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Appendix 6

Transcripts of the interviews with
participants in the practice

Reference volume to the thesis
'Art as a Source of Learning for Sustainable Development'
By Natalia Ernstman

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Introduction

This volume serves as a reference document to the main body of this thesis. As explained in Chapter 4 of the thesis, in order to (partly) overcome the partiality of the data, I did not want to rely only and entirely on my account of events. I aimed to invite more perspectives into the mix and did so by interviewing people that had been participants in my practice in Constantine. This volume holds these transcribed interviews. Following a discussion on ethics and anonymity in Chapter 4 of the thesis it should allow the reader to see the context in which certain statements were uttered.

The transcripts are not presented completely; instead I have included the parts that I refer to in the main body of this thesis, and added a significant amount of the conversation that occurred before and after the quote in question. This should allow the reader to understand the context of each of the extracts, and verify the validity of the conclusions that I draw. The interviews were transcribed from audio recordings, and are entirely true to the original spoken word. For readability, filler words, such as “*uh*”, “*um*” and “*ah*” have been removed and replaced by dots. Other removed text is indicated by “(...)”.

What follows are the transcripts of 9 interviews/ conversations that I conducted. They all followed a semi-structured outline, meaning that, although I had prepared a set of questions in advance, I allowed the conversation to meander around those questions, with the interviewee determining the direction of the conversation as well. I aimed to know whether the participants thought the practice had been art; and whether they thought it had contributed to sustainable development in any way. To enhance reflection from multiple viewpoints, the questions were structured according to ‘Six Thinking Hats’ (see appendix 2 of the thesis).

What follows is a list of questions.

6 Hats Questions

- Can you describe the event in a factual manner, just what happened, a course of events, what did you see, hear, etc...?
- Can you describe your different feelings during the whole experience?
- What did you think went not so well? What didn’t really work in your eyes?
- What did you think went very well? What did you enjoy or think was good? Any things that you saw happening that were valuable?
- Any surprises?
- Any coincidences or serendipitous moments?
- What inspired you?
- What did you learn; any new insights? Anything you realized?
- If you had to pick an animal that represented the event, then what would it be?
- What were your expectations? How was the event different from your expectations?

Conversations/what did the art do?

- What did you talk about on your way back/ at the Tolmen?
- How do you think that was different from any other walk?
- In what way do you think the set up of the event influenced your conversation or connection with people?
- To what extent do you think the event was artistic?

Relation to Sustainable Development

- How do you think the event related to Transition or sustainable development?
- Do you feel it was very different from your approach?
- Did it bring you any new insights regarding sustainable development and transition in specific?
- What do you think we should do next?

DJ and ZJ

The following interview took place on the 11th of June 2012, while sitting in Bosahan Quarry after DJ and ZJ had listened to the soundwalk, and while walking back to the village through the woods.

Eernstman: Is it ok if I record?

DJ: I don't mind at all

Eernstman: So you said something about it being a theatrical experience while listening?

ZJ: Yes I think it feel like you are the theatre but you are in your own private theatre.

DJ: Surrounded by the scenery.

ZJ: But mostly your image of history is that it is something that you look back on and it is something nostalgic, but because of your tape was about now as well and we were also in the tape cause we were listening to it, do you know what I mean, sop you felt that continuity, which I have never felt before.

DJ: One time I was finding it a bit depressing.

Eernstman: When was that?

DJ: Well, about the farming no longer being economic and quarries are no longer economic and wondering what would happen in the future and then there is that guy at the end saying that maybe there is a better future ahead of us and we will get things right and maybe we will. Cause I think Constantine is such a positive place isn't it?

ZJ: ... But mostly you are looking back and thinking that the past was better than the present, but your tape made you feel that it is all one, continuum.

DJ: things change, don't they

(...)

DJ: You've done it very subtle, cause there is no overriding message at all. Nor is it nostalgia, it is a kind of sampling of different kinds of.... People's different kind of perspectives on things. There is no agenda that you are pushing particularly, it's just random reflections.

ZJ: That's what makes it really good. But it also shows how you don't need very much information to get a feel for the past as well. You know you don't give very much information, you just give a sense of people's histories, through one or two, even just half a sentence sometimes. It is really interesting that you can get that from just one person talking or their tone of voice.

(...)

Eernstman: How does the whole thing make you feel?

ZJ: Very connected to the place and the past in this place, just this little experience is enough to make you feel well I am coming through as well, maybe I will not stay very long, but I am still part of it, and that is a really nice feeling.

DJ: Yeah... it just made me imagine, what it was like and what it was to live like that.

Eernstman: And if you say imagine, like you said you were...

DJ: 90% absorbed in listening and not seeing the wood as much as I would, I mean we walk here a lot, normally I am looking all time and not thinking much, this time I was thinking more about the past especially and maybe about the future, and not actually looking at the woods.

Eernstman: And what was the imaginative part of it.

DJ: Well imagining how it was when the older people were talking, how it must have been. I was thinking about them walking to work and the hard work of working in the mines and the farming. And imagining that there could be a better future or there could be a living still to be made here, from farming and maybe even from quarrying again and I like the idea that Cornwall because it is quite a wet place it might have a good future, you know, through production. It does seem that there is a lot going for this place. We have our local farmers market and lots of local foods, and lots of initiative. I think Russ was talking about choosing this place to live and I was thinking there are some really positive people around, people that really want to make it work, for themselves and their families and the future. So its good. Lots to think about in a 30 minutes.

