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The Ghostlore Podcast: The Tangible in the Intangible

Master's Project

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Introduction

This Master's project, *The Ghostlore Podcast*, was initially born of an interest in the relationship and interactions between the tangible and intangible components of the landscape, and how particular aspects of each can be deliberately entangled to form a perspective designed to serve an agenda. The tangible and intangible essence of place is intertwined, with the tangible an embodiment of the intangible beliefs and values of a people who shaped the landscape. A number of academic papers on the subject of tangible and intangible heritage in the urban landscape state that intangible heritage is the larger framework within which the tangible monuments are a store of memories of the society which shaped them (Bouchenaki, 2003, p. 2). Yet historically, the intangible is often greatly underappreciated when it comes to valuing the historic urban landscape (Alves, 2014, p. 14). The historic urban landscape (HUL) is often construed to be an aesthetic artefact and valued as such, where "that which is visible, concrete, takes precedence over that which is immaterial" (Munjeri, 2004, p. 13). Sound, for example, tends to be relegated to a lower position (Bain, 2015) and the relevance of sonic methodology in ethnographic research is largely overlooked in favour of an ocular focus.

However, sound is undeniably present at all times in our sensory experience. Sonic feedback informs us of activity in the surrounding environment, influencing our behaviour and how we interpret our experience (e.g. Gallagher and Prior 2013, p. 267). Walter Gershon's (2013) vibrational theory places sonic resonance as being directly resultant of molecular vibration. Thus, as a direct consequence of materiality, yet perceived intangibly, sound becomes the ideal dialogic bridge between the material and immaterial attributes identified on the ghost tours centred in this project. Sound theory, according to Gershon (2013), demonstrates how permeable the boundary between tangible and intangible heritage truly is.

The project aims to use the sonic attributes of the ghost tours of the fieldwork, all situated within a HUL, to demonstrate the benefits of shifting from a binary perception of environmental attributes, to widening this perception, via a conversation of broad spectrum interaction of how materialities and immaterialities are brought into play through revealing their belonging and role within the ghost tour. My starting point is disrupting the binary ocular focus via podcasting to reveal a more abstract, imaginative potential engagement to be exploited (suited to a discussion) where the imaginary plays a very real role in the experience. Secondly, content of the podcast will analyse how a

sense of paranormal potential or spookiness is achieved by exploring how these different tangible and intangible aspects are brought into play and maintained throughout the ghost tours. Finally, there will be discussion in the podcast and this paper of the theoretical and practical considerations, mainly how the former can be identified in the latter, often through the prism of decisions taken by the tour guides and the effect on participants. The overall intention behind this podcast is to give listeners insight into the mechanisms behind how ghostly qualities are used to manifest sociospatial contexts, and vice versa.

The Ghostlore Podcast features three key digital audio podcast episodes, one per walking ghost tour visited within the United Kingdom: The Original Ghost Walk of York (episode one), the Friar Gate Ghost Walk of Derby Gaol (episode two), and the Original Lincoln Ghost Walk (episode three). Each of the tours adheres to the widely accepted formula of a guided ghost tour or walk in the UK, meaning that a paying group of participants or tourists were led, on foot, by a guide, to various sites within the historic urban landscape of a city centre. The tours were selected for their accessibility over the months December 2019 and January 2020, when this fieldwork was carried out, and the managers were willing to allow audio recording of their tour and for each guide to give a one-on-one interview, also recorded, understanding that this would be used as material for a podcast I myself would be producing.

The podcast format is the ideal means of fixating attention on the tangible and intangible interplay through the medium of sound, and for conveying original field audio data. Besides contributing a remote accessibility to the tours for those unable to physically participate, it saves the data from being textualized into one individual's subjective description of the material source of the sound. The podcast will therefore allow people freedom to engage more fully with the material being discussed in a pedagogical sense, offering a depth of understanding often flattened on paper.

The Ghostlore Podcast is designed to have both pedagogic and entertainment value, with each episode following a formula akin to that of the tours themselves, whereby the listeners are exposed to audio from the tour but followed by an analytic reflection generated by the theories outlined in this paper. The material included in the episodes, much like the tours themselves, are selective in the tales and dialogue that is included, having been chosen on the basis of their potential to exemplify an analytical point of view, but balanced with production concerns, such as length and audio clarity.

Across the goals of the podcasts is the need to discuss how different characteristics which make up the multiplicity of spaces embedded in the landscape, can be selectively

used and manipulated. This led to Susanna Alves '(2014) affordance theory as a suitable overarching approach for this project. This approach naturally led to further theories which shed light on the intricacies found woven into the intertextual fabric of these ghost tours.

A ghost tour, understood as a guided walk through space which visits relevant sites in tandem with ghoulish narratives at regular spatial interstices, is first and foremost a leisure activity. Ghost tours have a defined place in dark tourism (Light, 2017), which, along with the concept of 'dark heritage' (Thomas et. al 2019), are used in scholarly discussions on how and why people opt to explore heritage through a more macabre lens. The success of a ghost tour as a commercialised venture relies on the manager's ability to draw an audience for whom they must deliver upon particular expectations associated with ghost tours and the spooky. Spooky in the context of this project refers to that which is culturally associated with the ghoulish and eerie. Its use is pertinent throughout this project as it does not necessarily imply fear, but rather a creeping sense of paranormal potential and expectation brought about by the guides' use of various affective material and immaterial infrastructures. Whilst 'paranormal' is not typically an academic term, here it is emic, often used by other podcast creators who produce content in a similar vein, in relation to the production of a spooky atmosphere.

This paper supplies an overview of the academic theoretical underpinnings of the podcast with examples of application to the project drawn from the fieldwork and podcast, as well as a reflection on its production and promotion. The theories discussed here, whilst informing the discussion present in the podcast episodes, are in practice delivered in a colloquial register in order to make the pedagogic and entertainment value of the podcast accessible to an audience of as broad a demographic scope as possible. I envisioned a target audience at least as diverse as those who attended the fieldwork tours who were mixed in term of age and gender, but who appeared to be cultural 'insiders' who understood the media references and the archetypal images guides referred to. The podcasts with a more mediatory, explanatory role, will, I hope, be accessed by even more people, including the less able-bodied or those prevented by distance or financial factors from participating in such tours.

In Chapter One, I discuss how the context of ghost tour draws together many different theoretical discourses which underly the actualisation of the tours purpose of creating an affectual register, by working together, drawing upon how the tangible landscape stores the intangible in an adaptive capacity. The main theoretical concepts

drawn upon are those of genre, chronotopes and legend-tripping, which are then used to assist in the identification of affordances brought into play or deliberately held back. These affordances are also discussed in terms of how they are experienced as heritage kinaesthetics and how these translate in podcasting. The chapter provides an overall impression of how the ghost tour experience, including their guides, shrink the gap between Cartesian reality and the haunted realm of narrative and imaginative engagement.

In Chapter Two, I outline the process of production behind The Ghostlore Podcast, including the collection and analysis of field data, the planning of episodes and the reasoning behind decisions and techniques involved in creating the episodes, which were guided by the required balance between theoretically reflective analysis, practical considerations, the aims, and the podcast's target audience. I explain how the formula was guided by research and analysis of successful podcasts of similar genres from which I distilled elements whilst creating my own voice. This chapter also outlines how difficulties encountered during the technical production process were overcome, and how the promotional branding and digital marketing to an audience across multiple platforms was accomplished.

I would like to take this opportunity to thank those who contributed to this project most sincerely. These include Nichole Michelle Weimer (aka Pono) who co-hosted the podcast with me and gave invaluable feedback. She was not only generous with her time and insight, but also her own and her family's experiences, contributing significantly to the content of the podcast. I would also like to thank those at The Original Ghost Walk of York, The Original Lincoln Ghost Walk and the Derby Gaol organisation, without whom the podcast would not be what it is. They were generous with their time and in sharing the content of their tours and their passion for what they do. I would also like to thank my supervisors, Elo-Hanna Seljamaa and Ülo Valk for their kind guidance and feedback, which helped me to steadily grow and develop this project during my time at the University of Tartu.

1. Deconstructing Ghost Tours from a Theoretical Point of View

Below, I outline the academic theories which I identified as being reflected in the ghost tours of my fieldwork. I consistently link the theoretical understanding to instances taken from the ghost tours themselves and the theories' reflective use in The Ghostlore Podcast in order to exemplify their real-life application. This is not only for the purpose of illustrating the approach that I took in the analysis of the field data and discussion in the podcast episodes, but also in an effort to explore what is overlooked by focusing the gaze exclusively on the visual aesthetics of heritage. This renders a range of concepts necessary to facilitate this discussion, drawing on scholars' research in backgrounds from ecological human perception (Alves, 2014), heritage kinaesthetics (Savova, 2009), genre and worldview (Koski, 2008) and vibrational theory (Gershon, 2013; 2019) to legend-tripping (Holloway, 2010) and chronotopes (Bakhtin, 2002).

The field audio used in the podcast does not allow for real-life or theoretical differentiation as tour participants and listeners are exposed to the different characteristics engendered by the tour guide and context of the event all at once. Therefore, the related academic theories discussed below are similarly entangled in order to address the complete, mediated cultural experience.

1.1. Affordance Theory – The Broader Framework

Susanna Alves' Affordance Theory (2014) is used to address the entangled use of academic theories which relate particularly to tangible and intangible aspects of ghost tours discussed in this project. Susana Alves is a scholar with a background in emotional place attachment as a motivator of spatial arrangement in the environment. Not only does her research provide a theoretical framework to address how different characteristics of the environment are brought into play for different purposes, she also draws specifically on the tangible and intangible interplay between invariant surfaces and variant activities in the creation of meaning. Alves (2014) utilises James Gibson's (2014) ecological view of human perception, whereby people engage with potentialities of action afforded them by their surroundings. Thus, potentialities become the affordances of affordance theory. Affordances are the attributes and characteristics of a surrounding area which comprise part of a "behaviour setting" when engaged with (Alves, 2014, p. 15). By selecting affordances which support certain behaviours, hidden possibilities are revealed that support different socio-cultural practices. How these affordances are used is determined

by the intangible imaginative values, as identified by the tour guides, resulting in meaning being attached to hidden possibilities in a more flexible arrangement. For example, as discussed in Episode Two of the podcast, a visit to what was formerly Vernon Gate prison, now offices, in tandem with the guides' ghoulish narratives, resulted in the architectural arrangement of that street taking on spooky associations. The guide revealed the width of the street to be due to the need to accommodate the crowds who would turn out to watch a hanging, from what was revealed not to be an unusually high window, but the doorway from the drop room, below which we should imagine the hangman's scaffolding.

Heritage perception is, therefore, part of a person/environment system in which people are constantly engaging with the socio-spatial organisation of their environment as functionally significant in the context of the objects and events surrounding them. This is not to suppose that the environment is wholly static, but it may therefore be considered the medium which facilitates that which takes place in people's lives. The action people take to engage with these objects, layouts and events shapes their experience, and vice versa, meaning they may come to shape the environment to their needs and desires. Alves (2014) then addresses the psychological engagement with space – including the interplay humans engage in between tangible and intangible affordances of the environment which thus become “entangled in the human experience, especially through memory, images, and symbols” (2014, p. 14). The physical location (such as the HUL) and all that it contains can be evaluated according to its affordances – the types of behaviours and interactions it enables and types of meanings it hosts. Alves' (2014) use of affordance theory is applied in this theoretical reflection as a framework to refer to and analyse how people practically engage with tangible and intangible potentialities in play on the ghost tours in the HUL.

In order to accommodate an ecological view of human perception in the built environment we must first understand that the built environment, including the HUL, is a cultural entity that stores intangible heritage in an adaptive capacity (Onesti, Biancamano & Basone, 2018, p. 1). Cultural shifts that happen over time can be mediated and managed in these spaces in such a way that they become capable of generating social, cultural and economic value, through understanding and management of their assets. Since a landscape contains both the physical space and the attached intangible heritage that manifests in and around the embodying structures, intangible heritage must therefore be acknowledged as having a relevance in the discussion of heritage in landscape. It is

essential in the production of cultural objects, symbols and images, making space a place hosting meaningful functionality (Alves, 2014, p. 15). In the HUL, the tangible is the physical evidence of intangible shaped by the collective mind of a society – yet the physical structures can outlast a society whose values and beliefs evolve (Onesti, Biancamano & Basone, 2017, p. 5). The identity values which are harboured are therefore part of a cultural politically selective memory, capable of preserving and reaffirming specific images and marketing potential. Ghost tours in the HUL are a wonderful example of this. Following their typical formula, they are staged in locations which bear some relation to the time within the spoken narrative, which itself is selective in details, but often gruesome or shocking. This creates a jarring effect in the psyche of the listeners, as they are symbolically situated in a place which has travelled through time to them today but is juxtaposed now to entirely different sensibilities.

Alves (2018) introduces the concept of active imagination; that imagination is part of a cognitive process of active perception of our surroundings, as our body interacts with environmental affordances (Alves, 2018, p. 215). The sensory experience, closely related to the psychological experience of the same lived body, is what informs our relationship with the environment. Active imagination foremost demonstrates the value of the affordance concept in its intermediate role between matter and immateriality, as our imaginations are primed according to our expectations, the brush with which we tend to paint our reality, showing us that nothing is simply one or the other. This provides a framework for discussing how people access and experience affordances of the HUL in the context of ghost tours, for which people are encouraged to engage with their surroundings in ways outside the everyday norm.

This ecological understanding of place demands recognition that place is dynamic and interacts with our imagination as humans perceive their surroundings in a direct way. This transcends the simple stimulus-response understanding, with heritage affordances perceived as neither just tangible property nor only human trait (Alves, 2014, p. 15). This entangled relationship with imagination results in meaning being constantly created in the consciousness based on what is perceived, which often includes that which is not directly or tangibly perceived by all. Alves (2014, p. 14) terms this the “behavioural space”, which is composed of tangible and intangible attributes, informing the senses, and enclosing people bodily. The imagination as an innate human trait allows for the creation of a subjective reality, which exists in the mind of all and enables people to be incited to perceive the environment in a particular way.

1.2. Heritage Kinaesthetics in Podcasting

A podcast is a series of digital audio files uploaded to an online public domain which a user can then access and listen to. This audio content is available for download onto personal devices and on the internet. Any person with access to the internet may listen to a podcast, and users will often subscribe to their preferred content. Sheenagh Pietrobruno (2014, p. 742) identified such online content as existing within a social space, where the content is user-generated, meaning it has the “potential to continuously store heritage as it occurs in lived circumstances, to a certain extent capturing the shifting nature of embodied practices.” This renders all content immediately historic in context, offering a pedagogic snapshot of the ghost tours and insight into their execution. Podcasting enables a stream of information with little to no gatekeeping which is capable of potentially re-enacting “heritage as it changes and takes on new shapes” (Pietrobruno, 2014, p. 742).

According to UK’s communications regulator, Ofcom (2019), approximately 7.1 million people now listen to podcasts every week in the UK alone. The convenience of the format, from accessibility to how easily it is consumed has led to the platform growing exponentially, with these figures being an increase of 24% over the previous year (Ofcom, 2019). As an excellent way of reaching a growing audience, podcasts enable a direct address, meaning no one feels on the periphery. They are usually consumed by individuals on a mobile device, meaning people could even listen to an episode as they visit the locations being discussed, were they so inclined. Therefore, the podcast should not feel like a classroom has been transplanted onto the location as this risks disfiguring other intangibles, such as atmosphere and mood, which are part of the matter under scrutiny.

Podcasting offers the potential to create the aesthetic from the sonic, building an affectual register which is capable of imparting the impression of the visual and sensory. Audio images, such as the squeak of a gate, clink of chains, slamming of doors and screaming (all present in *The Ghostlore Podcast*), all communicated their connotations of the spooky, whilst being open-ended in their sensory register to allow for individual interpretation. Sounds help us to differentiate between “‘behaviour settings’ and places with specific ambiances, roles, and meanings” (Alves, 2014, p. 15) which resonate differently in our bodies. They naturally morph across space and are an indication of

change in our vicinity. What this change denotes is interpreted individually but through a culturally mediated perspective.

