Kate Morton

Walking a Different Way: modes of encounter in mobile, site-specific performance

200801201

2019

A thesis submitted in partial fulfilment of the requirements for the degree of

MA Performance Design

and in agreement with the University of Leeds' Declaration of Academic Integrity.

Table of contents

List of figures

1. Introduction

This research uses the experiences of wheelchair users to reflect on the function of walking as part of site-specific performance. It asks whether the way we relate to the site of performance is conditional on how we move through it. It challenges stereotypes around the nature of walking performance to uncover insights into human/landscape relationships. Over the last decade, there has been a growth in the popularity of walking performances. Writers and researchers, including Heddon and Turner (2012, p.224), Darby (2014, p.48) and Hadley (2016, p.12) have commented on its proliferation. However, the historical image of walking cast the walker as male, unencumbered (Heddon and Turner, 2012, pp.224-226) and non-disabled (Serlin, 2006, and Hadley, 2016, pp.8-22). 'Scholars continue to preserve the notion of the *flâneur* as a paradigmatic example of the modern subject who takes the functions of his or her body for granted' (Serlin, 2006, p.198). Presupposing the participant to be upright, ambulatory and capable of negotiating difficult terrain has implications, not just for disability access, but for the nature of mobile, site specific work.

1.1: Positionality

As a professional scenographer, I became interested in using walking as part of my practice and the fact that my husband is a wheelchair user drew my attention to the exclusionary nature of many walking performances. In response, I organised a series of creative walking workshops inclusive for wheelchair users called 'Making Tracks'. This process stimulated my interest in the way that diverse mobilities affect perception and eventually led me to undertake this research. I decided to focus on walking in rural landscapes, partly because that is where my interest lies, and partly because it is a less discussed subject, particularly in relation to disability.

1.2: Research focus

My initial enquiry into walking as a form of site-specific theatre was to ask what the function of the walking was, and therefore did it matter if it was on two feet or on wheels. This proved to be a labyrinthine exploration which needed focus. The subject of physical disability in relation to walking performance is relatively unexplored, confined to the occasional comment or footnote. Furthermore, I was interested in how the audience

responded to walking during a performance rather than how walking was implemented by a performer. Thus my review of the literature in the second chapter covers many disparate fields in order to obtain a clearer basis for understanding my research question. I will bring together the theories and concepts from disciplines including philosophy, anthropology, geography, performance, disability studies and disability performance that can offer an insight into how walking a different way influences our perception.

In chapter three I will explain how I arrived at my research design. Disability can highlight the way our perception of the world is different depending on our point of view. We assume that the way our body relates to the world is 'natural' or 'normal' because it is conditioned by repetition of habitual behaviour (Fenemore, 2011, p.29). Observing a body that moves differently can give insights into the way that we interact with space. 'A greater physical discomfort in the performing body allows for a greater awareness of the body and an increased presence in the space' (Ibid. p.42). To focus my initial rather broad question more narrowly, I proposed to find out how a different kind of body with different expressions of mobility would perceive and relate to the landscape through which it moves. Through a series of walking interviews I set out to discover whether the way that we travel through the landscape affects how we perceive it and in what way this difference in mobility affects our perception. In the fourth chapter I will describe my growing appreciation of the research as at least partly practice based and how this led to a better understanding of the insights gained. In the fifth chapter I will explain how I came to see walking as an encounter with the landscape. I will use the concepts explored in the following chapter in conjunction with the analysis of the interviews to suggest the multiple ways that this encounter can be understood.

Research context

2.1. Introduction

There is very little literature on the specific subject of wheelchair-using participants in walking performance and their relationship to the landscape of the site. This literature review therefore brings together theories from multiple disciplines that underpin the conceptual basis for my research whilst also providing an outline for my argument. I will show how current explanations for the potency of walking performance make assumptions about the nature of walking and go on to examine how these walking stereotypes have implications for the way we theorise around walking performance, particularly relating to the tendency to equate walking with feet. I will investigate how the ways that disabled bodies are viewed can give new insights, taking into account the embodied reality of disability. I will explain that the particular physicality of the walking body influences how the material environment is experienced. Finally, I will give an account of how this material, embodied view of walking resonates with ideas around site-specific performance and how diverse mobilities can inform them further.

2.2. Walking performance

I began by seeking explanations of what sort of experience a walking performance is, and what an audience derives from it. Walking is often seen as discursive, as 'a space of enunciation' (de Certeau, 1988, p.98). In her history of walking, Solnit (2014, p.268) suggests that this is because walking and stories are both temporal; they unfold in time. This seems to give a natural explanation for why walking is conducive to the structure of performance but it ignores the spatial and material aspects of the audience's perception. Furthermore, this conceptualisation of walking is based on an urban context. Performance researcher Carl Lavery notes this difference between urban and rural walking performance and suggests that the audience for the latter is 'looking for a particular form of aesthetic pleasure' (Lavery, 2009, p.46). He cites Carlson's 'environmental aesthetics' (Ibid.) in describing this propensity to find certain landscapes appealing. However, writing discussing rural walking performance has a tendency to be vague in its consideration of the role of landscapes in

relation to audience experience, talking of their potency being in 'their atmosphere, their topography and their stories' (Palmer, 2011, p.71, citing Wilson). Lavery proposes that walking returns us to a more 'fluid' and 'self-generated' (Lavery, 2009, p.46) interaction with the world. The suggestion that there is a 'properly human pace' (Ibid.) is, however, a problematic one in the context of wheelchair use.

1.3. Diverse mobilities

This assumption about walking highlights the complexity of '[d]ifferently privileged mobilities' articulated by researcher and practitioner Fiona Wilkie (2012, p.203) who points out that 'mobility is a highly specific and nuanced rather than vague category, with much to tell us about how we understand ourselves in relation to places' (Ibid., p.206). Kwon (cited in Wilkie, 2012, p.207) identifies the problem of romanticising mobility. '[T]he idea of the fluidity of meaning has tended to get conflated or confused with the idea of fluidity of identities and subjectivities, even of physical bodies'. Hadley (2016 p.22) describes how these 'failures and forgettings' in mobile performance can lead to artists 'taking performance into terrain where many people cannot comfortably go' (Hadley, 2016, p.20). Similarly, Warren, researching the role of walking in the lives of Muslim women, asserts that, although walking is often portrayed as 'pleasurable, relaxing and even liberatory' (Warren, 2017, p.786), this is a viewpoint shaped by a particular ideology based on 'the striding gait of boot-clad Europeans' (Warren, 2017 citing Ingold, p.787). Wilkie (2012, p.207) suggests paying more attention to 'specific experiences of mobility to avoid treating this as simply an evocative generic category' (Ibid.). For many disabled people, mobility is a loaded term with implications for independence and freedom. The privilege of mobility is not one that disabled people take for granted and values and meanings attached to space are contingent on the physical, lived experience of it.

1.4. A fetishising of feet

There is a focus in much of the literature on the physicality of walking as demonstrated by a non-disabled body. Many writers have proposed the idea that the upright, bipedal nature of humans is connected to thinking and creativity. Solnit cites Rousseau (Solnit, 2014, p.14) 'I can only meditate when I am walking. When I stop, I cease to think, my mind only works with my legs'. Solnit also discusses the conception of walking something intrinsic to human capacity and seems to agree with Rousseau. 'The rhythm of walking generates a kind of

rhythm of thinking' (Solnit, 2014, p.5). Heddon and Turner (2012, p.230), relating the way that walking can be at the same time both large-scale and familiar, link the notion to the action of the feet: 'walking becomes underscored as a repetitive and familiar action – simply one foot after another.' In his discussion of walking rhythms, however, Edensor cites Hallam and Ingold's view that walking is not a repetitive act but is constantly adaptive to the environment, 'part of a fluid dance' (Edensor, 2010, p.72). This adaptation to the environment might have more to say about a wheelchair user's experience of walking, though the notion of fluidity is somewhat problematic. In describing the act of walking as a spatial practice that redefines the space walked, de Certeau (1988, p.97) also associates walking with feet, though he does draw attention to the fact that each walk has a unique character, 'a style of tactile apprehension and kinaesthetic appropriation' (Ibid.) which again stresses the importance of *how* a person walks in relation to the space they are walking through. All of these examples take a different conception of walking and explain it as a consequence of our two-footed walking gait. But, says disability scholar Laurence Parent (2016, p.523) 'this conceptualization of walking is based on able-bodiedness'. Human Geographer Tim Cresswell discusses Oliver's suggestion that 'there is an ideology of walking' (Cresswell, 2010, p.21) that constructs certain positive meanings around walking upright, on two legs, which demotes those who use other methods to a lesser position. Parent points out that wheelchair use is seen as 'in opposition to walking' (Parent, 2016, p.524) rather than part of the same spectrum of activity. In relegating wheelchair use to a position other than walking, researchers are neglecting to discover the ways that different mobile practices might inform the whole debate about what walking is and what it means to walk. What if the rhythm of walking were different? How might that affect the rhythm of thought? It is possible that the freedom to think comes not from the action of the feet, but from some other quality of human/landscape relationships?

1.5. The disabled body as performance

Another way that disability is categorised, and therefore overlooked in considerations of walking, is through what performance artists and academic Petra Kuppers (2001, p.25) refers to as the paradox of disability being both invisible and hyper visible. Disabled people are at the same time marginalised but subject to 'instant categorization' (Ibid.). She invokes Butler's theories of performativity to argue that meaning is given to the material body by

discursive practices (Ibid.,p.26) and therefore the disabled body is constructed from social attitudes. 'Different bodies have different social images, meanings, value and worth' (Small and Darcy, 2011, p.77). Heddon and Turner draw attention to the often unacknowledged aspect of walking performance, the 'unwelcome attention' received by transgressive walking bodies and call for more consideration of 'the 'reception' of walking bodies' (Heddon and Turner, 2012, p.229). In theatre performance specifically, physicality has often been connected to status. Grotowski (cited in Darby, 2014, p.367) believed that a character's gait could 'unmask 'those characteristics that one wishes to hide from others''. A wheelchair user participating in a walking performance also risks being an object of curiosity. As Auslander and Sandahl in their book on disability performance contend, 'In daily life, disabled people can be considered performers, and passersby, the audience' (Auslander and Sandahl, 2005, p.2). On the other hand, Kuppers (2001, p.36) suggests that the 'performance of everyday gestures' can undermine the perceived difference of the disabled body and combat 'stereotypes of passive disability' (Kuppers 2001, p.25). This highlights the potential of including the disabled body in considerations of walking performance. If passive disability is the stereotype, then what is the reality? Or rather, the multiple and complex realities of active disability. Engaging with the difference of disabled mobility can allow for a mobility of perception that can reveal more about our relationship to space.

1.6. Embodiment

A way of moving beyond stereotypes is to examine the particular, lived and situated experiences of both walking and disability. Geographer Tim Cresswell (2010, p.19) highlights the lack of attention given in research to '[r]eal bodies moving' and suggests that the specifics of the body that is walking have an impact on the lived experience of the act. This, he says, can lead to a mismatch between the idealised representation of a particular kind of mobile practice and the lived reality. Heddon and Turner (2012, p.225) 'recognize that the body that walks potentially makes a difference to the experience of walking'. How this embodiment is manifested in the experience of walking is elucidated by Darby who says that walking demands 'an awareness of the biomechanical rhythm of the self as well as a haptic and spatial mapping of the environment' (Darby, 2014, p.366). The specifics of this kinaesthetic feedback between the body and the environment is a physically different

experience for a wheelchair user and investigating this difference can throw light on the process. The dancer Julie Cosenza cites Benjamin's description of the 'turtle walker' of the 19th Century Parisian boulevards, who 'disrupts the rhythm of normalcy' (Cosenza 2010, p.2) by forcing his pace to slow to that of the turtle. The normative understanding of movement which can be disrupted by slowness results from a 'narrow definition of embodiment' (Small and Darcy, 2011, p.74). This illustrates the difficulty with practitioners' interpretation of physical endeavour as part of site-specific work. Louise Ann Wilson emphasises how the bodily experience of the participant is central to the way they encounter her work, and it is obvious that this bodily experience does not encompass physical disability as 'they have to climb and struggle up narrow stairways or steep mountainsides' (Wilson, 2013, p.229). Conversely, Heddon and Turner make the point that our relationship to walking can be re-scaled by re-examining our conventional understanding of what 'heroic' means (Heddon and Turner, 2012, p.230). Describing Linda Cracknell's walking practice, they say that each of her walks 'has an equally valuable story to tell no matter their status as familiar or unfamiliar, or their scale of distance covered' (Ibid.). This suggests that there is another way to approach the meaning of walking performance, taking into account the difference in the way that bodies experience the landscape.

1.7. Performative responses

If walking is an embodied, situated practice then how does that embodiment affect the way that we physically respond to the landscape? Mike Pearson (2017, p.94) suggests that the entwining of humans with landscape comes from practices which in turn lead to performance through the way that we interact with the landscape. He says that '[l]andscape occasions attentive, performative responses' (Ibid.). Edensor (2010, p.73) shows how there are many ways that the landscape can influence our physical progress through it. The walker can be distracted by their surroundings or impeded by other people or objects. He gives the example of negotiating a ruined site to illustrate how '[w]alking here must be improvisational' as disruptions 'render walking arrhythmic and staccato' (Edensor, 2010, p.73). This proposes a direct, physical relationship between the nature of the landscape and the expression of our progress through it.

1.8. Affordances

Edensor suggests that the particular nature of a place will affect the way we move through it because of 'the material affordances and distractions of space that encourage bodies to follow particular procedures at particular times in particular places' (Edensor, 2010, p.73). The term 'affordance', coined by James J Gibson, proposes that we interact with our environment in terms of the possibilities for action it offers us. ''Upon seeing a flat, rigid and knee-high surface' for instance, 'I do not only see the surface but also the possibility of sitting'' (Dokumaci, 2017, p.398, citing Dokumaci). Affordances are relational, however and change with circumstances and with the particular physicality of the being who is interacting with the environment. Disability causes 'ruptures' in affordances (Dokumaci, 2017, p.399) and this mismatch of environment and body allows for the possibility of a new negotiation with the environment. She says 'our movements, actions and behaviours forge another kind of *fitting*' (Ibid.). This echoes Rosemary Garland-Thompson's concept of 'misfits' as a way of considering disability. A misfit 'describes an incongruent relationship between two things: a square peg in a round hole' (Garland-Thompson, 2011, pp.592-593) and '[t]he problem with a misfit, then, inheres not in either of the two things but rather in their juxtaposition' (Ibid., p.593). This gives a strong argument for considering that it is the combination of the landscape with the particular physicality of the person walking in it that produces the nature of the movement.

1.9. Materiality

Considering our relationship to our environment in terms of affordances moves away from regarding disability purely in terms of discursive practices and puts the emphasis on the bodily apprehension of the material world. Landscape of any sort is composed of matter, and matter can have vitality, and can exert influence on humans (Bennett, 2010). 'Human living tissue does not abruptly stop at the skin …human beings and space are both alive' (Palmer, 2011, p.84, citing Schechner). Examining walking from a disability perspective can help us to break down the hierarchy that places humans in a position of dominance over the non-human by disrupting the way we conventionally think about the relationship of our bodies to the world. Disability scholars have long accepted the importance of matter. Dokumaci (2017, p.393) describes how the development of the social model of disability was influenced by Marxist ideas on materialism. This transferred the onus onto the material world being the disabling factor, rather than the physical impairment of the individual. A

walking body that uses a wheelchair also highlights the inter-relationship between the human and the non-human. Parent cites Cresswell's term 'prosthetic citizen' to 'reveal the co-ingredience of the body and the world' (Parent, 2016, p.524). The relationship between bodies and mobility aids recalls Bennett's notion of a '*distributive* agency' (Bennett, 2010, p.32) of vital materials acting together. Bennett proposes that capacity for action is not located solely in the human body, but distributed across a network of actants (Ibid., p.23). This suggests that walking be viewed not as a solitary endeavour but as a practice bound up in the material world itself.

1.10. Perception

In order to perceive the materiality of the landscape, we need to be present in it. Merleau-Ponty (1968, p.137) describes the body as having a bipartite function, being both in the world and the thing that observes the world leading to an entwining of the seer and the thing seen (Ibid., p.138). The architect Juhani Pallasmaa contends that our body is the means of our perception of the world 'the very locus of reference, memory, imagination and integration' (Pallasmaa, 2012, p.12). Furthermore, he argues that our prioritising of the sense of vision distances us from our environment 'whereas the other senses unite us with it' (Ibid., p.28). In order to use those other senses, it is necessary that we are immersed in the environment. We cannot smell a photograph or feel a view. This is echoed by the philosopher Alva Noë who asserts that perception is acquired through the action of our bodies. He defines perception as 'a kind of thoughtful activity' (Noë, 2004, vii). The fact that we are moving through the environment is important as perception is not just sensory input, but is the result of '*sensorimotor knowledge*' (Noë, 2004, p.10), in other words our ability to understand what to do with our bodies in relation to the input. This begins to indicate both how walking performance might act on our senses and also a way of approaching the particularity of a wheelchair users' navigation of the landscape.

