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## ***Going for a Walk***

a verbatim play composed by Deirdre Heddon

### **Setting the Scene**

*Going for a Walk* is one outcome of an AHRC-funded research project, *Walking Interconnections: Performing Conversations of Sustainability*.<sup>1</sup> Led by an interdisciplinary team of academics from the Universities of Bristol, the West of England and Glasgow,<sup>2</sup> *Walking Interconnections* responds to the fact that environmentalist discourses seem too readily and without awareness to place the unmarked, able body at their centre. And yet, in terms of daily practices of resilience, disabled people have experiences that are useful for planning towards more sustainable futures. *Walking Interconnections* aimed to identify and share those wisdoms.

Walking was a key methodology of the research. Working with 19 co-researchers drawn from the disabled and sustainability communities, each participant was invited to take a partner on a walk of their choice. They were joined in some instances by Personal Assistants. The walks chosen by co-researchers included harbours, esplanades, national trust landscapes and parks. Co-researchers documented their walks with digital cameras whilst their conversations 'on the move' were audio-recorded.

The audio-recorded material – more than 25 hours in total – was subsequently transcribed and edited into a play by academic researcher, Deirdre Heddon. The script is presented below. All of the words in the play were spoken by the co-researchers or their Personal Assistants. This is just one possible story made from the conversations, the story Heddon has chosen to tell.

Heddon's guiding ethics for practice were that every co-researcher must appear in the play and that every co-researcher had the opportunity to read the play before it was made public in order to approve their representation within it.

The script of *Going for a Walk* was recorded in studio-like conditions, with co-researchers invited to read their own lines.<sup>3</sup> The audio version of *Going for a Walk*, 30 minutes in duration, can be downloaded from the project's website. It is intended to be taken out for a walk, providing an

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<sup>1</sup> AHRC Reference AH/K004093/1. See <http://walkinginterconnections.com/>

<sup>2</sup> Dr Sue Porter, Dr Shawn Sobers, Dr Suze Adams, Ms Alison Parfitt and Professor Deirdre Heddon.

<sup>3</sup> Heddon worked with co-researchers to rehearse the reading prior to the recording. Professional performers read the lines of any co-researcher who did not want to read and recorded.

opportunity to walk as if in someone else's shoes and to listen out for performances of planning, creativity, commitment and persistence, risk-taking, resilience and interdependency; as well as listen in to diverse bodies on the move.<sup>4</sup>

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<sup>4</sup> <http://walkinginterconnections.com/audio-play-going-for-a-walk/>

## *Going for a Walk*

### **CHARACTERS**

Roz  
Liz  
Sue  
Tony  
Bill  
Jane  
Neil  
Hayley  
Julie  
Anais  
Andrew  
Dale  
Tom  
Sharon  
Sol  
Paul  
Raheela  
John  
Glenise  
Terry  
Alan  
Kelly  
Simon \*  
X  
Z

\* Simon is a pseudonym for a Personal Assistant who wished to remain anonymous.

/ indicates an overlap between speakers, or one speaker cutting across another.

## **Scene 1: VOLUNTEERS**

Tony: Testing, testing, 1, 2, 3. Say hello.

Hayley/Jane: Hello.

Anais: Why did I volunteer? Because I was interested in the aspect of action research – something different, going outside, experiencing, reporting about what you felt outside and how you experience your environment.

Liz: As a long term wheelchair user and a trike user I'm looking always for new routes but there's a risk in trying out a new route that you don't know it's possible until you've tried it and if you don't know it's passable can you try it? So for me there's the potential of having a hike and trike buddy to try out a couple of new routes with, to try and extend the repertoire and see what the experience of doing the route is with somebody else.

Tom: When you are new to a place you learn a lot from walking around with people who know it. I felt it would be very interesting to learn about the place itself from the perspective of somebody who is experiencing it in quite a different way from me.

Dale: As a visually impaired person I don't always pick up what's there. It's interesting to me to find out how Tom and his daughter perceive the walk in their own way. And hopefully they will be able to tell me about that. And that would be of interest to me. Different perceptions for different people.

Sharon: I thought it would be a nice way to get out and about whilst having someone with you in case you get into any difficulties.