People's take-away experience from ghost tours is intangible. Worldview orientation in the context of a ghost tour creates "particular constructions of what sounds are significant and constructs different sets of meaning systems based on the ideas and ideals attributed to given sounds" (Gershon, 2013, p. 258). They may manifest in tangible ways, such as raised hairs and surges of adrenaline, but their emotive state bound to the memory is intangible, and as a by-product of the same cultural experience, so too is the podcast. This helps to demonstrate how sound is staged as mediated cultural heritage, making use of archetypal images in sound in order to convey, without any visual reliance, the experience as it was crafted.

Nadezhda Savova (2009) developed the term heritage kinaesthetics to refer to the bodily experience of heritage. She studies how affect is manifested via experiences designed to conceptualise tangible and intangible heritage through the bodily moving practices, counter to the aesthetic values. This includes the visual (viewing, photographing), ambulatory (walking and exploring), performative (enacting past events), oral (storytelling and imaging events) and acoustic (listening and creating place-specific sounds) heritage kinaesthetics (Savova, 2009, p. 2). She defines these as the practices which, when applied, mix tangible and intangible heritage and bring a place to life (Savova, 2009, p. 2).

Heritage kinaesthetics may refer to how people imagine and enact past behaviours with their own body today in order to engage with what is otherwise a static aesthetic site (Savova, 2009, p. 4) in order to carve out a "behavioural space" in which they bodily interact with its affordances (Alves, 2014, p. 14). Walking ghost tours often enact a sequence of past behaviour in order to bring past events to bear on the present. This is just one way in which ghost tours characteristically shrink the distance between the narrative event and the present across time and space in order to engender a sense of paranormal possibility.

According to the concept of heritage kinaesthetics as it is put forth by Savova (2009), it is counterpart to static heritage aesthetics, which she interprets as something not considered in terms of its potential sensory affordances beyond visual value, and demands recognition that through movement, acoustic experience is made possible. According to Gershon's proposal of vibrational affect (2013), all physical matter or that which interacts with physical matter has sound potential, as at a molecular level

everything is moving, or at least vibrating in the most solid of structures. “Resonance has been linked with questions of creating knowledge in affective, sensory, and cognitive ways” owing to its ability to impact the body and inform one of how they exist in different ecological units (medium available in the ambient) (Alves, 2014, p. 15; Gershon, 2013, p. 258). Sound as an affordance therefore seamlessly links the tangible and intangible, if we consider that sound necessitates a material source. In this instance, it appears the tangible may be considered the broader infrastructural framework, although the impetus for many sounds also exists as an intangible belief or value. This infers sounds’ intangible meanings, ascribed by individuals who receive these sounds and act accordingly.

The podcast format allows people to hear more affordances in play and so can more readily imagine what each was like, as well as being able to better objectively identify its interaction with their own imagination to shape overall perception. Imagination, as an exercise in empathy, means that listeners to an extent should be able to put themselves in the tourists’ position as they hear the tales, the closeness of the space, ambient or disruptive sounds and the discussion of fellow participants around them. For this reason, pieces of audio which did not necessarily offer great entertainment value were included in the podcast, in order to offer a more complete picture of the situational circumstance. For instance, in Episode Two, at Derby Gaol, there is field audio included prior to us entering the condemned cell in which much rustling of coats and shuffling footsteps are heard before someone complains of its smelling of damp, and the guide replying that it does because we are in a cellar. This acts as an indicator of the damp, cold atmosphere our bodies were experiencing at the time, aiding imaginative interplay between the podcast audio and the space as it really exists.

1.3. Genre, Chronotopes & Legend-tripping

Genre, as understood by Richard Bauman, (1992, p. 53), should not be used so much for the purposes of classification, but rather in interpreting discourse on the terms of the genre itself. People’s interpretation of space is therefore manipulated by tour guides in order to produce the desired effect of engagement. The function of genre is the creation of a shared niche of understanding through collective interpretation. The tours of the fieldwork each employed an intertextual inventiveness when it came to transposing effects associated with various media outputs responsible for perpetuating the ghostly stereotype of Western European culture. Apt examples were used by the tour guide in

York, who referred to Dracula and Peter Quint¹, among others, who are both prominent figures of gothic literature and cinema his audience could grasp, and their connotations. As Emma McEvoy states, (2016, p. 104) “contemporary Gothic tourism relies on shared knowledge. It often has a strong sense of its tourist precursors, and it riffs convincingly on an array of Gothic texts, drawing on the narratives and tropes of a tradition that is now 250 years old.” From the dress of the guides to the use of cobbled alleyways, narrative tropes and sounds, there is a generic questing which was present in the fieldwork, and which I attempted to translate into the podcast. The individualisation between the three tours is arguably due to each guides’ delivery style, which is determined by their aims (more historical content, atmosphere or fright) and what they are comfortable with in terms of intonation, pacing and address (McEvoy, 2016, p. 36).

The activity of *ghost tour* itself presupposes a genre in its own right, as it carries specific and expected associations with the spooky. Of these, belong tangible and intangible affordances. Oral tales in this ghost tour context are sonic and intangible affordances which play a key role in orientating people’s mental state in such a way that their perception of space is engineered towards engaging with paranormal potential.

Each of the guides on the three tours took steps to fold their audience into an affective chronotope. The concept taken from Mikhail Bakhtin (2002), is elucidated upon by James Lawson (2011, p. 384) who defines the concept as a space-time configuration “as revealed in narrative, especially narrative intended to validate truth claims.” Chronotopes are cognitive invariants which can be used to “structure historically and textually divergent semantic elements” (Keunen, 2000, p. 2). For example, wedding the archaic space with a fitting narrative, excluding modern presences.

The genre the chronotope helps to engender therefore embodies an experiential template or “memory schemata” (Keunen, 2000, p. 3), which, as a literary function, has a role in orientating worldview through the thematological dimension of narrative, which often draws on character tropes and imagery. The podcast episodes, through use of field audio, explore how by weaving history and fiction together, a compelling narrative is born, grounded in a space and a time the tour group can share, and that the body “enacts in order to sculpt the tangible heritage into a “chronotope”” (Savova, 2009, p. 4). Genre is therefore demonstrated to be an instrument of communication via mnemonic

¹ A ghost in *The Turn of the Screw*, an 1898 horror novella by Henry James

associations crucial in the creation of an enchanted atmosphere, the construction of which lies with the guide and in this way the effectiveness of whom is discussed in the podcast.

The staging of what is authentically macabre through the darkened lens of the archaic using the archaeological framing afforded the tours by the HUL and the historical death events they have hosted demonstrate that neither space nor time can transcend the other, but should be discussed together to make a complete unit of analysis. Chronotopes therefore find their source and sustaining energy in both the tangible and intangible affordances operationalised on the tours by the guide and play an encompassing role in the creation of an affectual register and enchanted atmosphere in which the tour participants can stand. The spatial situating of the narrative is crucial when shrinking the distance between the taleworld and the storyrealm (Koski, 2008), the past and the present. Chronotopes, as their own pockets of space-time, mark the borders of activities, whilst cupping an inner world which hosts its own “textures of space wedded to the rhythms of time” (Lawson, 2011, p. 384). Narrative provides pattern capable of lending sense to this texture.

Such a conjunction of the intangible and tangible affordances which adhered to the genre of the ghost tour were seen across the tours at all sites. A particular example may be drawn from The Original Ghost Walk of York. The HUL is typically considered to be heritage because it is archaic and ‘quaint’, but this tour in particular approached this perspective with a tone of mockery in order to suggest that that was the fabrication of the tourist industry, the curtain of which they were lifting to reveal the true, darker nature of the place. This was made clear to listeners of the podcast in a discussion on how the tour guide revealed The Shambles, a quaint street in the HUL of York much photographed and on which we walked, to be named from the Anglo-Saxon meaning ‘tables of flesh.’ This allowed the guide to detail how, once lined with butcher’s shops, the cobbles we were walking on today would once have run with blood and the air would have been thick with the screams of the animals for slaughter.

This haunted heritage, unlike the places’ history, restricts access to punters only. The guide and their organisation assume the role of gatekeeper to such knowledge. More exclusive than history, there is a sense, enacted by the rejection of intruders on the tours, that heritage endows “us alone with prestige and purpose. Sharing or even showing a legacy to outsiders vitiates its value and power” (Lowenthal, 1998, p. 8). Whether tour goers’ are there because they truly believe in the paranormal, want to learn of local folklore or architecture, the nature of experience is still clearly labelled. The usefulness

of prior knowledge seemed to bear out with the tours primarily accessed by those with existing cultural insight into what constitutes spooky in this cultural context, based on my own observations with participants laughing at references and being able to actively participate at points as directed by the guides. This was exemplified particularly on the York ghost tour, where upon being asked to create a stereotypically spooky squeak of a hinge, ghostly wailing and a scary laugh, with example pop culture references, all on the tour were able to deliver upon the cliqued expectations in unison. The ghostly wail we were also specifically instructed to make again and levy against any hecklers who might attempt to interrupt the tour. Likewise, on the latter two tours, we were also instructed in how to reject hecklers. Despite not all on the tour being there because they believe in ghosts, there is a desire by the tour guides to shield their enchanted atmosphere from anything which might disrupt participant's enjoyment of the experience and them in their commercialised venture.

A ghost walks' characteristics focus on the affordances best suited to ostensive play or the acting out of folklore. According to Holloway (2010), ostensive play is a key aspect of legend-tripping – the practice of visiting a site where the legend supposedly originally took place. The ghost stories are typically aligned with local legends through a “relatively consistent performative infrastructure” (Holloway, 2010, p. 168). This involves and necessitates a near constant interaction of narrative and the surrounding landscape and objects contained therein, which are often used to symbolise the macabre and spooky. These may include skulls, objects of torture and other prime examples of the grisly, in or around sites which hosted unpleasant events. Ghost tours make effective use of the visually-anticipated HUL in the creation of atmosphere assisted by the “aesthetic expectations in the audience, derived through intersemiotic and intertextual translation” (Holloway, 2010, p. 623). Assembled among such affordances, sensations of dread and fear are more easily precipitated.

By combining the bodily mobilisation through the HUL and legend-telling practices along with symbols and motifs, cultural connotations in the collective psyche of the group are awoken and space is transformed into something filled with paranormal potential. Such modern enchantments rely on the engineering of sensations of wonder to achieve a consistently enchanted register in spaces which enable an enactment of a sequence of behaviours reminiscent of the past (Holloway, 2010, p. 618). This happens inside the chronotope. The tours are therefore an excellent example of the reciprocity between environment and behaviour, as tourists pick up and engage with affordances,

these direct their action by their limitations of use, but also used in a way inspired by imagination directed by tour purpose. New meanings are therefore attributed to the everyday and mundane, with interior and exterior affordances acting upon their behaviour.

On the ghost tours, and thus in the podcast episodes, I attempt to demonstrate how guides use narrative rife with the paranormal to explain current layout and design of the HUL and vice versa, by combining references to the tangible architecture across multiple sites, how it is reflective of the needs and attitudes of the past, in order to manifest a coherent, grounded and plausible account of why and how the same space is haunted today.

A key point of discussion identified at the start of the second episode is that of staging: drawing attention to the use of archetypically eerie and archaic representations of the paranormal associated with death in the staging of the environment, such as the use of a skeleton, stuffed crow and gallows, in order to orientate people's worldview upon entering the site, and prime their imagination to perceive the ghoulish. The use of such imagery, both tangible and intangible, are designed to create continuity in theme, style, content and pace of the tour delivery to deliver upon customers' expectations, manifesting as "dialogical events where teller and listener are produced and drawn into relation and where aesthetic expectations in the audience, derived through intersemiotic and intertextual translation, are drawn upon and sustained" (Holloway, 2010, p. 623). Thus, the Derby Gaol tour guide welcoming people in full costume and a performance to match as one of the long-dead jailers establishes the power dynamic immediately of speaker and listener, the performative register and active participation expected of visitors, whilst simultaneously recreating a frightful cultural memory which resonates within the very walls of the jail itself. This piece of audio was used in the introduction to Episode Two of The Ghostlore Podcast to great dialogic effect.

2. Creating a Podcast: images in sound

Much as the historic urban landscape (HUL) is considered an aesthetic artefact, the relevance of sonic methodology in ethnographic research is largely overlooked in favour of an ocular focus, as “sound has always been relegated to a lower position, particularly in Western traditions, even though we have no way of totally eliminating how we take in sound” (Bain, 2015, p. 2). The aim of The Ghostlore Podcast is to use the sonic affordances of the ghost tours to demonstrate the benefits of switching from a binary perception of affordances to widening this perception via a conversation of broad spectrum interaction about how tangible and intangible affordances are brought into play through revealing their belonging and role within the ghost tour. This is not to say that the tangible is relegated to a lower position in this instance, only that by disrupting the binary ocular focus, there is a more abstract, imaginative potential engagement to be found suited to a discussion where the imaginary, through a suspense of disbelief, plays a very real role in the experience.

The previous chapter on the theories’ relationship on a ghost tour demonstrates the suitability of the podcast format, which allows for complex conversational discussion. Furthermore, as none of the theories may truly stand alone when analysing how ghost tours create an affective disposition in tourists, they also demonstrate that sound is not separate in any instance from the social relationships that create the circumstances of hearing. Sound, by its very nature, exists only in the present, generated by the memory of the past and anticipates the future (Voegelin, 2014, p. 2). It is perhaps due to its intangible nature that, as Connor Bain (2015) states, “vision was given highest priority in the hierarchy of senses among the Ancients, and then, from the late Middle Ages through the Enlightenment, human vision was augmented through the use of technical instruments, making it even more powerful” (2015, p. 3).

By producing a podcast which incorporates audio data collected on ghost tours in the HUL, listeners may access their potentiality for themselves, unbound by a prescribed register. In this way, listeners of the podcast are able to imaginatively access the ways in which sounds on these ghost tours augment reality and act upon people’s arrangement and perception in space. According to Schafer (1985), “the world of sound is primarily one of sensation rather than reflection” (Schafer, 1985, p. 88), and as discussed in the theoretical address above, heritage kinaesthetics (as described by Savova, 2009) conveys a huge amount of information via a bodily perception of space which is touching the

enchanted atmosphere engendered by the ghost tour guide. The podcast has therefore been produced with the hope of avoiding an issue identified by Daza and Gershon (2015), which is that even when sound is identified as having an important contextual role, it “is immediately reduced to talk, talk that is again reduced to complex texts; sounds twice removed to gain ethnographic legitimacy and depth” (Daza and Gershon, 2015, p. 2). Therefore, the podcast allows an audience to experience the ghost tours not only from an analytical perspective, but to brush up against the experiential affordances as closely as possible, beyond speech, including from the podcast hosts and the narratives of the tours.

The following chapter is broken down into sub-chapters designed to follow the production process behind the podcast to the final product² detailing not only the actions and motivation, but also self-reflexive insights.

2.1 Fieldwork

In the field, from December 2019 – January 2020, I followed along on three separate guided tours, naturally fulfilling the role of visitor (except with an audio recorder). I contacted each tour beforehand in order to communicate my aims and request that they permit me to come along and record the content of their tour. This also meant that I was made known to all other visitors before the tour started, which was important in order for me to gain their permission to record them and then potentially use this audio in the podcast episodes. I felt confident that the guides’ knowing I was scrutinising their practice would not overtly impact the delivery of the tour, as the stories, grounded in each location and their memory, are akin to following a script, meaning any deviation from their usual performance would be very limited. This also allowed me to approach some visitors after the tour, audio recorder in hand, and ask them questions. Every guide also agreed to be interviewed after the tour. The three tours I participated in were selected for their accessibility, including their online accessibility, and the guides’ willingness to speak with me. The tours included Derby Gaol’s Friar Gate Ghost Walk, The Original Ghost Walk of York and The Original Lincoln Ghost Walk³.