Eernstman: Do you worry about the future?

DJ: Oh yeah, terribly... terribly.

ZJ: All the time.

DJ: I always have done, I use to worry about all this stuff in my twenties and it hasn't gotten any better.

ZJ: When we were young it was nuclear weapons.

DJ: It was also environment. When I was in... when I was 19... in fact I was reading about the green house effect then, and that was 40 years ago... but there are some good things! You know, there is the solar panels and the wind power. But whether it is too late I don't know. We've got lots of grandchildren.

(...)

Eernstman: Shall we walk back?

[start walking]

(...)

Eernstman: So did the recordings sort of changed you view, about the future?

DJ: I think it would take more than that.

ZJ: Yeah, definitely mine, it changed it.

DJ: did it?

Eernstman: in what way?

ZJ: Well as I said it made me... that change is not always a bad thing and it is sometimes it is sad, but it is also an opportunity.

DJ: I was encouraged by that idea of Cornwall being a good place to grow food. And also very aware that there is a lot of potential here with wind and tide and sun. When we first came to the village they were talking about that, covering one of the fields with solar panels. And I have very mixed feelings about it because the more solar power the better, but to swallow up valuable agricultural land doesn't seem right when there is so many other panels that you can put solar panels. But is also felt a bit nimby-ish, we didn't want shiny panels in the field nearby. It was a relief when they decided against it.

(...)

Eernstman: What are you taking home from the walk?

DJ: Two empty drink cans for example. What am I taking home? Maybe a greater awareness of what people who come from here feel about things, because I am an outsider you know? So that is nice to hear the local voices. ZJ you got to give an opinion here.

ZJ: I don't know, I guess a very, having met you and a little bit of hope.

M: how many people have you taken on the walk? Sally who I think came with you this morning said it was fantastic. She said you should go on the walk. So here we are. I thought it was going to... it wasn't what I was expecting at all.

Eernstman: Oh really? What were you expecting?

DJ: I thought it was uhm... I didn't realize that it was going to have what you might call an artistic dimension. I thought it was going to be an informative walk around the quarry and the mines and old people reminiscing which would have been fine, but it was much more interesting than that.

ZJ: Yes, it was, it was.

Eernstman: If you say that it was artistic, then what made it artistic?

ZJ: It was impressionistic, rather than, factual. Well it was factual but was only factual in a way that made it really interesting.

DJ: And it had music which added an other dimension to it. I don't know I was in a sort of mild trance state, when I was walking around.

[Arrive back to the village]

Conversation with students

The following interview with six students of the Ma Art and Environment, took place on the 13th of December 2012, while standing in Bosahan Quarry after they had walked the soundwalk.

(...)

IG: Yeah... the sound of the voice as I was walking they appeared to be part of the landscape but not visual. And they felt like they were embedded as part of the environment. The community embedded in the environment and there was areal sense of intimacy of the people with the area, yea it added another dimension to just taking a walk. Helped me to connect to it more.

JP: I found that – because I have walked a lot in these woods – because it is the main route I use, it was really amazing to make a connection with people that have history with the area, with Constantine and people that have different experiences and memories of the way it was. It was fantastic. I smiled a lot to some of the recollections, quite touching.

VA: They were humorous.

JP: Yeah humorous and there were some interesting juxtapositions as well, about the way uhm... you had a part that spoke about, there was somebody talking about allotments and things and there was a chap talking about his favourite frozen potatoes. And there was also, it was just about, it gave a sense of the different kinds of people, whose lives had been built in and affected by the landscape they lived and how everybody's response had a commonality but was very, very different as well. And people's thoughts and feelings and the way they responded to the landscape. Fascinating, absolutely fascinating. Some reflecting my views, some were completely different. So it was interesting to hear all the perspectives.

IG: There was a real richness in the kind of relationship that people just talked about, between their memory of growing up and people who they knew worked with the land. Yeah... something you don't experience often if you live in a town.

IG: The properly loved the place that they lived, which is nice to hear. Quite a lot of people don't like where they live. Which astounds me, but you know people do. So it was nice to hear really positive comments on the landscape, whether they were memories or future ideas or what...

Eernstman: And when you said you were surprised –or were you surprised that they sounded approachable?

VA: Yes, because it is really difficult, you go into a village, or when you are just passing through. And perhaps you don't see that many people around and you feel as though that it is quite a kind of closed atmosphere. And then to hear those people speaking on the tape. They were really friendly and approachable. Which was lovely. It was great to become, as Irene was saying a part of it. Whilst you listen to it you feel as if you are part of the community. Even though you are just a voyeur, you are just listening, you kind of feel, 'oh this is..' you know, I am living this for the moment, whilst you are listening. I loved it as well, when I could hear people walking, I thought that people were walking alongside me, as they were talking. So I felt as though there was some kind of companionship, when you listening to the tape while you are doing the walk, which is quite sweet and lovely.

(...)

IG: It made me perceive these people as part of this landscape, but you know, moving, breathing parts of the landscape, and that is kind of... it had added a new way of perceiving people in their environment for me. You know I will use that as kind of a lens to look at other people that live in other landscapes, even urban landscapes. And it would be interesting to kind of find out what their dialogue would be about their environment. You know, when somebody would live in an extremely urbanized area, what the differences would be in their sort of dialogue.

