

# Treading lines between worlds: performing heritage while walking

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## 1. Revealing 'hidden' assumptions

Walking tours encompass the tangible and emphasise the intangible. Stories 'appeal to emotions [and] have the power to add a local touch.' (Bryon, 2012)

References to Authorised Heritage Discourse (Smith, 2006) both challenge such narratives and bridge gaps in participant/guide understandings.



### Tour guides:

'That's a boost as well, when people are like, "I didn't know that was there."'

'If we don't speak about these stories we get this very limited perception of the past. So in a small way, maybe a tour is part of that.'

## 2. Going 'off the beaten track'

Expanding views of what is seen as 'heritage' in context of the city and the audience present on the tour.



- Exploring locations residents may not be aware of

### Participants:

'It makes you see the place differently.'

'Walking down Union Street, if you look, there's a story off each street.'

- Covering areas not usually highlighted to visitors

### Tour guide:

'How much are those buildings everyone's, in a way?'

## 3. Narrative negotiations

More than simply a 'learning' experience, tours ultimately facilitate negotiations of heritage discourses for both guides and participants, regardless of their impact.

### Participants:

'I wouldn't say it's particularly changed my perspective as such, it's just new knowledge.'

'You want to go on and investigate it further.'



### Tour guide:

'Sometimes it can feel like a conversation, sometimes like a lecture.'