The Tascam DR-40X stereo audio recorder was selected as the primary piece of field equipment as this has two built-in swivel condenser microphones, making it ideal

² See Appendix 1 for complete workflow

³ Appendix 2 for brief overview of data gathered

for capturing precise stereo imaging and more general ambient noise. This was perfect for exploring sonic resonance in relation to a walking tour as it allowed me to focus its range on specific noise or capture a wider range of simultaneous sounds. It was also ideal for fieldwork owing to its excellently balanced audio signal with the ability to record in high bitrates, and it automatically creates a back-up track. Capturing the sonic affordances of the tour in high quality was important to me as “the way we digitally represent sound educes there to be an inherent loss in certain features from a live sound instance” anyway (Bain, 2015) and “if our representation is ‘lacking’, we have the power to misrepresent sound and literally to destroy its power to accurately reinforce the world around us” (Bain, 2015, p. 10). I was also aware that due to the podcasting format, which, being all audio, there would be no visual element to supplement or hide poor audio quality behind.

Relaying knowledge through practice requires a degree of communicative eloquence which is not necessarily present in spoken language. Instead, I was interested in capturing and using sounds which conferred their own logical placement in the minds of the listeners, which are outside of conscious control. The audio I gathered over the course of the tours to be included in the episodes was with the purpose of bridging the knowledge gap between practice and language, as a verbal description lacks much detail when compared to the sounds digital technology is capable of capturing, and with it, nuances embedded within the practice itself as an experience impacting the full body. In this way, listeners are able to make intuitive connections between the field audio shared in the podcast episodes and the hosts’ discussion, relying less on perfect descriptions or phrasing to verbally convey the experience. The audio recorder, whilst unable to claim a perfect recreation of the original auditory experience, in this way acts as an extension of the original sense. The inclusion of the original audio allows listeners to anticipate and interact with the discussion on a more assured level.

While using the recorder, I mostly kept to myself, watching how people naturally clustered and moved in the tour. I also generally kept my thumb over the red recording light so that this would not be a constant reminder to all that they were being recorded and under scrutiny, and also so that it would not spoil attempts to create a dark and spooky atmosphere by attracting attention and reminding visitors of the true time-space they occupied with an intrusive electronic device. With the need for promotional material on the horizon, I also captured elements of the tours in photographic format using a smart

phone⁴, as I anticipated the need to utilise online spaces and websites are primarily visual platforms.

Participant observation during these tours allowed me experience how the guide mediated the HUL for the tours' commercial purpose, and how visitors arranged themselves in the emergent space according to the affordances being brought into play. I was able to watch visitor's reactions as the guide navigated our way along the boundary of the enchanted world of the tour and the outside everyday world as they came into contact. I also witnessed how the tour guide performed their role, how the narrative moved with space, which helped to draw attention to the sounds and any shifts in pace, reactions and atmosphere, which I note in my fieldwork reflections⁵.

The audio recordings were able to capture details including things such as pitch and volume, echoes and disruption from the surroundings. For instance, in Episode Two, the hosts discuss how through the audio, listeners can hear the closeness of the atmosphere in a small space like the condemned cell of Derby Gaol, how the impression of the surrounding damp stone made itself heard and how a wealth of detail is captured which would otherwise be lost in a single snapshot or textualization. I was able to overhear how people were interpreting the information of the tour in their own smaller clusters, usually in the transitory phase between sites, which often bore the imprint of their own views on whether or not they had perceived an otherworldly presence. Such an example is used in Episode Three of The Ghostlore Podcast, which includes audio of the tour participants trying to work out if they've managed to photograph an orb. In this way, I could begin to consider what audio would be entertaining or useful for discussion in the podcast as it occurred in real time, and entrench my own experience of elements such as the cold, crossing uneven ground and distant sounds as empathetic data which could be extrapolated to every visitor's experience.

When interviewing the tour guides after the tour, I was able to ask them questions pertaining to their tour specifically. This meant being able to ask them about some of the tales, their style of delivery and thoughts on what can positively or negatively impact a ghost tour, such as heckling from the public, experienced on the Derby Gaol Friar Gate Ghost Tour. Gaining insight into how the guides perceive their role and of the heritage they are using, as well as any local political tensions with the city council, residents or

⁴ Exemplified in Appendix 3

⁵ Exemplified in Appendix 4

other ghost tours, helped to develop a more localised perspective on the issues surrounding the operation of a ghost tour. Using a semi-structured question format, I was able to direct the train of thought towards information considered useful in the context of my research, whilst also allowing interviewees the freedom to volunteer information they deemed important or thought to be relevant. The questions focused on: what they consider the ideal conditions for a ghost walk, such as environment and weather, how the tours appeal to different demographics and what makes a good audience. Also, what makes a good ghost story and how they think the space holds meaning pertinent to their practice, including how they draw participants in sensorily via sounds and smells. By observing the tour and interviewing the guides, I was able to observe the consistent structure of the ghost tours and begin to identify their internal mechanisms which allowed them to create an enchanted atmosphere in which the tour participants were moved, drawing parallels with the academic discourse surrounding the practice, which forms the basis for the discussion of the podcast.

2.2 Analysis & Recording of Episodes

I decided that the simplest way to structure the podcast was according to the category of location, i.e. one episode dedicated to each ghost tour. I contemplated breaking it down according to points of theory analysis, meaning that one episode would be focused on the role of chronotopes, another on legend-tripping, etc, but decided that the data is simply too entangled to approach this way. Furthermore, the reason for the podcast format is that it enables the sharing of the field audio itself, for which it seemed unrealistic to ask listeners to disregard other theoretical aspects present, nor did I want to make the podcast inaccessibly academic.

In order to create the content for the episodes, I listened many times over to the audio data from each site, noting the time stamps of sounds to potentially include, dialogue and events around which an engaging discussion point could be built, building notes on how the interplay of affordances was curated and the affect. I deconstructed the tour audio and fieldnotes according to the theories outlined in Chapter One to exemplify their sociality from impressions built over the course of the fieldwork, such as my impression of the staging of the environment, the guide and their delivery style, and how they and the audience appeared to be responding to each other⁶. This I did for each tour

⁶ See Appendix 5

in its entirety, before deciding what the aims of that episode's discussion would be, so I could get an overall picture of what was done consistently throughout a tour, what it included, what the guide did differently compared to the others and what would constitute engaging podcast material.

Having analysed the entirety of the fieldwork from a particular tour, I set about planning the episode, each of which followed the chronological progression of the tour itself, so the episode would follow that narrative arc, minimising the chance for confusion when translating material from the tour to the podcast. The first attempt at recording Episode One revealed that neither host, not being a professional presenter or broadcaster, could read from an exact script and it sound like organic conversation, so instead I created detailed episode plans. Key discussion points were built around selected pieces of audio, sometimes with definitive key phrases or sentences to be included, but which were talked about more naturally, with the less relevant parts removed later during editing.

Prior to planning and recording the first episode, I listened to many other podcasts (focusing on those which had won awards or consistently had high numbers of downloads, a large subscriber base and social media following) with a similar function within the 'paranormal' and 'social science' categories and concluded that these communicate best with an audience when two hosts are communicating with each other. The Ghostlore Podcast is one half presented by myself, a cultural insider from the UK, where the fieldwork was conducted, and I engaged another, Nichole Michelle Weimer (aka Pono), as a co-host. Before the recording of each episode, I shared with my co-host the chosen audio clips to be included in the episode prior to recording so that when it came to record the episode, she would be able to interject with any observations of her own she may wish to share. This helps the 'conversation' to come across as more organic and spontaneous, something which audiences respond well to – as well as helping to cover the discussion from as many perspectives as possible for the audience, as there may be something I missed in my own planned analysis or something she was able to phrase better in that moment.

The analysis of the tour audio is informed not only from my own individual impression, but from my insider's cultural understanding and by the academic discourse. Bain (2015) talks about how such insider impressions are truly "objectivity-born-of-subjectivity: objectivity to the extent that we are social beings and so through our shared experience we come to objectivity" (Bain, 2015, p. 11) because the audio gathered is "artefactual, which is to say that it comes out of a particular cultural moment and location"

(Bijsterveld, 2013, p. 174). As I was able to engage easily with the ghost tours, the expectations entailed and the references and devices guides employed, objectivity from subjectivity was not a difficult leap to make when inferring how tours manipulated the affordances and the effect on the audience. The other host, Pono, as a cultural outsider, from Hawaii, was therefore a valuable podcast audience surrogate, able to question what I could otherwise have taken for granted as general knowledge. For the same reason of audience inclusivity, the dialogue of the studio audio relies on more popular discourse as the theoretical approach can become too dense for a general audience. The hosts therefore use a more general lexical arrangement to address the points for discussion. The theories outlined in Chapter One informed analysis but were not overtly discussed in the podcast, and if were mentioned, a definition was also provided. As the creator, it is important not to assume knowledge, with podcasting popularity bound up with its easily consumable format, and I did not want to inadvertently become a gatekeeper to the very knowledge I am trying to expound by making the content seem impenetrable.

The recording of the studio audio was carried out using the same Tascam DR-40X recorder in order to minimise changes in sound quality when moving between field and studio audio, so that when editing the audio together, it would not sound disjointed and unpleasant to the ear. Many considerations like this were made in the knowledge that podcasts are typically consumed on a mobile device while using headphones, whilst doing other tasks. The analytical discussion (studio audio) was recorded in a home studio, as access to a professional studio was hampered by the outbreak of the COVID-19 pandemic, but every effort to damped reverberation was made in an attempt to create a professional studio-produced noise which would be pleasurable to listen to.

2.3 Editing

The recording process being intentionally quite relaxed and informal, there was much studio audio to listen to for every episode, which I would do multiple times, and begin to match discussion points made with the selected field audio which would appropriately illustrate the point. Although time consuming, I considered it better to have recorded 'too much' but have a well-rounded and well-phrased discussion which sounds like organic speech because we had progressed to that point relatively naturally, than to have to edit the stilted speech of a truncated discussion for the sake of a briefer production process.

I would then edit the field audio and studio audio as separate tracks in the Audacity editing software⁷ in an attempt to keep things clearly laid out, so I would understand what I was editing without listening to the entire sound clip every time. Having cut the snippets of field audio to be used in the episode out first, I placed the relevant studio audio alongside. I would make this easier for myself by also playing the same piece of field audio during the studio recording, meaning I would only have to lift out this chunk of audio and replace it with the primary field audio. This I would also then cut out, so that in track one in the editing software I would have the relevant pieces of field audio and in the track below, the relevant studio audio, allowing me to visually slot the field and studio audio together like a jigsaw.

The decision to use Audacity software for the editing process was based on the fact that it is open source, usable cross-platform, and is primarily designed to facilitate the flexible manipulation of audio data. Also, its general popularity means that tutorials on its use are widely available online. Since I had little to no previous experience editing audio tracks, my research began almost as a general selection of tutorials. From these I began to identify a pattern of the most popular editing tools for audio/podcast tracks, and to experiment with their application.

The main editing functions employed were equalisation, and the compressor. Equalisation is typically applied to spoken word podcasts as this boosts lower level frequencies and reduces the higher level frequencies. This was applied to the dialogue between co-hosts as it generally makes the voices sound a little deeper and more appealing over the airwaves. Compression is very important as this helps to hold the audio within consistent decibels, meaning the audience are not suddenly deafened by a scream, for example (as featured in Episode Two). This was not a particular issue in this instance, as the audio recorder also allows for a peak decibel to be set (for this podcast, -12db) but, where necessary, was addressed using the amplify tool. This allows for the adjustment of peaks and valleys which fall outside of the ideal range. What was used is as relevant as what was not used. For example, I chose not to use the normalise function as I did not want to contribute anymore to the flattening of peaks in volume which were indicative of someone's experience on the tour and the communication of this to listeners. I did not want to diminish the effect on the audience by lessening its role as relevant data.

⁷ See Appendix 6

The role of peer reviews here was crucial and initially always sent me back to the ‘recording’ stage of the production process. This would be because people would notice a pop in the audio which went unnoticed by me, or a piece of speech which was not as clear as it could be. This was another time consuming but crucial part of editing, which would have me listening to audio many times, zooming in, isolating the offending sound waves, zooming in more before flattening their curves, and listening many times again to ensure the problem had been addressed. This process was applied to all necessary troublesome sound waves.

The editing was the most time-consuming part of this process, each episode taking approximately a week or more, and required a saturated concentration in order to painstakingly isolate and edit imperfections in the track. These might be large, easily identifiable mistakes, such as a false start from myself or co-host, a tangent in the discussion, or something almost imperceptible, but which may nevertheless detract from someone’s listening experience. As part of a very steep learning curve in sound editing, I also discovered that absolute silences during pauses in speech sound unnatural. Likewise, I attempted to remove or shorten pauses as a time-saving method to fit more into an episode, yet quickly discovered that these have to be maintained, or only shortened slightly, in order to avoid creating unnatural-sounding dialogue by being too fast-paced.

Each editing session was filled with the tension between maximising the pedagogic value of the episode and maintaining the entertainment value necessary for holding the attention of listeners for the length of an episode. The episodes are not strictly intended as a teaching tool but rather a discussion on a point of interest which aligns with the modern interest in dark tourism through the academic lens of the theories applied here to the ghost tours. This purpose was kept at the forefront of my mind throughout the editing stage as this in many instances determined what audio was kept and what was compromised in length or left out entirely. In regards to this, I also tried to remember that there are three episodes across which to touch on each theory and make wholly developed points, and could base this on which site afforded the best example in the field audio with which to communicate this to listeners. There is therefore no need to unnecessarily crowd an episode by trying to include too much.

2.4 Promotion & Publishing

In order to promote something for public consumption, an online presence today is ubiquitous with the success of this aim. This spreads awareness of the product and should lead people to it. For this, branding is necessary in order for people to be able to identify this particular content as belonging to the same product. To this end, I firstly conceived of the name The Ghostlore Podcast, which I hope is apt and succinct in its general descriptive indication of content. Rather than also learning graphic design, I had a logo designed⁸ which could be applied to all online content, acting as an umbrella which indicates that all content across platforms belongs to the same project. For the logo, I requested something which depicted an impression of a historical city centre one might expect to find in the UK, and an archetypal ghost in the foreground. Between this and the name, I wanted to begin from the first sight of the logo to build an impression of the content of the podcast. I also requested that it be as age and gender neutral in appearance as possible, using a palette which excluded all bright colour schemes, which I hoped would match the spooky tone of the subject matter, whilst not dissuading any potential listeners by thinking the content might not be aimed at their demographic. To this end, I attempted to balance my input here between giving directions and removing myself, as I am aware that my personal influences will naturally be embedded throughout every decision behind the execution of this project, and my own demographic will be reflected enough.

I then created a website⁹ (www.ghostlorepodcast.com), Facebook page¹⁰ (www.facebook.com/TheGhostlorePodcast/), and Instagram profile¹¹ (<https://www.instagram.com/ghostlorepodcast/>) for the podcast, all bearing the logo. The social media presence is particularly important as this allows people to actively follow the project and any updates, such as news of new episodes being uploaded, and to interact directly with the page, leaving comments and reviews and share easily with anyone else. I also created a less dynamic but more official website using WordPress. Through the use of plugins and a small amount of coding (HTML and CSS), I was able to structure the website in such a way that each facet of the podcast was allowed more space, in comparison to the social media platforms which follow a pre-determined arrangement.

⁸ See Appendix 7

⁹ See Appendix 8

¹⁰ See Appendix 9

¹¹ See Appendix 10

The Ghostlore Podcast website therefore not only hosts the podcast audio files themselves, there is also an 'About Us' page, in which I introduce the hosts and the aims of the podcast, as well as links to the Facebook and Instagram pages. Most importantly, I was able to create individual pages for each episode. These I arranged in such a way to complement the audio, with the media player at the top of the page, above an essay accompanied with images from the fieldwork¹². By including every resource in one place; the podcast episode, an essay address of the tour in a more academic register, and photographs taken during the fieldwork, the website is made the official hub of information pertaining to the project, which listeners of the podcast are encouraged to visit at the end of every episode.