Eernstman: Anything form you? Anything else?

JC: ... A slightly different experience, but uhm... and apologies for this, but I found that I didn't want to listen to it, because what I wanted to listen to was the sound of the brook and the wind in the trees. And uhm, so when I was having problems with the iPod and I couldn't hear anything, it was a relief, because then I could immerse myself I nature, because I was finding the dialogue somewhat of a distraction from just being one with the trees and the rocks. And uhm I found it quite and emotional walk, because I find that a lot in nature evokes something to do with the past and so I was walking in the past quite a lot. But I was cont.. into the past by listening to it. But after a while that faded into the background.

Eernstman: And you turned it off.

JC: Well it sort of switched itself off actually.

JC: It no longer wanted to work, so. And then I was free to gamble in my imagination. But it is not a statement on the quality of the work; it is just where I ended up.

Eernstman: And it is a valid experience. You are not the only one who has had that.

JC: But I wanted to listen but the sound of the stream, the power of the water just bid me to listen to that. So I just went with the flow.

Eernstman: And it turned itself off.

JP: [Laughs] that is lovely! I turned mine down a little so that I could hear the water as well. But I didn't want to loose out. I suppose my experience is different. It is the first times you have been through this wood, Jim.

JC: And it is absolutely gorgeous.

JP: It absolutely breath-taking, fantastic, and I realized it is part of my everyday landscape so I may take it a bit more for granted. So to have a different dimension with the discourse and people's experience was fantastic because I got and other aspect to my daily walk.

Eernstman: Whereas you just wanted toe experience a direct, in a way.

JC: I wanted to commune and I wanted to stop and just sit, but I had to carry on walking and catch you all up.

(...)

AM: I had a very different experience, because I couldn't get the technology to work for myself.

AM: I felt very disengaged with the whole thing.

Eernstman: Disengaged why?

AM: I don't know why. I didn't want to engage with the writing, found an excuse not to.

Eernstman: So where are you now?

AM: Where am I now? When we talk about it, probably not in a very comfortable place, but... I think, its like that assumption that we've all got Mp3 players is I think, as we have seen today, we obviously don't all have access to working Mp3 players and so I don't some of the preparative work started to concern me and then.. I don't know, I've been a bit grumpy today. Wash over me, chilli was nice.

IG: did you enjoy the walk?

AM: I think I am like Jim I like to engage first handily with nature and part of me was wondering oh what is on the soundtrack. But just forget abut that and engage with what is around me.

(...)

GT

The following interview took place on the 13th of December 2012, while sitting at the kitchen table at GT's house.

(...)

Eernstman: Is there anything that you remember the most of t? What would it be?

GT: Well I think probably two things, one trying to share headphones with Liz and the other walking back and having that very interesting conversation with Ann and Chris on the way back and thinking we wouldn't be talking about this if it hadn't been for that walk actually, if we hadn't done the walk, if we hadn't been directed by you with the questions and things then we wouldn't have been talking about these things. So that was, and it was nice, it was a good conversation. So yeah.

Eernstman: Do you think the walking so aided in that?

GT: I think walking is always good, it is a lovely thing to do, and it was a lovely time of year, with autumn and leaves, I love walking in the woods when it is that time of the year.

(...)

RC

The following interview took place on the 19th of December 2012, while sitting in a meeting room at RC's work.

(...)

Eernstman: You mentioned something briefly about the people that were present. How would you describe the group that was there?

RC: ... I could drop in all sorts of issues here... I was thinking, where are the youngsters? But I am not surprised. (...) A mixed, a very mixed bunch, I could not define them as one particular grouping in the village. You can... you think (...) Another event in the village, and find a cross section that I don't see at other gatherings. So there were individuals who I know and recognize, there were other people who I don't know and didn't recognize. Whether you can flag them up, like were there a bunch from the history society? I don't know. I am sure there were from it, but did anybody have a particular strength there, Transition doesn't have large numbers anyway; we had a few of us there, but not all of us. So I don't know whether you can characterize the group. But middle-aged to older, capable of walking were there. What brought them I don't know.

Eernstman: who do you think was missing, apart from the young people?

RC: Well also, when I mean young, there is group, associated with Russ and the school, that age group, who are I believe in a group that are doing things, the pre-school group, the school group. Not sure many of them were there. I don't know how big that group is. But it is one, it is a question mark how much they are engaging and they are some of them. Russ and Caitlin, are very engaged, I don't know the others and what they are engaged in. But it might just be time.

(...)

Eernstman: Do you think that the event was an art piece? Was it like artistic in any way?

RC: I... in the sense of an audiovisual experience yes.

Eernstman: And what was artistic about it then?

RC:The combination of the historical nature of the stories in there, the personal stories in there, related to the piece of landscape that you were in at the time; so you could have done that purely as a factual 'you are now walking along the x,y,z piece of the trail. The fact that you turned it into the stories, the personal stories, to my mind would be the artistic element of it.

Eernstman: So that is the audio.

RC: Yes the audio-visual, well it was audio, but audio-visual experience. If you had just tied that to factual 'and this trail here is from 1740 to and whatever', I might argue with you whether that had any artistic elements at all, that is just a factual trip in a way. The artistic bit to me was tying it in to the personal stories.

