey.

Many respondents stated that they felt positive, good, or happy about the work they made.

"I love it. I am deeply honoured that people signed up to be part of the group, the project helped me connect with nature and community and the turning of the seasons, the pieces we made were ephemeral and temporary and hopefully made people smile."  
(Dr Sara Thomas)

"Loved it, and it connected me with other artists and writers, who I have remained in touch with." (Claire Collinson)

A significant number also noted that it was cathartic and useful.

"This was a cathartic piece for me to make after a very difficult winter lockdown. It felt important to record the emptiness while it still felt relevant, at the turn of winter to spring and the movement towards something more hopeful. I felt relief when I created the work itself - that I had managed it physically, and that I was pleased with the resulting quality of work. There was something of a release in exhibiting it, on a sunny evening, being able to have relaxed chats with friends and strangers outside, in a world that felt very different to the world it was borne from." (Susie Rose Dalton)



Others observed that they had learnt a lot or developed their practice and skills. Some respondents reported that they had found the walking inspiring, were excited about the work they had made or were developing, and for some it had been a transformative experience.

"I am delighted with it. It has been a life-changing time for me in terms of becoming re-immersed as a practitioner. I have been curating and producing art projects in the public realm since the early 2000's. All I learned then has informed the way I work now. My only sadness is that the shows were unable to open in most venues (they were big venues around the country, and would have been amazing for raising my profile). But I feel I have found a place in the world for my art practice (but sadly no income - yet!)"  
(Carolyn Black)

"It was a learning process. I feel the value of the learning." (Anon)

A small number of respondents used the word 'proud' to describe their feelings, and an equal number seemed to feel ok about their work.

"It felt like a ray of light in lockdown! Really proud of what we achieved." (Helen Bryer)

"Inspired, proud. This was an adventure into a new medium of sharing a walk for me and I found the process of making it very inspiring. I hope to make more." (Sorrel Muggridge)

"Proud. For me it represents action and will in a time of restriction and fear." (Anon)

Quite a few respondents referred to the limits created by the lockdown, and a small number signalled that they were dissatisfied with their work.

"Considering the number of obstacles with and without COVID-19, I feel I created a work that was incredibly fulfilling along with the 5 other artists involved." (Chris Bailkoski)

"It was initially intended for gallery presentation, online presentation was a compromise given lack of access to and closure of exhibition spaces." (Steve Smith)

"It was extremely well received and I was happy with the result, but disappointed I had to modify it." (Carole McCourt)

"I am glad I did it, but it starts feeling contrived." (Claudia Zeiske)

"Frustrated at slow progress." (Walk the Land)

The strength of feeling was palpable in many of the responses, but so also was the complexity of emotions.

"Conflicted, interested, it's still being created." (Anon)

"A bit sad." (Lydia Halcrow)

"Very pleased with the final site-responsive artwork using materials from my walks - developed some new techniques. Frustrated that this could not have been more participatory and interactive, and also frustrating that the artwork has had limited opportunity to be exhibited." (Andrew Howe)

### **How do you think your experience of making work during COVID-19 will change or effect your future practice?**

While the answers to this question are necessarily speculative, focused as they are on the future, some key themes emerged. Most referenced was the intention to continue to use or explore technology, particularly in relation to virtual participation or hybrid forms of delivery (in person and virtual/remote). Also frequently referenced was participation and collaboration, as artists used technology to create new networks.

"In future, keeping this virtual aspect in tandem with embodied exploration seems like it will be a beneficial change to just walking." (Corrine Noble)

"I feel more open to making outdoor and walking work in general. I think we will continue to use video calls at times- when participants are unable to leave home etc. I have been amazed at the resilience and creativeness of participants and think I will carry this into future work." (Helen Bryer)

"I was already working with walking in relation to digital exchange and walking together at a distance. Covid-19 has accelerated the interest in this mode of working amongst other artists working with walking and I, think, has helped to expand the online network and people engaging in participatory work." (Blake Morris)

While many respondents signalled the potential of technology, some were also more ambivalent about this, acknowledging the importance of the live encounter, and an increased commitment to it.

"I'm much more interested in blended work, not because I have discovered an allegiance to the digital - in fact my relationship to

digital contexts is a little sour - but because the blending of the digital with the live alleviates it, and brings the outdoors indoors and vice versa, with interesting phenomenological, compositional and social effects." (Cathy Turner)

"It has made me aware how averse I am to screen-based projects/artworks." (Karen Rann)

"Even more determined to fight the digitisation of everything. Making the importance of body-based work even more vital to protect and expand." (Phil Smith)

Many artists noted the value they had found in slowing down and being more attentive and focused, often also signalling towards a new connection with nature. This also followed through to a new commitment to place, the local, home, and work that was sited. It is also significant that a number of respondents noted that they were now thinking about re-scaling their work or down-scaling it.