1.11. Site specific performance

This emphasis on the physical perception of landscape places walking performance as an immersive, site-specific experience. Leaving the controlled environment of the traditional theatre space puts the spectator in direct contact with the site of performance. This leads to 'a blurring of boundaries between performance and audience' (McKinney and Palmer,

2017, p.1) with 'participant-audiences as constitutive elements of the performance' (Zerdy, 2013, p.158). This way of seeing scenography as an 'encounter' (McKinney and Palmer, 2017, p.8, citing Hannah and Harsløf) 'highlights the experiential and embodied nature of scenographic experience'. Pearson offers the term 'sensorium' as the combination of that which can be sensed with the body sensing it (Pearson and Shanks, 2001, p. 23). Therefore performance is a focus of sensory experience in conjunction with the environment, and in rural site-specific performance this environment is the landscape. The particular nature of our relationship with that landscape therefore becomes of prime importance and in walking performance, movement is a key consideration. What is it about the walking that is important? Movement is often used as a metaphor; 'tropes of home and journey' (Irwin, 2009, p.111), but this risks stereotyping mobile figures as previously discussed (Wilkie, 2012, p.207). Irwin (2009, p.102) and Hannah (2011, p.61) suggest that found sites are places of possibility and chance where people 'are not in their proper places' (Irwin, 2009, p.102) and that this liminal state can allow new understanding of a place (Ibid., p.103). Lavery (2009, p.47) claims that walking performance allows the participant the freedom to choose what to pay attention to and therefore produce their own meaning. However, these explanations both ignore the strictures about mobility, the systems of power built into the environment 'defining, regulating, and limiting our daily practices' (Hannah, 2011, p.59). The audience's experience of walking performance comes through their 'complex, hyphenated identities' (Irwin, 2009, p.111) and Hadley points out that mobile work can fail to take heed of the alienating potential of walking to 'those cast as 'Other'' (Hadley, 2016, p.20). Wheelchair users necessarily invalidate many suppositions about walking, giving a new perspective, 'the capacity to imagine oneself moving in creative new ways' (Hadley, 2016, p.22). To discover the way that walking actually functions within mobile site-specific performance, it is necessary to further examine the ways that mobility is expressed and how diverse mobilities affect the way environment is perceived and understood.

1.12. Conclusion

Using the concept of mobile, site-specific performance as a 'sensorium' of landscape and the body or bodies travelling through that landscape, the various theories outlined above come together to suggest ways of interrogating this relationship. Many of the arguments about walking and its connection to thought and perception make assumptions about the

walking body that confine the accounts to a normative reading of spatial relationships. In order to deepen understanding of the potential of site as a co-creator of meaning in performance, it is productive to abandon stereotypes around walking. How does the land feel beneath wheels rather than feet and what does this contribute to the meaning of the journey? Is the meaning of a walking body different if it uses a wheelchair? Investigating the particular expertise of wheelchair users in navigating terrain gives a new framework for examining spatial relationships in site-specific, mobile performance.

2. Methodology

3.1. Introduction

My main objective in this research was to use the ambulatory experience of wheelchair users as a lens through which to examine participant reception of landscape in mobile, site-specific theatre. In examining the context for human/landscape relationships it became obvious that the research methodology would have to be one that took into account the situated nature of disabled people's walking experience. To investigate a process that was essentially one of perception, I needed to find a way of directly observing and interrogating that perception.

3.2. Mobile Methodologies

My research questions were:

- Does the way that we move through the landscape have an effect on how we perceive the landscape, and what we notice about it?
- In what way does this difference in mobility affect our perception?

It seemed of prime importance, therefore, that the research address the issue of mobility. Alongside the growth of interest in mobilities, there has been an increased concern for methods for researching people on the move. Sheller and Urry (2006, p.208) argue that research had, up to that time, failed to engage with mobility as a paradigm and as Fincham, McGuinness and Murray (2010, p.2) point out traditional, static research methods don't allow for investigating the experience of movement and the capturing of transient action. They suggest that we experience the world in a different way when moving through it. Urry (cited in Fincham, McGuinness and Murray, 2010, p.3), suggests a number of techniques for investigating mobility, including 'time-space diaries' and 'literary or poetic techniques to capture atmosphere' (Ibid.).

One of the main difficulties in researching disabled bodies in walking performance, however, is the fact that they are not readily visible, if they exist at all. This invisibility also means that many of the methods used by researchers in disability performance were not

useful because they either study themselves or observe disabled performers in action, and the lack of wheelchair-using walking performance practitioners would make this impossible. In addition, it would not address the experience of the participant audience.

Another approach would have been from the point of view of disability rights, concentrating on physical access in terms of the enforcement of legislation. This would have been counterproductive as it misses the central issue of the relationship of the walking body to the landscape. Insisting on disability access by imposing regulation can also have the unintended effect of driving companies and artists to not attempt the endeavour at all, believing that it would be too difficult. If, however, the research is approached from the point of view of the embodied experience of the disabled participant, then the resulting knowledge has the potential to enrich our understanding of participants' interactions with sites.

2.3. The walking interview

In order to capture the 'rich, contextualised and intimate data' (Stahls, Smyth and Ijsselsteijn, 2014, p.737) necessary to an understanding of disabled people's relationship to landscape, I determined that the walking interview would be the most suitable approach. Stahls, Smyth and Ijsselsteijn (2014) call this methodology 'Walking and Talking' and maintain that the fact of being present in the environment makes it easier for participants to talk about their feelings because they are prompted by what is around them (Ibid., p.738). This is echoed by Evans and Jones (2011, p.849) who say that 'walked interviews give access to richer understandings of place than can be generated by more conventional interviewing techniques'. In thinking about how this worked within the framework of my research, I was inspired by Heddon's (2015) project examining the way that disabled people negotiate outdoor space. Heddon recorded the walks undertaken by disabled participants and created a script from the recordings. The subsequent play highlights the particular way that 'diverse bodies on the move' (Heddon, 2015, p.177) steer through the landscape.

The walking interview has other benefits beside the immediacy and situatedness. It allows for a better balance of power relationships as the participant is actively involved and the interview is more like a conversation rather than an interrogation. I gave the participants the choice of location because I felt it would further address the issue of power imbalance

and would also give the participant the chance to show the researcher somewhere they knew, which could facilitate conversation. There was also a practical reason in that a familiar location would reduce the possibility of danger from inaccessible terrain. The on-the-spot recording of information and feelings means that there is no reliance on the vagaries of memory. Macpherson, however, cautions that the often cited benefits of the walking interview have 'become somewhat of a methodological orthodoxy' (Macpherson, 2016, p.426). She proposes that more consideration needs to be given to the experience of the participant with regard to 'the rhythm and style of the walk, the walk route terrain and distance and the physical fitness and embodied dispositions of the walker' (Ibid., p. 427). This is precisely the relationality that I am looking to uncover, paying attention to the immersed understanding of landscape, rather than its seeing it as scenery.

I also noted that some researchers have suggested that walking interviews are unsuitable for use with disabled people. Evans and Jones (2011, p.846) claim that 'the act of walking will exclude certain types of participants' and Stahls, Smyth and Ijsselsteijn (2014, p.745) suggest using map-based techniques instead. Warren (2017, p.786) states that 'different kinds of bodies can be excluded from mobile methods' which has resulted in the lack of investigation into disabled people's mobility. Parent (2016, p.521) points out that 'the mobile experiences of disabled people remain poorly represented in the literature'. I saw no reason, however, for the walking interview to not be used as a methodology to investigate disabled people's relationship with landscape. Indeed, it would seem to be the ideal way to examine different ways of navigating terrain and perceptions of our relationship to the environment.

2.4. Maps

In addition to recording the walking interview, my other method of collecting data was to ask the participant to draw a map of what they recalled from the walk. I was interested in finding out what was important to them, what they had particularly noticed and how they represented it. Soini (2001) proposes mental mapping as a suitable way to collect information on the phenomenological, embodied experience of a human being in a landscape. She argues that 'drawing a map has constituted an essential mean for studying those processes' that relate to 'spatial cognition and human behaviour' (Soini, 2001, p.227).

2.5. Research design

I conducted a series of five mobile interviews of around an hour's duration with five different, wheelchair-using participants. These were in relatively rural settings; one being a Nature Trail, three taking place along a canal towpath and one at a Nature Reserve. After the walk, the participant was asked to draw a map of what they remembered about the walk with particular reference to what they noticed and what was important to them. The interviews and subsequent map drawing were recorded using a digital voice recorder.

2.6. Selection of participants

The specific nature of my enquiry meant that the availability of suitable participants was limited. Having decided to restrict my research to wheelchair users and also requiring that they be interested in and capable of undertaking a walk in the countryside narrowed down the possible candidates. I decided that using five participants would give a wide enough range of experience without being prohibitive in terms of time or identification of participants. I have connections to an organisation, run by my husband, called Experience Community (E.C.) which enables disabled people to access the countryside. E.C. runs rambles and walks and also provides off road mobility equipment. The research participants were all clients of E.C. which meant that they had an interest in walking in rural areas and also an expertise in navigating sometimes difficult terrain. It became apparent when starting to interrogate the data I had collected that the specific circumstances of the participants were relevant, so I have included brief descriptions of the people involved with names being pseudonymised.

2.7. Participant profiles

(Please see Appendix 2 for photographs of the mobility equipment mentioned.)

Interview 1

Lauren is currently studying for a degree in psychology. She is in her forties and is paraplegic (paralysed from the chest down). She has been using a wheelchair for seven years since being involved in an accident. She uses a manual wheelchair and would normally have an attachment called a Freewheel fitted to it but was unable to use it for the walk as it was being repaired.

Interview 2

Steve is a bike mechanic and para triathlete. He is in his thirties and has been paraplegic since a skiing accident eight years ago. He has a lower paralysis than Lauren and the paralysis is partial so he has some weight-bearing ability. Steve uses a manual wheelchair, and sometimes uses sticks to get around.

Interview 3

Joe works for Network Rail. He is in his thirties and has cerebral palsy which means that he has used a wheelchair since childhood. He normally uses a powered wheelchair, but for the research walk he chose to use an off road manual wheelchair called a Mountain Trike.

Interview 4

Felicity recently left her senior management job to pursue a career as an artist. She is in her fifties and has a type of arthritis that affects both her legs and hands. She has had difficulty walking for some years and has recently decided to use a mobility scooter.

Interview 5

Mike is a former senior firefighter who now works for The Yorkshire Wildlife Trust. He is in his fifties and is paraplegic (paralysed from the chest down). He has used a manual wheelchair for 5 years since a mountain biking accident and has an electric attachment that clips to the front of his wheelchair.

2.8. Ethical considerations

I was concerned that my prior acquaintance with the participants would have an effect on the interviews and attempted to mitigate this by having a clear beginning and end, signalled by the switching on of the recording device. There was openness in communicating the purpose of the research to the participants. All participants completed a consent form. Data was anonymised during transcription. Adequate measures were in place to ensure the physical safety of the participants during the walk.

2.9. Data analysis

I used a grounded theory approach to uncover the main themes. Stals, Smyth and Ijsselsteyn (2014, p.744) suggest that that the grounded theory approach is a useful one to apply to

walking interviews at it allows themes to emerge from the voices of the participants themselves in a 'bottom-up' process (Ibid.). After each interview had taken place, I first transcribed the audio recording. In the transcription I kept, as much as possible, the pauses and hesitations in speech, as well as words such as 'gonna' and 'coz'. I felt that it was important not to lose any of the subtlety of speech at this point, although in the quotes I have used in my findings I have removed these quirks of speech to facilitate reading. In this coding, I first took note of key points of interest and then attempted to organise them into categories and sub categories.

3. Analysis

4.1. Introduction

I began in the belief that I would find a clear answer to my research questions but it became apparent that this would not be the case. My understanding of the way that I was investigating how we relate to the landscape developed during the course of the research and led to further questions rather than definitive answers. I believe that this is because the nature of the research objective itself is elusive and hard to define. The very individuality and subtlety of perception that I was interested in meant that it was difficult to explain to participants what was expected of them, and difficult for them to communicate their sensory impressions to me. Law's account of messiness in social science research discusses this problem. He argues that many of the objects of research are 'complex, diffuse and messy' and that 'simple clear descriptions don't work if what they are describing is not itself very coherent' (Law, 2004, p.2). Trimingham, in her proposal for a method for practice as research, also notes the difficulty that some researchers feel in explaining complicated findings but cautions against believing that 'the knowledge is 'embodied' and untranslatable into words'. (Trimingham, 2002, p.54). She suggests that researchers must find a way, 'however approximately' (Ibid.), to translate their findings into language that can be shared. Law goes on to describe how research is practiced by more than just the researcher and the events that take place are contingent on many factors (Law, 2004, p.45). In the case of my research these variables included the researcher, the participant, the landscape, the weather, mobility equipment and passers-by. In consequence the process of carrying out the research and adapting and developing my approach has proved to be of equal significance to the findings from that research.

4.2. Interview process

Ideally each interview would have been analysed before the next took place so that the process could be iterative, where theories formed from one interview could be tested and refined on the next. This proved difficult, however, owing to problems with participant availability and unforeseen circumstances such as bad weather. This meant that in some cases I was unable to transcribe the interview and analyse it before the next one took place.

I attempted to mitigate the effect on the project by making notes immediately after the interview to try and record any significant points and reflect on how I might apply these thoughts to the subsequent interview.

Before I began, I had considered writing a series of prompt questions to be asked during the interviews, but the conversational nature of the discussion would have made this seem awkward, though it was helpful to have some idea of the direction I wanted the conversation to take. The difficulty in explaining the purpose of the walks could have been mitigated by a warm-up activity before the walk to attune the participants to their surroundings.

Although I had given the choice of walk location to the participants, only one took me to somewhere of his own choosing whilst the others were happy to leave the decision to me. This was partly for practical reasons. Three of the participants suggested meeting at the offices of Experience Community and then going wherever I liked. This could either be that it was a familiar place for them to find or that it enabled them to borrow the mobility equipment they needed.

3.3. Data analysis considerations

The interview transcription was a lengthy process and after the first I considered whether the value of the exercise outweighed this disadvantage. I decided that it was important to continue for two reasons. Firstly that it facilitated a very detailed attention to what was being said during the interview. In a less formal listening there might have been a temptation to skip certain passages which may have led to important information being missed. The second reason was that a written transcript helped in the interrogation of the data for the purposes of coding.

I was unsure beforehand whether the maps would provide any information in themselves or whether they would act as a prompt for discussion. In practice both of these eventualities were realised but because of my uncertainty around the purpose of the maps, I had no clear idea of how to analyse them. They were another layer of information which produced questions about the relationship of the record of the journey to the journey itself. These were questions beyond the scope of this current research. More information may have been

forthcoming if I had had a better understanding of the implications of mapping and its function as a record of experience.

The actual process of identifying themes from the interviews proved to be less linear than I had imagined, involving much re-thinking of categories. This recalls Trimingham's description of Lewin's ''hermeneutic-interpretive' spiral' (Trimingham, 2002, p.56) in practice as research. In an echo of Law's 'messiness' (Law, 2004), Trimingham describes how creative research can be 'disorderly' in its execution and suggests the use of the spiral model 'which constantly returns us to our original point of entry but with renewed understanding' (Trimingham, 2002, p.56). I found it helpful to think of my progress in this way. I realised that I had been imagining each interview filling up my neat, initial categories without much change. However, in practice, I needed to re-examine the categories each time to question their significance and how they related to both my conceptual framework and to what the participants had actually said and done. The initial discrete and particular categories I had proposed were subsumed into larger, more theoretical concepts. The 'renewed understanding' (Ibid.) was also meaningful. Re-reading the literature around the concepts and theories that were the basis of my research in the context of my observations and data from the walks threw new light on my understanding of those concepts. It was also interesting to consider what I was doing in terms of practice as research, as this was not how I had initially recognised it. In conceiving of a series of walking interviews I had focused on the 'interview' and not considered the importance of the 'walking'. The fact that this is a physical activity is significant as, in effect, we were performing the practice of which I was making an enquiry. This realisation also helped to explain the elusive nature of the information I was acquiring.