Eernstman: And the event as a whole?

RC: No I wouldn't describe it as artistic.

Eernstman: Because?

- RC: Because I probably have the wrong classification of what one calls art. An experience, yes, but I wouldn't necessarily as artistic.
- Eernstman: And do you think that having this element of the audiowalk installed, did that influence the event as a whole in any way?
- RC: Yes I think so, well it did for me.
- Eernstman: In what way?
- RC: Because it very firmly bolted in the relevance, the historical story of the village, and the communities that existed in the village, in a very personal way. Again it could have been totally factual, there were 18 families and they were here for 3 generations, but the stories you had, the narrations by actual players, that's what I felt, did a lot. It changed it and made it, it personalized it, and I think that is quite a good, I think it is a very illustration of what you could do and use eventually, but that could be part of the attraction in itself. I don't know whether people had in their mind, when they concocted 'granite trail' and whether that is what they thought they might get as well.
- Eernstman: And do you think that element also influenced the conversation we had back at the Tolmen Centre? Or any other conversations that were happening?
- RC: I think it influenced some of the conversations that were going on, because I think there were people... people still connected, even remotely to one of the players you had on the recordings, I think that was stirring stuff, and making people think and remember. So I think there were some conversations along those lines. I don't go that far back into the village so I have no personal connections back so it doesn't trigger anything for me in that sense. And the way the dissemination of that, I think would be good.
- Eernstman: Of that history you mean.
- RC: And from the project point of view, spreading that around, might be useful to them.
- Eernstman: And do you think it influenced the nature of the conversation we had at the Tolmen Centre? Do you think that conversation would have been different if we would have just gone, or not even gone for a walk, but just had that conversation right there...
- RC: I think the walk was an integral part of the... obviously it was because that is what you put on, but I think the discussion must have benefitted from the walk and the talk on the walk. I am sure that affected people's... I don't know how I can say that, but from my mind yes, I think it was far better than them sat in the hall, just with a presentation.
- Eernstman: Because...?
- RC: Because... unless you would find an alternative way of achieving the same end, you could argue that we could have sat there and listened to the audio in the hall. But how many people had actually made that journey, had they all done that walk before? I think no, it would be interesting, I mean, some people go and walk their dogs up there, some people might have done the path anyway, but how many would have actually done that and actually got to the quarry? How many had never been in the quarry? So I think the exposure to what they are actually talking about, would have influenced people's views and experiences. I am sure.

- Eernstman: So in a way, having that knowledge that information influenced.
- RC: I can't swear to it because I can't, but I think it was very powerful and useful.
- Eernstman: Do you think it changed people's state of mind?
- RC: I don't know because I think the challenge for you doing something like that is the format that you then have those conversations in and maybe how many people you are talking to... One has terrible problems with gathering of people getting their real one-to-one version of opinion of what happened, I think the whole business about, I think. I find it surprising the nervousness of people to open up in a public gathering of any description. Ill do presentation all over the place and realize that unless I get someone over here on the quiet I am not going to get their feedback, their version of life. So that's... how much it changed anything by going on the walk, in terms of what you got out of the meeting, back at the TC, yes it gave people the opportunity to mix, chat, in advance and maybe get more familiar with people and get less scared, shy, whatever to open up. I don't know. You will always get those that open up straight away, and sometimes you never get some people to contribute who have very valuable contributions to make. But that is the challenge to you.
- Eernstman: So in that sense this was the same as any other event you have been to? In the sense of people opening up or not opening up.
- RC: I think that is very difficult to say. In terms of whether the walk changes the way people discussed it in the TC. I would still say it s very useful to them, good to have done that, whether it then really altered the conversation I am not sure. (...) I think it would affect big time, what you might get form people on a one-to-one.
- Eernstman: But then you are missing the element of conversing together and exchanging those views, then it is like a proper consultation.
- RC: What I am not sure is, because it is not... a good example for me is that until it come to crunch time you don't flush out a lot of people's thinkings and concerns. The example in the village is the PV [Solar Photovoltaic] farm, where it trickled along, with no noise at all from the village and then when the crunch came things got very interesting, and all of a sudden a whole lot of people had a whole lot to say. Now at the moment they might not feel that it is impacting, it is just a nice exercise, it much be years off. So how you force some of that stuff out earlier on... But don't get me... you are digging for the impact of the walk, to some extent. I think it was an excellent idea. I think it was a good experience. And I think there is potential for the doing that on other things around the village for example. (...)

CH

The following interview took place on the 19th of December 2012, at CH's home.

Eernstman: Can you give a sort of objective description of the event on Sunday, how you remember it. Just to get back into remembering it.

CH: Yes my recollection was that we all met in the Tolmen centre we were issued with recording equipment for those that had it. I know I missed out on the email, that would have provided some briefing about the object that we supposed to take and what we would do at the Tolmen centre, so that didn't quite work for us. But then we were all given our marching orders set of up through the village, to Wheal Vivian mine, through the housing there and on to the paths through the woods, walking up following the path up towards the quarry in Bosahan. And then having sort of a guided wander through the quarry looking at all the internal features there in terms of remains of buildings, pools, bits of equipment left lying around and also I think we were invited to imagine how it could be. What we could imagine being there what we would like to see there, if anything, in place of its currently revering to nature state and we returned back to Tolmen centre and had a brief introduction I suppose to the granite tail project in as far that is defined yet and were invited to comment on it. And that concluded that point after the various discussion and questions, about what was said about the project itself. So that was the structure as far as I remember it.