The website, Facebook page and Instagram profile are an opportunity to clearly state the aim of the podcast, using emotive language in order to entice people to listen. Ultimately, all include information about and links to the podcast, as the aim of the promotional effort is to garner listeners. The website, Facebook page, Instagram profile and podcast each contain links to the others, creating a triangle of contact between these points of online presence. The idea behind this is to create a larger surface area, with more points of entry for people to stumble across one of these entrances. The hyperlinks and information are designed to move visitors onto the next project platform, ultimately always arriving at the podcast. For example, the Facebook page has a link to the podcast's Spotify page, a popular audio media platform. The Instagram page has a link to the website, which has the episodes on it, as well as links to many different podcast directories, such as Apple Podcasts and Amazon Music. The website also has links to both Instagram and Facebook. Furthermore, the Instagram 'stories' function allows for the sharing of a Spotify link, which I also utilised when promoting the release of a new episode. Social media also facilitates help from others when attempting to promote a project, as this is difficult for beginners. This is because the algorithms on the social media sites, such as Instagram, dictate that those most popular, are most visible; i.e. popularity breeds popularity. In counter to this, personal friends on these social media platforms were able to share my promotional posts which I made, which helped to increase visibility, bringing more traffic to The Ghostlore Podcast pages. Furthermore, on Instagram, I visited the profiles of similar projects, mainly paranormal podcasts, and 'followed' many of their 'followers,' meaning many followed back, subsequently

¹² See Appendix 8

garnering more traffic to The Ghostlore Podcast profile, with a trickledown effect to the podcast itself.

The promotional posts I created for the podcasts' social media consists of photos taken during fieldwork, as well as memes (a static image, typically humorous in nature) and GIFs (an animated image in a circuit; both usually making a topical or cultural reference) which I had to learn how to make. The creation of thematically appropriate memes and GIFs¹³ is a popular form of audience engagement and something many similar profiles post in order to stay relevant in their followers' feeds, beyond simple information about their projects. I particularly found the functions of Instagram and Facebook useful, as they allow for a location of an image to be set, meaning that when creating a post about Derby Gaol, for example, I could 'tag' its location as such, and create a caption relating the image to its episode as a point of intrigue for potential listeners. I utilised the popular options of creating captions and hashtags for the social media posts in order to keep a consistent stream of output related to the projects' sphere of interest.

I began to make and share promotional posts online around mid-September 2020, having decided that The Ghostlore Podcast should be released one episode every Saturday of October¹⁴, so that the final episode would coincide with Halloween – a celebration typically characterised by all things spooky. I did this reasoning that more people would be searching for podcasts related to the paranormal around this time and throughout October. Also, certain hashtags on social media would rise in popularity and therefore visibility. By incorporating these trending hashtags into my own posts (e.g. #paranormalpodcasters, #hauntedheritage, #happyhalloween), it is possible to ride this wave of popularity. For this reason, the language and hashtags I used were a conglomeration of my own words and those already popular.

A podcast requires a hosting service to upload audio to and input information about the episode and podcast more generally. The host then provides the RSS (Really Simple Syndication) feed, which contains all the information about the podcast and the episodes. This is necessary to submit to podcast directories in order to be listed and searchable on them, such as Amazon Music, Apple Podcasts and Spotify, with the RSS feed allowing new episodes uploaded to the host to be automatically shared with the directories signed up to. I opted to use Buzzsprout as host¹⁵

¹³ See Appendix 11

¹⁴ See Appendix 12

¹⁵ See Appendix 13

(<https://theghostlorepodcast.buzzsprout.com>) because they create a lot of content on best podcasting practices, sending out regular newsletters full of tips and are affordable with a simple user-interface. Buzzsprout also facilitates the creation of visual soundbites – promo snippets of audio taken from the episode it is promoting. These can be up to a minute long and are ideal to share over social media to promote a coming episode. In order to select the audio for the soundbite, I would listen many times over to the episode before selecting a clip which ideally contained a fragment of field audio and some of the analytical discussion which followed. Even though the time limitation necessitates some fragmenting, I wanted the clip to convey as complete an understanding of what was being said as possible. The visual soundbites I created always appeared with The Ghostlore Podcast logo foregrounded by an animated waveform¹⁶ which acted as a visual cue for people to turn their volume on and listen, and the logo helped to push the brand forwards into the minds of the social media followers and create a clear association between brand and content.

Every podcast is required by their hosting platform to identify itself in terms of at least three categories, making it searchable according to genre by potential listeners. Using Buzzsprout, I identified The Ghostlore Podcast under social sciences, religion and spirituality and comedy. This decision was inspired by how other similar podcasts have chosen to identify themselves, who present material being analysed in a light-hearted manner. I also wanted to keep the categories broad as this maximises the potential for new listeners to come across this project, but also because the podcast is not documentary but nor is it fiction; it exists in the same genre or sphere of interest as the ghost tours themselves, in which the practice can be interpreted according to the outlook or interest of the individual.

As a further promotional concept, I had stickers printed of The Ghostlore Podcast logo¹⁷ which have been placed by myself and others in innocuous positions outdoors, such as on streetlamps. These are currently displayed in various places across sites in the UK, France, Estonia and Germany. This is an ideal example of public interaction via social media, creating a double-layer of exposure in real life and online for the project because, with a photograph of the sticker in situ on Instagram and Facebook, with the

¹⁶ See Appendix 14

¹⁷ See Appendix 15

caption ‘if you see us, tell us’, there is the potential for people to reach back with their own photos and comments.

Of the five episodes which constitute series one of The Ghostlore Podcast, the first three key episodes which were born of the fieldwork are followed by two more. The final two episodes are not as long nor are they a theoretical address of affordance interaction but are primarily promotional tools with a view to producing a second series on the podcast. Episode 4.1 or *Tales from a Haunted Island* is an episode more about getting to know the hosts, mainly Pono, who shares paranormal tales from her home of Hawaii. This was a promotional decision because this gave us something to promise the listeners if they were to stick with the series, and the opportunity to get to know the hosts is a commonly used device to garner more attention and investment in the hosts and podcast. Throughout the first three episodes, Pono would occasionally reference a paranormal experience from Hawaii and we were able to give these more body in this promised episode. Furthermore, it felt appropriate to discuss spiritual entities and their manifestation within another cultural setting, after her outlook had afforded our discussion on the UK ghost tours an interesting perspective. Episode 4.2 or *Happy Halloween* was released on 31st October 2020 and was another promotional episode, consistently promised throughout the series, in which the hosts read out stories submitted to the *ghostlorepodcast* account on the website Reddit¹⁸. Permission was obtained from the senders and were stories of paranormal experiences from ghost tours all over the world. This episode allowed us to celebrate and thank those who had engaged with the podcast, as well as demonstrating how sharing personal paranormal stories can result in them being broadcast on the podcast, the hope being that more therefore get in touch and subscribe to the podcast. For this purpose, I created *ghostlorepodcast@gmail.com*, which alongside the messaging and comments function on Instagram and Facebook, makes the podcast highly contactable, of which we reminded listeners of at the end of every episode, telling them to leave a review or share their own story.

The future of The Ghostlore Podcast is somewhat uncertain at the time of writing, as restrictions on travel continue to fluctuate in the UK and across the world due the ongoing COVID-19 pandemic. However, perhaps one of the most valuable aspects of the podcast is that the episodes are accessible to anyone with an MP3 device who speaks English – irrespective of their personal ability to travel to these sites for any reason which

¹⁸ See Appendix 16

may limit personal mobility. I therefore intend to produce a second series to continue to give people the opportunity to come into contact with remote affordances touched by the paranormal. The Ghostlore Podcast has been approached by the Crypto Science Society, based in the U.S. but who produce similarly interested content, for a collaboration. Therefore, we will be producing a collaborative series which delves into historically-situated paranormal phenomena using previously gathered data.

2.5 A Self-Reflection on Producing a Podcast

Over the course of this project, I have marvelled at the potential of its scope and the scope of its content, and have had to make a concerted effort not to deviate from its aims at every tangent which presented itself. The theoretical backdrop of this project represented many intriguing possibilities for further research, and the process of producing a podcast is so technically dense, particularly for someone learning as they go, that the decisions, from the content of an episode, to how to go about modulating the sound quality, to promotion, meant that the work behind successfully launching a podcast, at times, seemed exponential. In terms of the content itself, I therefore found there was a balance to be struck between being actively blind to what else was happening in the tours and turning away from the potential of what the podcast could become, and staying focused on an analysis of the fieldwork through the lens of my chosen academic texts in Chapter One.

To date, the podcast has received 165 downloads since publishing the first episode on 3rd October 2020, with the largest percentage (33%) being on Spotify. I believe Instagram to have had the greatest impact in terms of promotional value, currently holding steady at 118 followers, and has received more ‘comments’ and ‘likes’ than its Facebook counterpart. While unable to prove causation, I can state that Instagram allows for a Spotify link to be shared in ‘stories,’ a function I frequently made use of, and other people, in helping the podcasts’ promotion. Instagram is also how the podcast came to the attention of the Crypto Science Society, and through which material was exchanged and ultimately a collaboration proposed.

The moments when the COVID-19 pandemic influenced the course of this project, or cast a shadow on its future, brought into focus the need for new ways of communicating both tangible and intangible heritage. I therefore anticipate creating the second series of the podcast, in order to continue to make distant geographical sites

remotely accessible, and to further develop my new-found audio-editing skills. For this reason, I am particularly excited to work as part of a larger team because I anticipate a greater sharing of production techniques. I also look forward to continuing to develop The Ghostlore Podcast website and growing the social media presence.

A further issue which occurred during the course of production was due to the inherent technological nature of the project. While some parts, such as the analysis and episode planning could be carried out on paper, I did run into an issue with Audacity. The issue being that although rare, it can crash. Despite having saved the episodes I was editing at the time in multiple places, it is possible for the pieces of audio it creates to lose their 'path,' rendering the majority of my work at that time lost. To re-edit the episodes together was not such a lengthy process as the first time but was still intensely time-consuming and stressful. Other issues of a technological nature, and from my own lack of experience came in the form of audio interference, which in the future I will know not to repeat. This refers to the interview I carried out with the tour guide in York, which was lengthy and full of insight, but inside a pub, which I later realised had filled the background of the audio track with copyrighted music. The tour guide in Lincoln also answered my questions with a clarity, yet my failure to fit the dead cat muffler onto the microphone meant that this audio is full of buffeting noise. This resulted in me not using any of the interview audio for any site in this series of the podcast for the sake of consistency.

In the future, I intend to keep episodes to a consistent length, which is something I failed to do this time, despite this being my initial plan (58 minutes – 1 hour). This was due in part to the audio clips selected, over the length of which I only partly had control, but also due to not wanting to devalue them. However, I hope that as I become more skilful with the editing software over time, and more professional in my editorial control making, I will be able to make the decisions which seemed so laden with responsibility in series one.

Conclusion

The main aim of this project was to explore the interplay between tangible and intangible affordances of the selected HULs in the creation of a compelling ghost tour engendering a sense of paranormal potential in the socio-spatial contexts. This project explored the complex methods by which a perceptual shift from a binary focus was achieved, and how the ghostly narrative was addressed as a broad-spectrum interaction, engaging aurally and kinaesthetically with affordances in the environment. Sounds of the HUL, for example echoes, clanking chains and chiming bells, with their cognitive and affective associations, were employed by guides to entangle the narrative with the selected behavioural landscape, along with various spooky tropes leading to a consistent performative register as participants moved through the architectural strata.

The Ghostlore Podcast shared publicly these environmental insights, in combination with the abstract and imaginative interplay of the narratives. The Ghostlore Podcast is therefore an ethnographic representation of a cultural phenomenon and creative expression of the spooky. It is both documentation of data and an idiosyncratic exploration of how ghost tours are constructed from narrative and landscape, paralleling the tour's use of history and heritage creatively. This exploration facilitates the pedagogic and entertainment purposes of the podcast, as it offers an analytical perspective and manner of interpretation of the complex interplay between bodily and psychological senses triggered by external affordances.

Finally, this research demonstrates absolutely that the tangible and intangible affordances should not be, and cannot be, considered separately from one another in any environment. "Both carry meaning and the embedded memory of humanity and both rely on each other when it comes to understanding the meaning and importance of each" (Onesti, Biancamano & Basone, 2017, p. 3). Accordingly, the concept of cultural heritage should be expanded in the common discourse to account for points of psychological engagement: these are boundless and about which, no assumptions can be made. We can additionally consider the ongoing processes of reuse and the continuous creation of meaning as part of the HUL's adaptive capacity, embedding layers of memory, and thus identity, in stone. The ghost tour has demonstrated the reciprocity of the relationship as we act out our values, beliefs and knowledge.

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Resümee

Magistrip projekti „*The Ghostlore Podcast: materiaalne vaimses*“ praktilise osa moodustab ingliskeelne taskuhäälingusaadete sari, mis põhineb välitöödel ja analüüsisib kummitustuure kolmes Inglismaa keskosa linnas. Viie saatelõigust koosnev meelelahutuslik ja hariduslik sari on mõeldud laiale kuulajaskonnale ning seda saab erinevatelt voogedastusplatvormidelt (sh Apple Podcasts, Spotify ja Amazon Music) tasuta alla laadida. Saated avaldati esmakordselt 2020. aasta oktoobris ja novembris ehk hingedeajal. Sarja esimeses osas analüüsitakse Yorki vanalinnas korraldatavat tuuri *The Original Ghost Walk of York*, teises osas Derbys toimuvat ekskursiooni *Gaol Friar Gate Ghost Walk* ja kolmandas osas *The Lincoln Original Ghost Walk* tuuri Lincolni vanalinnas. Sarja viimane osa jaguneb kaheks ja on pühendatud teiste kohtadega seotud kummituslugudele ja laiemalt usundilistele muistenditele.

The Ghostlore Podcast sari uurib materiaalse ja immateriaalse või vaimse omaduste seotust linnakeskkonnas ning ühtlasi helidele keskenduvate meetodite rolli etnograafilises uurimistöös. Ajaloolise linnamaastiku väärtustamine pärandina lähtub harilikult keskkonna materiaalsest omadusest, samas kui silmale nähtamatu pälvib vähem tähelepanu. Taskuhäälingu formaat võimaldab käsitleda keskkonna materiaalse ja immateriaalse omaduste vastasmõjusid helide vahendusel ja ilma, et muidu domineeriv visuaalne esteetiline väärtus kuulajate tähelepanu suunaks. Üksikasjalikumalt analüüsitakse sarjas seda, kuidas giidid kasutavad ja põimivad linnakeskkonna materiaalseid ja mittemateriaalseid atribuute või sobimusi (*affordances*) loomaks kummitustuuridele omaseks peetud õõvastavat ja kaasahaaravat meeleolu. Selleks kasutatakse Susanna Alvesi edasiarendust James Gibsoni sobimuste teooriast (*affordance theory*), mida kombineeritakse Nadezhda Savova käsitlusega pärandi kinesteetikast ehk kehalisest kogemisest (*heritage kinaesthetics*), samuti žanri (Richard Bauman), kronotoobi (Mikhail Bakhtin, James Lawson) ning jutu- ja jutustamise maailma (Kaarina Koski) mõistete ning uurimustega muistendi jälgedes käimisest (*legend-tripping*, Julian Holloway).

Inglismaal 2019. aasta detsembris ja 2020. aasta jaanuaris läbi viidud välitööd keskendusid kummitustuuride auditiivsetele omadustele: giidide jutustatud lugudele, publiku kõrvaga kuuldavatele reaktsioonidele ja teisele keskkonnas kõlanud häälele ja helidele. Tuurid helisalvestati, et tuua need saadete kuulajatele võimalikult lähedale. Välitööd hõlmasid aga ka vestlusi ekskursioonidel osalejatega ja intervjuusid giididega.