3.4. Reflection and my presence as a researcher

Along with my developing understanding of the process I was undertaking, I also began to realise that my presence during the walks implicated me in this process. On listening back to the recordings I was struck by the way that each started with a negotiation of where we should go, and whether we would be able to do it. Were there steps that way? Was it too narrow? I was also physically involved in the walks as on occasion I had to push the participant up the steeper sections of path. This emphasised that fact that it was 'we' who were doing the walk, not just the participant with me observing. At one point on our walk,

Felicity asked me if I felt a responsibility towards her. After thinking about it I realised that I did. I had asked her to come out on the walk, and therefore felt accountable for her safety. There were also negotiations involved with the placement of the recorder. I had it strapped to my arm, which meant that if I needed to move and walk on the other side of the participant, then we would have to stop so I could change it over. Although I was very aware that I was not experiencing the same walk as the participants because of the difference in the nature of our mobility I was conscious of the fact that we were moving through the same 'sensorium', part of the same assemblage of landscape and humans. I found myself becoming more attentive to my own perceptions, and more attuned to theirs. In light of my earlier recognition of the research as partly practice based, this suggested that my own observations were important, in addition to those of the participants. It also gave me a way of beginning to understand the nature of the walks as 'encounters'.

3.5. Conclusion

The walking interviews and maps produced large quantities of information, all of it interesting, but only some of it relevant to my research question. The process of analysis was one of constantly referring back to the focus of my research in order to address the central issues. Much like the walks, the analysis involved false starts, negotiations, dead ends and many possible routes. In the insights that follow, I have concentrated on the ways that the participants' direct, physical encounter with the landscape was expressed and suggested how this might influence perception.

Insights

5.1. Introduction to insights

This research used the experiences of wheelchair users to investigate spatial perceptions in mobile, site-specific performance. Questions around the particular nature of walking were therefore bound up in the enquiry. In what way was the mobility different and is wheelchair use still understood as walking? I found that the research walks were very much a pedestrian experience, despite the involvement of wheels, and even, in two of the walks, motors as well. Wheelchair use, says Parent, (2016, p.524), should not be seen as the antithesis to walking, but as 'a mobile practice falling under the umbrella that covers a variety of walking practices'. However, the participants had an appreciation that words for walking imply certain types of movement. Joe, who has always used a wheelchair, tended not to use the word walking and had many other words, particularly 'wandering' because 'that does not imply walking, or wheelchairing or biking, it's just…going. There's no physical indicator of how you're doing it' (Joe). This recalls Heddon and Turner's description of dérives as 'wandering practices' (Heddon and Turner, 2012, p.226). This type of experimental walking behaviour advocated by the Situationists implies a freedom which several of the participants commented on. 'Using a powered chair, I wander round, dare I say, like an able-bodied person' (Joe). This appears to substantiate Lavery's suggestion that walking in site-specific performance allows us the freedom to choose what we pay attention to, and therefore what meaning we make from it. This returns to my research questions, namely; does the way that we move through the landscape have an effect on how we perceive the landscape, and what we notice about it, and in what way does this difference in mobility affect our perception? In analysing the evidence I collected, I identified several factors operating during the walks which were influencing the way that landscape was experienced. In the following elucidation of my insights, I set these out as modes of encounter. Each of these modes of encounter illustrates a particular form of interaction with the environment, though, as I will describe, they are all ultimately entwined in a network of agency.

5.2. A mobile encounter

I was aware that the nature of a walk was fundamentally different from that of a static viewing event and I sought to discover how this mobility was experienced. In practice, the participants had a sense of mobility as sequential, but with a keen awareness of the potential for immobility inherent in the combination of disability and environment. Anthropologists Tilley and Cameron-Daum (2017, p.176) propose that because we encounter the world successively the landscape unfolds in a continuum, becoming 'stretched out' (Edensor, 2010, p.70) when we walk. The participants all depicted this linear nature of the walks when drawing their maps. Joe made several attempts at describing the shape of the line that our path had made from 'we kind of did a fish symbol there', to 'a bit of a circuit' and finally 'a big figure of eight'. He further defined our path as linear by saying 'I feel like I should have maybe a trail representing where my chair went'. Noë's argument for perception as 'a kind of thoughtful activity' (Noë, 2004, vii) goes further to illuminate the way that movement is meaningful to the way that we relate to our surroundings. In drawing the maps, the participants described the journey almost as if they were narrating it: 'We kind of went round, and then up, and then round. Then we kind of went up here' (Joe). Ingold (2000, p.220) explains that our perception of the environment is formed in 'an ongoing perceptual monitoring' in response to environmental cues. In this sense, he says 'we know *as* we go' (Ibid., p.230), and because of this, journeys are remembered as 'paths of movement' (Ibid., p233). Darby suggests that walking is a way of exploring space through direct experience, thereby 'producing one's own spatial map' (Derby, 2014, p.365, citing Lavery). This resonated with Joe's explanation of how 'if I go into Leeds, I've got, like a mental map, of where I can go, and where I won't go'. Ingold (2000, p.232) describes this mental mapping as 'a kind of retrospective storytelling'. In addition to adding weight to the idea that we are physically mapping our environment when we walk, this also shows that this mapping is conditional, and that mobility has constraints. Steve told me 'you feel immobile, pushing a chair, especially when you get to a nice flight of steps, or trying to move through the underground in London'. When drawing their actual maps both Steve and Joe included traffic signs to show these constraining factors; a 'no entry sign' and a 'coloured aspect signal' respectively indicating 'Stop, Danger!' (Joe). Edensor (2010, p.72) notes that 'there are multiple restrictions about where walkers may go and strictures about how the walking body should comport itself in the countryside'. He notes that these are dependent

on the specific circumstances and identity of the body walking which suggests how these invisible boundaries can circumscribe mobile behaviour. In this sense, walking is a physical mapping of space, a way of exploring our environment, which produces a story that is conditional upon the nature of our mobility.

3.6. A fractured encounter

About half way through the series of research walks, I became aware of how, contrary to the linear, connected nature of walking I had earlier supposed, the experience was somehow disjointed. It seemed that this was a result of several factors operating simultaneously. Irwin (2009, p.68) suggests that 'the scenographic engagement with found space is best described as fragmented, overlapping, collagelike'. The essence of the fragmentation I observed seemed to be closely related to the way that scenography functions, in that it is constituted from layered elements of space, time and memory with the participant being free to switch focus depending on their inclination. For a wheelchair user this switching of attention is not so much a choice as a necessity. All the participants were acutely aware of their movement with the result that they found it difficult to focus on their surroundings. Steve told me 'you're never really switched on to what's going on around you because you're constantly concerned about catching your caster on a stone, or cracks in the pavement'. Mike articulated how this affected his attention to the environment: 'You probably wouldn't even hear that bird singing because you'd be concentrating on other stuff, got to push down to that, then I've got to get up that ramp'. This is one contributing factor in the fragmentation of experience, as observation tended to be confined to the pauses in movement. Conversation was also fragmented, often continuing after interruptions from passers-by or pauses to negotiate difficult terrain.

It became clear during the map drawing sessions that participant's attention was conditional on their interest. 'In general, you only see that to which you attend' (Noë 2004, p.52). Felicity was particularly attuned to this tendency that, saying 'I'm not really interested in the Civic Hall so I've just represented it as a rectangle' (Felicity). Recall was also partial in a way that seemed to suggest that we don't see things all together like scenery unfolding but more like impressions of presence. Felicity noted this flickering nature of perception when it came to drawing a pipeline: 'I probably couldn't tell you exactly where it finished'. Roads, rivers

and canals all seemed to fluctuate in and out of awareness, with Joe noting that 'as you're going down the path the canal was right next to you […] and then it wasn't there'. Noë (2004, pp.21-57) explains this as a consequence of the fact that we do not see the world as a whole and have no internal representation of the world in our heads. We know it to be there, he suggests, but we only perceive what we are focussed on to be sharp and defined.

The other element in the collage was that of time. This manifested itself particularly as memories of the place in the past, which Shanks describes as 'the interpenetration of space, place and history' (Pearson and Shanks, 2001, p.42). Felicity had many personal recollections prompted by the places we encountered and articulated this 'interpenetration' by noting that 'It's also quite difficult to distinguish between what I remember seeing and what I know is there, on a familiar route' (Felicity). Lauren added the further layer of imagination by fantasising that she was 'miles and miles away. On the other side of the world!' One particular incident during my walk with Mike which illustrates this concept was the frequent mention of the elusive kingfisher that we never saw. It was absent, but very much present – either in a different time, or in a different space, in imagination, recollection or hope. The fact that we inhabit these strata in our interactions with the landscape means that when we walk we are bound up in a web of meanings.

3.7. A kinaesthetic encounter

It seems obvious that a wheelchair user moves in a different way to a non-wheelchair user, but the way that this affects their interaction with landscape is more complex. Many of the participants spoke in a very precise way about how they interface with the world. Tilley and Cameron-Daum (2017, p.7) describe how we use our body as a perceiving tool 'through kinaesthetic sensation conveying information about posture, position and movement'. Steve, however, pointed out how this sensory information is compromised by paralysis 'because I don't have that connection with the ground'. In site-specific performance, says Irwin, the participant 'engages the site phenomenologically through mapping its dimensions by foot' (Irwin, 2009, p.85) and the mapping of a wheelchair user is more finely attuned to the variations in terrain as evidenced by the numerous times that the research participants showed a heightened awareness of the ground under their wheels. Some of this awareness was expressed in relationship to other forms of transport, with Joe likening it to 'driving a

train', when 'you've to know when to put the power on, when to take it off so you don't go skating down the other side'. Steve described it as 'more akin to driving' and Felicity said she had 'to remember bike habits, like leaning back as you go downhill'. This suggests a kind of kinaesthetic memory is being brought into play to renegotiate the mechanics of movement. This feeling that the participants were engaged in an act of negotiation with the landscape (Dokumaci, 2017, p.399) is elucidated by Edensor's notion of 'improvisational' walking (Edensor, 2010, p.73). Walking, therefore, is not merely a mechanical repetition but involves a bodily 'responsiveness' (Ibid.). Performative responses can therefore arise reciprocally with the physical site of performance. There were a number of occasions on the walks where participants responded performatively. Felicity often vocalised physical sensation, such as 'Bobbly bobbly bobbly' over cobbles and Mike described his new wheels as feeling 'a bit whoooo'. Different types of movement resulted from contact with varying terrains. Steve described how 'with a Freewheel on, I know now I'm going to have the momentum to bounce over most stuff' and Felicity called out to me 'Watch I don't crash into you as I slalom across…woah'. These movements were distinct from the normative walking rhythm of putting one foot in front of the other and point towards a new definition of physical expertise in conjunction with landscape. Wilkie (2002, p.250) posits a 'repertoire' of accepted actions associated with a place, leading to the possibility of 're-writing or amending the script. Irwin (2009, p.75) similarly suggests that a site can be 'read normatively but also transgressively', which indicates a way of theorising a wheelchair user's alternative physical reading of landscape. It exposes the subjectivity of any reading of site and its ultimate ambiguity. If one of the aims of site-specific work is to reveal the site in a new way, then one means of achieving this is through attention to the participants' kinaesthetic response to it.

3.8. A relational encounter

With the move away from perspectival representation in scenography, the notion of viewpoint becomes both more important and less obvious. The rejection of the 'unifying perspective' (Bleeker, 2008, p.43) of traditional theatre leads to an ambiguity of interpretation where scenography operates on 'a network of relationships' between the artist, the participant and the environment (McKinney and Palmer, 2017, p.9). In site-specific performance, the participant's point of view, both physical and metaphorical,

impacts on their interpretation of the work. How they perceive its meaning will be coloured by their physical, cultural and social circumstances. '[O]ne person may experience a public space very differently to another person' (Hadley, 2016, p.25). What became obvious early on in the interviews was that the wheelchair users I was walking with had a very different point of view from mine. The disparity in height is obvious, but also subtler perceptual differences were manifested related to speed, orientation and the scale of endeavour. Lauren in particular was attuned to how her perception had changed since using a wheelchair. 'With the path, it's quite obvious that you're going to see it differently coming back, but it's something that I never really noticed prior to being in a wheelchair'. She comments on the difference in height. 'As we're heading in through the gates, the gates are actually as tall as me. So when I'm looking at it, it's almost like approaching a doorway' (Lauren). 'The whole thing of being lower down now, I find myself far more fascinated in hedgerows, and shrubbery and spotting things at that level that I just would not have seen before my accident' (Lauren). Steve notices the height difference more negatively 'You see a lot of drystone walls! Everyone's like, Oh, it's amazing the view over there, and you're like, hah, it's another drystone wall for me'. It is possible that some wheelchair users, particularly those who have previous experience of being non-disabled, have a greater sense of these types of relational perceptions. Felicity tried an experiment with viewpoint on our walk. 'I'm just standing up in order to get a sense of how the landscape feels different, just with that few inches' (Felicity). Tilley and Cameron-Daum suggest that a change in a visual field or perspective leads to a change in emotion (2017, p.195), as with the feeling of expansiveness on reaching the top of a hill. Arguably, having a previously different viewpoint to compare with, some wheelchair users are more attuned to these subtleties of spatial orientation and the resulting emotional effects.

In addition to a greater attention to height, all the participants had an awareness of how the speed at which they travelled through the landscape affected how they related to it. This was mainly associated with noticing more at a slower speed. Lauren commented that 'if I'd had my Freewheel on I'd possibly have missed even more stuff because I'd have been going quicker'. Mike says that 'life has suddenly slowed down, for me. But equally there's an advantage to that because you notice so much more'. Joe also described how the perception of speed is relational, saying 'the top speed of my powered chair is only about

four miles an hour, which, indoors is pretty fast, when you're outside it's not that quick'. Owen (2013, p.571) describing participating in Robert Wilson's 'Walking', notes that having slowed her pace 'my attention did shift from my body to the shape of the environment itself'. It seems as if the disruption to the normal pace of walking suggested by Cosenza (2010, p.2) necessitated by wheelchair use can facilitate a greater engagement with the landscape.

During the map drawing sessions, it was striking how participants' backgrounds, professions and focus impacted on how they interpreted their environment. (Maps reproduced in following pages). Mike's map was very detailed and systematic, which he attributed to his previous role as a firefighter. Steve, a bicycle mechanic had included detailed drawings of the vehicles and machinery on the route. Joe related his map drawing to the track diagrams he uses in his job at Network Rail. Tilley and Cameron-Daum (2017, p.9) suggest that we give different meanings to the landscape depending on our point of view. The participants' varying interpretations of our journeys, some of which actually took the same route, clearly reveal a diversity of perception and context.

Figure 1: Mike's Map. Rodley Nature Reserve.

Figure 2: Steve's Map. Huddersfield Narrow Canal from Slaithwaite to lock 27.

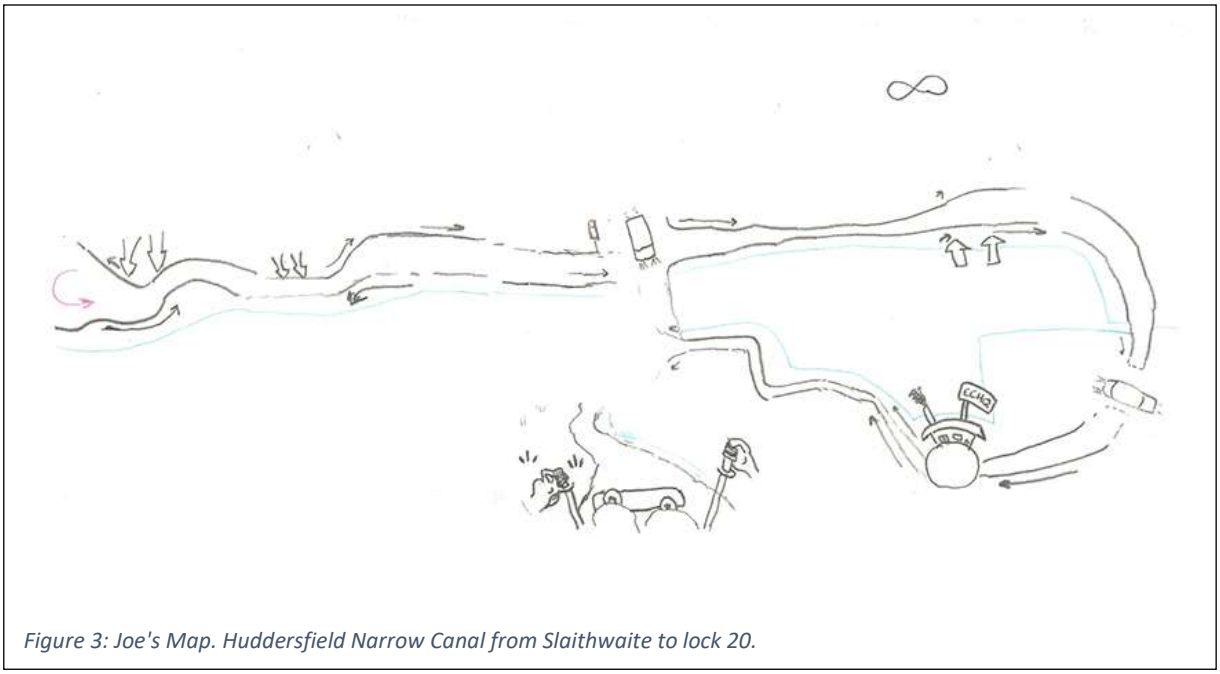

Figure 3: Joe's Map. Huddersfield Narrow Canal from Slaithwaite to lock 20.