Eernstman: And in terms of your thought and sort of feelings while doing, being in the event. Or after wards, how would you describe those?

CH: I enjoyed the walk as always. It was quite interesting being... I've trespassed into the quarry in the past once or twice briefly, but it was kind of interesting to have a more of an extended wander around and see how large the area was inside. How many facets to the quarry there were and to hear the story about the pool and the piece of granite that didn't actually become the sculpture at Eden. And just being there and imagine what might be there or might not. So that was kind of a different flavour to being in the woods and waking up there and back. I suppose just moving on the discussion that we had in the Tolmen centre, I suppose I felt that what was described was perhaps slightly less concrete than I thought it might have got to at that point.

Eernstman: As in terms of what the CEC...

CH: Yes, yes. I felt that it might have reached a more sort of specific proposal that they had in mind, but... indeed there might be more than that we heard but it didn't sound as though it had reached any kind of very very firm concrete conclusions about particular way they wanted to go. And I suppose that is fair enough since that... they were at that point inviting comments from villagers about what they would feel about the tentative sketch that they were offering on the day. In terms of the comment... I suppose I would have been, pre-warned. Pre-briefed, because of course as part of the transition group we have discussed the Quarry Project and I know we have internally raised various concerns about what extreme of the proposed elements, and documented that in terms of the presentations we sent back to Liz and company. So I suppose the feeling weren't new on the day, but it was just interesting to hear other people express similar sort views, I think, concerns about the impact on the village, on life in the village if the project were to become, more of a major tourist attraction.

(...)

CN

The following interview took place on the 16th of January 2013, at CN's home.

(...)

Eernstman: What you though the event was about?

CN: For me it felt like it was about encouraging critical awareness through artwork, about what was going to happen ion the quarry.

Eernstman: So what would you say... do you think it achieved this critical awareness?

CN: Yes. Definitely. Yeah, yeah.

Eernstman: In what way and what were people made aware of?

CN: I don't think there was sort of, I think it was just actually inciting people's general awareness, it wasn't like there was a fact being pointed out, or a series of facts that was pointed out that people sort of had to pay attention to. It was more about stimulus, I think that was the thing, I think it was an event that stimulated people in order to think about these things.

Eernstman: What things?

CN: For example some of the... to think about how the quarry could be useful or kind of productive to the village. And kind of from a professional, but also a creative perspective, not that those two things have to necessarily have to be separated. Anyway I am babbling.

Eernstman: What do you think people were made aware of?

CN: Ok. Uhm, so yes ok, it was more about stimulating. I think it was actually that people were made aware off, there own particular feelings of what, of how they felt towards that space and what they felt was important in terms of their lives. I think those were the two main things, it wasn't like there was a kind of categorical imperative of you know "the quarry is important because" or you know "we should be doing something"; it was much more a sort of reflective time of people to think and talk amongst themselves about how they really felt. And I think that was another useful thing, the kind of bringing people together and how they went into small little groups and talked. You know I think it was interesting what happened after the quarry, after we visited the quarry, and how that was sort of an informal, kind of, it was a dead time, it was a very productive time, but is was sort of dead in terms of nothing being planned there. So people were, we were kind of in the event and kind of not in the event. And so people were bounding off kind of with their little friends of buddies or people that they hadn't seen for a while.

Eernstman: Is that in the quarry?

CN: No, no, this is on the walk on the way back. And were sort of I think then probably saying what they really felt, what they in kind like of the confidence of talking to their best friends or who-ever were sort of talking through their misgivings or whatever about it... and that you know it is difficult to know whether they really surfaced. I mean I doubt whether that kind of honesty of that one on one exchange really comes to the surface in a big group situation...

Eernstman: But somehow it was uttered because it happened in those walks in between.

CN: Yeah I think so, you know it is difficult to tell because you just sort of overhear.

Eernstman: What did you overhear?

CN: It is more, I mean I can't really remember what people actually said, it is more that kind of you, you know see them talking to each other and the way they talk and it is almost -they haven't got their arms linked- but its is almost like their body language is like that. It s the sort of this uhm ... not conspiratorial, but kind of you know confidence, confidence sharing kind of thing and you just hear phrases like "oh yes, that's exactly what I think." Or " you know, but I really think..." Or sort of you know... this.. I was behind a pair of them, but you feel bad overhearing them.

(...)

SB

The following interview took place on the 6th of February 2013, in the canteen at Woodlane, Falmouth University.

(...)

Eernstman: After say, it is been about 3 months now since that Sunday, what can you most remember of that day?

SB: I think the walk was brilliant, because everybody... you might go walking with one friend or two friends, but you don't usually go with a big group, and a lot of the people there... like the young women who run the guides, I didn't know them before, and they were quite jolly, so it was a kind of community experience, which I think was really, really important. And I think, as I say the reviving of ideas, and being in the magic space [the quarry] again, was rally important for me.

(...)

Eernstman: What else do you remember?