Sol: In my case I think I was drawn to it by first being something kind of very collaborative and very experiential. And also I liked the idea of really thinking about what walking means and how it can be really, how we make a lot of assumptions around what walking means based on our own world and on what we can do. So the idea of kind of looking at it in a different way was something that also attracted me.

## **Scene 2: PLANNING**

Jane: Have you got a walk in mind?

Hayley: Yes, Baydock woods. There's quite a few little walks round there, but there is one on the level up round the top, which you can basically just go round in a circle.

Neil: I was thinking about walking round my allotment site.

Hayley: Are there places to sit?

Neil: Good question. Not readily, no, there are not.

Jane: Has it got a path?

Neil: Yes, there's a path/

Jane: Tarmacked?/

Neil: Not tarmacked, ehm, a combination of sort of hard sort of gravel and grass.

Hayley: And level?

Neil: There's a very slight incline, as you go up, but nothing/

Hayley: Nothing major.

Neil: Yeah, pretty much level.

Sue: Well what you find with disabled people is that they have to plan very meticulously if they don't want to get caught out. This is why I chose this walk today. We came and reccied it after our meeting and made sure I could see where I could get on.

Sharon: So from the bridge if you go up the hill it takes you somewhere else. But it's a bit steep and I don't think the buggy will manage it very well, and it's a bit rickety so I don't think we will go up there.

Tony: There's this bridge, that's a footbridge, so these are all footpaths, these purple coloured things on the map, so we could maybe investigate that?

Sue: As long as we've got some options in case it doesn't work.

Jane: The thing about [the art gallery] is there's only one disabled parking space outside it, so like anything it's going to involve planning because we are going to have to ring them and say that

there's going to be two cars, one behind the other. I go behind you or you go behind me.

John: So you were thinking of Ashton court?

Paul: Yes, I was thinking the estate. What are you comfortable with? What sort of distances and things like that are you/

Raheela: Well, I've got it easy, I'm sitting in a chair.

John: You've got to think about practicalities like convenience, is there a seating area, and what the weather is like on the day. It comes down to that, doesn't it?

### **Scene 3: YOU ARE HERE**

Tony: Right, I think this is recording.

Terry: Here we are/

Glenise: At the start of our walk in Baydocks wood.

Paul: So here we are at – what's this place called?

John: No 1 the Harbour Side.

Sharon: Ok, so today's walk is going to be around the Bristol docks.

Roz: Ok, so it's ehm 10.35 on Monday 1<sup>st</sup> July and Liz and I are sitting at a grassy point in the entrance to Lee Woods. This meeting is our planning and doing meeting all in one and we've just drank some tea because I brought a flask. Only herbal tea of course.

Neil: Welcome to Trooper Hill's allotments.

Glenise: I am starting to record now. We are here at the entrance to Snuff Mills, somewhere I've never been before.

Roz: We are in Hall and Woodhouse accessible pub on two levels in Portishead. We have abandoned the planning and we are just going to go.

### **Scene 4: MAKING CHOICES**

Julie: The reason I've chosen this walk today is, one, they've got good facilities. Obviously you've got the café, and the toilets for disabled which you can access them with a radar key, most of the footpaths are quite level, and obviously it's good for Billie to run around and there's various walks to do with Blaise castle. I've chosen this walk because we can go, almost complete it.

Dale: I like walking around the dock area. It's a big, wide open space and there's lots of different things to look at, like boats, and ships and the harbour side. And for me it expresses the freedom of walking. Because you don't get a lot of traffic down there, it's much easier and accessible for people like myself.

Sharon: I chose this one because I'd been there before. It's quite a nice walk. It's not too far, and they have loads of lovely trees and there's always people in there walking their dogs and it's just very peaceful in there.

Sue: I think I chose it because I knew it was flat. And you've chosen it to accommodate me, really.

Tony: Partly, but I just like somewhere near water. I think anywhere near water I quite like.

Glenise: I suggested this walk because I knew it was here. It's a little oasis in the midst of all the houses round here.

Roz: We've come to Lee Woods because I know Lee Woods pretty well, having walked here for many years. It's a fantastic resource. It's like the lungs of Bristol. I haven't mapped out a route and I haven't chosen a route because I'm much more interested in working intuitively to see what we can do and what we can't do. I know there's some routes that are absolutely no go but I know there are lots of routes that are a yes and there are some that's oh, let's just see if we can do that one.