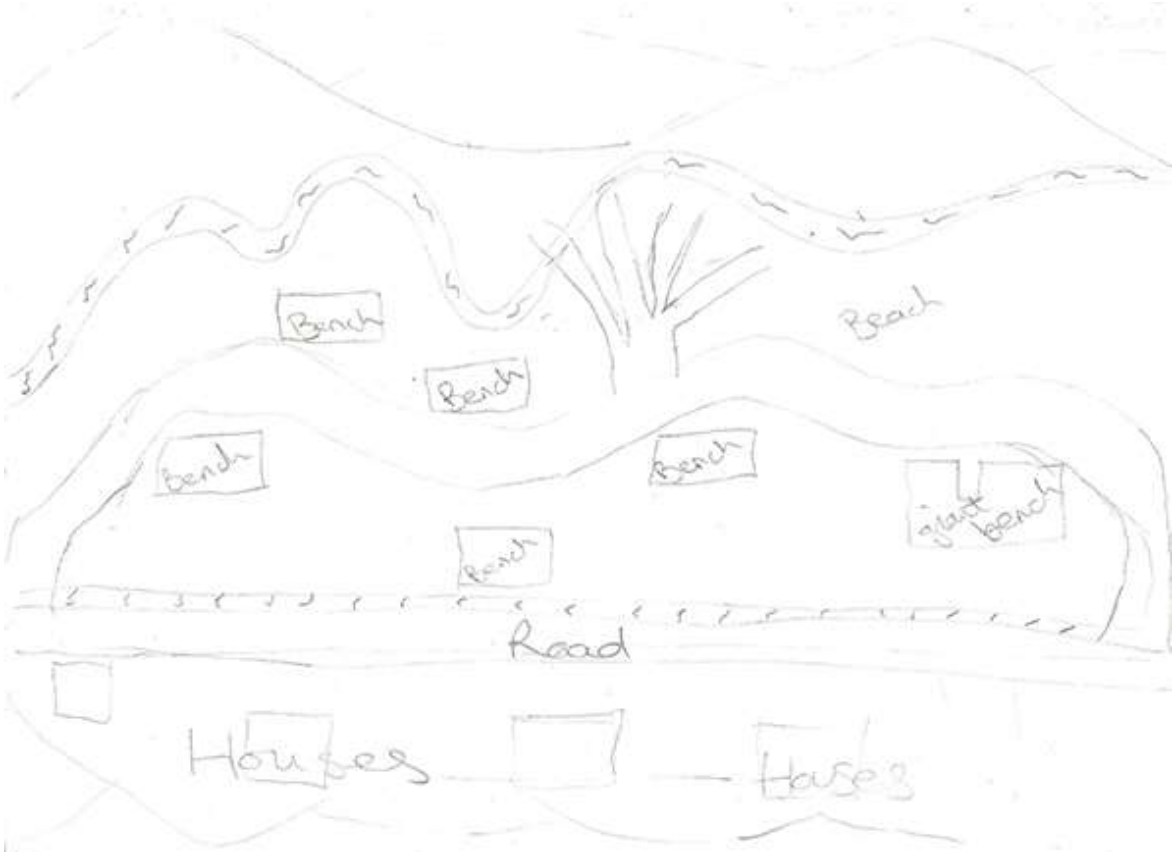

Figure 4: Lauren's Map. Marsden Nature Trail.

Figure 5: Felicity's Map. Huddersfield Narrow Canal from Slaithwaite to lock 27.

The notion of risk and endeavour is also relative and conditional on the participants' lived reality. This recalls Heddon and Turner's assertion of the 'risk attached to differently embodied experiences of place' (2012, p.234). Mike articulated how this applies to him as a wheelchair user: 'If I were in a manual chair only, even coming round somewhere like this you feel more vulnerable' (Mike). Heddon and Turner (2012, p.234) remind us that 'we cannot assume comfort and safety within the local and familiar', which resonates with the experiences of the participants. Steve described how the experience of 'wheelie-ing' up a kerb made him feel 'I'm going to die, this is the time'. Both Heddon and Turner (2012, p.236) and Warren (2017, p.797) acknowledge the fear that, particularly women, feel walking alone or in unfamiliar places that betrays walking as a subjective practice whose meaning is dependent on the position of the participant in relation to their environment. All of the walking interviews troubled traditional notions of a walk being either 'heroic' or 'routine'. Tilley and Cameron-Daum (2017, p.210) point out that the greater difficulty of negotiating landscape leads to a greater sense of achievement, but walking with wheelchair users illustrates how both the difficulty and achievement are relative. What I perceived to be a gentle incline on a canal towpath was, to Joe, a mammoth undertaking which gave him great pleasure to accomplish on his own: 'I'm actually feeling quite good because I'm managing this'. Steve recalled a previous walk that had become an 'epic adventure' because it took 'four and a half hours to do a 45 minute walk'. Lauren's description of 'the level of stress that I went through just doing that small piece of terrain outside my own front door' usefully disrupts normal assumptions about what heroic endeavour looks like. This particularity of walking experience highlights the importance of taking the point of view of the participants into account. Understanding how widely varied this point of view can be is an important consideration in any discussion of our relationship to space and place and is vital to our understanding of scenographic agency in site-specific performance.

3.9. A material encounter

All of the responses to the environment discussed so far were a result of the interaction between a material body and a material landscape which highlights the 'vitality of matter', 'the ability of inanimate things to animate, to act' (Bennet, 2010, p.6). On the walks this was often a literal encounter with the stuff of the world. The subject of animal faeces arose

several times, with Joe commenting on 'the large lump of nature'. Mike explained how, as a wheelchair user, 'there's bird poo and all sorts of mud and you get it on your hands'. Another way that wheelchair users were more aware of the materiality of the landscape was through their apprehension of the terrain. Steve described 'the biggest, pitted, loose, gravelly, sandy' road, and Joe commented on how cobbles were 'really uncomfortable, and awkward.' Steve and Felicity's maps detailed the path surface along the route in a way that showed a heightened consciousness of the terrain.

The participants also drew attention to the weather as an affective force. 'I can grab a waterproof jacket, but it just runs down your back, and then you end up with a wet arse. So, I try and avoid wet days' (Mike). Lauren commented 'It is a bit windy. But that will make it feel like we're higher up than we maybe are.' This feeling of being part of the landscape, rather than viewing it may be because the natural world gives a place for the body to feel rooted 'due to the constant interaction of all sense modalities' (Pallasmaa, 2012, p.45). This reinforces the feeling of our physical connection with the material world. Pallasmaa (2012, p.34) also suggests that because natural materials weather and age they give a sense of the passage of time. Lauren commented on how 'the water must have been coming pretty quick, over a long period of time to arch it out'. This conception of our locatedness in a temporal journey, as well as a spatial one, is what emplaces us.

The encounters also prompted particular actions instigated by the affordances provided by the material world. Joe said 'we've just gone through a little dip there, so it's just gone down a bit, which is good, so I could get up a bit of momentum to get up the other side of it'. It seemed, however, that for wheelchair users the material world was composed of more obstacles than affordances. Joe had to 'straddle the poo' with his trike and Lauren was brought to a halt when she 'hit a, probably a pebble'. Steve said 'you're always constantly aware of the dangers around you, or certainly the obstacles.' De Certeau (1988, p.98) refers to these as 'interdictions', however, Dokumaci's proposition that disability causes 'ruptures' in affordances (Dokumaci, 2017, p.399) suggests they are negative affordances, rather than obstacles; kinaesthetic transactions creating new expressions of mobility.

A further materiality was the participants' mobility aids. Felicity told me her scooter 'doesn't like this scree very well', which suggested the attribution of agency to the inanimate machine. The kinaesthetic memory mentioned earlier was one that acted in concert with

the participants' wheelchairs. This is similar to how Tilley and Cameron-Daum (2017, p.175) describe cycling as being a mediated mobility, where physical skills are developed in relationship to the environment. There was a feeling in the way that the participants related to their wheelchairs that they were a part of them, not just something they were sitting in. Lauren expressed it as 'I'm on wheels now', suggesting that the wheelchair becomes an extension of the body. The mediation of movement engendered by the combination of body and wheelchair disrupts the habitual distinction between human and non-human. Lauren had an awareness of landscape contours which seemed to reach out into the environment that suggests how '[t]hings extend our sensorimotor capacities out from the body and into the setting of the world' (Tilley and Cameron-Daum, 2017, p.8). Jensen's assertion that 'materialities are not just external to the human, but rather permeable as in […] a deep relationship of osmosis' (Jensen, 2016, p.593) is illustrated by Felicity's description of recalling the ground inside her body as a 'vibrational' memory. These various materialities, human and non-human were present together on the walks. The way that they appeared to be interpenetrating gave an indication as to how they were acting collectively in a web of vitalities.

3.10. A multiple encounter

In the process of formulating theoretical categories from the walking interviews it became clear that there was an intermingling of concepts. Performative responses to landscape were occasioned by the materiality of the ground, affordances could prompt memories and flights of imagination as well as physical actions and mobility could be seen as relational when movement altered point of view. There was also an enmeshing of another sort. As previously noted, I became aware during the research of my own implication in the experience of the walks. Participants were conscious of the presence of a recorder, with Joe even saying 'I know I'm being recorded'. Negotiations were involved in finding a route together and there were frequent interruptions for giving directions and avoiding collisions. Having become mindful of this, I then began to notice the way that passers-by were also involved; asking questions, giving information or presenting as obstacles. A further materiality was added on the final walk with Mike bringing along his service dog. This pointed towards there being 'a swarm of vitalities at play' (Bennett, 2010, p.32) which goes beyond Pearson and Shanks 'sensorium' (2001, p. 23) of the sensing body and the sense-

able environment to give an account of the way that the materialities act in a meshwork. Bennet describes how 'assemblages' (Bennet, 2010, pp.23-37) have agency in themselves, distinct from the 'vital force' of their components (Ibid., p.24) which suggests that the walk is being created reciprocally. We are both creating the walk (by travelling) but also being created by the walk as the material world acts on us, and the journey is always in a state of flux. Ripples from our enmeshed travelling spread out to the surrounding materialities, both human and non-human, present and imagined. 'When did our walk begin? When will it ever end? We cannot remember and will never know' say Ingold and Vergunst (2008, p.1). This suggests that walking be viewed as a multiple encounter. All of the disparate elements involved with the journey through the landscape will interconnect and affect each other in innumerable ways so that each journey will be uniquely produced from these interactions. Nor is the endeavour of walking situated in the landscape but in its relationship with the person traversing it. The landscape itself is not gentle or rough, benign or terrifying but becomes so in conjunction with the particular physical characteristics, memories and associations of the person moving through it. 'The taste of the apple[…] lies in the contact of the fruit with the palate, not in the fruit itself' (Pallasmaa 2012, p.17, citing Borges). Without human interaction, landscape only has meaning for itself, and that meaning is known only to itself. Walking is a co-creative act whereby landscape articulates meaning in conjunction with the person moving through it.

Conclusion

This thesis set out to explore how our perception of the landscape is affected by the way that we move through it. The aim was to investigate the ways that the differences in perception arising from wheelchair use might illuminate the response of participants to landscape in site-specific performance. The divergence in perception that I discovered was subtle. It is not so much that wheelchair users experience landscape in a completely different way, more that their awareness is focussed differently. This draws attention to elements of interactivity with the landscape that are normally either taken for granted or ignored. It also reinforces some of the concepts with which I had approached the research. Abandoning the stereotype of the rhythm of bipedal walking emphasises how profoundly the terrain can affect our movement and therefore influence our perception of the landscape.

Wheelchair users' improvisational exploration of terrain suggests that movement is a way of investigating the environment physically. As we move about in the environment we are creating our knowledge of it, producing a subjective story of the journey. This story is subjective because it results from the interaction of a particular body, along with its memories, attitudes and dispositions, with a particular environment. The performative responses produced by a wheelchair user's interaction with terrain were particular to their experience of mobility and could be seen to be a transgressive reading of the site, disrupting the orthodox interpretation. Landscape, therefore, is open to interpretation and can have no fixed significance. The insights of the research demonstrate this relational nature of the meaning of landscape. Because our perception changes depending on our position, whether physical, cultural or social, so the narrative of the journey is dependent on the point of view of the traveller. Furthermore, this perception is not consistent and fixed but collage-like, layered and partial. Our interests and inclinations influence our attention and our concentration is fractured by interruptions and discontinuities. These interruptions can be seen as other manifestations of affective forces in the environment. The participants' greater attention to the materiality of the landscape may be a result of their being more susceptible to its affect. This again suggests that our perception of the landscape is

dependent on the physical nature of our movement through it. The most compelling insight from the research was the way that all of the factors described were interpenetrating and acting on each other to produce the story of the journey.

The walking interview methodology chosen proved useful in drawing out the aspects of landscape perception I have described as its fluidity of structure meant that it could adapt to the iterative process of analysis. Insights during the process also led to a different perspective on the original question. This did mean that new questions were constantly arising, however. What was the significance of the things that people noticed? Why did some participants remember different kinds of things from others? I have attempted to mould this multiplicity of questions into the thematic interpretation of modes of encounter set out, but all of these would merit more in-depth examination.

This was a comparatively small study exploring an extensive question. As such, any insights are necessarily conditional. There were many variables including the participants themselves, the sites of the walks, the length of the walks and other environmental factors. Although this could be said to echo some of the realities of site-specific performance, it resulted in an overabundance of information. To better understand the implications of the relationships between participants and sites in mobile, site-specific theatre, future studies could take these insights as a starting point for further exploration. Focussing on a particular aspect of landscape interaction with each participant could make it easier for them to tune in to their own perceptions and therefore produce more explicit observations. The study also touched on the way that these perceptive capacities influence meaning-making in journeys in the way that we conceive of them as a story. Further research might explore this intersection between space, mobility and meaning to illuminate the operation of such nebulous phenomena as atmosphere in performance. Productive insights could result from relating this to the ways that performance makers are working and how they understand their work in these terms. In turn, this could speak to audiences' kinaesthetic experience of a broader range of theatrical spaces.

This thesis brings together concepts from widely ranging fields in order to address the relative lack of research into the way that participants' experience of site-specific work is influenced by their physical progress through it. It shows how spatial experiences are dependent on our particular physicality and that merely paying attention to our physical

perception can reveal a site in a new way. The multiple nature of the encounter between body and landscape emphasises the intertwining of all the elements of performance, intentional or not. In this way, the meaning of a site could be seen as the effect that it produces on the body and in turn, the body acquires meaning through the action of the site. The site as a communicator of meaning does not exist until engaged with by a human with a sensing, mobile body as the site is mapped by the presence of a participant who brings it into being as a performance. Therefore, one valuable way that site-specific performance can engage space is to discover its potentiality to be articulated by a moving body.

References

Auslander, P. and Sandahl, C. 2005. *Bodies in commotion: disability and performance* [Online]. Ann Arbor : [Accessed 11 December 2018]. Available from: http://hdl.handle.net/2027/mdp.39015061008150.

Bennett, J. 2010. *Vibrant matter : a political ecology of things* [Online]. Durham, N.C.: Duke University Press. [Accessed 2 March 2018]. Available from: https://www.dawsonera.com/readonline/9780822391623.

Bleeker, M. 2008. *Visuality in the Theatre* [Online]. Basingstoke England; New York: Palgrave Macmillan. [Accessed 23 July 2019]. Available from: https://www.dawsonera.com/readonline/9780230583368.

Certeau, M. de. 1988. *The practice of everyday life*. University of California Press.