SB: I remember being back at the TC and getting quite frustrated, just about the fact that from my perception it is top-down, it is not bottom-up and I am a believer of passing the feather and bottom-up and the real creativity goes that way for me. You can't impose...

(...)

Eernstman: So you think that that Sunday helped it to be less top down?

SB: I do actually, and I think the fact that, well I tend sometimes, I didn't used to - speak my mind - but I actually did and said it in that way, which I am sure other people are probably feeling, that engage people more, find out etc. So I think it gave a space to say that. And I am not even sure that I was even conscious that that was a big issue, until that day. So that is interesting.

(...)

Eernstman: So do you think that that afternoon opened up something in the discussion?

SB: Yeah, I think it did.

Eernstman: And what exactly contributed that?

SB: The fact that you opened it up, the fact that you put things out there and that people felt safe enough, and maybe that community experience before hand created that space, where people felt held, they felt it was ok.

Eernstman: Do you think they did?

SB: Yes I am sure they did. Yeah.. I mean there may be more opinions or there may be... it is that question as I say of beginning just sort of itch, scratch away at the accepted ways that you do things, and that when people are... I don't know... Opening cracks almost...

(...)

Eernstman: Let me think...if you would have to select an animal that represents that afternoon, then what would it be?

SB: Oh I don't know, the first thing that came into my head was a deer, but that is just because deer are important to me in terms of symbolism of animals, and then my next thought was hedgehog.

Eernstman: Why?

SB: Prickly on the outside and soft underbelly, no say.

Eernstman: what is the prickly and what is the underbelly?

SB: I don't know, I'll leave you to sort that one out. Haha. But also that you curl up and obviously in defense the hedgehog curls up, so...

Eernstman: Really amazing, you are the third person that says something similar like that.

SB: That's interesting cause I don't normally think about hedgehogs.

Eernstman: I am just wondering what the prickly and the soft bit is.

SB: Well for me it would be a direct parallel to what we have been talking about. Two ways of doing things. Because if you are in a circle and in a group and you are going to let out your own ideas, or you are going to let them, as I am trying to do now, emerge on the spot, and not pre-meditated, and not pre-thought out, then that makes you very vulnerable, so you are like the hedgehogs under belly. And the prickly bit on a personal level, could be the defensive mechanism, or it could be about the other system, that is about appearing to consult but not listening. No say, I don't want to be judgmental, because I don't know where it has gone since the whole thing happened and I am not following the whole project, so it is not.. they are more observations about society rather than individuals. We are quite stratified aren't we?

Eernstman: Uhm.. just to take it a bit wider, cause we met over a year ago, and I have been to some meetings then you know I've made the audio walk, and then the Sunday and now I am sort of back into Transition again, so how would you describe what I have done? If somebody would ask you: "Do you know Natalia, what has she been doing in the last year?" what would you answer?

SB: Haha. Oh gosh. Gentle challenging I feel. It is again those questions, that different way of approaching things, it doesn't just say 'ok...' like those meetings we have a social club with transition, ok you are interested in the survival of the planet, with whatever particular interest within that vast umbrella you have, and more of mine are more artistic and mystical than that it is about renewable energy, then, instead of just saying, ok that is a group I belong to, like I was a secretary for over two years, you do your bit, you give your service, and then you carry on going because you want to support it. And you do outside it and you get involved in things when you can, but somehow it is so structured... somebody said that, oh Jessie at the dark room on Sunday, he actually said, I couldn't go on Saturday, I got an email saying that they had a power cut, and my shower wouldn't switch off, so it was a bit drastic, but on Sunday he was commenting on the whole process oriented model that he likes, the collaborative, joint, working together, working in the context of you were talking about, of responding to a space, particular environment and its history, which they were doing there, but he also said one of the things that he was interested in within the context of working with other people, was taking people back to that first question of 'why did you become an artist? What were you trying to do? what was it about for you?' and

he didn't answer any of that, he just left the question over. And I suppose, the first meetings we had with you, were about that as well: 'why transition, why are you doing this, what is it about?' you know, where do you fit within this community, or perception of what transition can do. so it is like, rattling the cage, or shaking the Jelly babies, and saying don't just carry on in that ritual fashion, that isn't necessarily achieving much, and why don't you... it is a reflective process, isn't it, take stock again and see why you are doing what you are doing, and why you keep going with what you are doing. Etc. and I suspect that you have done that with the granite trail as well. With the stories and the recounting, and people putting their artefacts in the vestry etc. so all that again is about enabling people to revalue and to honour and their experiences, and their lives, and their personal history. And the group history, so it kind of, and it is too fast a world we live in now, there are no reflective spaces. So I think giving space for reflection and evaluation and throwing in the creative dynamism really, of next really, setting a fuse on fire. Setting a fuse alight ttt-ttt-ttt

(...)

Eernstman: How long do we have? Ok uhm. So what do you think I have achieved in a years time? Or not achieved?

SB: I suppose if I go back to the two groups again and way of operating than by collecting the stories and accessing all the different networks and groups within the community, rather than focusing on the middle-class educated TC one, or whatever, then you've opened up that project to a different perspective.

Eernstman: The quarry project?