Töö kirjalik osa koosneb kahest peatükist, millest esimene selgitab eelpool nimetatud teoreetilisi lähtekohti. Teine peatükk annab ülevaate saatelõikude valmimise protsessist: välitöödest, helisalvestuste analüüsimise ja stsenaariumi kirjutamise ning osade salvestamise, toimetamise ja turundamise protsessidest. Sarja reklaamimiseks ja levitamiseks loodi koduleht (<http://www.ghostlorepodcast.com/>), Facebooki leht (<https://www.facebook.com/TheGhostlorePodcast/>) ja Instagrammi leht (<https://www.instagram.com/ghostlorepodcast/>) ning nende sisuga täitmiseks omakorda hulgaliselt meeme ja muid visuaalseid materjale. Veebilehe ja ühismeedia kontode eesmärgiks on saatesari rohkemate kuulajateni viia, suurendada nende hariduslikku ja meelelahutuslikku mõju ning luua võimalusi dialoogiks kuulajate ja sarja autori vahel. Sarja seni viimane osa põhineski kuulajate saadetud lugudel.

Appendices

Appendix 1: Gantt Chart of the production process

Fieldwork		
Online research looking at tour websites and field equipment/reviews, reaching out to ghost tours	20/3/19	29/3/19
Reconnaissance visit to Derby Gaol	6/7/19	6/7/19
Tour 1 visit: The Original Ghost Walk of York	4/1/20	4/1/20
Interview 1 with tour guide of tour 1	16/1/20	16/1/20
Interview 2 with tour guide of tour 2	20/12/19	20/12/20
Tour 2 visit: Derby Gaol Friar Gate Ghost Walk	20/12/19	20/12/19
Tour 3: The Original Lincoln Ghost Walk	30/1/20	30/1/20
Interview 3 with tour guide of tour 3	30/1/20	30/1/20
Analysis & Recording of Episodes		
Listening to other similar podcasts - researching best practices and mode of presentation	31/1/20	16/2/20
Listening to field audio & creating analytic annotations	9/2/20	28/2/20
Planning of episodes: the field audio clips to be used, the discussion objectives, key concepts and points to make	28/2/20	13/3/20
Recording of episodes, following episode plan and key points/sentences	27/5/20	10/7/20
Re-recording of material which was unclear or lacking in content or audio quality	30/5/20	13/7/20
Editing		
Comparing best audio editing software and consuming tutorials on how to use	4/4/19	9/4/19
In new file, importing field audio and the corresponding studio audio, cutting and matching for all episodes	28/5/20	19/6/20
micro and macro editing: closely editing small imperfections and larger content issues for all episodes	28/5/20	17/8/20
overall edit to complete track: normalise, amplifier, compressor, export as MP3	2/6/20	20/8/20
Peer review and feedback with friends and supervisors (all episodes)	2/6/20	10/7/20
Final edits (all episodes)	13/7/20	17/7/20
Promotion & Publishing		
Branding: name and logo	21/3/20	28/3/20
Creating and maintaining a Facebook page	9/3/20	29/12/20
Creating a website using Wordpress; web design (inc. coding), writing content, uploading images	24/2/20	8/11/20
Creating and maintaining an Instagram profile and finding 'followers'	13/10/20	29/12/20
Creating a gmail account	12/3/20	12/3/20
Creating a Reddit account and putting out a call for paranormal experiences from ghost tours	6/6/20	11/7/20
Identifying a suitable hosting platform	10/9/20	23/9/20
Creating a Buzzsprout account and registering with podcast directories	25/9/20	2/10/20
Uploading audio to Buzzsprout, writing episode descriptions and scheduling episode release dates	28/9/20	24/10/20
Creating social media posts; memes, GIFs, visual soundbites	25/9/20	29/12/20
Publishing the episodes	3/10/20	31/10/20

The Ghostlore Podcast

SIMPLE GANTT CHART by VINTAGE2.COM
<https://www.vintage2.com/Excel/Templates/templates-gantt-chart.html>

Project Start:

Wed, 20/3/19

Display Week:

1

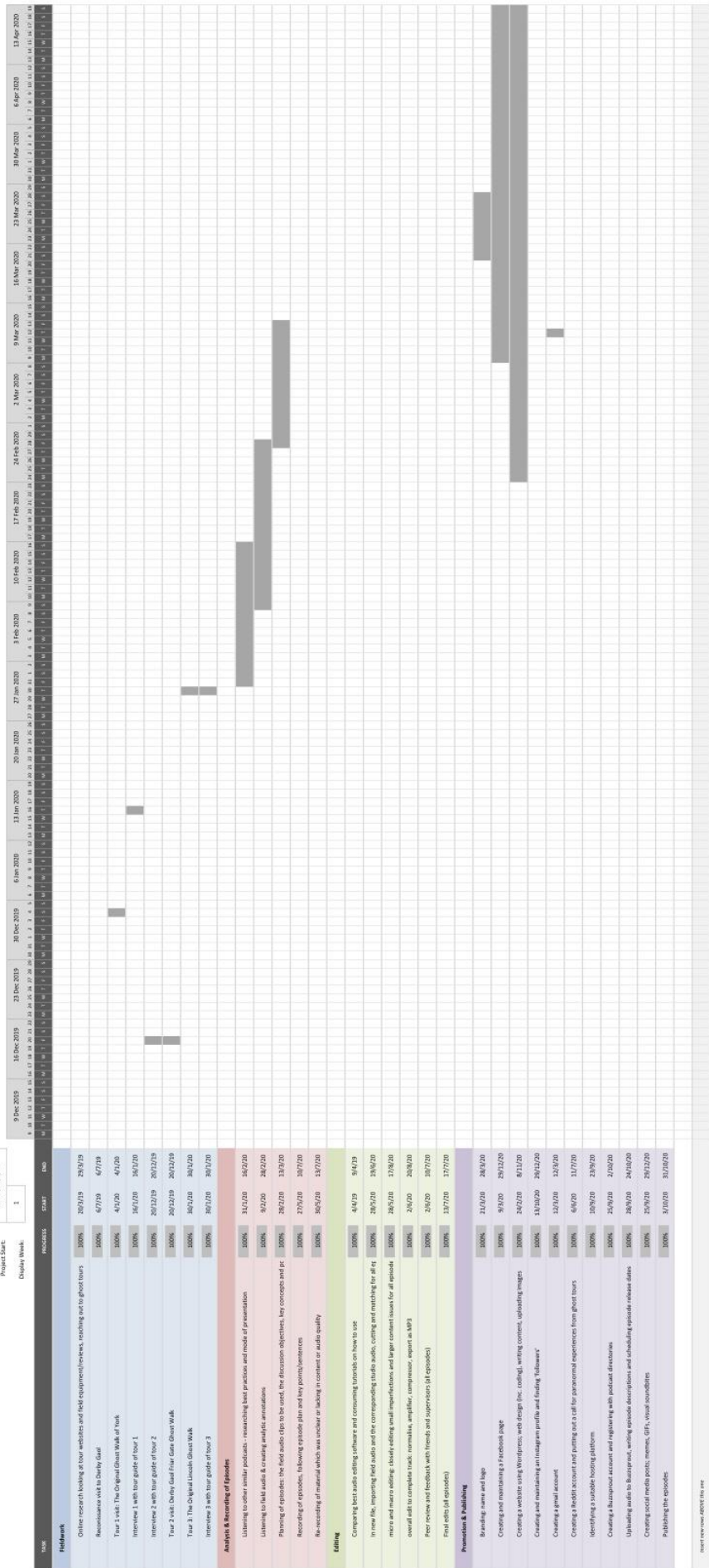
Task	Progress	Start	End
Fieldwork			
Online research looking at tour websites and field equipment/reviews, reaching out to ghost tours	100%	29/3/19	29/3/19
Reconnaissance visit to Derby Gaol	100%	6/7/19	6/7/19
Tour 1 visit: The Original Ghost Walk of York	100%	4/1/20	4/1/20
Interview 1 with tour guide of tour 1	100%	16/1/20	16/1/20
Interview 2 with tour guide of tour 2	100%	20/12/19	20/12/19
Tour 2 visit: Derby Gaol First Gate Ghost Walk	100%	20/12/19	20/12/19
Tour 3: The Original Lincoln Ghost Walk	100%	10/1/20	10/1/20
Interview 3 with tour guide of tour 3	100%	30/1/20	30/1/20
Analysis & Recording of Episodes			
Listening to other similar podcasts - researching best practices and mode of presentation	100%	11/2/20	16/2/20
Listening to field audio & creating analytic annotations	100%	9/2/20	26/2/20
Planning of episodes: the field audio clips to be used, the discussion objectives, key concepts and pc	100%	28/2/20	13/3/20
Recording of episodes, following episode plan and key points/notes	100%	27/3/20	10/7/20
Re-recording of material which was unclear or lacking in content or audio quality	100%	30/5/20	13/7/20
Editing			
Comparing best audio editing software and consuming tutorials on how to use	100%	4/4/19	9/4/19
In new files, importing field audio and the corresponding studio audio, cutting and matching for effects	100%	28/5/20	19/6/20
micros and macro editing: finally editing small imperfections and larger content issues for all episodes	100%	28/5/20	17/6/20
overall edit to complete tracks: normalise, amplifier, compressor, export as MP3	100%	24/6/20	20/9/20
Peer review and feedback with friends and supervisors (all episodes)	100%	21/6/20	10/7/20
Final edits (all episodes)	100%	13/7/20	17/7/20
Promotion & Publishing			
Branding: name and logo	100%	21/4/20	28/4/20
Creating and maintaining a Facebook page	100%	9/1/20	29/12/20
Creating a website using Wordpress: web design (inc. coding), writing content, uploading images	100%	24/2/20	8/1/20
Creating and maintaining an Instagram profile and finding 'followers'	100%	13/10/20	26/12/20
Creating a gmail account	100%	12/7/20	12/7/20
Creating a reddit account and putting out a call for personal experiences from ghost tours	100%	6/6/20	11/7/20
Identifying a suitable hosting platform	100%	10/9/20	3/9/20
Creating a Buzzsprout account and registering with podcast directories	100%	25/9/20	21/10/20
Uploading audio to Buzzsprout, writing episode descriptions and scheduling episode release dates	100%	30/9/20	24/10/20
Creating social media posts: memes, GIFs, visual soundbites	100%	25/9/20	29/12/20
Publishing the episodes	100%	9/10/20	21/10/20
Need new view? ABOUT this view			

The Ghostlore Podcast

SMILE GANTT CHART BY VIKREX42.COM
<https://www.vikrex42.com/Excel/Template/Smile-gantt-chart.html>

Project Start: Wed, 20/11/19

Duration Weeks: 1



The Ghostlore Podcast

EMILY CANTY CHARTERED BY NARRATED.COM
https://www.narrated.com/ghostlore-podcast/charter.html

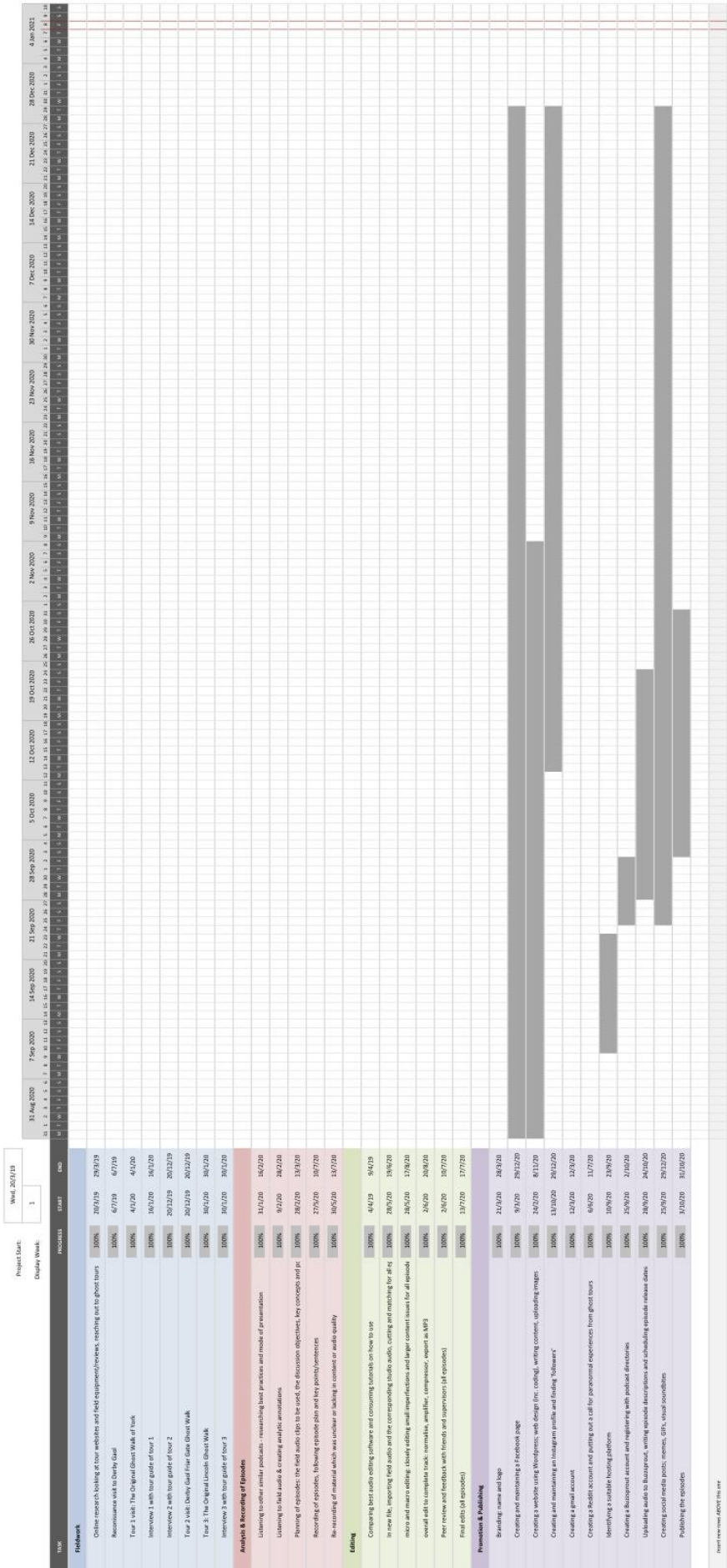
Project Start:
Wed, 26/1/19

Deadline Week:
1

Task	PROGRESS	START	END
Fieldwork			
Online research looking at tour websites and field equipment reviews, reaching out to ghost tours	100%	20/1/19	29/1/19
Reconnaissance walk to Derby Gate	100%	6/7/19	6/7/19
Tour 1 walk: The Original Ghost Walk of York	100%	4/1/20	4/1/20
Interview 1 with tour guide of tour 1	100%	16/2/20	16/2/20
Interview 2 with tour guide of tour 2	100%	20/2/20	20/2/20
Tour 2 walk: Derby Gate Near Gate Ghost Walk	100%	20/2/20	20/2/20
Tour 3: The Original Lincoln Ghost Walk	100%	30/2/20	30/2/20
Interview 3 with tour guide of tour 3	100%	30/2/20	30/2/20
Analysis & Recording of Episodes			
Listening to other similar podcasts - researching best practices and mode of presentation	100%	31/1/20	16/2/20
Listening to field audio & creating analytic annotations	100%	6/2/20	28/2/20
Planning of episodes: the first audio clip to be used, the discussion objectives, key concepts and jargon	100%	28/2/20	13/3/20
Recording of episodes, following episode plan and key points/notes	100%	23/2/20	10/7/20
Re-recording of material which was unclear or lacking in context or audio quality	100%	30/2/20	13/7/20
Editing			
Comparing best audio editing software and consuming tutorials on how to use	100%	4/4/19	9/4/19
In raw file, importing field audio and the corresponding studio audio, cutting and matching for all eq	100%	28/2/20	13/6/20
micro and macros editing: closely editing small imperfections and larger content issues for all episode	100%	28/2/20	17/8/20
Overall edit to complete track: normalise, amplify, compress, export as MP3	100%	23/6/20	20/8/20
Peer review and feedback with friends and supervisors (3 episodes)	100%	2/8/20	10/7/20
Final edit(s) (all episodes)	100%	13/7/20	17/7/20
Presentation & Publishing			
Branding: name and logo	100%	21/2/20	18/7/20
Creating and maintaining a Facebook page	100%	9/7/20	29/2/20
Creating a website using WordPress, web design (inc. coding), writing content, uploading images	100%	24/2/20	9/11/20
Creating and maintaining an Instagram profile and finding 'followers'	100%	13/10/20	29/12/20
Creating a good account	100%	12/3/20	12/3/20
Creating a Reddit account and putting out a call for paranormal experiences from ghost tours	100%	6/6/20	11/7/20
Identifying a suitable hosting platform	100%	10/9/20	13/9/20
Creating a Bandcamp account and registering with podcast directories	100%	15/9/20	3/10/20
Uploading audio to Bandcamp, writing episode descriptions and scheduling episode release dates	100%	28/9/20	24/10/20
Creating social media posts: memes, GIFs, word soundbites	100%	25/9/20	29/12/20
Publishing the episodes	100%	3/10/20	31/10/20
Report from team about this year			

The Ghostlore Podcast

SAMPLE Gantt Chart by Venues42.com
<https://www.venues42.com/GanttChart/central/sample-gantt-chart.html>



Appendix 2: Brief overview of quantity of audio and analytical data

	York	Derby	Lincoln
Quantity of fieldwork audio + interview (hours)	1.15.23 + 1.9.10	3.47.02 + 0.18.32	1.02.23 + 0.15.26
Number of pages of analysis for each tour post fieldwork (pages)	18	15	13
Quantity of studio audio pre edit (hours)	2.21.11	2.47.08	2.28.03

Appendix 3: Example selection of photographs taken during fieldwork, used later for promotional purposes



The tour guide of The Original Ghost Walk of York (taken: 4/1/2020)



The Façade of Vernon Gate Prison, The Derby Gaol Friar Gate Ghost Tour (taken: 20/12/2019)



Tour participants on The Original Lincoln Ghost Walk using phone cameras to look for orbs (a spiritual manifestation). Taken: 30/1/2020

Appendix 4: Example field diary

Derby Gaol

Production reflec...