Cosenza, J. 2010. SLOW: Crip Theory, Dyslexia and the Borderlands of Disability and Ablebodiedness. *Liminalities: A Journal of Performance Studies*. **6**(2), pp. 1-10.

Cresswell, T. 2010. Towards a Politics of Mobility. *Environment and Planning D: Society and Space*. **28**(1), pp.17–31.

Darby, K. 2014. Treading the Boards: The Significance of Walking on the Stage. *New Theatre Quarterly.* **30**(4), pp. 365-378.

Dokumaci, A. 2017. Vital affordances, occupying niches: an ecological approach to disability and performance. *Research in Drama Education: The Journal of Applied Theatre and Performance*. **22**(3), pp. 393–412.

Edensor, T. 2010. Walking in rhythms: place, regulation, style and the flow of experience. *Visual Studies*. **25**(1), pp.69–79.

Evans, J. and Jones, P. 2011. The walking interview: Methodology, mobility and place. *Applied Geography*. **31**(2), pp.849–858.

Fenemore, A. 2011. Body. In Pitches, J. and Popat, S. eds. *Performance perspectives : a critical introduction*. Palgrave Macmillan, pp.20-51.

Fincham, B., McGuinness, M. and Murray, L. 2010. *Mobile methodologies*. Palgrave Macmillan.

Garland-Thompson, R. 2011. Misfits: A Feminist Materialist Disability Concept. *Hypatia*. **26** (3), pp. 591-609

Hadley, B. 2016. Mobilising the Mobilities Paradigm in Drama, Theatre and Performance Studies: Potentials, Politics and Pitfalls. *Australasian Drama Studies*. **69**, pp. 7-28.

Hannah, D. 2011. Space. In Pitches, J. and Popat, S. eds. *Performance perspectives : a critical introduction*. Palgrave Macmillan, pp.52-87.

Heddon, D. 2015. Going for a Walk: a verbatim play, *Studies in Theatre and Performance.* **35**(3), pp 177-188.

Heddon, D. and Turner, C. 2012. Walking Women: Shifting the Tales and Scales of Mobility, *Contemporary Theatre Review*. **22**(2), pp. 224 – 236.

Ingold, T. 2000. The perception of the environment: essays on livelihood, dwelling and skill. London: Routledge.

Ingold, T. and Vergunst, J.L. 2008. eds. Ways of Walking: Ethnography and Practice on Foot. Aldershot: Ashgate.

Irwin, K. 2009. The Ambit of Performativity: How Site Makes Meaning in Performance. Saarbrücken: Lambert.

Jensen, O.B. 2016. Of 'other' materialities: why (mobilities) design is central to the future of mobilities research. *Mobilities.* **11**(4), pp.587-597

Kuppers, P. 2001. Deconstructing Images: Performing Disability. *Contemporary Theatre Review*. **11** (3-4), pp. 25-40.

Lavery, C. 2009. Mourning Walk and Pedestrian Performance: History, aesthetics and ethics. In: Mock, R. ed. *Walking, writing and performance : autobiographical texts* [Online]. Intellect Books, pp. 40-54. [Accessed 26 November 2018]. Available from: http://lib.leeds.ac.uk/record=b3626690~S5.

Law, J. 2004. *After method : mess in social science research* [Online]. Routledge. [Accessed 25 June 2019]. Available from: http://lib.leeds.ac.uk/record=b3625008~S5.

Macpherson, H. 2016. Walking methods in landscape research: moving bodies, spaces of disclosure and rapport. *Landscape Research*. **41**(4), pp.425–432.

Maguire-Rosier, K. 2016. Moving 'Misfits'. *Australasian Drama Studies*. **69**, pp. 29-55.

McKinney, J and Palmer, S. 2017. eds. *Scenography Expanded.* Bloomsbury Methuen.

Merleau-Ponty, M. 1968. *The Visible and the Invisible*. Evanston, Northwestern University Press.

Noë, A. 2004. *Action in Perception*. MIT Press, Cambridge, MA.

Owen, L. 2013. Robert Wilson, Walking (Holkham Estate, 2012). *Contemporary Theatre Review*. **23**(4), pp.568–573.

Pallasmaa, J. 2012. The Eyes of the Skin: architecture and the senses. [Online]. John Wiley & Sons Ltd. [Accessed 26 March 2019] Available from: https://www.dawsonera.com/readonline/9781119943495

Palmer, S. 2011. Space. In: Pitches, J. and Popat, S. eds. *Performance perspectives : a critical introduction*. Palgrave Macmillan. pp. 52-87.

Parent, L. 2016. The wheeling interview: mobile methods and disability. *Mobilities*. **11**(4), pp.521–532.

Pearson, M. 2017. *Site-specific performance.* [Online]. Palgrave Macmillan. [Accessed 21 June 2019]. Available from: http://lib.leeds.ac.uk/record=b3714762~S5.

Pearson, M. and Shanks, M. 2001. *Theatre/archaeology* [Online]. Routledge. [Accessed 21 June 2019]. Available from: http://lib.leeds.ac.uk/record=b3623951~S5.

Serlin, D. 2006. Disabling the Flâneur. *Journal of Visual Culture*. **5** (2), pp. 193-208.

Sheller, M. and Urry, J. 2006. The New Mobilities Paradigm. *Environment and Planning A*. **38**(2), pp.207–226.

Small, J. and Darcy, S. 2011. Understanding Tourist Experience Through Embodiment. In: Buhalis, D. and Darcy, S. eds. *Accessible Tourism: Concepts and Issues*. Bristol, Buffalo, Toronto: Channel View Publications, pp. 73-97.

Soini, K. 2001. Exploring human dimensions of multifunctional landscapes through mapping and map-making. *Landscape and Urban Planning*. **57**(3–4), pp.225–239.

Solnit, R. 2014. *Wanderlust: A History of Walking*. Granta, London.

Stals, S., Smyth, M. and Ijsselsteijn, W. 2014. Walking & talking. *In*: *Proceedings of the 8th Nordic Conference on Human-Computer Interaction Fun, Fast, Foundational - NordiCHI '14*. New York, New York, USA: ACM Press, pp. 737–746.

Tilley, C. and Cameron-Daum, K. 2017. *Anthropology of Landscape* [Online]. UCL Press. [Accessed 4 June 2019]. Available from: http://www.jstor.org/stable/10.2307/j.ctt1mtz542.

Trimingham, M. 2002. A Methodology for Practice as Research. *Studies in Theatre and Performance*. **22**(1), pp.54–60.

Warren, S. 2017. Pluralising the walking interview: researching (im)mobilities with Muslim women. *Social & Cultural Geography*. **18**(6), pp.786–807.

Watts Belser, J. 2016. Vital Wheels: Disability, Relationality, and the Queer Animacy of Vibrant Things. *Hypatia*. **31**(1), pp.5–21.

Wilkie, F. 2012. Site-specific Performance and the Mobility Turn. *Contemporary Theatre Review*. **22**(2), pp.203–212.

Wilkie, F. 2002. Kinds of Place at Bore Place: Site-Specific Performance and the Rules of Spatial Behaviour. *New Theatre Quarterly*. **18**(1), pp.243-260.

Wilson, L.A. 2013. Immersed in the Environment – 'off the beaten track'. In: Machon, J. *Immersive Theatres: Intimacy and Immediacy in contemporary Performance.* [Online]. pp. 229-240. [Accessed 2 October 2017]. Available from: www.vlebooks.com/vleweb/Product/Index/925064?page=0

Zerdy, J. 2013. Critical Acts: Ecological Re-orientation in NVA's 'Half Life'. *The Drama Review*. **57**(4), pp.157–163.

Appendix 1. Mobility Equipment

Freewheel

Attaches to the front of the wheelchair to raise the casters off the ground. Steve used one of these on our walk. Lauren normally uses one but it was broken on the day of our walk.

Mountain Trike

An off road manual wheelchair which uses a lever drive system to enable the traversing of difficult terrain. Joe used one of these on our walk.

Rigid frame wheelchair (typical example)

Lauren, Steve and Mike use wheelchairs such as these. They allow for greater manoeuvrability than folding chairs.

Batec electric attachment

Mike uses this electric attachment which clips to the front of his wheelchair.

Powered wheelchair (typical example)

Joe normally uses a wheelchair such as this, though he chose to use a Mountain Trike on our walk.

Folding Scooter

Fiona used a scooter similar to this.

Appendix 2. Table of participants' comments

Semantic

Lauren	'The more I've progressed through my rehabilitation, and the life experiences I'm having as a wheelchair user, I have gone back to saying to people do you fancy going out for a mooch, or a walk. I use that term as well. I didn't use to, in the early days it was 'do you fancy coming out for a push with me?'.
Steve	it's part of the lexicon, people understand you, because if you want to go for a walk, you want to go outside and travel some distance, generally by foot, but, it's still, I still use that term to represent it really.
Joe	Rolling? Ambulating? I refer to it as rambling, just generally rambling, which I do a lot of verbally anyway, but in terms of actually moving around I generally call it going for a ramble. Or possibly a bimble, sometimes, but, no, I've heard people say that and it sounds, no disrespect, it sounds more like an old person word. You're just wandering around aimlessly. Oh, going for a wander, that's it! I will call it, 'oh, I'm going for a wander', so, that would be it. For this, generally I use the word ramble, but sometimes I'm going for a wander round the countryside with me mates, is the phrase I use, but that does not imply walking, or wheelchairing or biking, it's just…'going'. There's no physical indicator of how you're doing it. See, there's another word, traversing, for moving somewhere without giving any indication as to physically how you're doing it. I go by sort of speed and, and, I guess, by extension it's sort of risk and danger really. The top speed of my powered chair is only about four miles an hour, which, indoors is pretty fast, when you're outside it's not that quick. Ways of determining what is walking and what isn't. I was about to say 'We're strolling along'. Even I use, my point is even I use walking phrases occasionally.
Felicity	The last time I did a walk this length, on the feet, was probably four years ago. Walking as relating to feet I'm going to wait for her to go so that I can take it at a run, if you see what I

	mean. Hestitation in referring to 'run' Mind you, it has been on quite a long walk. [the scooter]
Mike	It's funny isn't it because people say 'oh, are you going for a walk' and they're like uhhh! I mean it's still walking. I'm just wandering around. And it is, it's wandering around isn't it?

Mobile

Lauren	We can just walk and talk, and if we want, stop and have a look and take stuff in. It's ideal because I can do it without you having to help me up hills and down hills and in between rocks too much. Independent mobility You've done same as me, you've started it that side of your page. I was just thinking we've gone in and gone that way… shape of the walk When I reflect back to that and then I think about how I then progressed to putting…once I got my freewheel, as well, that helped. But to actually pushing down into Birstall, and then pushing back up again, I mean I'm not a confident wheelchair user anyway. Independent mobility (and lack of) I'd like to get to the top of those hills at either side of me, but I also know that that's probably not going to happen anymore, with not being able to walk. Immobility
Steve	You feel immobile, pushing a chair, especially when you get to a nice flight of steps, or trying to move through the underground in London. Immobility.
Joe	Powered vs manual. I wish I'd started to use a powered chair earlier than I did, because it would have opened up so many more avenues for getting out and about. Freer. Just getting out and about in a powered chair, because I'm not putting that physical exertion in. So what they've done, because the car parking spaces are right in front of the shops, they've put a couple of dropped kerbs in so that you can get onto the pavement to get into the shops. However, where the dropped kerbs are, the parking spaces are right in front of them, so I got there and, they're not disabled spaces they're just regular spaces, so there's no gaps for wheelchairs. Obviously, all the cars are parked in front of the dropped kerbs. So, you can't actually get in. So they've thought about wheelchairs and

	prams, but they've not finished the thought through. Obstructions to mobility. Using a powered chair, I wander round, dare I say, like an able-bodied person, in that I'm not thinking about where I've got to go, is it uphill or downhill, are there any potholes, how wide is the path, where are the flat bits, if there's a crowd there, do I just stop here because they might, dare I say, say something, or just get in the way, stay out of people's way. That's the kind of thing I've got to sometimes think about, if I'm in a manual chair. Attitudes to disabled people Describing linear shape of walk In a sense we kind of did a fish symbol there didn't we? [drawing map] We kind of went round, and then up, and then round [drawing map] Then we kind of went up here, then I'll do some short arrows to say a big hill I'm just going to do it as a bit of a circuit There's basically a big figure of eight. Notational system There wasn't a signal here, but […] I'm putting a coloured aspect signal in, just to say 'Stop, Danger!' You know which way I was going because that is the short arrow which means it's uphill so I was going up there. Then you go round, down. We'll have a long arrow down there because that was downhill, and downhill is a long arrow. Just put a blue line there to sort of show it. […] Don't go off there, because there's a canal there. I feel like I should have maybe a trail representing where my chair went. But, I've got the arrows there so you can see which direction we went in. If I put…is there a purple because my trike was purple, it's going in purple. I'm going to put a little thing here just to show us turning round, just to show the direction we turned in.
Felicity	KM: It's quite difficult along the towpath as well. I don't know which way…are we safer going that way? Rather than that way? Felicity: Umm… KM: Do you know the towpath? Felicity: Not well enough, and certainly not on wheels. Attitudes to disabled people The other thing I'm most conscious of, having dropped a foot or so in height is that I'm child height, not adult height. […] And I think, I'm almost certain it makes people treat you differently. You know, we were talking before about

	people getting into your personal space in a way that they just don't with able-bodied adults and I suspect that the small size is part of that. I'm looking for something that, you know, not a class three that I can use round towns and shopping, not like a motorbike, but that would also handle off road and there were several people who came back saying, well I think your expectations are too high. And I said I live on the edge of countryside and if I can't get out into it that's going to be upsetting and then people said 'oh, you can just go round your local park'. I think that having a mobility scooter gives you, in the eyes of a lot of people, people who aren't thinking it through, it gives you permission to be on wheels. I have had pity. I pay quite a lot of attention to people's faces generally, and I think I've probably started paying less attention to people's faces on the scooter, and that's probably partly because I'm paying more attention to where I'm going, but also because I haven't liked what I've seen on people's faces. There was one little boy, who'd been very well brought up, he came round this corner at a faster than adult pace, and I came round the corner the other way at a faster than adult pace and we sort of ran into each other, and this incredibly artificial, but not unpleasant smile was instantly pasted on his face, because he's obviously been taught to smile at disabled people. What I have noticed, some old people have a look that I think is, and I could just be projecting here, a look that's 'I'm glad that's not me', you know, that 'oh, look, she's young and I'm better than her.' A bit of a relief look. Condescending, also. Or worse, actually, again, this definitely could be projection because I battled with this feeling quite a lot, that I've done something to deserve the loss of my mobility. There's a very definitely a moral weight put to mobility and I think that disabled people are supposed to be helpless victims, if they're not heroic. Then there's people who, and I was one, when I was on my feet, who make a point of making eye-contact with the person in the wheelchair or scooter to show that they're not thinking that they're, it's not a 'does he take sugar'. Importance of mobility/freedom This is great because I am already half a mile further than I've been able to get up this canal for much longer than I was thinking of myself as disabled. It's very exciting to have managed to get this far up. in terms of my coming to terms with my loss of mobility and moving on to wheels, because, like loads of people who become disabled, I've seen it predominantly as a loss, which I guess is why I took myself through the stage

	of my mobility getting much worse than now being on a scooter is, before I actually got on to a scooter. Meeting Andy, and firstly watching him very clearly empowered by his wheels, and secondly watching him, both online and in the flesh, doing things that loads of non-disabled people don't do. If you're at all reflective, you have to look at that and it resets your preconceptions about what being on wheels means. There's a feeling of mild euphoria merely at being able to move through the world without pain. Which probably feeds the 'wheeee!' sort of sense of it all. It gave me such freedom as a nine year old to be able to get much further than you could get on…So I guess my mental attitude to my scooter is very similar to that.
Mike	Importance of mobility/freedom That's one of the good places about this reserve in that they're very mindful about… everything's open. When we go round you'll see, a lot of the bird hides, they've really thought about that. I can concentrate on just enjoying the environment again, knowing that the only thing I've got to worry about is wheel spin, which is quite a revelation. You can just enjoy this without having to worry about it. And the other thing, I'm not getting tired. Best will in the world, you spend a couple of hours pushing round here and you're going to be quite tired, aren't you? I don't have that problem. Because I cheat. It's so much easier transferring in and out of the van because you rock into the back, even if its pissing it down, which it usually is, you're not getting wet through, lifting it over yourself and putting it in. This is actually a joy. [using a Batec] It's almost, my adage is it's almost worth breaking your back for. Because it's fun. You know, I go round places like today, and if it were a bit miserable, generally with a smile on my face because it's a pleasurable experience. It's the best thing I've ever bought, from that angle, to allow me to do what I want to do, which is be as able as I can be, and as independent as I can be. Attitudes to disabled people You'd be surprised at how many people view these and go 'what the bloody hell you got one of them for?' I was forty nine when I had my accident, and I haven't sat on my arse for

	forty nine years, my arms have worked a lot and so I have problems with my rotator cuffs, both shoulders.