Liz: In some ways the possibility on a project like this is either that we play very safe and we do routes that we are both really confident of or we say, actually let's rebel a bit here, let's not do a defined route and let's see what we come across and let's make decisions as we go, and push our capacities and capabilities more that way.

Neil: The allotment for me, I haven't really shared it with many people so that will be new and I guess my sort of passion for it comes

through. I like the mixture of cultivated and wild. The whole thing about trying to control an allotment, you are always fighting against the wild so for me that's always quite instructive. The deer, the slugs, the woodpigeons, the foxes, all this kind of stuff/

Hayley: all trying to eat your veg. [*They laugh*]

Jane: I suppose this particular exhibition, the fact that these are people with animals heads, it's a sort of combination, it's like, when you are in a wheelchair, you've got wheels not legs, these minotaur and these hare women they remind me a bit of you know bionic woman, you know. It's a shame that people will go and see an art exhibition with these hybrid people and they think, oh, isn't this lovely, a woman with a hare's head, but actually they don't look at a disabled person and think, oh, lovely, that woman's got wheels for legs. ... So it's a different type of attitude to a hybrid human being - this is art, and this is something missing, you know?

Hayley: I just like it, because mine's local, it's on the level, it's manageable and it's different every time I go down there, and it's somewhere easy to take the dog.

Terry: Well I've heard people say that this is a lovely place to come and visit and go for a walk. I happened to be passing in my motor and saw the sign saying Snuff Mills and as we were looking for nice walks I thought I'd investigate. I think I spent about half an hour here and I saw trout swimming in the river and I saw a strange bird, that I call a dipper. [*Laughs*] Which I've never seen before and I was really impressed, I was really enamoured with it.

Glenise: Yes, it's a dipper unless someone tells us otherwise. [*Terry laughs*]

## **Scene 5: THE WALK**

Anais: Wow, so many dogs.

Tom: You can tell we are in the city with the pile of junk here. But it really doesn't feel like it once you get to the site.

Alan: We've only ever been dropped off at the M Shed. It's nice to see what's along the way.

Sue: I haven't been down here before, it's fascinating. That moss is lovely. Look at those beautiful wild flowers. That bark is absolutely beautiful. I love the texture on it. I remember those [flowers] from my childhood. It's actually like a bit of a memory trail.

Terry: Conker tree. It's beautiful isn't it? On a hot day, to be in the dappled shade.

Tom: There's some nice bees on the clover.

Sol: Oh, that's lovely. Let me take your picture as well. "Cheers".

Julie: You've got buggies, pushchairs, friends just walking around, lots of people exercising their dogs, it's sort of for everybody really, isn't it?

Sue: Oh, there's some graffiti. I love graffiti. Oh look at this one. That's brilliant.

Tom: We'll just stop and get some raspberries for the road. ...

Jane: That's called bind weed isn't it? Lovely flowers, bind weed.

Neil: They are really pretty flowers, aren't they? It's really interesting up here, there's this on-going sort of like battle, dilemma, between, all these plants/

Jane: Nature and nurture

Neil: Exactly. All these plants that we decide are, you know, undesirable, you know, but have their own beauty.

Tom: This is a nice feature. A community orchard here.

Sue: Beautiful willow.

Tony: You do see more stuff when you go more slowly. Is that swifts or swallows?

Sue: That's what I found when we came last time. Everything was stimulating. Especially that graffiti.

Julie: I've never been down this path before myself.

Paul: You can't hear any bird song.

Sol: Oh, that's a nice dog.

Sue: I think it's been a wild flowers day for me.

Tony: Wild flowers and graffiti.

Paul: It is the deer park yeah?

John: I thought so. They knew we were coming. *[Pause]*

Paul: Ah, there's some over there, look, in the distance.

Raheela: I see them. Beautiful little creatures.

Sue: I think that's a chip tray. I think there must be a takeaway quite near.

Jane: There's lots of birdsong isn't there?

Neil: There's lots of birds. One of the things I like is it's quite a distance from any traffic noise. And if you look around you know there's not a great deal of signs of civilisation. So I, you know, get a real sense of just being out in the wild really. .

Sol: Hello, cheeky dog. This is an English Shepherd right? He's so cute.

Terry: I could sit here for hours and watch the fish swim by.

Glenise: And you can hear the water. It's very restful always listening to water. It's like waves, I love watching waves come in as well. Maybe that's how fishermen can sit. People say, don't they get bored? But actually you wouldn't, it's just peaceful.