SB: Yes. Yes I think so. So you've given it that perspective that it didn't have. From my perspective because obviously it is possible to research uhm... the granite worker's lives and you can even access literature or poems that have been written about it like the granite man thing, or the film that Bill did from Miracle Theatre, so it is possible to produce stuff that goes with a heritage centre, without talking to anybody, without actually consulting the people whose heritage it is. So I think that is really, really important, and it is a way of kind of rebalancing the bottom-up thing; your stories are as valid and as necessary as anyone else's.

Eernstman: And do you think that the entire project has also done something for transition or resilience or sustainability?

SB: Uhm..... not sure... I feel, if I am totally honest, that it veered from where you came in, from a transition perspective, but then maybe you were talking to all the groups at the same time, I know not, but the once it went that way to the stories and the history of the community, and in particular the museum, the heritage centre and the granite trail, then it didn't have the kind of resilience focus, because the granite trail, unless it contains those gaps in the profile that I have talked about, not just in terms of where we are now, but where we've got to be. But the have to go back to -ironically- that man told me about when he was a boy, where almost every household in Constantine was smallholding, you know where people were more self-sufficient, so I think that it, doesn't mean to say that it wasn't rich and isn't useful, but I think Transition Constantine still has the problem of how do we effect change in terms of resilience on certainly on the literal energy field. Never mind about the community aspect of it really.

Eernstman: So the project was mainly focused on the past and not really on where are we going in the future and what do we need in the future?

SB: Probably, apart from that meeting, where you threw out to everybody, “what do you want?”

Eernstman: The Sunday?

SB: Yes on the Sunday. I don't know what everybody put down, of what they like to see in the quarry and how much correlation there is between all those responses, I mean I think it terms of an aspirational aspect of it, then I think if people filled those in properly for you then that's a good piece of work that shows the aspirations of a group of people that went on that walk.

Eernstman: So it veered away from transition?

SB: Ye...well in my perspective it did yes. It doesn't mean to say that Granite trail couldn't be Transition rid large or rid small, but it depends on what happens there.

(...)

LM

The following interview took place on the 24th of February 2013, at the kitchen table LM's home.

(...)

Eernstman: Shall we start with the Sunday Event? Can you describe how you experienced the day? Or that afternoon

LM: Having missed all your other ones, I was really wanting to know what it was and how it worked. My thoughts on the day itself were that it was very good and we were perhaps we were in a way too many for the equipment that we'd got but Gia and I had a nice time walking up the road sharing the earpieces which was good, we both could hear what was said, which wasn't a problem and people could have done that if they only had half a brain. But it was uhm, as an exercise walking out there it was very good. It introduced a lot of people to the quarry that hadn't been, which was also very good. People who have made indication and physical support to the project, but hadn't actually been in. so it was good for them. Uhm, and I think generally it was a different aspect to working through the woods than we had every anticipated, so and coming back and having discussion and talks was also very good to the project as a whole.

Eernstman: So if you say that the walk made you see the woods differently? Or?

LM: Well it didn't. I go through the woods and I look at what we are doing anyway, and you know I have always look at the woods as an amazing place and amazing historical fact of things. But it was interesting what other people thought. Some about the woods and some about the village live as a whole.

Eernstman: What for example?

LM: Oh goodness now she is asking me, it was 6 months ago now, well no what was it 3 months ago? Uhm... no. I can't be specific, but it was just the feeling of what the woods meant to people in different ways. Because we were sort of stopping and starting, as we were going and sharing, you couldn't necessarily hear everything that everybody said. Sometimes we were walking a bit ahead or behind where you perhaps expected us to be. But overall I thought it was very good and I liked hearing what was said and also picking out who had actually said it, because I did know a lot of voices. I think there was only one voice there that I didn't recognize. And I think it would be very interesting to hear their whole thing that you recorded, rather than the little bits, but it was just very effective and made you think, you know if I walk through the woods with you I would say: "as a kid I used to come down here and play and on the swing and we had a great time and one time I saw whatever it was in the stream -a dipper, I had never seen a dipper before, and I haven't seen one since, but it was sitting there. So you know. Things like that and about the footpath being put up through by the manpower service and all this sort of stuff, which I was obviously involved with when I was on the council and therefore you sort of know things, but I can't explain it any better than that Natalia I am sorry.

Eernstman: So you mean that especially the audio made you just realize how different people experience the woods differently?

LM: But it wasn't that they were particularly different views our views seemed to be all sort of similar and all really nice, good memories, so from that point of view I d say...

Eernstman: So looking back on that day, can you remember what your major thoughts or predominant feelings were at the end or during?