Fractured

Lauren	Distracted by concentrating on terrain Some of it was a bit rocky, yes. I probably spent far more time looking down at where the camber was, and the stones were, once or twice, I wasn't looking down, and that's when I got stuck on a pebble, my chair would stop, as it does, and that would make me think oh sugar I wasn't paying attention to the path in front of me. And then I'd think, you don't need to be looking down at the path you're in your trike, it can handle the pebbles and the little bit of like rocky ground, but then if there was a turn in the path, I'd get distracted looking what's around me and then go off the track a little bit and have to correct myself. I know it will be because the freewheel's on so that automatically gives me confidence, so psychologically, I stop looking down as much. 'there were sections of the path that were dead flat and straight because otherwise I wouldn't have noticed things like that tree'. You can take in the scenery around you but you're not watching where you're going, which is a bit risky. Imagining other times/places Can you imagine this, as a young child, having all that rockery there, the little secret world behind this bit here, that channels along to behind the trees so you can sneak along the back of the trees. Lauren: with how it's actually all set up you could be anywhere in the world that would have a similar landscape to what we've got. KM: So, you could imagine that… Lauren: I'm miles and miles away! [laughing] On the other side of the world! I'm quite thankful that I can imagine this pathway being in a random place, in, Australia, or Canada, because they're places that I'd like to go still, so it's just a little bit of escape from reality, but it isn't, because you're walking through it all' This kind of weather always make me think about things like, I've actually been sat somewhere, like on the bench, with a pad and some pencils It's just nice to be out and see the different weathers, how the landscape changes from one season to the next.

Steve	Distracted by concentrating on terrain I do notice that, certainly, with the landscape, because you're constantly looking for hazards, like trip hazards, catching hazards, that it's completely different. Our eyes are more focussed, scanning the floor, so my head space is like, weird ESP develops that's more akin to driving, that you're constantly scanning the path ahead. So you're never really switched on to what's going on around you because you're constantly concerned about catching your castor on a stone, or cracks in the pavement, being able to cross effectively, what's going on around you. I'm constantly very aware of everything around me but not actually looking at anything. I'm concentrating rather than allowing the countryside to wash over me, it's kind of more, always thinking slightly, you don't get that chance to relax and switch off. you kind of have to almost make a conscious effort to stop, switch everything off whilst you're not moving so then you can appreciate what's around you, and then get back to, right, I'm going to have to push and then if I go, I'm going to have to deal with that camber. A lot of the times I don't feel as present as I would have done before.
Joe	*Walk was very busy and punctuated with pauses, manoeuvres and diversions to let cyclists, pedestrians and cars pass. The conversation was fragmented and interrupted many times.* Focus/distraction in my powered chair basically to move myself, I'm moving two or three fingers, on a little joystick, which means, ok, I'm not moving, I'm not, getting any kind of physical exertion, but it means I can carry more, I means I can focus more on, not on where I'm going, but I can focus more on what I am doing that day. I'm thinking about, obviously I can think about answering this question, but I'm also thinking about looking at the path ahead I'm not distracted, that's the wrong word, but I'm focussed on other stuff. It's much easier if you make…oh, hello ducks…if you make them accessible at the beginning of anything. Like now…I'm not responding…coz I'm pushing… If someone had come up and swiped us on the back of the head I might not have noticed, because I was busy, pushing away. Interruptions from cars/people/animals As I say, the standard phrase I use is, when it's not ramble is going for a

	wander, which…sorry, can you get by? Passerby: Yeah, no, it's fine mate, thank you very much. Joe: traffic! KM: yeah, it's busy today. Joe: All the traffic. Fragmented noticing What I mean is as you're going down the path the canal was right next to you, so I'm kind of illustrating that, and then it wasn't there, so, this is going to look weird.
Felicity	*Because Felicity was familiar with the walk from when she had known the area many years ago, the things around us often prompted memories.* Interruptions Felicity: It appears that right now the brake doesn't want to work. KM: That's not a good start. Shall we have a look at that before we go? KM: Sorry, I'm just trying to strap the recorder to my arm. It's the only place I can think to put it. Felicity: Oh yeah, that's a nice little… KM: So I'll be kind of going like that all the time to… Felicity: It's like gopro positions isn't it. The pavement's not really made for… Felicity: car! Passerby: Is there a public toilet in Slaithwaite love? Felicity: Sorry? Passerby: Is there a toilet in Slaithwaite? Felicity: Sorry, say that again? Passerby: Toilet! Slaithwaite! KM: Toilet Felicity: No, there aren't I'm afraid. They used to be in here. KM: Did they? Felicity: Long ago. …as I remember. Sorry [to passerby], we've just stopped in the middle of a path to…what a pretty little corner. And where does that bridge go to? Layering of time/memory onto place I like seeing Slaithwaite all these years on from when I lived here for a year in nineteen ninety…ish…when it was so much more scruffy. Ooh, I haven't seen a boat come up here for ages. Must be the first one this year. A lot of these warehouses were just empty when I used to come up here, which I used to do a lot. I had a dog that needed a load of exercise.

	Oh, how nice, I haven't been up this bit of canal for a long time. Years. When I first met James' dad, he lived up at, I forget what it's called, Upper Rotcher? It's one of the Hamlety bits that, you know when you drop back down from under the, if you go along the road, follow the road as far as it goes and you drop back down under the railway bridge to join the canal path, by the community orchard. He used to live in one of those cottages up there, before we had the kids. I used to come up along here quite a bit then, James is nineteen now, so it was twenty years ago. More than twenty years. I can't go up Wessenden, not that I could probably go up Wessenden anymore anyway, but, I haven't been able to go up Wessenden since, without thinking of a particular thing that happened about twenty-five years ago when we had friends visiting and we went for a walk up Wessenden and a fog suddenly came down that was so thick we literally couldn't see six feet in front of us, and it was really scary, because we didn't know…it was snowy, so everything was whited out and we couldn't see the edges of the water or ice. Oooh…sorry. I'm just going to admire the view for a moment because I haven't seen it for a while. Ahh…I used to love that river. I like these mills. There's an open day coming up. It's also quite difficult to distinguish between what I remember seeing and what I know is there, on a familiar route. Distracted by concentrating on terrain I should take my eyes off the Jay and watch the cobbles. Ooops, yeah. Right, pay attention to this bit. Ooh, train. I thought it was coming from there, but it's just bouncing off the mill. I think I've probably started paying less attention to people's faces on the scooter, and that's probably partly because I'm paying more attention to where I'm going. Attention because of interest I'm going to deliberately leave the shops out because I didn't pay any attention to them at all. I just realised that basically I'm not really interested in the Civic Hall so I've just represented it as a rectangle. I've done the first road, but after that they got a whole lot less important. The other thing I've noticed is more or less attention to things I'm more interested in.

	Discontinuous noticing that's the pipe. Although to be honest I probably couldn't tell you exactly where it finished. I've missed the river. […] We did stop and look at it, so it really should be, and it was round about the jay, wasn't it? It was just coming up to the jay. It was significant at that point. And rather lovely. Where else was I conscious of there being two lots of water? Not really anywhere. I mean, I know it's there but I wasn't really conscious of it there, even though that was what made me realise I'd forgotten the river is that I know there's a river between us and Aldi, but I wasn't really paying much attention to it.
Mike	Layering of time/memory onto place We used to have one in our garden, going back when I was with my first wife, and I'd put a pond in, and I put a little bit of a water feature, but it had a UV filter, and it had these two blue eyes, the outlets, and so, when my little boy, who was three at the time, looked in the garden he saw these two fluorescent blue eyes staring at him. And I used to say 'that is the garden boogie man. If you don't go to sleep he'll come and get you'. There's about eleven varieties of dragonfly we get here. And we're seeing none of them today. Because they're all hiding. This field on your right, Tim's field, later on in the year it'll be just full of wild flowers. They turn it over once a year. *One thing that struck me on listening back to the recording of this walk was the frequent mention of the elusive kingfisher that we never saw. It was absent, but very much present – either in a different time, or in a different space.* Mike: Have you been here long? Passer-by: No. Mike: So what have you seen so far? Passer-by: Um, kingfisher. Mike: Oh, where? Passer-by: On the lagoon Mike: Oh, really? Passer-by: It was sat quite close to the hide. Mike: Oh, lovely. Mike: Hi guys. You all right? Seen anything good today? Passer-by: I saw a kingfisher in the first hide. Mike: Right. Passer-by: Briefly. Mike: See where these reeds are down here, there's a stick sticking up? I've seen kingfishers perch on that before.

	Passer-by: There's a kingfisher further up. Mike: There's another little reserve called Adel Dam, it's a lovely little reserve. You get kingfishers up there a lot. Passer-by: The other day, there was a kingfisher, just a fleeting glance, it's not perching anywhere. Mike: Last time I was there there's a guy, he must have been at the hide four hours, he'd been there since seven o'clock. And I said, 'have you seen a kingfisher?' And he went 'no, no'. 'It's there!' And there's a little stick sticks out from the side and it was sat on there. But they are, when they're flying, they're so quick aren't they? Mike: Shhh. Good boy. We're not going to see kingfishers if you bark. Mike: Was that a kingfisher then? No. They're too flighty. Mike: I love to see kingfishers. But it's just that complete appreciation of our natural habitat, isn't it. Mike: We haven't seen a kingfisher today though, have we? Mike: Have you seen a kingfisher? [to passer-by] Passer-by: Yes. It's gone now. Passer-by 2: Have you not seen it at all? Mike: Not today. It'd be nice to. Passer-by: I think, a bit of patience, it might be out again. _____ Discontinuous noticing What I've missed out there is a river, underneath, bit of artistic license. We had some swans, uh, where did we have the swans, we saw swans…

Kinaesthetic

Lauren	'I don't know if you get that, but sometimes when I'm trying to look directly up it sends me a bit lightheaded'. 'when I go to go put the kettle on and I pick it up to take it, or move it to the sink, to put water in it, I automatically do it that way. But then, when I consciously think, I'm going to try doing it with my other arm and see how I

	get on. And I actually, I struggle to manoeuvre my chair so that I can use that hand to move the kettle. 'I've hit a, probably a pebble' 'So there's gullies that run down on each side of the road and they just get bigger and bigger and bigger the more weather damage that they take, but the whole getting my front castors stuck in the gullies or panicking that I were going to get them stuck, the level of stress that I went through just doing that small piece of terrain outside my own front door'. 'trying to get across one stretch of road became quite dangerous in that when I went to stop, where the dropped kerb is to cross over the road because it's on a camber, as I went to move I would tip out into the road, and not have control of one side of my chair because I lost traction, and, yeah, it was an experience that I don't choose to do on my own anymore'.
Steve	I once went out on my usual 10K with my MP3 player slash phone on my arm and got to the top of the hill and felt like my chest was going to explode and I realised it had accidentally slipped into some drum and bass and I'd actually done the distance I usually covered in 10 minutes from the beginning of my run I'd done in five. everything runs at a different rhythm, there's a rhythm that you adapt to. weird ESP develops that's more akin to driving, that you're constantly scanning the path ahead. you're constantly concerned about catching your castor on a stone, or cracks in the pavement, being able to cross effectively. I don't essentially choose to walk myself unless I'm going to get the exercise in which case it's about moving through the landscape as efficiently as possible to maintain a rhythm or get something back from it I'm going to have to push and then if I go, I'm going to have to deal with that camber. It's in a micro kind of examination of your environment rather than a macro, because our bodies are designed to, through the feel of our feet, just our weight balance and, if you step on something that you thought was solid because you're not looking and it turned out to be soft, you instantly withdraw, being off balance all the time, you naturally, ever since a child, have developed that behaviour so you don't have to look down constantly, because if you had to look down constantly, evolutionarily you wouldn't last long because you'd get eaten by the tiger'

	it is very, very weird and I feel like it's almost like a form of radar we develop, or echo-location almost, that you're constantly doing lots of quick scans in the immediate future but then you're doing long range scans to adjust, so you don't have to concentrate too much on the stuff very close coz you've dealt with most issues before you get there. And that'll affect the route that you take. It would be the same, essentially, as if for a week, every time you came down the stairs you had to jump from the mid point of your stairs in your house to the hallway, that, in order to get there they'd removed the last bottom steps, and you know you're capable of doing it, and, you'd be able to do it five out of six times but there's always that sixth time where you may twist your ankle and head-butt the door. That comes from the fear of falling, like when you were learning to walk you fell over, thousands of times until you grew a fear of, well, you no longer considered it a fear because you'd done it so many times you knew that you were probably going to fall over at some point. And you do try and avoid falling over now, but now you're more concerned about falling over and hitting your head, you're not concerned about falling over any more, it's more protecting your vital areas. I was having to lift the castors off the ground then dig them back in again after each push coz otherwise I would have ploughed. generally with a freewheel on, I know now I'm going to have the momentum to bounce over most stuff. I've taken out a lot of the concentration of the effort of pushing, as well, because I'm not having to push myself up hill. I've like, removed some of the stresses on the brain which allows you to relax. I think it was Scar House, we were coming back across the dam wall and I'm like, Laura, I'm really sorry I'm going to have to stop and like, you're going to have to prop me up so I can look over, coz everyone was stopping and looking over going: Wow! Wow! and it's like, up at shoulder height. There was a bit of a weird moment under the tunnel, under the bridge bit, because it amplified the sounds of the water getting through the lock gate, which made it feel more like a waterfall, but them the temperature obviously dropped because you're in the shade, and there's a slight breeze that, for me certainly made me feel like I was starting to fall over backwards in the chair, purely because I don't have that connection with the ground to know that my feet are firmly on the ground. you don't know, if you don't have the feeling of being planted, so it tends to be visual, or just your inner ear and if you've not got the ability to adjust it

	then it kind of makes you a bit more… you immediately go to stick a leg out to steady yourself but when they don't actually move, your foot doesn't actually push off the floor, just clatters around I find it incredibly hard to stay stood up if I let go of something. As long as I've got my hand on a solid object, like a wall, or a bench, then I can lock my thighs out and then rest on them, using your calves to push off your toes, which is how most people stand, and that's how you walk is you're pushing off, and I'm just putting all my weight, essentially locking my legs out and putting all my weight through my heels instead, so a bit like being on stilts, as soon as I take that reference, even though I've still got the visual reference of which way is down, it's not, my brain kind of goes into this weird thing that it's not good enough for my brain. It's like, oh, you might be slightly off and then you get this feeling of, like, going over and immediately my subconscious tries to fire my calves, because it's not getting any feedback from my calves, so, you know sometimes when you do that little jerky motion when you've been sat in the same place for too long, that's usually your brain sending a signal like I haven't heard from this muscle in a while, I'll quickly send a little reflex to see if we're still connected, so what my subconscious will do is immediately drops out my knees to get my calves to fire to push me back up again, so, I do like two or three bobs as my subconscious is dropping out my knees while my conscious brain is screaming lock 'em out as quickly as possible, so I bob a couple of times a couple of plies then, I, it gives up and collapses on the floor. And certainly in the early days, it was pretty much all visual, and it's quite common for walkers, as they're called, I went into one of the toilets in Pinderfields, when I was still on the ward, on a zimmer frame, and went to pull the light cord as the door was shutting, bacause the light wasn't on and it turned out the light didn't actually work and as soon as the door shut and cut out all the light I went over because it's purely a visual reference, especially when you're in spinal shock and you're getting nothing coming back, you cut out all your vision of down and you're suddenly in this sensory deprivation that moved on to, like, standing up and lifting my knee up , so my leg could swing through, and doing a pendulum-style walk with a zimmer even when I'm on crutches I don't really consider myself to be walking as such because it's like an imitation of walking. Coz what I do is basically just trying to stay upright and toddle yeah, it's definitely more toddling than walking. it started off with it being quite narrow, though the town, and then it's always climbing,