Neil: Lovely and quiet as well, isn't it? There's not a great deal of traffic noises.

Jane: It's like a little village, isn't it?

Neil: For me, it's a real getaway, you know. I would struggle to stay resident in the city without having access to somewhere like this.

Sol: Quite a few dogs today.

Glenise: We are going on at a faster pace now because we must have spent at least an hour already but we haven't got very far, stopping and starting and chatting. But that's what you can do when you are walking rather than when you are in a car.

Paul: In the background you can hear the bits of traffic, and the few things of the boat, the water trickling, and the sirens

Terry: This is a haven for dogs.

Glenise: Isn't it, which is maybe why we haven't seen any dippers yet.

[Laughs] Right, on we go.

Neil: We sometimes just wander around to pick up ideas. Like I said, I am no horticulturalist, I am not a gardener really, but just having a go at growing a few of my own things you know and not be afraid to make mistakes, you know, if something doesn't grow it doesn't grow.

Sharon: If I was walking I would never have got this far. I'd probably have got to the gardens.

Neil: I think for me, one aspect of sustainability, what does it, you know, how is my own well-being sustained? So just thinking of all of the, all of these pockets of verdant land within the city which we have access to.

Jane: There's another Rowan tree over there.

Neil: There's a real variety of trees isn't there?

Hayley: I like listening to the leaves rustling. I think it's lovely. In a weird way it reminds me of the seaside, like the waves.

## **Scene 6: THE STEPS GOT US**

Roz: I completely forgot about a bit that is completely impassable for a trike and it's very narrow and it's uphill down dale for about 50 yards and it's very narrow, very rocky so completely impassable for that vehicle, and I'd completely forgotten about it. It's about 300 yards in. I was imaging the section just beyond this that leads to the view - and I'd forgotten this.

Liz: So detour number one.

Glenise: Ah, there's steps up here.

Paul: How is the pushing going, as we are going?

John: It's fun, it's fun. We will have a little rest up here. I will have a little rest up here rather.

Paul: Do you want to go back to the house?

John: No, let's go round a bit, let's do the thing. Oh, there's a bumpy bit here, Raheela, you'll enjoy this, a cattle grid just for you or something.

Rahella: No I won't, it will shake my uterus.

Roz: I really like this – what looks like granite structure. I'm going to run up and see what's written on it. Well less running and more walking as it's quite a steep angle. Ok, it's by an artist called Michael Dan Archer and ... on each piece there is something written so I will photograph it.

Julie: Sometimes, people take things for granted. All the walks here aren't fully accessible.

Anais: Clearly you wouldn't go through there?

Julie: You wouldn't, because of the dip.

Liz: Rosalind has just been up on the mound where there are obelisks and has come down filled with enthusiasm and has relayed what she has seen to me. Clearly there's way more depth to it than I realised but I can't get to it so I can't see any of that except second hand, and I'm glad to have had that second hand.

Julie: We couldn't go up to the mill. That's one of the things that we couldn't access. There's going to be other things.

Anais: For example, going to the path on the left, which is too steep.

Julie: Yes, too steep.

Liz: Ok, so we've come past the nature reserve and got onto a track that we were both getting really quite enthusiastic about, it's one of those very sustainable tracks, tramped down earth and my trike has coped just about with the loose gravel surface on it. And beyond this gate we've come to what looks lovely, real potential for open countryside but we've come to one of those kissing gates which is impassable. I would probably get stuck in and left there because I think I would get wedged. And there's a lovely big gate next to it - but unfortunately that's padlocked - so that's the end of this route. So - now we are going to backtrack.

Sue: Oh sorry. Oh, man on bike.

Julie: I nearly went in the water. My heart went there. My heart's still beating.

Anais: We would have stopped you long before.

Julie: What happened was, I couldn't get backwards and I accidentally pressed the forwards. I thought, oh my God!

John: Is that gate closed or open?

Raheela: It will be open.

Paul: It is open actually.

Raheela: There's a pathway

John: But it stops, I think it's grass, I don't know if it's accessible or not. We can see.

Roz: At the moment what it looks like in front of us is a steep hill, with a kind of rubbly sort of track and it looks like we are going to go completely off piste but we don't know until we get there, we don't know if there's a right or left hand bend round either end of the shrubbery so we are just about to go and find out and have an adventure.