- LM: During the walk and getting back, just that it was a really nice afternoon, I was really glad to have actually made it on a walk this time and appreciated how much work you put into it all, which was good. The discussion afterwards ... uhm... People seemed to think that the quarry project hadn't thought about a lot of things that they were coming up with and that was irritating, when we spent quite a lot of time on it.
- Eernstman: What for example?
- LM: Oh I don't know, I can't really put my hand on it. But I did feel a bit niggled a couple of times. Uhm but I think there is general support there and uhm, so it was beneficial, it all made more people realize. And every extra one person is very vital to us at the moment because we haven't progressed it enough, cause we've had a year and I am just so... disheartened, frustrated that we are not making progress and than I am also landing that to my door, because I know that I've said, we will do that, we ought to do that but then I've not pushed for it. So if you want something done you got to push, as you have found yourself. (...) There is only so many hours in the day; but I waste a hell of a lot hours in the day, but I just don't have any energy to do anything else. So... We l get there, but I had hoped we had made huge progress last year, and we haven't.
- Eernstman So did the Sunday in any way, help you to progress the project, you feel?
- LM: Not necessarily, uhm they want to be kept informed, to know what is going on, but till we as committee get our nuclear thoughts on paper that is logical, that we have done but it is not, and its been circulated but it has not been widely, widely circulated which perhaps should have been. Which we were intending to circulate at this public meeting which we've never had.
- Eernstman: What public meeting was that?
- LM: We had hoped for last spring to have public meeting to widen the committee and come up with some project ideas and how we can go forward, but it was difficult struggling with getting the money for the feasibility study we had to have (...)
- Eernstman: So... did you see the Sunday a bit as a public meeting in that sense or?
- LM: No... but it was a time when information could be shared, but it wasn't a public meeting it wasn't promoted as a public meeting, it was your walk through the woods. And our information was there, as a secondary. And so their reaction to the walk through the wood and the question they asked I supposed could have been classed a s public meeting but it wasn't advertised as a public meeting, so I can't say "we've had a public meeting, cause it wasn't" do you see what I mean? It was a discussion as part of your walk. But there are people that would come to a public meeting that no way would have gone on the walk.
- Eernstman: Really?
- LM: Do you see what I mean? If you call a public meeting and say, "this is what we are going to do" you get a different band of people. And we want people at a public meeting like Tim Marsh and the other granite people around and the people that are involved around the county. Those are the people that we would have waned to come to the public meeting.
- Eernstman: Oh that is a sh... in a way it is a shame that those two things were not part of open event then. Because the way I saw my walks was very much hoping to bring people together and use the walks as a way...

LM: yes it did and the people that went on the walk then related to the quarry. But I couldn't have asked the public meeting and said to people... well you got the option, well I suppose one could have. But the way it worked out, the timing wasn't the best.

Eernstman: So do you think the walk would be suitable to do such thing in a public meeting? Or is it just a completely different thing?

LM: Uhm, what I personally... what we need to do at a public meeting is to have double venue, you need them at the quarry so they can see or you start them the Tolmen or you have the whole meeting at the quarry; I don't know what you would do, and how things can develop to do that. But there are things need to do, so it's frustrating.

Eernstman: That it hasn't happened yet?

LM: mmm [affirmatively].

Eernstman: So do you think that that Sunday brought something new to project I the sense that it was a different sort of event?

LM: Yeah everything will bring something to the project, but you can't, nobody from that meeting has come and said "Lizzie, Lizzie, Lizzie, I really want to be on your committee, we really have to do this project." What they said on that meeting was: "Are we going to have... do we really want this, do we want that and I felt that the majority there were quite negative.

(...)

Eernstman: So to what extent do you think that what I did was part of what you were –you as CEC- was doing? Do you see it as integrated or as two separated things?

LM: It was separate, but its is integrated. And it was a benefit most certainly to the granite group. If that makes sense.

Eernstman: Because?

LM: Because it was making more people look at it and think about it and that is always sort of very good.

Eernstman: Do you think it made you think differently –granite group?

LM: I don't know. I don't think it made me think differently, other than it was lovely hearing other people's thoughts on it. From that point of view.

Eernstman: Do you think that my approach was very different from how thing would have gone if I wasn't here?

LM: Yes.

Eernstman: In what way?

LM: You had, you were working on something specific and your time was on that something specific, which gives you a head start on what we were trying to do and not do, and uhm you are very gentle and people respond to that and I would say gently persuasive to get them to come and talk. Because I don't know you approached them, they didn't come to you did they?

Eernstman ... no.

LM: No. so I think from that point of view it was us all, I think it was very nice experience for us all, having you around and looking at it with different eyes.

Eernstman What kind of different eyes?

LM: Well I don't know, just different eyes, people look at things and see things differently.

(...)

Eernstman: Last questions. Do you think –looking back at everything- do you think it was an artistic project?

LM: Artistic in the way that people think of pictures and photographs and that or artistic in the way that...?

Eernstman: In the broadest sense not as it having to fit into a gallery.

LM: Yes I think it was.

Eernstman: Why?

LM: Because you were drawing people's feelings, and feelings are usually art-related, and memories are frequently based on art-feelings but on... see I never went to art school... uhm... it was a practical project but it wasn't a mathematical project because you weren't attacking things from financing or how it was going to develop, you were looking at it from a I would say much more artistic angle then we ever look at anything. If that makes sense.

Eernstman: Is that again related to sort of different meanings of the woods?

LM: Yes. Which it needs to be. I mean people who are interested in wildlife will go down there and say "we must do this, we must protect something else. And people who are into woodlands say: "oh yes if we would do so and so we could manage it and we could do this" and people look at it from different angles and come up with different thoughts but we got to put it all together in one. And your angle... You were looking at all the different developments there, to it rather than a specific, but not in a financial terms.

Eernstman: Different developments, like a wide scope?

LM: Yeah but in a wide scope of interpretation, like in recording people's memories and taking people's photographs that sort of thing.

Eernstman: And so that is the artistic part of it?

LM: Yes I think so.

Eernstman: That its is not focused on one element of it

LM: Yeah, that it is just a wider.

(...)