Derby Gaol

The Original Gho...

Interview with Pat

Lincoln Ghost Wa...

Interview with Ba...

Podcasting

Promo reflection

Impact of the cor...

Add page

Derby Gaol

Saturday, 21 December 2019 11:20

Friday 20th December 2019, Interview at 18:00, tour commencing 19:00

I arrive on site and knock on the door. There is a loud shout of 'Who's there!' and someone in a vague approximation of 18th century jailer's dress opens the peep door. I reply that I am there to see Richard Felix. The man in the costume opens the door and invites me inside, whilst explaining that Richard Felix is not there and that he will be taking the tour today. He explains that Richard has recently had some heart trouble and has been in hospital and reminds me that the man is 70 years old. He gestures for me to wait at the bar whilst he phones Richard to see if he can still come in to give me an interview. I can hear him chatting in the background while I talk to the man behind the bar, who offers me a drink but I decline. I ask him if he's been working here long and if he's had any paranormal experiences during his time working here and he tell me that just the night previous, he was in one of the cells when something attached. I asked him what he meant and he said that something, like a spirit attached itself and that's why he woke up with a terrible headache at the base of his skull this morning. The gentleman in costume ends his call with Richard Felix and returns. He tells me that Richard isn't going to be coming tonight but offers his apologies. This is not a huge surprise to me, since a couple weeks before, I flew back from Estonia to interview him and observe and record the past life regression event only to discover the place locked up and dark with him nowhere to be found. I ask the gentleman before me if he could spare some time before the tour to talk to me and he agrees. We go into the common seating area, which, in keeping with the rest of the site, is lit with candles and a fire, with other macabre memorabilia around the room, including a stuffed crow and a skull. We seat ourselves at one of the wooden tables and benches, and he turns on the electric lights so I can see to set up my recording equipment and notebook. He remarks that he thinks my Tascam recorder is a very nice piece of gear. I introduce myself very briefly and try to explain what I am doing. He introduces himself as John Wright. John tells me that he has been working with Richard at the gaol for five years now, and also lectures in psychological criminology at Derby University, which we are very close to right now. He tell me that he also used to work for the London Metropolitan Police as a criminologist. We talk briefly, during which time I ask him to address the attitudes of Derby City Council towards tourism in the city, how he is dressed, and whether he considers himself to have had any paranormal experiences.

He described how he finds himself torn between the scientific field of his profession and the evidence he has felt, which has manifested as aggressive physical contact. I notice that whilst we are sneaking he begins to check his watch and I stop recording, understanding that visitors are

Appendix 5: Examples of analysed field audio, including time stamps

Audio file 1.1: York

1:37 → sounds of geese on the water
1:48 → Hear Pat for the first time, telling everyone to "stand under the tree of death" + asks if there's anybody here from York + that everyone from York is horrible if have been here last 200 years.
4:00 → Suggests stories get darker + darker until same is mentioned
4:48 → Human so relaxed because perceptive to things of supernatural nature. Lots of adjectives. Storytelling techniques.
5:58 → baby's giggling laughter + he acknowledges.
6:08 → have any → uses himself as the vessel + personification of these characters: A ~~person~~ narrative projects into a tangible person. Begins to build investment in this character.
6:50 → Steam, candles flickering, radio blaring, + sees Pat in mirror behind her.
7:45 → Lets people to participate making archetypes so y laugh.
8:19 → Describes feelings associated with presence of ghost + what they feel, although
14:00 → Talks about Kate Fladung due to global warming - as if most remained 14:30 → manacarpus float by, apart from Viking on toilet.
16:40 → Last audio of shoes on cobbles → the ambulatory nature of a town.
17:35 → Pat directly addresses stereotype, death laidly + theatrically. "No ghost has ever done this: WOOCO. Lets everyone to do 'spooky oooo' after 3."
17:28 → "Rich people can afford to live in this part of the city."

Analysed field audio from York

Who Dorsey - gives meaning behind almost lost to the mists of time - walking a place with our feet in the mists of time

1-02-21 → Shawlites did anglo-saxon meaning tales of flesh - all the more perverse because people find it so charming + quaint

1-02-35 → The Golden Hecce: most harpied publishing: Every man has ghost. By suggesting getting tales from his staff, he self-assured that they'd back up his assertions, writes just as well as that man. Again, a guide list of the ghost + their phantasm story.

1-04-00 → Canadian tourist who was ~~written~~ written by stalling ghost of second WW Canadian airman.

1-07-43 → Bareghost, huge dog ghost which has been haunting those streets since "Waking" times. "You will" hear behind you this grunting, snarling. "Don't let curiosity get the better of you. Don't take round"

1-08-43 → One 800 diff. stories he could tell us

YORK-2.1 Bedan?

- Mr. Pym → buys the children who start dying + starts using this "genuine report" about bodies rotting in his basement. Draws on smell for first time → adds a depth of detail which makes it more compelling and horrifying because - ghost children try to grab hold of people's legs, back etc.

These, older children - symbol of innocence, especially when helpless, harmless.

1-02-30 = "the real shawlites"

1-02-30 → the hypocrisy of the anglo-saxon who is so concerned with the past, although of course what they capitalise on + stimulate in reality

But we are connected to those more primitive and arguably brutal people, and it is a part which is still clearly present

Henry Glasse tradition is the creation of future out of the past. Tradition is an artificial assembly of elements from the past.

This anglo-saxon world is not its value.

The final sensationalist tale of the Canadian tourist who met the Canadian ghost

→ She leaves no for Ambrose explaining that the ghost has gone home with her. Lets like this validates its existence because experienced by independent observer. Also by the historical evidence - York Gazette (1-05-84). Geoff Munroe.

who dies seemingly in multiple ways over a very short space of time

→ But finally gets a laugh from the silent crowd at 10.33, when truck runs over him.

Authenticity:

→ Consider the different tenses we could have gone on

→ process/product not the same thing

→ to the four out of transmission of the same event/content

→ is different. Tenses are a good example of how transmission, oral in this case, has been adapted so the tales can with stand the test of time → need to be adaptable if want things to remain the same as pressures change = shaped authenticity. Holmes + high talk about a fabricated

→ mysterious + then dismantling

→ If the ghost was not present, then the past would not have over the tale as it does - the ghost no longer frightens people away, instead the industry produces what people want

→ Grounding the tales in this specific Hull is a great way of letting people know the tales are real, meaning that they are attached place-specific meaning, people care for a tale, meaning that they are

Analysed field audio from York

Yote interviews 1.1

- ★ The feeling of negative energy → not contained in bricks + mortar so presence
- ★ Hasn't certainly seen things but has definitely heard things + felt things 0.50 → working spirit of Guy Fawkes and I feel hand on shoulder.
 - ↳ "not taken in easily" loved raid and there's nobody
- 1.20 - Heard the children of Beteign
- 7.00 - needs to be a levelling off - needs a Van Helsing
- 8.26 → Golden fleece adaptation. Puts a diffuser in → also gets run over by truck - makes people laugh. So balance between truth of the story and what audience needs. 9.01 → in the real history, there is no human/entertainment value, just horrible people. 9.16 - in all storytelling, there has to be some hope or some human.
- 9.36 - retelling of death + real people last year drowning
- ↳ tangible - people dragging bodies out
- 11.19 so needs something to lighten it
- 12.00 → the past meeting new → modern links to connect us to the past.
- ★ 12.50 → The continuity: still happening, nothing's changed. The use of the river, dirt paths, pubs
- 14.40 → Hackbars as backdrop of authenticity
- 17.20 → interruptions which disrupt the atmosphere are real and demand reaction - have to be flexible
- 19.28 → disconnect between residents + tourist attractions. They take it for granted so don't go out + enjoy those things then resent others the pleasure.
- 23.11 → the importance of tourism in generating income for the area.
- ★ 25.00 → website suggests dist. in world, someone cut side
- 27.00 of site finally wrote the tales down 1970's

Analysed interview audio from guide of The Original Ghost Walk of York

The Blue Bear Pub ↳ set scene.

some resonance back

→ easier to consent to hearing a noise?

→ heard laughter + singing

Things which help to put you in a highly suggestible state → he is full of pop culture references, and this has obviously been a consistent driving force of this then throughout his life, watching Blade of Dracula, playing in graveyard at Halloween as a child... ↳ German directors were good. Now too much gore

- His use of humor on the tour as a diffuser and added entertainment value

→ more tangible because more recent.

→ exposes the unpleasant side not often present in the tourist view.

→ Back to theory: it's the writing down of the tales + the profitable of tours he then set up which finally sparked interest.

Audio file 1.1. Derby Cad

the text is part of a narrative or story, it is not a record of what actually happened.

forensic scientist @ derby uni, lecturer

Quoted as Buffy Simpson, one of the longest serving officers at the police - says they always greet people as one of the 'police-archangel'.

↳ So they arrive at the jail + as they cross the threshold in the company of one of the 'police' → establishes that prior relation of speaker + listener, combines the aesthetic expectations of entering the god + performative register → immediately puts them on the back foot as they don't know how to react to people someone shouting at them like that → immediately with are suspended by this simple play of out of a cultural memory. The sheer performative force + the mode of delivery also makes it clear that this is going to be an exercise in audience participation - you are part of the performance + the staging → you are of the inmates. There will be no passive observation here.

↳ a differentiated temporality emerges - leaving the present at the door + as literally as possible, stepping into the tale world of the narrator. Time has been taken + pressed in from all sides.

→ the way he is dressed + aligns him in time + space with the god of old as it appears now in the light of this mediated cultural experience, making them outsiders + can see the discomfort of this in their faces → successfully disorientated them + now there is an openness to possibilities due to the sudden translation of reality.

↳ New need to sustain this as best as possible. The register changes to a calmer one, better + more easily sustained by the guide, who literally morphs into the guide.

2:30 → Never seen a ghost but had the sensory interactions been physically attached alludes to the fact that it is due to the number of people on the tour that supernatural interactions don't happen often.

space with delirious fear and anger → the only one who feel the cramped + stress put on our bodies, where the cells were and terror and helplessness → analyse the inner nothing of ghost tours seen after

affordance theory

↳ sound, the reason for the podcast

↳ They all take place in Hull

↳ the prison is a store of ICH - the narratives, local legend + tangible as space to host tours

↳ This space navigates temporal cultural shift through management + understanding of assets

→ we learn about what we've seen but never understood because the intangible heritage goes unacknowledged but it shaped + is manifest in the embodying structures we see today, so it is present in the landscape

- The tangible is the outward appearance of the needs + values of a society. The parts which are popular knowledge or remembered are part of a culturally selective memory which preserve selective parts. The fire in dark tourism wants less known details

↳ Place does interact with our imagination staged in places which relate directly to the time within the narrative

After that in part

① The spoken CD doesn't surprise or shock us but it does evoke an impression of an environment → for me it conjures images of a mausoleum, graveyard.

What does it make you think of?

Of course, it would be said that I primed you to interpret it that way by giving you an opinion first

→ The CD is a kind of sound first beginning to end, unlike when suddenly starting at noises in that rough area the planning + designing + thinking of days

→ It definitely helps to establish a word, build tension and atmosphere as sounds do in horror films. With unfamiliar sounds manipulate us emotionally. Think of the differences in the sounds, the CD doesn't build but it has a muted quality, leaving the brain to make assumptions. Ranging + changing does invite the audience and we all have the same basic fear response. It triggers an natural fear of being crossed or attacked, so fight or flight kicks in.

Analysed field audio from Derby

00 → Q: lobby remarks he was controlling the lights - not much channelling. Even I covered the recording light so as to not ruin the atmosphere.

50 → Any questions, apart from 'can we get out of this place' → ~~perhaps~~ projects a fearful registrar onto post.

00 → Nice to be able to say we've been in here when drive post.

50 → Promises her she won't be scared, he only wants to entertain → he lied

↳ Nar out of tower tells us about his experiences of being pushed down the stairs - really insistent that was pushed.

→ tunnels under roads + tower

26 → 2 children who were burnt to death. Doesn't understand why still here because children are innocent.

1.48 → Spends a long time contextualising the old railway bridge + miners route to Scargress, which is apparently haunted. Good traffic noise in the background. People still hear trains using it.

000 → Pickford house, Georgian. Little boy seen upstairs. Old man in garden. Lady in kitchen. Police often get calls saying: ~~there's~~ there's a boy stuck in Pickford house. If they shut the curtains, come in to find been torn down.

04.38 → Dick. Torture murdered Lisa Norton lived vicar to god. The whole story. Both are ghosts + she is regularly seen in ~~public~~ accommodation. ~~even~~ even greater authenticity from so many people having seen her. She sits at your bed but doesn't hurt anyone.

08.29 → recording studio. Pop star attacked by ghost in this story, alleyway. And there was a witness.

Circular walk + back at God was was visible + odd

* audience, even though we are seems very afraid.

→ as the ghostkeeping organisation, have this in their favour

↳ there is a sense that this is privileged knowledge - what with being tied to those locations only a few paying customers have visited. It is the exclusivity along with the ability to stage the inside of those properties which sets Derby. Good apart from the other sites → they have a far greater degree of control. As a history walk, want to acknowledge this as specific information we would only get from them.

→ casual tone at odds with subject matter. Lack of performance more convincing than blatant showmanship?

→ Unlike Hollander's observation, with Jan, the historical ^{social} context is absolutely lingered upon - what really surprised me about this walk.

→ evidence: phone calls to the police, torn down curtains + follow-up tale 202.00 → staff's daughter spoke to him.

→ 202.20: ghost stories difficult to verify unless first hand experience. Hearsay doesn't work w/ ghost stories. Yet that all we're getting is. ^{↳ because we need to see it ourselves, that's what people find really} with touch of expectation, hence in second hand.

→ twinning thumbs in gutter. also mentions both death certificates + we do have a good certificate by way of proof.