John: This is bumpy, isn't it?

Roz: Off to our right is a bird hide which is up several steps. And then in front of us is a steep, short incline which leads to the sea wall path which is like a dyke path, it's not a formal path. We're just about to have a conversation about how adventurous Liz feels because we are talking a very narrow pathway. My feeling is what we need to do is go up to the top of here so you can take a look and go, 'oh my god, you're having a laugh' or 'actually, yes let's give it a go'.

Alan: Could you drive on this bit Terry?

Terry: Yeah, I think so, yeah.

Paul: How's that? Bumpy? Shall I just have a look round here, and see if we can get through? Do you want to see that? There's lots of artists and things over here, do you want to see it?

John: Yeah, let's go and have a look.

Paul: Can you get up here ok?

John: I think, I shall see.

Raheela: I don't think we can do this John.

John: No, I can't really.

Paul: Do you want me to pull?

John: No, no, it won't, we'll have to go round the other way and see. It's a bit much. I would pull Raheela but it's the bump, her wheels will get stuck on the bump.

Paul: Ok, the step got us then.

John: Yes, on this projection your wheels would stick and you would end up falling out.

Paul: Unfortunately we've got to go up the hill again.

Sue: Oh, man on bike, I'll just sit here, sorry.

Liz: So we are heading along the top of the sea wall at the moment. We came up that little steep track with some significant effort from Rosalind pushing behind me. So we are balanced along the top now and I have to say it is absolutely beautiful and I can't even begin to convey what a pleasure it is to do a route like this which under different circumstances I *would* have missed out on completely. It's absolutely liberating to do something like this.

Sue: I think we are going to get knocked over in a minute.

Tony: I think this is probably the first time I've walked along this path. Whereas before I've always been one of the people on a push bike.

Julie: That's obviously another walk.

Anais: You couldn't go there?

Julie: No. I don't think it would be a good idea with the scooters.

Anais: There is a step there.

Paul: Oh, cobbles.

Raheela: I hate them.

Sue: Oh, sorry.

Julia: With a scooter I have to be aware of everything, people around me, children, everything.

Sue: Is it safe for me to come out and get closer? I don't want you both to get mowed down. Oops, sorry.

Sharon: Down the bottom there, the track ends, so when we get to the bottom, we will turn back.

Sol: Ah, so it doesn't go round actually.

Sharon: The actual walk does go round, but ... there's a few little steps

Sue: It's very dangerous here, isn't it?

Tony: You have to give way, but I think the problem of this is that when you are on a pushbike you begin to think of this as a motorway for bicycles.

Sue: It *feels* like a motorway for bicycles.

X (*man on bike*): Excuse me.

Sue: Oh, sorry.

X: Thank you, cheers.

Sue: I am just going to take a picture of these route markings.Oops, sorry.

Z (*man on bike*): Sorry.

Sue: Awfully sorry. No, you carry on.

Jane: So we will have to go in the lift, you and I.

Hayley: Right, number uno. [*In a fake frightened voice*] "Oh no, I don't like it, get me out of here".

[*Jane laughs*]

Kelly: Quite a nice sized lift though, isn't it?

Jane: If you like that it's the lift that all the rubbish and the paintings come up in. We're the cargo aren't we?

Hayley: [*Laughs*] Yeah.

Sue: I don't think the cyclists have liked it so much.

Tony: When I am on my pushbike I don't mind slowing down.

Sue: But they all didn't like it, did they?

Tony: I think some didn't mind. I think some maybe, I think it's the same people who go to fast in cars, it's the same on a push bike really.

Sharon: I know that goes down. There must be a way to go down, without stairs.

Sol: What about that one? This one here? Let me check. Well, there's a bump here.

Sharon: That's ok.

Sol: It is?

Sharon: We'll give it a go. [*Sort of fake 'whoo-hoo'.*]

Sol: I'm holding you from the back.

Tony: Does it look too rough?

Sue: I'm just a bit worried about the hill for Bill.

Alan: Are you stuck?

Terry: I think I am, yes. Push it onto the, eh, it's still not working. What is it, leaves and all that?

Glenise: Yes, there's just a bit of, ah, there's a bit. That's that off. But will that have made a difference, I'm not sure?