Joe	in fact, I'm going to go to the right, because that looks a bit tricky like now, I'm in a trike, pushing some handles, pushing myself forward I'm working out if there's any potholes, and if I need to manoeuver them, manoeuver myself round them, that is. There's a little curve coming up so I might have to steer right in a second, I need to keep focussing on my right arm because my right arm is my disabled arm, and if I don't, then it's just going to be my left arm that's pushing me. So you see we've just gone through a little dip there, so it's just gone down a bit, which is good, so I could get up a bit of momentum to get up the other side of it, so, net result is that I didn't really drop much speed. So we've got a bit of a descent coming up now so I might be able to have a little bit of a rest. bit of a camber to the left I'm now focussing on leaning to the right to keep myself upright and try not to fall over, dodging the root that's going through the dirt, steering round it so I don't knock you into the canal, to our left. Just providing a good little description there for the recording. So now we're kind of on the level, or maybe going downhill a little. So you see we've got a bit of a camber here, I'm just leaning a bit to the right, focussing on there being no potholes, there's a couple of ruts but nothing that's going to jolt us and then we've got a bit of a hill up ahead... We'll just let these people go by. I think that pram can fit through there. It still feels quite warm though. Bit of cool breeze. Either that or I'm just pumping away here, moving myself along. Coming to a bit of an incline now. Uh, this could be interesting, I'll try and do it myself for a little while. But it's fairly smooth so not too many bumps to slow us down. God, I sound like a blooming train driver instructor, talking about route So, like now we're on a really big incline, if you were driving a train, you've to know when to put the power on, when to take it off so you don't go skating down the other side, all that kind of exciting thing. I think it's the motor sport obsessive in me, won't lie, sometimes when I come to corners I do think of, see if I can spot the racing line, round a corner. […] I always try and spot a racing line round a corner. Stay wide on the entrance, cut across the apex and out on wide on the other side, the

	fastest way round.
Felicity	*Felicity had only just acquired her scooter and was still learning how to use it and what it could do. She often made performative sounds to articulate the feeling of travelling over different surfaces.* Whooo…can it do it? [urging on scooter] It's like, I have to remember bike habits, like leaning back as you go downhill, except that the brake is the wrong, like there isn't a brake, it's only when you…That's what got me most in the first week with the scooter is that my habit is to squeeze hard if I'm going too fast, you know, to put the brake on, and that's actually the throttle. …going a bit fast I'll just come in behind. See how this does. Bobbly bobbly bobbly. The sport one has suspension which would be quite nice. I am definitely still conscious of the ground and, because I've done canal paths with the scooter I know I can, well I could, it wouldn't like those cobbles, there, but on my feet I have to pay attention to literally every step, obstacles and uneven surfaces and …just concentrate on going… there's a camber as well on this bit. You know how normally when you walk you've got a rock in your foot, you roll forward, well, I haven't got that, my feet just go flap, flap, flap, kind of flat down. So uneven ground causes all sorts of problems, both functionally and in terms of pain, so I'm watching out for what I'm walking on. Sometimes it's easier because I'm watching every footfall anyway and if I'm on uneven ground I pay more attention to where I'm placing my feet. Whereas if I'm walking somewhere where I think it's going to be OK and I'm not paying attention to where I'm placing my feet and then a tiny little bump in the pavement, a paving stone that's lifted, will cause me big pain. I'm going to wait for her to go so that I can take it at a run, if you see what I mean without running her down. Let's see, ooh, there's a…I might have to go…bump, bum, bum bum, bump bump bum…ooops. Watch I don't crash into you as I slalom across…woah! Did I talk to you before about the feeling of naughtiness in shops? There's a bit of that here as well. That's why the fear is balanced by excitement because it's a little bit like that childhood thing of being on a bike and not

	being sure whether you can do this hill, you know. I need to use my hands to do that bit. That is a disadvantage, I talk with my hands. It only just made it up here the other day, and it wasn't…ooh, a pothole I think. Right, a little bit of slalom. I also really wanted one that had a single wheel at the front rather than two, for that reason. It makes it less stable, but more manoeuvrable. And also there's a whole load of muscle memory stuff that comes from riding a bicycle that you don't get to benefit from if you're on a two wheel scooter. Maybe that's why I get a feeling of naughtiness, because I haven't really ridden a bike since I was a kid, because I did it when I was a teenager, but it was round London and infused with anxiety. But when I was kind of nine and I first got my tomahawk bike, which was like a smaller version of a chopper it was a bit like this really. KM: I guess it, you almost have a feeling memory for that kind of terrain. It's not so much a visual memory as in your body? Felicity: Yes, definitely. Vibrational.
Mike	So I'm trying these carbon fibre things out. But I'm not right sure, they feel a bit whoooo. Typically, if we go to York, and it's cobbles and well, anywhere round Yorkshire really, it's bumpy, it's lumpy, there's kerbs.

Relational

Lauren	It is a bit windy. But that will make it feel, I guess, like we're higher up than what we maybe are. As we're heading in, in through the gates, the gates are actually as tall as me. So when I'm looking at it, it's almost like approaching a doorway, if that makes sense. Because of how high up it, I know not all the gates are that high, but, but then there's the hill, behind it as well, which kind of made me think, flippin heck I feel quite low down here. The whole thing of being lower down now, I find myself far more fascinated in hedgerows, and shrubbery, and things and spotting things at that level, that, I just would not have seen, before my accident. And, you know, when

	you notice, you know, little flowers of certain colours that are just in and amongst the hedges. I've noticed, how, like, in the bottom, in the valley we are as we're going along the path. And also, as we were guided, with the path, it's quite obvious that you're going to see it differently coming back, but it's something that I never really noticed prior to being in a wheelchair.' 'So do you think that, depending on whether you're left or right handed, may influence which way your head turns the most? In terms of looking at the hills and houses and… Going for a walk stops my head moving as fast. I'm just trying to think…I'm sure it was quite straight, because I seem to remember…because the path *was* quite straight, and there were no rocky bits that's what made me notice, like, the bowl of that particular tree… If I had have had my freewheel on, I'd possibly have missed even more stuff because I'd have been going quicker. Going slow enough, to spot things. I thought, let's do this, but the slog up to the bus stop, or back down in the pouring down rain, just to go into town was, like, yeah, not today. I'd like to get to the top of those hills at either side of me, but I also know that that's probably not going to happen anymore, with not being able to walk. There has been times when I've thought, if I was still on my feet and I saw someone like me attempting to cross that section of road, I would be thinking what the hell is that crazy person doing?. I'm such a wuss sometimes. It's just like…Oh, honestly, you're not going to slip that bloody far are you?. So there's gullies that run down on each side of the road and they just get bigger and bigger and bigger the more weather damage that they take, but the whole getting my front castors stuck in the gullies or panicking that I were going to get them stuck, the level of stress that I went through just doing that small piece of terrain outside my own front door'. when I think back to how terrifying that small circuit was. you can take in the scenery around you but you're not watching where

	you're going, which is a bit risky. trying to get across one stretch of road became quite dangerous in that when I went to stop, where the dropped kerb is to cross over the road because it's on a camber, as I went to move I would tip out into the road, and not have control of one side of my chair because I lost traction, and, yeah, it was an experience that I don't choose to do on my own anymore. because I'm on wheels now as well, when, if I do lose traction, then I go into super panic mode…and think: oh, god, I'm going to die!
Steve	I once went out on my usual 10K with my MP3 player slash phone on my arm and got to the top of the hill and felt like my chest was going to explode and I realised it had accidentally slipped into some drum and bass and I'd actually done the distance I usually covered in 10 minutes from the beginning of my run I'd done in five.' And every time, I always get up, but on the approach there's that self doubt that smacks just before you're about to go going No! It's too soon, too soon! Or too late – you're not going to make it! And, I still get that adrenalin rush. [about going up a kerb] I'm going to die, this is the time. in Crete we went on this easy 45 minute walk, which took us up this massive hill which itself was a mammoth task, and then it was mainly roads it said, so I didn't bother with the freewheel, and then we got to the section where it turned off the road, which was still technically a road but was the biggest, pitted, loose, gravelly, sandy, like, it was kind of this top surface with a load of loose pebbles underneath, which, Nicola walked down the hill to have a look round the corner to see what it was like, and it looked OK round the corner, but it was one of those point of no returns that, once you do go off I wouldn't be able to get back up it again. And that proved a little bit foolish coz I spent the next two hours in back wheel balance until we got to the point where it turned back up the hill again, which was about a 45 degree angle up, which, that took three quarters of an hour to get the 400 metres or so, I was having to lift the castors off the ground then dig them back in again after each push coz otherwise I would have ploughed. It took us four and a half hours to do a 45 minute walk. It was beautiful once we got back to the tarmac bit because there was that sense of relief and achievement. It was an epic adventure. Totally unprepared for it. It's really weird, seeing it the handbike, to, seeing it in the daychair. It's a challenge in the handbike, but…yeah, that…

	KM: It's not very deep Steve: I've never been in. KM: Apparently it's only about waist height. I don't know what that is. Three feet? Steve: Up to my shoulders Its kind of weird that sometimes when you are out somewhere, if you return on a route you've already, just as now we've turned around, I'll notice more stuff on the way back, because generally with a freewheel on, I know now I'm going to have the momentum to bounce over most stuff. the other time that you get to appreciate it is when you stop to take photos, but then you're only ever seeing it through a screen when you get these rooftop bars in cities, that people go up there and they're like – oh my god, this place looks amazing from higher up. It's that level you never really see because I suppose that's kind of the same as pushing in a wheelchair, because you're constantly focussed on getting through the mill of people and moving from point A to point B you're not looking up and seeing the beauty of what's around you. You see a lot of drystone walls! Everyone's like, Oh, it's amazing the view over there, and you're like, hah, it's another drystone wall for me. They both went oh wow, it's so beautiful can we stop and take a picture, look at all the poppies and I'm like yeah, it's a hedge. They had to take a photo and show it to me, because I was laid on the floor. I'm just doing the journey because it was out and back but it's almost two different walks on the way just by the terrain and what was going on around us [drawing map] I don't necessarily always see the bigger picture. But, I normally pick up on a lot of the detail. Visually, you can see more because you're higher up, so we can see all the pipe and the digger to our right. You're not climbing and have the view blocked It was actually quite peaceful with the trees, it seemed to be more green coming back than it is going out. It is the same path but just switching it round. They are physically on top of each other because the blue pickup behind us and the grey car trying to drive down towards us whilst we were in a gap that neither of them could pass us or each other

Joe	Right, we're not in the canal! Who's the winner? We're the winner. So I realise that this is maybe not the most adventurous course I'm halfway up the hill, having a bit of a breather, loads of folk going past us. Happy days. I'm actually feeling quite good coz I'm managing this. I always joke, if I had a penny for every time someone pushing me in my manual chair said 'Ah, do you know I'd not realised how bumpy this pavement was before'. If I had a penny for every time someone said that, I'd have a shitload of pennies. So even my Dad, who's know me, thirty-five, thirty-six years, shortly, all my life, even he still comments on, literally his own back yard. Because he's not noticed the terrain until he sees a disabled person traversing it. The top speed of my powered chair is only about four miles an hour, which, indoors is pretty fast, when you're outside it's not that quick. I did get offered the six mile an hour one but I think on that one I needed headlights and it just sounded a bit scary It kind of relates to you working out the land and the terrain, if I go into Leeds, I've got, like a mental map, of where I can go, and where I won't go. Quite literally, in terms of facilities, where I can 'go'! So, I will, generally, even if I'm just going into town for a wander, I will stay around those areas. There are certain places I go in town because I know they're off, slightly off the beaten track, even if they're accessible. But I get that kind of mental map in my head then, whenever I go to that place again. See, it wasn't that wide, why am I wanting to draw a wide area? For some reason I'm thinking of inclines. When I want to do a long downhill I'm drawing a long arrow. It's really weird, it's making me think about it and I don't know. It's really cool. When I draw an uphill it's like, I'm drawing it opening, like it's getting closer towards you and I'm drawing a little short arrow to say it's steep uphill. It wasn't getting wider. The first thing in my head I'm taking a top-down view but I'm trying to draw inclines Then we came back down here. I was thinking about motor racing circuits as well, that's why I've drawn a top down view, like a racing track. There wasn't a signal here, but […] I'm putting a coloured aspect signal in, just to say 'Stop, Danger!' I'm wanting to show cambers now. How can I show cambers?

	That was kind of downhill let's draw a longer arrow there, a really short arrow, there. It's weird because a lot of the time on track diagrams you don't see inclines, because they show you distances and order of things but they don't show you inclines. So that's what I'm thinking of, and I've tried to illustrate cambers, like, which way it's leaning. So you've got a bit of a lean going on there, as well, I think. You know which way I was going because that is the short arrow which means it's uphill so I was going up there. Then you go round, down. We'll have a long arrow down there because that was downhill, and downhill is a long arrow. Maybe I'm trying to show inclines as if you're looking down on it as the land's getting closer to you? Does that make sense? So, from a bird's eye perspective, long arrow is land dropping away from you, short arrow is land coming up towards you. I'm not going to put another bit of canal there because we weren't on that side of it, so it's not relevant. So when you're at ECHQ the canal is just over there, and right next to it, but when you're going round there you're away from the canal, or you feel like you're away from the canal because you're not within sight of it. So the other edge of the canal is actually way over there, on my map, but there, I'm not going to even bother drawing the other side of it because once we went up there and across there, that side of it is irrelevant, so it's just going to be like that. I'm trying to draw, like, wheelchair perspective downhill and showing it levelling off. Was there a camber? There wasn't really a camber, that's specifically the slope coming down out of the office, there wasn't really a camber on it, it's straight.
Felicity	KM: Do you know the towpath? Felicity: Not well enough, and certainly not on wheels. The other thing I'm most conscious of, having dropped a foot or so, in height is that I'm child height, not adult height. […] And I think, I'm almost certain it makes people treat you differently. You know, we were talking before about people getting into your personal space in a way that they just don't with able-bodied adults and I suspect that the small size is part of that. That hesitation was just me checking that the brakes haven't decided not to work as I'm approaching the road.

	I would just quite like to be that sort of height rather than that sort of height. Just another three or four inches maybe. That's what's so nice about being on the scooter, when I'm walking there's a constant weighing up of whether each footfall is a level of pain I can tolerate or not. So what I was about to say is what might be different from, particularly lifelong wheelchair users, is that I've got the comparison with something worse beforehand, rather than something better beforehand. Hmm, that felt like it was a bit risky! Now I get a different perspective the other way round. I'm just standing up in order to get a sense of how the landscape feels different, just with that few inches. I suspect it feels, it's hard to know whether I'm just experiencing confirmation bias here, but it definitely feels a little bit darker. I guess it's just because the amount of my visual field that's filled is slightly greater than it is when I'm a bit higher. Ah, you see I didn't notice this place on the way up. Well, obviously I did notice, I know that building, but I didn't notice this bit of it at all. Because at this point I was focused on getting on to the canal path. I wouldn't have drawn this, if we'd only gone that way, I wouldn't have drawn this car park in my map at all. I'm not going to be representational, well, a jay that's as big as a factory. Looking at it from above, looking at it from the side. I've got some problems with fitting flowers in given the scale that I've used elsewhere. I'm going to deliberately leave the shops out because I didn't pay any attention to them at all. I couldn't really tell you whether it was a hundred metres or two hundred metres or three hundred metres but there was a bit that was rough ground and it was wibbly and it had trees either side and the canal on one side and it, so I didn't do a big long length of that as I'd have had to go onto another piece of paper for no added value because it was all the same. The bridges are also darker because they were obstacles effectively, I mean they weren't ones I couldn't get past and I ended up emphasising the hilliness of that so they got contoured there, because that's significant.