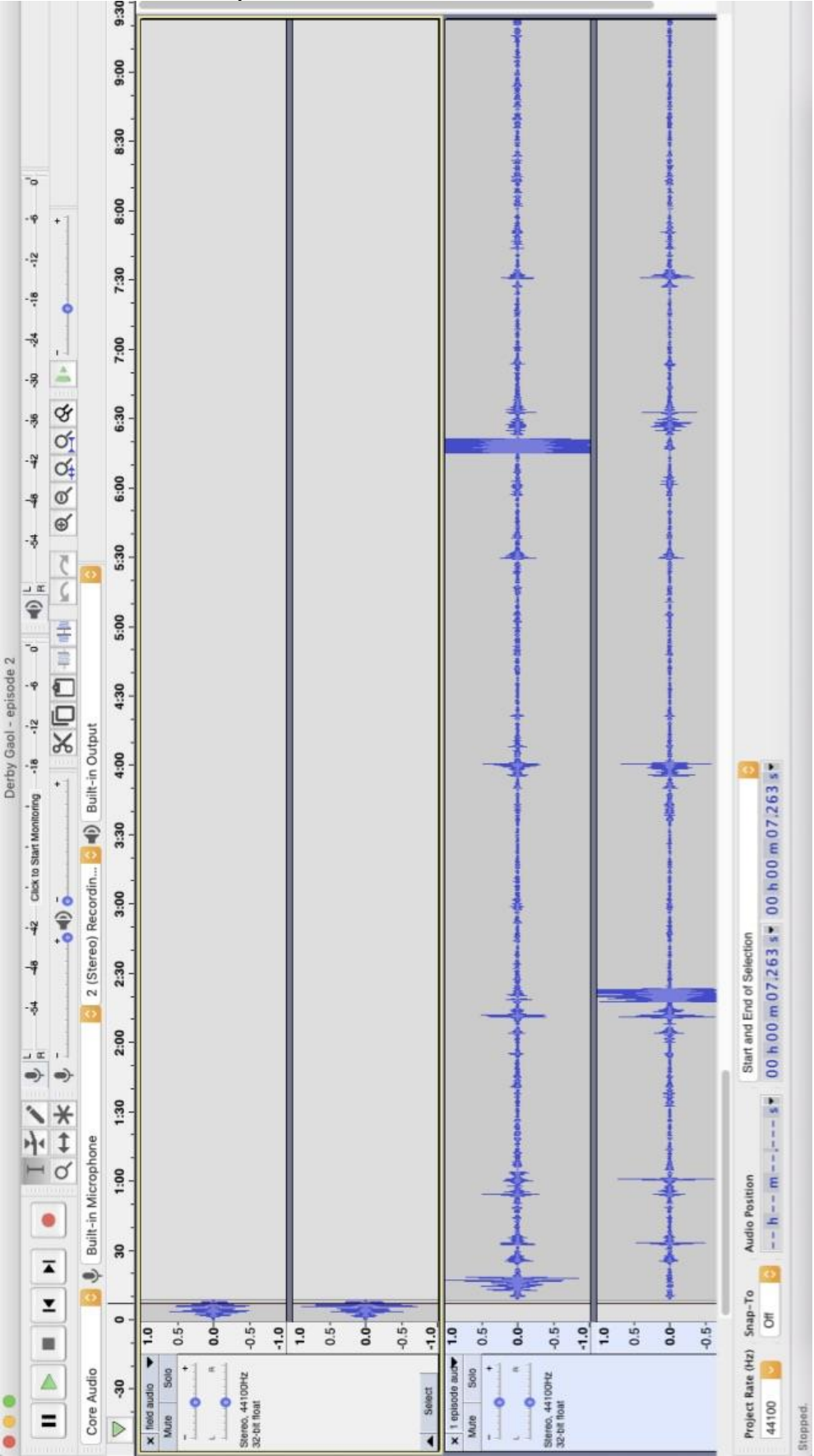
Pauses in story to let noisy cargo past.

Analysed field audio from Lincoln

it is dark + dark + atmospheric → places embody past lives
 05 → the role of building + built history that the tour incorporates
 ↳ the history is very important + sees the architecture within
 the tour as a learning tool + experience in their own right
 - it is a very history focused tour; but this passage through
 the different architecture creates is quite destabilising
 because the various infrastructures are of another time, &
 reflective of another people's needs + values which we can
 almost understand but not quite. Like the need to have a
 door 20ft up in the wall so ~~no~~ someone can step onto
 scaffolding vs. the offices it is now.
 ↳ part of the multiplicity of space + how the ~~re~~ remnants
 can be near constantly activated through practices of
 * ostension + play - perhaps why use the HUL, because the
 historic affordances of places, revealed, from the past, in real
 time on these tours, does engender a sense of temporal
 confusion + possibility. The everyday geographies are imbued
 with an enchanted register.
 00 Used to be nightclub → lived experience evokes these tours → not
 experience ~~is~~ truly dies → there is a resonance
 9.56 → most haunted part of the tour - good audio
 10.38 → nothing to fear but your imagination
 11.56 → kickstart people's imagination; activate the fear response + they'll
 become a lot more susceptible + jumpy.
 ↳ also chains began to move → the authenticity behind scaring the scarer.

Analysed field audio from Lincoln

Appendix 6: Example of editing together field and studio audio using Audacity audio software to create an episode



Appendix 7: The Ghostlore Podcast logo, created by *wearecreatives* at www.wearecreatives.co



Appendix 8: Example images from The Ghostlore Podcast Website, available at: <http://www.ghostlorepodcast.com>



The 'Home Page' of The Ghostlore Podcast website

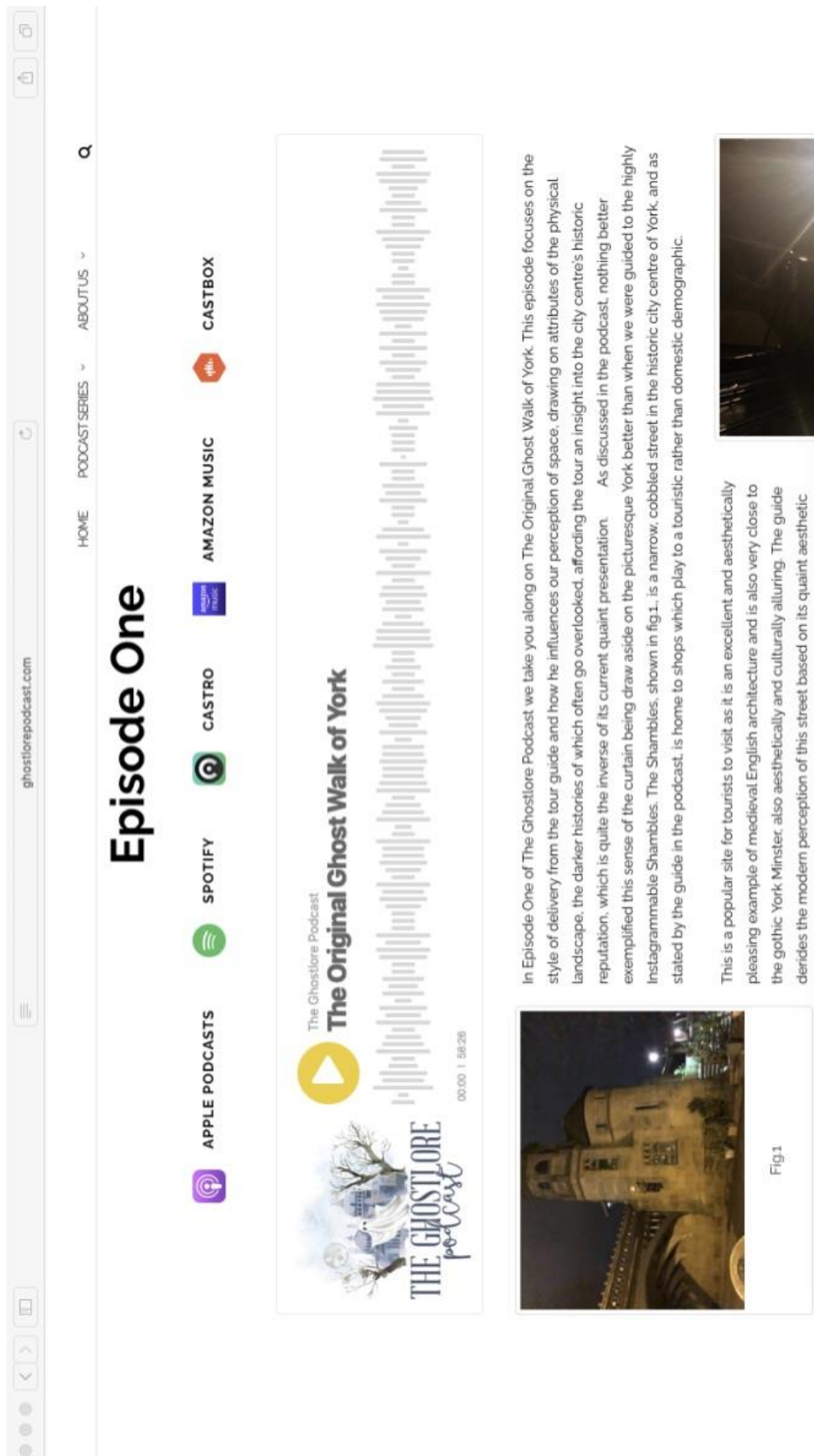


Fig.1

+

Switch to draft

Preview

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Visibility

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April 20, 2020 3:07 pm

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☐ Hide the title for this item

SSB Settings

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☐ Hide Simple Social Buttons

Episode One

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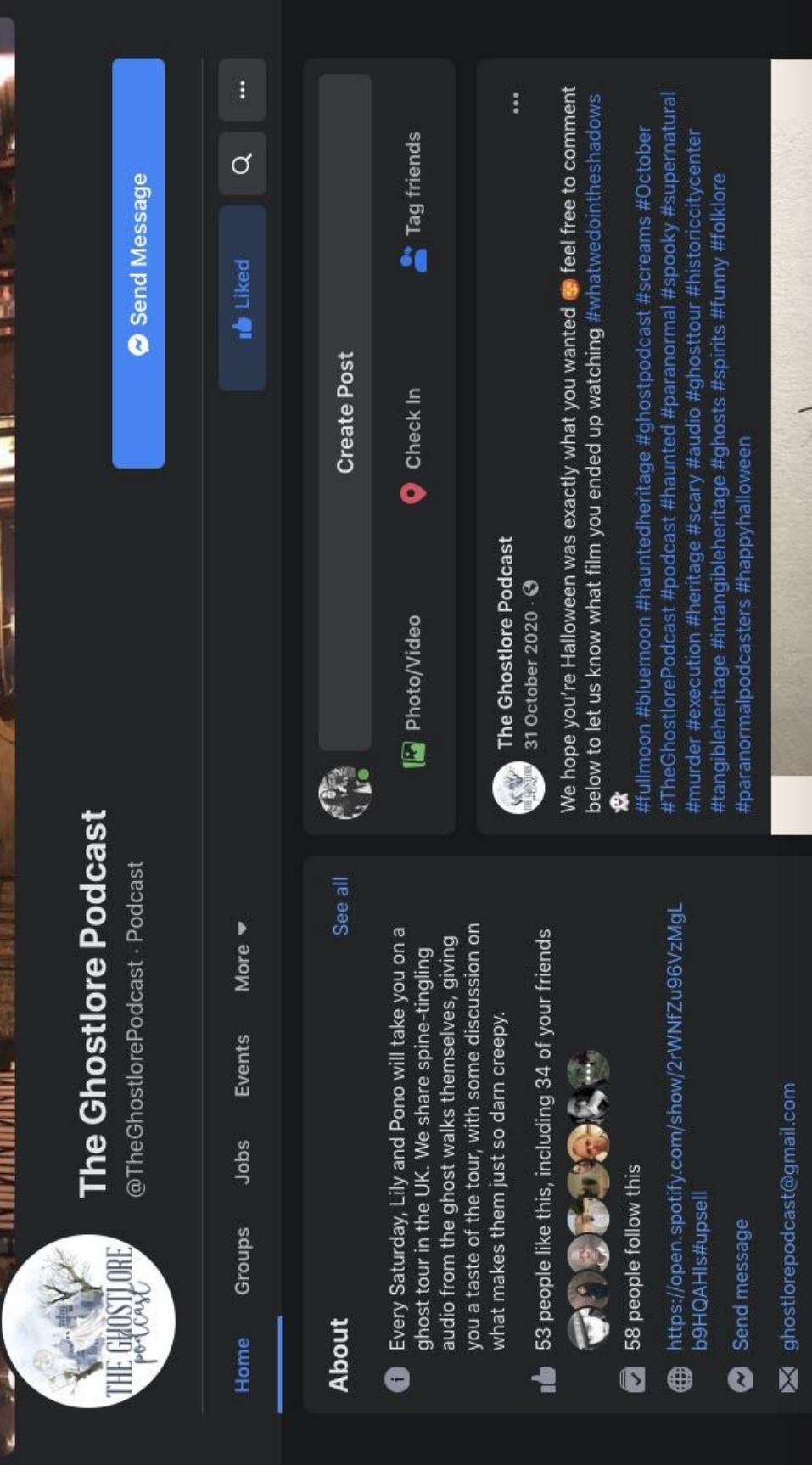
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In Episode One of The Ghostlore Podcast we take you along on The Original Ghost Walk of York. This episode focuses on the style of delivery from the tour guide and how the influences our perception of space, drawing on attributes of the physical

Document

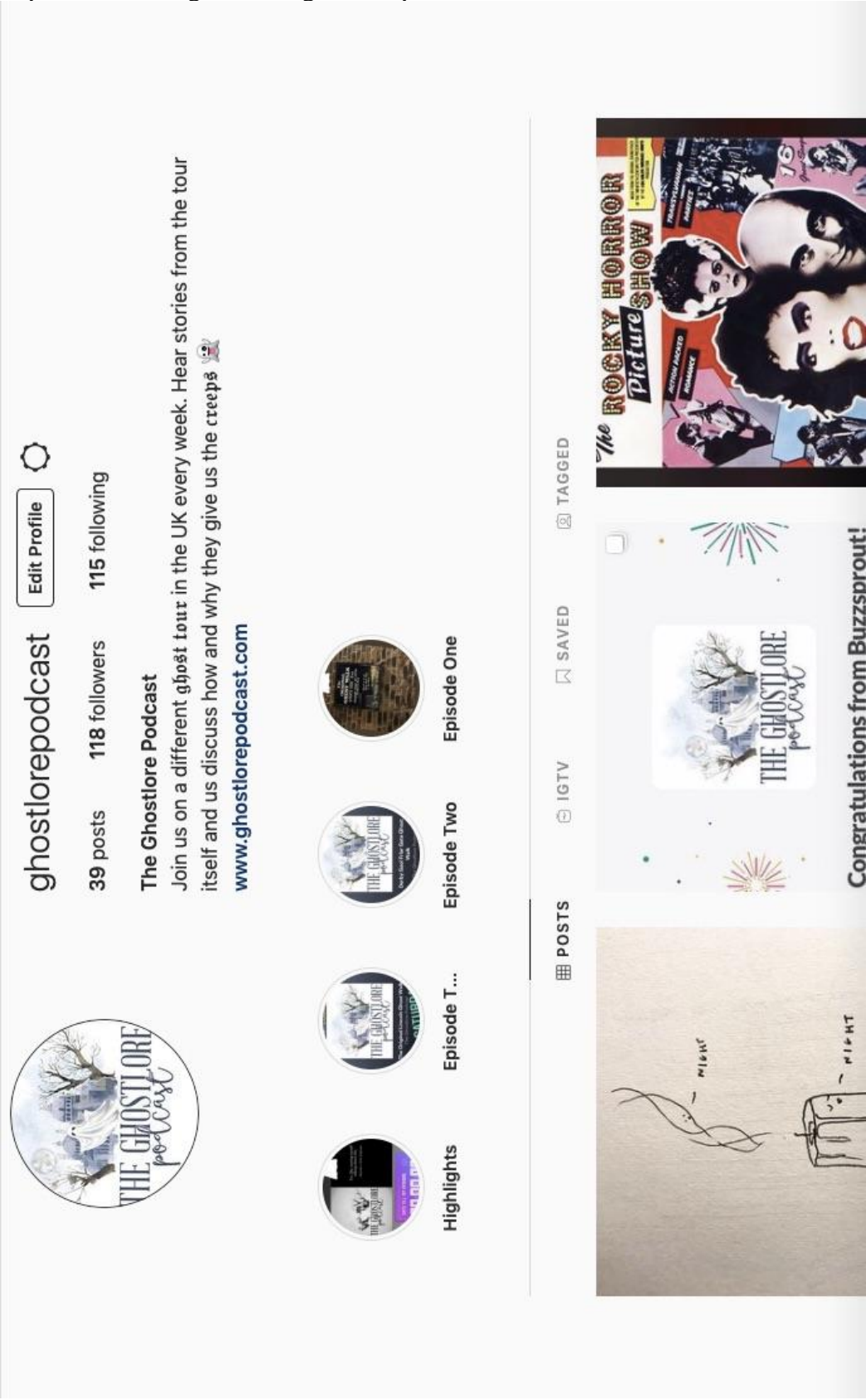
Editors view of the Episode One webpage, on Wordpress

Appendix 9: The Ghostlore Podcast Facebook page, available at www.facebook.com/TheGhostlorePodcast/



Example image taken from The Ghostlore Podcast Facebook page


Appendix 10: The Ghostlore Podcast Instagram profile, available at <https://www.instagram.com/ghostlorepodcast/>



The Ghostlore Podcast Instagram profile page




An example post on The Ghostlore Podcast profile, referring to Episode 3 (Lincoln)




ghostlorepodcast
Lincoln Cathedral Quater





...




ghostlorepodcast See that little face atop the gate to that nice house? Our guide referred to that as a gargoyle, it purpose being the same as those on the cathedral just a hundred meters up the alleyway. It's purpose it to scare off bad spirits. Our guide cited the prevalence of gargoyles in the area as tangible proof of the long-known and widely accepted haunted status of this area.