Terry: Yes, it has. It must have been interfering with the motor and the wheels.

Alan: Yes, jammed it up.

Sue: Oh, as Sue nearly gets run over by the back of a bike!

Tony: He wasn't going to stop was he?

Sue: But I am probably on the wrong side, I am not where I should be, am I? Should I be there?

Tony: No, I don't think there's any rule, it's not like being a car on a road.

Sue: On a cycle path they tend to do it as/

Tony: as though you are on a road.

Sue: Yeah.

Tony: I think if there are pedestrians around, it's not a road you know.

Sol: Uhm, this looks like pretty bumpy eh?

Sharon: I wonder if it goes all the way down there? Let me have a look.

Sol: Do you want me to go and check? Yeah, watch it. It seems to go down, but the road is not, I mean, it's too bumpy. Watch it because it's kind of steering/

Sharon: If I walk with it and steer it that might be better.

Sol: Watch it because it's really, really bumpy here.

Sharon: Yes, I'm holding on to the chair. I'll just give my legs a little stretch. My legs could do with having a bit of a stretch.

Sue: Ooohoo [wobbles] Is your back ok Bill?

Tony: I think if you keep to the left a bit, it's flatter.

Sue: Are you ok Bill?

Tony: Sorry, I hope I haven't brought you over too rough a bit of terrain.

Sue: No, you are fine, it's just where the roots are. You can't get perfectly flat. Not even the cycle path is perfectly flat. Where now?

Sharon: Perhaps go back the way we came from. Which is that way I think? That's the way we came? Yeah, we did. We have to go down by the bottom.

Hayley: We can either go all the way up round there, which is quite a way, or we can cut through here and come round.

Jane: Well let's try all the way way and I can always come back when I've had enough.

Glenise: Right, I'm going to video going up, trying to manage these steps, it would be quite nice if there was a little bit of a ramp so that people could get down to this nice area, because there's plenty of benches around, but just getting to it, there's no ramp down.

Terry: On uneven ground I need a grab rail. Because I can't, my legs, I can't trust, my legs won't stay, keep me upright, I'll trip, I'll trip.

Hayley: We are going to cut through here onto the concrete path because it gets a bit uneven and hilly down here.

Sharon: Am I going to fall in that hole?

Sol: No, it's ok. Go, that's it. You should have, what do they call it?

Sharon: I should have mirrors.

Sol: Mirrors and a horn, beep beep [*laughs*].

Sue: I wonder if I can get along? See if we can find a lower down steppy bit. Is this where it is?

Bill: I don't think it's going to be wide enough.

Tony: Hang on, stay there. You'd think they'd just have put a little drop here.

Sue: Yeah, you'd think they'd have put a dropped kerb there, wouldn't you? We're probably going to go round the outside here, which is the way we should have come before.

Tony: Funnily enough, the dropped kerb actually seems aimed at people walking on their feet.

Sue: I think if you go left.

Bill: Do you think there's a drop kerb there?

Sue: I think there has to be.

Bill: No.

Sue: No! Oh bugger! Language. Right, ok, I think we will have to go back.

Jane: I am going to sit down. I'm a bit bushed really.

## **Scene 7: SUMMER**

Liz: It is an extremely hot, sunny, soporific day.

Tony: It's hard to believe it's June isn't it because it's been such glorious weather?

Paul: Ah, the sun is coming out, it's beautiful isn't it.

Anais: This is such a great day. It's beautiful. Imagine what it would be like if it was raining.

Dale: It's a very sunny day, it's the 8th.

Tom: The 8<sup>th</sup> of August.

Sue: It's just incredible today. The light is beautiful.

Tony: There's a real summersy evening light down there.

Sol: We should take a picture of the sky turning blue. When I woke up it was raining. We've been blessed.

Jane: Blue, blue, blue, isn't it? Mediterranean blue.

Dale: It's become slightly colder and though it's a nice warm breeze you notice that the clouds have rolled in a bit, so the light has dropped.

Tom: It's probably one of the longest heat waves I can remember.

Tony: It's quite a lot cooler this side, isn't it?

Sharon: What a gorgeous day. Beautiful. You brought the weather to Bristol, the lovely weather.

Sharon: The sun is coming out now, I think it's going to be quite a nice day.

Glenise: Nice and warm in the sun, though, isn't it, but not too hot today?