	That particular one we went up, I guess because it was the first one as we went up that way, I didn't know whether I was going to make it, so it sort of looms quite large. Whereas by that time, I don't think the hill was any smaller but I'd already done one, so it didn't feel like such an obstacle. And I haven't drawn any locks. It's because I wasn't navigating the water, I was navigating the ground! Felicity: Apart from the little yellow flowers in the bush along here I didn't notice any flowers further up, I was, it was the greenness that was… KM: So it was more of a wider perspective? Felicity: Yes. I think that's because it was like whoooo…I can see it! Yeah. And I haven't drawn any locks. It's because I wasn't navigating the water, I was navigating the ground!
Mike	You'd never get me doing this before I was in a wheelchair, really. Life was a bit full on. I didn't have time for this, when I was doing, well, extreme sports you'd class it as. So, life has suddenly slowed down, for me. But equally, another aspect of that, there's an advantage to that because you notice so much more, like the two pheasants we saw in a field a minute ago, which you probably didn't notice. The other thing is I don't get tired, walking now, I can do twenty-odd mile, Jupiter and I, so we're out and about doing a lot where, if I go out with Tracey, she's like 'can I stop now, I'm getting a bit fed up'. I'm good with marine stuff. I could tell you about anemones and various corals and so, transposing to this, more land based nature, I'm having to learn it all. I can come here and spend two hours sat here and I could never do that before. So I'll just sit here, he chills out, eventually. Usually I let him go in, and he gets wet, he comes out. And I'll just sit here with my camera and just wait, and wait and see what's around. If you'd have seen me in 2013, 2014, till this happened, it'd never have happened, I didn't have time for it. I was famous for not ever sitting down, because I was too busy. Somebody's got their revenge there. Because that's all I ever do. You're sat down and you're lower, which can be a pain in the arse because there's lots of things that you want to see which are a bit high up, but you just learn to concentrate on your spectrum, I guess. KM: Oh, that's a bit too low. Mike: Oh, that's a shame, isn't it. Passer by: Try that one

	KM: You've got a variety, there's possibly not one in exactly the right height. Mike: That'll be for little people. And so, focussing [in underwater photography], everything moves a lot slower. Trying to take a picture of an insect, or a bird, and you think, come on, slow down. That's not to scale, that's way up here, actually, but it was a feature that I remembered. I can concentrate on just enjoying the environment again, knowing that the only thing I've got to worry about is wheel spin, which is quite a revelation. I can get over most terrain. I can get on with, I can just enjoy, I can take everything in around me, you know? I noticed the little bees on the flowers, I noticed butterflies, I notice everything because my mind isn't having to just concentrate on, I'm not having to …men are really bad at multi-tasking aren't we? And I am, I'm shit at it. I guess I do notice a lot, I've always been really observant anyway. Part of that is, again, through my previous profession, you just develop that mind about…Because if you go to a house fire, you're logging stuff all the time, so I'm really good at drawing buildings. […]. So, if you asked me to draw that building now, I could probably draw every window and every door and tell you which way they opened. Because that's what the threat to you, in a wheelchair, is what you're on. Unless you're on something that's capable of handling most things. If it were a really hilly slope, then I'd have put down slopes in there. If I were in a manual chair only, even coming round somewhere like this you feel more vulnerable, I'd suggest. It took me a long time to come to terms with being more vulnerable. I were never a vulnerable person before me accident. I could handle any situation, pretty much. All of a sudden, now, you have a bit of a levelling where you think, actually, if somebody wanted to mug me then I'm an easy target. […]Well at least now, I know that somebody wouldn't be able to catch me. I turn it on full and off I go.

Material

Lauren	'I've hit a, probably a pebble'. 'It's interesting to see how it's shaped the land […] I love it how it's snaked

	round'. 'But you know this particular piece here, yeah, lovely, be a nice place to sit, have food'. 'See, my stupidity as an able-bodied person might have said 'dyou think we'd get across that to the other side?'. 'Is that just a swing gate, there's no handle on that is there? So we could get in and out of that gate as well if we wanted'. 'that particular seating area which looks quite good for a barbecue spot, doesn't it?' 'if you head down that way, you can definitely get to the water can't you?' I'm putting this in because it, it just fascinated me how the ground had been dug out in a few of the places, which kind of makes me think the water must have been coming pretty quick, over a long period of time to arch it out, almost cave it out'. 'Maybe they kind of think people in wheelchairs wouldn't be interested in getting down into the water anyway because it's not the same as when you're sort of paddling with your feet'. 'Oh, look at that! I love that tree' 'When there is a cluster of them [daffodils], it automatically seems 'Aw, how lovely and bright''. 'Yeah, that nice shade of green is starting to come back again. Although the trees are all still pretty empty aren't they, which I kind of thought they might have moved a bit further forward with how mild it's been'. 'It's just nice to be out and see the different weathers, how the landscape changes from one season to the next'. 'That was huge! Awesome! We've seen a heron today as well'. 'It's just little things like that, that you don't get the chance to do indoors. I mean, when my windows are open at home and I hear the birdsong, I'll hear it now and again, but I don't seem to hear it in the same way, because I'm busy, either washing up or, sorting out washing, or vacuuming which drowns it out altogether'. I've always enjoyed being out in the middle of a field, or on a wooded path, to being out in the towns, the hustle bustle of the shops and things. I always

	feel more peaceful, instantly. Being out in the grass and fields and off the beaten track.
Steve	you're always constantly aware of the dangers around you, or certainly the obstacles, maybe more than dangers sometimes. which was still technically a road but was the biggest, pitted, loose, gravelly, sandy, like, it was kind of this top surface with a load of loose pebbles underneath Here's the infamous cobbles It's because the cobbles aren't that great for horses to walk up in the rain so they put the extra steps in there. I really don't understand why, you have the drain on the side where the water's going to flow, but why not on the other side? You could have it being lengthways instead of crossways. Why you couldn't have longer, two longer plinth or even three strips running down the opposite side that are almost full length of Yorkshire stone, or even three or four foot long in sections that would allow four wheelers to get up easier. The pathway's deteriorated because of all the muddy patches that have now hardened and they're all rutted and scooped out The cobbles and stuff, make them shit brown. There's so many levels there. I've made a little no entry sign on the cobbles on that bit. It was actually quite peaceful with the trees, it seemed to be more green coming back than it is going out.
Joe	In fact, I'm going to go to the right, because that looks a bit tricky I'm just avoiding the large lump of nature…don't worry, I see the canal. dodging the root that's going through the dirt, steering round it So what they've done, because the car parking spaces are right in front of the shops, they've put a couple of dropped kerbs in so that you can get onto the pavement to get into the shops. However, where the dropped kerbs are, the parking spaces are right in front of them, so I got there and, they're not disabled spaces they're just regular spaces, so there's no gaps for wheelchairs. Obviously, all the cars are parked in front of the dropped kerbs. So, you can't actually get in. KM: Is that poo? I think that might be poo.

	Joe: Yes, there's a nice dried bit of nature. Straddle the poo. Cobbles, they look lovely, they're historically wonderful, and really uncomfortable, and awkward. It still feels quite warm though. Bit of cool breeze. Either that or I'm just pumping away here, moving myself along. I'll hold the brake on here. Take a minute. Oh, that's a nice cool breeze. It feels good though. Joe: I've just realised that there's no dropped kerb there, we'll have to go… KM: No, it's all the way round there. I mean, we can go back that way? GC: No, it's fine. All I was going to do is go round and through the carpark, down here, if that's alright. Just put a blue line there to sort of show it. […] Don't go off there, because there's a canal there. I'll just do a bit of blue there, show…don't fall into the canal there.
Felicity	It appears that right now the brake doesn't want to work. Shall we…can we get onto…does the path run this…oh, it doesn't…runs on the other side. How do you get across? You become very aware of street furniture like 'oh look, there's a lamppost in my way!' I mean, here's not too bad but they've put two bits opposite each other and you can see why they've put the bin opposite the bench, from a litter point of view, but from a pavement point of view it's not ideal. Well, it dealt with that alright, didn't it? [scooter]. I know from experience it doesn't like this scree very well but it can just about do it. It just makes it a bit wibbly. I always wondered about this pipe. Whether it still carries anything? Presumably you wouldn't need to carry it down because it flows down. So if it was pumped at that end it might bring it to something? I don't know what there is that it…maybe there's a little reservoir up there? It's narrow too so it goes through small gaps [scooter]. KM: Oh, the wheels won't turn if you're not pushing the thing. Felicity: No, and it's gone into emergency red. 'I don't like that'. KM: Oh dear. Felicity: If I just turn it off and on again it, yes it's gone back to green so it

	should…Yes, the wheels won't turn when, there should be a way of doing it but I haven't worked it out yet, so on level this is really difficult, but on a hill that I'm struggling with it doesn't go any faster than I can walk. It's the rims which, they're to stop people falling down aren't they? [on the cobbled slope] I wonder what that was? It looks like it might have been an allotment at some point. See, it's a good little thing, to be able to deal with…it's not bad is it? We're surrounded by fields! In all directions. Little scooter you can do it! No, you can't. Come on. I like these mills. There's an open day coming up. One of the other things I notice, I'm going to have to start getting gloves as my hands, particularly this one, gets really cold, and I've got Reynauds, as you can see, my finger is actually going white. Definitely colder than they would be if I was walking. You can do it, come on! You can do it, you've done it before. Mind you, it has been on quite a long walk. Will I be able to get across the bridge if we go on that side? Or are we better off on this side? There's some shadey, coloury stuff that is significant. So, it went very green and the greenness of it was a feature that was lovely. And I've done some vague attempts at, but probably not very systematic, at distinguishing between curly trees and those which were fields and hills. I've also noticed, and then did it deliberately here, that where there were obstacles I'd done them really heavy. So there's the bench and the lamppost that were too close together and then there was a lamppost on that corner that you have to sort of take into account to get round and then there was the car parked by the bridge and then, although we didn't go that way there was a van blocking and I noticed it because if I'm going to Handmade Bakery I normally park here, and just go round here, and if I'd tried to do that on my scooter I wouldn't have been able to get through so I noticed it. [negative affordances] The bridges are also darker because they were obstacles effectively. oh, that's that bridge and the footpath, the bridge that didn't go anywhere. Or I

	said, oh what, is that open and whatever and we had a conversation about you not going there.
Mike	This is stunning. It's a lovely location, you never know what you're going to see. […] I think what I do love is the unpredictability of wildlife, environment. Because they get red kites here, they get marsh harriers, they get all sorts of stuff. It's dead easy when you can chuck a big coat on, and waterproofs and I find, obviously I can grab a waterproof jacket, but it just runs down your back, and then you end up with a wet arse. So, I try and avoid wet days. Making sure you're not going to somewhere ridiculously muddy is a big thing. Which is restrictive actually, you know, there's a lot of mud everywhere. Yes, weather does make a big difference. Mike: Are these swallows or swifts? Passer-by: These are pretty much all … Mike: Oh, what was that? Passer-by: …sand martens…that was a lapwing. And there are some on this field as well, in the middle. There's a couple of herons, up in the tree. […] There's a lot of herons up there, it must be, like a heronry. I'm guessing that's where they nest and they're fledglings, fairly young ones. I was never really into birds before, so I didn't appreciate just how many different types there were. But actually, I do now, I like to see something unusual, I mean I love to see kingfishers. But it's just that complete appreciation of our natural habitat, isn't it, our natural animals. KM: Oh, there wildlife on the shutter. Mike: That's something I'm going to try and get into, macro photography. It right interests me. So I bought myself a new lens, and see how that goes on. [we stopped for a long time by a bank of bright red poppies which caught Mike's attention]. Mike: I love poppies. KM: Beautiful Is that a grebe over there? It is, isn't it. It's just ducked under now. I do love them. We are surrounded by greenery, so I've put that down Paths off, which I haven't put on [the map].

	We got impressed by the poppies, and the bees, which were lovely. On a nature reserve there's all, well, there's no dogs here because they don't allow dogs, but there's bird poo and all sorts of mud and you get it on your hands. It's so much easier transferring in and out of the van because you rock into the back, even if its pissing it down, which it usually is, you're not getting wet through, lifting it over yourself and putting it in. It's a lot, people move my chair round and go 'bloomin hell, that's a lot…' Whatever you roll through you're going to put in your car. It's a game changer having the Batec, getting out and about and exploring and appreciating it because you can concentrate on it you know, I can just switch off. I can switch off and just turn my wrist, that's all I do. […] Because I can go out and I can just enjoy it rather than be stressed about, well, I never really got stressed in my life, but, you do, there's that little thing of oh, I've got to get back, and what if it's uneven, well, it's fun in this, if it's uneven it's a bit of a laugh. As long as I stay upright and not end up on me arse.[…] And you can also interact with other people more as well, because generally I'm just doing that, and not having to head down and push, I think I'm a lot more pleasant, because it's not a labour. It's actually a pleasure. KM: Although there was some grass, wasn't there? Mike: And again, in a wheelchair, usually that's when you get wet hands.

Multiple

Lauren	
Steve	Sometimes you're focussed on where people are, which angle they're taking and, whether they're going to give way, or getting to a point so you don't feel like you feel like you have to say thank you coz they've given way. KM: Oh, I'll have to put the recorder on the other arm now. Steve: Or we could just swap sides [Discussion at start about which way to go] [Changing direction because of vehicles] [interruptions from passers-by]

	I'll let you go first [steep bit]. the zebra crossing, which is always fun, because you've got cars always looking expectant, or impatient
Joe	*Walk was very busy and punctuated with pauses, manoeuvres and diversions to let cyclists, pedestrians and cars pass. Joe was very aware of the microphone and referred to it several times. I needed to help Joe at several points by pushing him up hills and helping him turn around.* KM: Right, I think we'll go that way, seeing as you're facing that way. Joe: Right KM: We can go down there if you want Joe: No, it's all right KM: Let's go, seeing as you're facing that way. I thought it's a bit steep that way, but you've been down it before Joe: I've been down it before. Joe: So, are we just going to keep going down the canal? KM: Or shall we… Joe: Shall we do a circuit? I'm just stopping to actually think, let these cyclists past. Joe: bit of a camber to the left KM: Yes, that's why I was sort of hanging on a bit Just providing a good little description there for the recording. I know I'm being recorded, apologies in advance for the language Tell you what, let these people go past us Joe: We could just do a one-eighty here? KM: That might be better coz I think we'll end up having to go on the road Joe: That's fine, I'm going to go to the right here and do a u-turn KM: I'll hang on a little bit because… Joe: Otherwise I'm turning towards the…in hindsight, this might not have been a brilliant plan KM: You're alright. Joe: I tell you what, I'm going to take it out of gear, turn to the right, and can I get a pull back? KM: There we go. Joe: Thank you. KM: I think I might have to… Joe: Hold us steady for a second while I put it in gear KM: Ah, sorry

	Joe: Uh, what were you saying? KM: Uh, I'm just thinking I might have to swap the recorder over so that you're not…unless you're OK on that side? Would you rather be on that side? Joe: Ah, am I OK staying on the left? And swapping the recorder over? Joe: sorry, can you get by? Passerby: Yeah, no, it's fine mate, thank you very much. Joe: traffic! KM: yeah, it's busy today. Joe: All the traffic. We'll just let these people go by. I think that pram can fit through there. Joe: and now we've got a car coming down…I'll try to move over. KM: Shall we just…I think they've stopped. Shall we just go for it. Joe: I don't know where this guy's going… KM: I'm a bit worried about stopping behind this one as well, I think he's…Let me push so that we get out of the way. It's much easier if you make…oh, hello ducks…if you make them accessible at the beginning of anything. I'm going down, for the benefit of the recording, I'm going down a nice little level path in the middle of Slaithwaite The recording might be a bit deafened by the wind here.
Felicity	KM: Sorry, I'm just trying to strap the recorder to my arm. It's the only place I can think to put it. Felicity: Oh yeah, that's a nice little… KM: So I'll be kind of going like that all the time to… Felicity: It's like gopro positions isn't it. I had to plan it really carefully so I needed somebody with me and I needed my sticks. Because you do put other people in a position of responsibility for you. I don't know whether you put it on people or people take it on themselves, I'm not sure, but it does change the relationship, where people feel a bit responsible for, you know, if I went into the canal. Felicity: It might be better if I swap sides, actually. KM: Oh, can I just swap the recorder around? Felicity: Or I'll end up falling in the canal. Passersby: Hello, hello, thank you

	Felicity: Hello.
Mike	*The walk was on a Nature Reserve so there were many pauses to talk to others about the birds they had seen. Mike also brought his assistance dog, Jupiter.* [to passer by] How you doing? You alright? [to Jupiter] I know what you're thinking, you're thinking food aren't you? Typical chocolate lab, food, food, food. Mike: Is that a microphone? KM: It's like a Dictaphone thing, but I got it a wind shield coz the wind was interfering with the recordings. My battle normally is to keep Jupiter out of the ponds. Shh. [to Jupiter]. When you're not barking it's such a lovely peaceful place. Mike: Jupiter, what are you chewing? Grass? KM: Is he supposed to be eating the grass? [phone ringing] Mike: Put it on silent. Sorry mate, are you alright there? Passer-by: Yeah. Do you want to look at…[offering binoculars] You might have to adjust them my eyes are a bit all over the place. Jupiter: Woof! Mike: Eh, no! So Jupiter's's attention span is a lot shorter than mine. He gets easily, like, this is not very exciting. Come on. Sit down. He's getting better though. […] You get a lot of people who go 'oooh, hello', and then he gets excited and then he wants attention. Yes, he is getting better. Jupiter: Woof! Mike: Right Jupiter. Go on then. We'll go to the next one. You're not good at this game, are you? Having Jupiter makes a big difference as well though. Some areas, if you go down Huddersfield, even if you go on the canal in Huddersfield, then you'll get to the bridge, and there's sometimes two or three people getting pissed under a bridge, and you think, ooh, shit. Well, with this, I'm past them in a breath. And having a big dog as well.