It is also down this alleyway in front of this house, that the bishop's head can be heard a-bouncing, because the relic-robbers dropped it... apparently the residents of this house hear it regularly

 to episode three in bio
#episodethree #lincoln

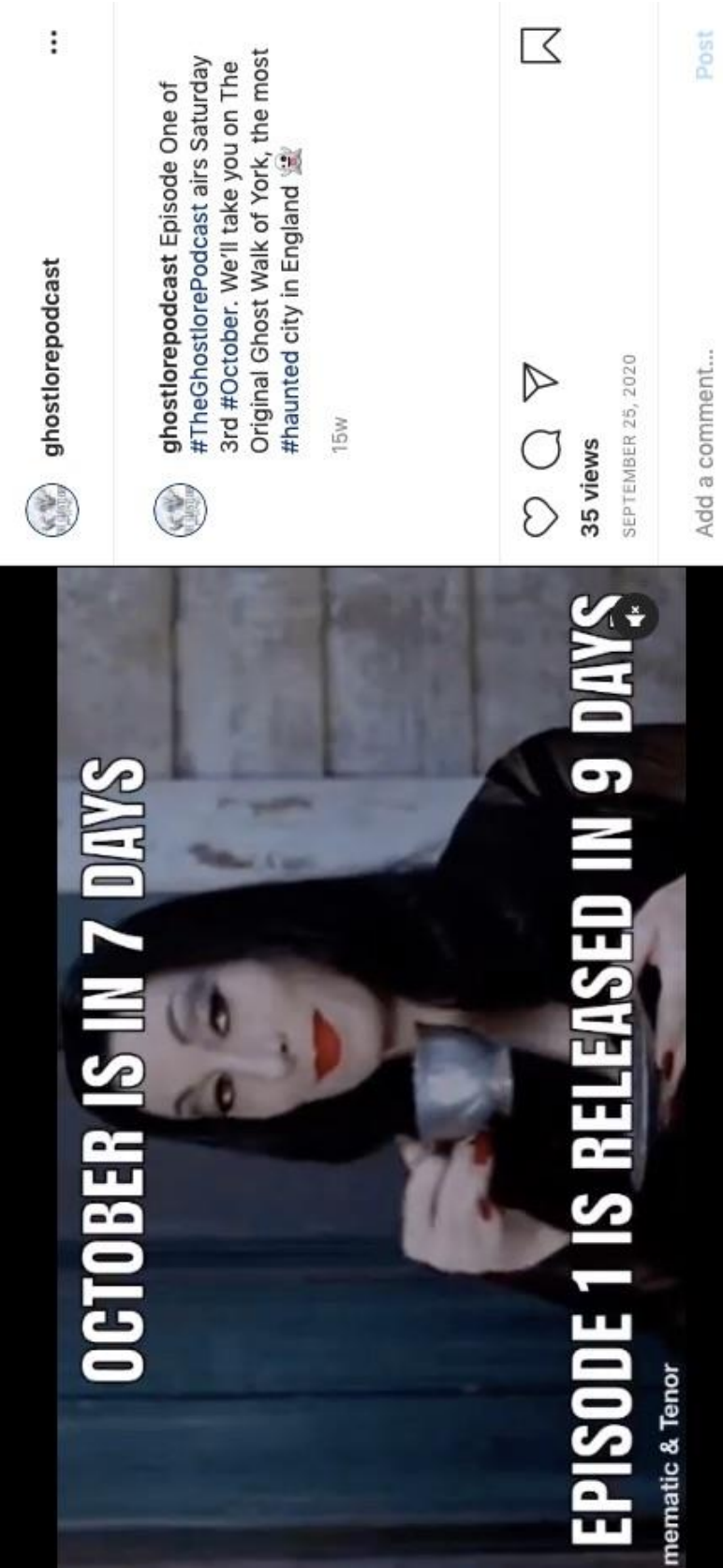


 Liked by crypticsociety and 9 others

OCTOBER 21, 2020

Add a comment... [Post](#)

Appendix 11: Example meme and GIF I created for promotional use on both Instagram and Facebook



An early promotional post, uploaded to Instagram and shared on Facebook

Realising that a full and blue moon coincide with Halloween, the night when the veil is thinnest. And with the finale of the series.



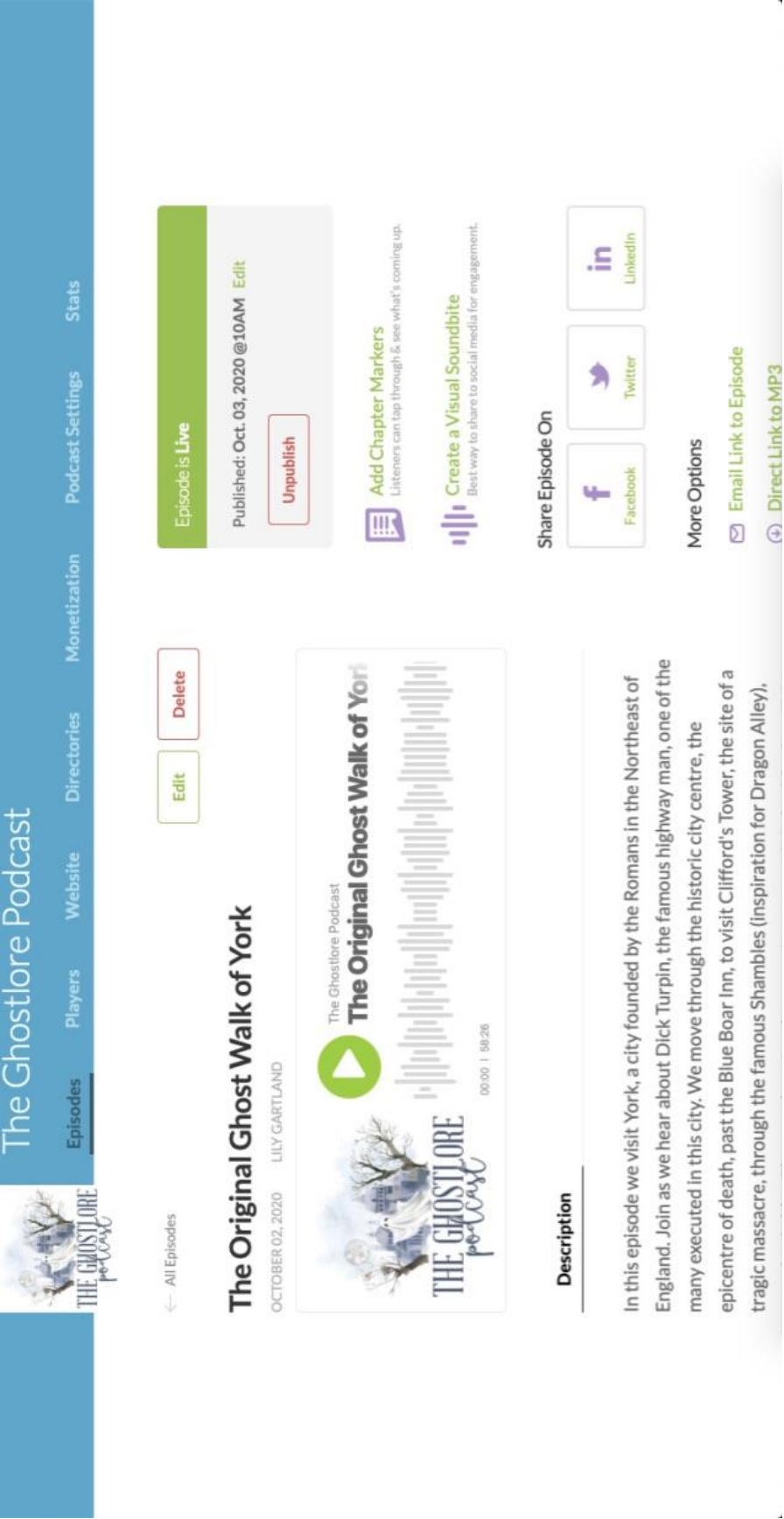
A later promotional post for the final episode of the series, uploaded to Instagram and shared on Facebook



Appendix 12: Episode release schedule

October 2020							<div> <div><</div> <div>Today</div> <div>></div> </div>		
Mon	Tue	Wed	Thu	Fri	Sat	Sun			
21	22	23	24	25	26	27			
28	29	30	1 Oct	2	3 episode 1 09:00	4			
5	6	7	8	9	10 episode 2 09:00	11			
12	13	14	15	16	17 episode 3 09:00	18			
19	20	21	22	23	24 episode 4.1 09:00	25 British Summer Time...			
26	27	28	29	30	31 Halloween episode 4.2 09:00	1 Nov			


Appendix 13: A snapshot of the process of uploading an episode to Buzzsprout hosting platform before publishing, including audio and episode description and scheduled release



Appendix 14: The creation of a visual soundbite using Buzzsprout hosting platform and how it appears when shared to social media


Create Visual Soundbite of 60 seconds or less

Promote your episode with a Visual Soundbite to share on social media sites. [Learn more about Soundbites.](#)



The Ghostlore Podcast

Derby Gaol Friar Gate Ghost Walk



00:25:56 | 01:20:55

Start Time

00:25:56:04
hr min sec

[Preview FIRST 5 sec.](#)

Duration

60.0 seconds

[Preview LAST 5 sec.](#)



Preview



ghostlorepodcast
Hawaii



ghostlorepodcast Catch us up in the States in episode 4 to hear some truly chilling tales from Pono and her family in Hawai'i.
We think it's fair to say that this goes deeper and darker than sun and sand. The folklore of the island cares nothing for package holidays 🧛‍♀️



in bio

#hawaii #islandfolklore #nightmarchers
#hauntedheritage #ghostpodcast
#screams #ghoststory #October
#TheGhostlorePodcast #podcast
#haunted #paranormal #spooky
#supernatural #murder #execution
#heritage #scary #audio #ghosttour
#historiccitycenter #tangibleheritage
#intangibleheritage #hawaii #hawaii



20 views

OCTOBER 26, 2020



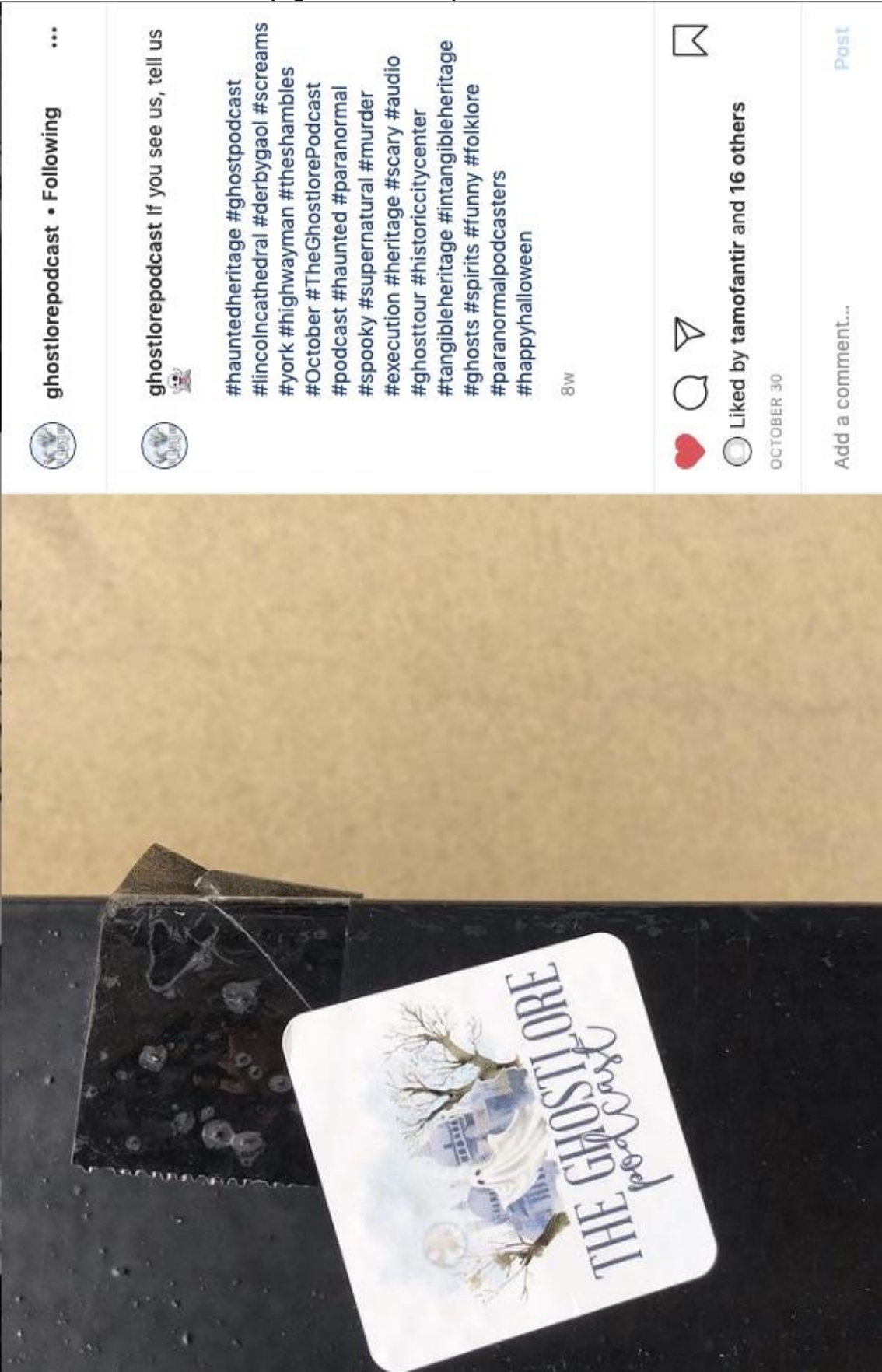
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THE GHOSTLORE podcast

Appendix 15: A photograph of one of The Ghostlore Podcast stickers I had printed and shared on the social media pages as a further promotional reach



Appendix 16: An example of using the website Reddit to survey users of the website if they have any personal spooky stories from a ghost tour they can share



r/Ghoststories

u/ghostlorepodcast • 219d



Has anyone had a paranormal experience on a ghost tour?

Some people feel that because the situation is contrived, it is the wrong context to be able to experience anything genuinely paranormal/supernatural, so I would be interested if anyone out there has had a real experience

↑ 14 ↓

💬 17

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