Terry: We're now in the height of summer, aren't we?

Jane: It's such a nice day. I thought we were going to get rained on. It's absolutely lovely.

Neil: Nice to have this for September as well. You can feel that autumn is in the air.

## **Scene 8: MUTUALITY**

Sharon: You can put your bag there, I can carry it on here, to save you carrying it on your back.

Sol: Are you sure?

Sharon: Yes, it will be fine there.

Neil: Just say when you've had enough and want to go back and we will just go straight back to the cars ok?

Hayley: Do you need to sit down? Anybody want a drink of orange?

Paul: Am I steering ok? How's the walking?

Raheela: It's really good.

Sue: Thank you for this Bill, I do appreciate it.

Jane: Obviously, with us, it takes longer to get round, much longer than with someone able bodied.

Neil: It's interesting, isn't it, I've never really stopped to look at the view, but you can see for miles, can't you?

Liz: My experience is that I'm told by the world that I am responsible for constraining people and so when I went for the route with a friend of mine the other day I realised we stopped three times for her to take an urgent mobile phone call and I hung around while she was doing that and in fact it made me look around me in a way that I wouldn't otherwise have done and I got something out of that experience. It didn't bother me in that context that I had to wait for her but it never occurs to me when the context is reversed that I'm not pissing people off. Having to wait for her gave me something, in that instance, and it made me realise that sometimes when people are hanging out waiting for me they are actually seeing something they wouldn't have done.

Tom: Taking it at a different pace and being more observant and sharing things. I noticed a lot of things that I hadn't spotted before down here, details of even obvious things.

Anais: If I was on my own I wouldn't have experienced the walk in this way at all.

Liz: For me, the sharing of it takes some of the – I'm not sure I'd want to use the word anxiety – but there is the reality that I'm not going to *get* stuck so even if I got into a situation that we couldn't get me out of, the fact is that there is somebody there who can get help ... it does shift the unknown.

Anais: I feel it becomes really practical, there is a strong practical side to it, whereas when I walk with my partner, we just discuss abstract

stuff, we don't really realise where we walk, how we interact with the ground, this kind of stuff.

Dale: I hadn't realised how many different types of walking surface there were. It seems as if there was only two but actually there's four or five. There's cobbles, there's tarmac, there's roads, and a sort of paved area as well.

Tom: I've become much more aware of the different people passing through this area. How it works. The diversity of things bringing people in. I've always seen it more as a route for passing through.

Liz: For me, it's opened up Lee Woods.

Julie: Because I've not seen it before I found it really interesting. I really enjoyed it. The boatyard was interesting as well.

Sue: This has been very inspiring. You and me must come out more often, Bill. You've brought us somewhere where I wouldn't have realised.

Tony: Mmm, all these little bits you don't usually think about really.

Julie: I don't think it would be very interesting if it was just a flat walk. If you didn't have all the gradients.

Jane: I think this is a good discovery for me this. This would be a nice place for me to do a bit of walking practice.

Glenise: Lovely, yeah, I'll definitely come back here.

### **Scene 9: Three words**

Roz: If we had to choose 3 words that would describe the walk, what would they be?

Julie: Full of life.

Sharon: Accessible, brilliant, lovely scenery.

Anais: Sunny, relaxing and exploration.

Liz: Revelatory

Roz: Enjoyable.

Liz: Warm

Roz: Thought provoking.

Liz: Opening out, or opening up.

Anais: Hot, continuity, and post-industrial.

Julie: Hot, historical, and water.

Sol: I would say, mindful, because I felt really present, really there enjoying with you in the moment, so I would say present or mindful, energising.

## **Scene 10: ENDINGS**

Tony: I don't know how much this recording is/

Sue: Does it appear to be recording?

Tony: Hang on. Yeah, the red light is on.

Sue: Oh right, they will have heard all our conversation then.

Hayley: What happens after today, with all the information and stuff that we've got?

Jane: We're going to send it back to Sue and they are going to listen to all our gibberish, and look at our maps and photos.

Anais: When they have to listen to the recording, it's really long.

Jane: Could you turn this thing off?

Simon: Yeah, sure. I'm not sure how to/

Jane: It's on the side. That thing there, yes, push it down.

Simon: Push it to there. It says hold, is that it?

Neil: No, just press stop.

Simon: Stop.

All: Stop.