"Hugely. It already has. Having time to walk, to think, to record and document has made me uber-self-reflective. It also kept me calm, kept me fit, and made me feel a sense of belonging to the place I live." (Carolyn Black)

"I've had it too good over the pandemic - furloughed, so I haven't had to worry about paying bills, and have had almost unlimited time. I'm a slow art-maker at the best of times and worry when my days fill up with work and other admin (and a social life, perhaps?) I'll make hardly anything." (Megan Arnold)

"I think that it has encouraged me to make smaller and more regular work, without a specific audience-driven outcome." (Matt Fletcher)

"Slowing down, look even more closely and continue to work within limitations." (Anne Murray)

"I'm not sure I'll ever fully re-gain my previous making speed... I don't really want to either. I was able to see really clearly that I have a tendency to 'overdo'... I will try and curb this in future." (Sheila Ghelani)

"I am determined to shape more of my own projects and to make work that is closer to me physically, emotionally and intellectually. I am also hoping very much I can retain some of the mental space I found during lockdown, the time I was able to find to walk and think." (Mary Bourne)

"I think its emphasis on simplicity, and its light-touch attitude to making location work, with the only physical production elements being two sticks of chalk, could well influence the future pieces I make. There may well be a need as we emerge from these times to emphasise the simple, the intimate, the low carbon impact, and the centrality of issues of mental health as we emerge from the global trauma." (Ben Harrison)

Some respondents referenced again that they had developed new methods of practice during COVID-19, while others noted that they had consolidated their work and increased their confidence.

"I certainly learned how to embrace some limitations and to turn them into a strength. I also learned how to organize myself, to make evaluations, to plan in relation to the external factors. I became more pragmatic and reflective and at the same time I enjoyed the uncertainty of the outcome, kept my mind open to changes." (Giada Maestra)

"I was glad of the opportunity of online classes, talks and workshops to build confidence and skill in writing as part of my creative practice. I have improved my knowledge of social media (technical and marketing), and built up content and expanded the audience for my work. I will continue to use creative writing more in work and promote work online." (Anon)

"Increased confidence in my work and judgement." (MJ Walsh)

"I think I have learnt/ am learning new techniques (sound work) and ways to be more creative about how to engage audiences. I already had experience of making outdoor work but not with a walking element and not solo work! I think it has definitely made me more courageous and imaginative as an artist." (Imogen Spencer)

"This project has made me both more independent and confident as a person and has helped me realise that my walking practice is a valid and justified way of creating artwork in a contemporary art world. COVID-19 has ignited a passion for working with and in nature, thus I anticipate working outdoors more and taking walking as an art form to different places." (Beth Sykes)

Some respondents acknowledged that they did not yet know what might change for them, some reported no change, and a few signalled that the time had been wholly negative.

"I found myself unable to make work during COVID-19. I completely lost all motivation and became fatigued and immobilised. I managed a few walks, but only to get out of the house and try and keep fit." (Anon)

### **Is there anything else you would like to add / share that hasn't been covered?**

Many of the responses here touched on the themes identified elsewhere, though there were also some new topics introduced, such as the availability of government funding.

One point to emerge from across the survey was how valuable artists found it to have time to slow down and focus on making their work, developing their skills, and exploring new things. This reveals a lot about current conditions and stresses for freelance artists, where precarity is felt by many and much time and effort is expended on securing multiple short-term contracts/commissions, in the creation of 'portfolio careers'.<sup>6</sup>

"The word 'Lockdown' was something of a misnomer for me. In many ways, the increased space I had to work with was liberating." (Frank Molloy)

"I did not know how I was going to survive this period financially, so decided I would just do what I wanted to do and needed to do for me. It's rooted me in my practice more than ever. The subsequent government grants have been invaluable and I just treated my time as 'work' and the grants as a fee. Where possible I have given back and supported others and been surprised at how much me continuing to work and share work has inspired and supported others." (Dr Maria Hayes)

As a 62-year-old artist this is the first time in my life I have been able to concentrate as much on my artwork. Although there have been many restrictions in our lives it is a time when I have been most prolific." (Brian Craig)

"I feel gratitude for the year-long opportunity to be able to do more of what nourishes my creativity, to engage in greater detail with the very local over an extended period - and aware of the privileges I enjoy, that many don't, that have made this so." (Helen Boden)

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<sup>6</sup> <https://www.artsprofessional.co.uk/magazine/article/artists-precarity-not-just-about-pay>; <https://whoareweproject.com/open-learning/lets-talk-about-precarious-work-in-the-arts>

"Covid19 has had a devastating impact on my 'normal' creative practice of creating live theatre and dance projects with diverse communities as well as the financial implications. As an artist I am driven to create and even in the most difficult of times have found new ways to communicate and connect. The impact of this work is more personal than I first realised though and I feel changed by it. I know that it is the start of something more profound in my life as an artist." (Katrina Caldwell)

"I think artists during lockdown fell into two camps, those who thrived, made online work, visual art in nature etc and kept active/productive and those like myself who fell down a creative black hole and are only now emerging from that." (Anon)

It was also useful to the research team to hear that respondents had found the survey itself useful.

"No - other than that this is a wonderful project and all the best with it" (Anon)

"Really interesting thought provoking questions." (Anon)

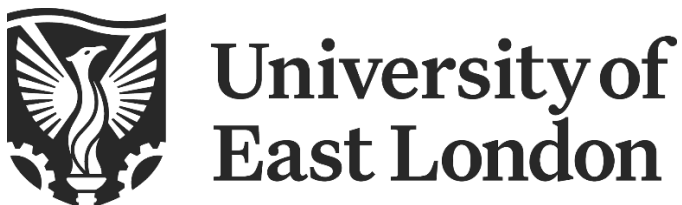
"Thank you for asking these questions. It's always useful to think about what it is that I've been doing, as I'm not always aware of it, when I'm doing it." (Anon)

## **Acknowledgements**

We are grateful to all the artists who responded to our survey and were so generous with their time in doing so. Thanks also to those artists who agreed to test the survey for us, before it was released, and offered us insightful feedback which helped us improve the survey's clarity, reach and breadth. Thanks to Kate Oakley for reviewing an earlier version of the report and this supplement.

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