

The Walkbook:

RECIPES FOR WALKING & WELLBEING

Walking Publics/Walking Arts



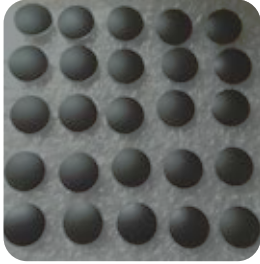
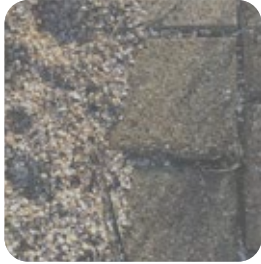
Arts and Humanities Research Council



1
Mapping & Knowing
➡



2
Attending & Slowing
➡



3
Connecting & Sharing
➡



4
Staying (indoors) & Imagining
➡



The Walkbook:
RECIPES FOR WALKING & WELLBEING

Contents

Welcome	4
The Walkbook: Living Streets	6
Walking Recipes	7
1. Mapping & Knowing	7
Walking & Chalking, <i>Claire Collison</i>	8
Weather Walks, <i>Stephanie Whitelaw</i>	10
Create your own Signature Dish, <i>Ronnie Scott</i>	12
Walking in CloseUp, <i>Jenson Grant</i>	14
Following your Ears, <i>Emma Welton</i>	16
Re-write the Rules, <i>Emily Orley</i>	18
Walking a Line, <i>Ruth Broadbent</i>	20
A Walk to Know your Environment, <i>Patrick Ford & Nina Yiu</i>	22
Three Steps for Mapping Landscape, <i>Helen Billingham</i>	24
2. Attending & Slowing	26
Songs of the Sky, <i>Audrey O'Brien</i>	27
Finding Pleasure in Repetition, <i>Harriette Meynell</i>	29
A Resilience and Wellbeing Walk, <i>Lydia Nightingale</i>	31
Re-composition – a poetry walk, <i>Sonia Overall</i>	33
Hidden Ballets: A short walk for all the (Four) seasons, <i>Laura Fisher</i>	35
Lines and Squiggles, <i>Lavinia Brydon</i>	37
The Pregnant Pause, <i>Sarah Blissett</i>	39
Fear Schmeat, <i>Fiona Cullinan</i>	41
Walking as gentle activism, <i>Geeta Ludhra</i>	43
On Reflection – a walk with a black mirror, <i>Sheila Ghelani</i>	45
3. Connecting & Sharing	47
Walks for when you need a friend, <i>greenandowens (Katheryn Owens and Chris Green)</i>	48
Just go to the Postbox at the end of the street, <i>Jessica Wortley</i>	50
A walk to make others smile, <i>Kathryn Welch</i>	52
Walking Together Across Time & Space, <i>Monique Sundree-Latchmi Rodgers</i>	54
4. Staying (indoors) & Imagining	56
Moving Views, <i>Genevieve Rudd</i>	57
Love Loci, <i>Stefano Puppio</i>	59
Walks to Remember: 'With Memory I was there', <i>Louise Ann Wilson</i>	61
An Inside Journey, <i>Jenny Staff</i>	64
Indoors Walking, <i>Liberty Rowley</i>	67
A Walk for When You're Hungry, <i>Sharanya</i>	69
Incline/Recline/Decline, <i>Idit Nathan & Helen Stratford</i>	71
Public Suggestions	73
Other Resources	76
Your Walking Recipes	77
Biographies	81
Acknowledgements	83

Welcome to The Walkbook: Recipes for walking & wellbeing

The Walkbook is part of our larger research project, *Walking Publics/Walking Arts: walking, wellbeing and community during COVID-19* (www.walkcreate.org). This project explored people's experiences of walking during COVID-19 restrictions. In Spring 2021, we conducted a large-scale online public survey, to find out more about how and why people across the UK walked during this time, and how they felt about walking. We also asked people about the challenges they faced in relation to walking.

At the same time, we ran a survey to explore how artists used walking in their work over the same period, and what we might learn from them.

As a research team, we recognise the many benefits that walking brings, and are committed to finding ways to support more people to walk well.

Our public survey showed that more people walked during COVID-19, and walked more frequently. However, some people walked less, or their walking reduced over the various lockdowns. Many barriers or challenges to walking were identified by respondents, including:

bad weather	nowhere to walk
bored of walking	bored of walking the same route
shielding	cannot walk very far
anxious	frightened
lack confidence	lack time
excluded	can't be bothered
in pain	isolated

We have commissioned 30 artists from across the UK to contribute recipes to *The Walkbook* which address one or more of these challenges.

We are not proposing that creative approaches such as those in *The Walkbook* mitigate systemic inequalities or offer solutions to significant health issues, but we do see value in offering creative ways to support people to engage with walking and we hope that *The Walkbook* provides people – individuals and groups – with inspiration to walk, and to keep on walking.

Our definition of walking is inclusive of all kinds of bodies and includes wheelchairs, mobility scooters, walking aids or other technologies to help Disabled People and anyone with mobility issues to move around. Walking is also an activity that can be undertaken indoors, and when walking itself is not an option we believe that there may be benefits to be had from imagining a walk.



You are invited to use *The Walkbook* in any way that suits. For example, you might browse across the recipes and select the one that best fits or inspires you at this moment. Or you might go straight to one of the broad themes to narrow your options according to your current circumstances. The Public Suggestions offers you a range of creative examples shared by people in our public survey. We love these suggestions! We have also included a list of other resources which you might find helpful and have left some blank pages for you to create your own wellbeing walking recipes.



Whatever recipe you choose to follow – or adapt (we are strongly in favour of adaptations according to your needs and desires) – we ask that you remain attentive to your surroundings, dress appropriately for the environment and weather, and stay safe.

Enjoy!



The Walkbook Curators:

**Dee
Heddon**

**Claire
Hind**

**Harry
Wilson**

**Carole
Wright**

**Clare
Qualmann**

**Morag
Rose**

**Maggie
O'Neill**

The Walkbook: Living Streets

Working for Living Streets, it's fair to say that I walk rather a lot – and so does my family, even if it sometimes takes a bit of persuasion to get my two young boys to join me...

I walk because it keeps me active – physically and mentally – and because it helps me connect with the outside world. In recent years, going for a walk has helped me a great deal – in fact, it has seen many of us through the dark days of the pandemic and was a real lifeline at times. During lockdowns, many of us took regular walks for the first time because it was one of the few things we could still do.

And now, as life slowly returns to normal, I think it's incredibly important that we keep walking the walk. Walking has so many benefits and I'm delighted that Living Streets can support something that takes great strides to make it easy, appealing and accessible for all.

The Walkbook is a collection of 30 walking 'recipes', ideas by artists from across the UK to inspire you to get outside and walk. It's part of a larger research project which explored people's experiences of walking during COVID-19 restrictions, asking them why they walked and what challenges they faced when doing so.

If like me, you found yourself walking the same route every day during lockdown, you'll want to read on because this book challenges us to look (and listen) that little bit more closely when we're out and about.

The Walkbook is a wonderful resource and coincidentally it launches during National Walking Month. What better way to celebrate the joys of walking than reading this book?

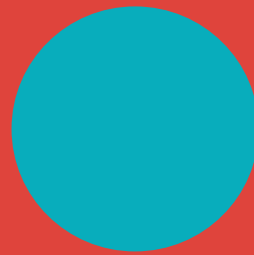
Happy walking

Stephen Edwards
CEO, Living Streets



1.

Mapping & Knowing



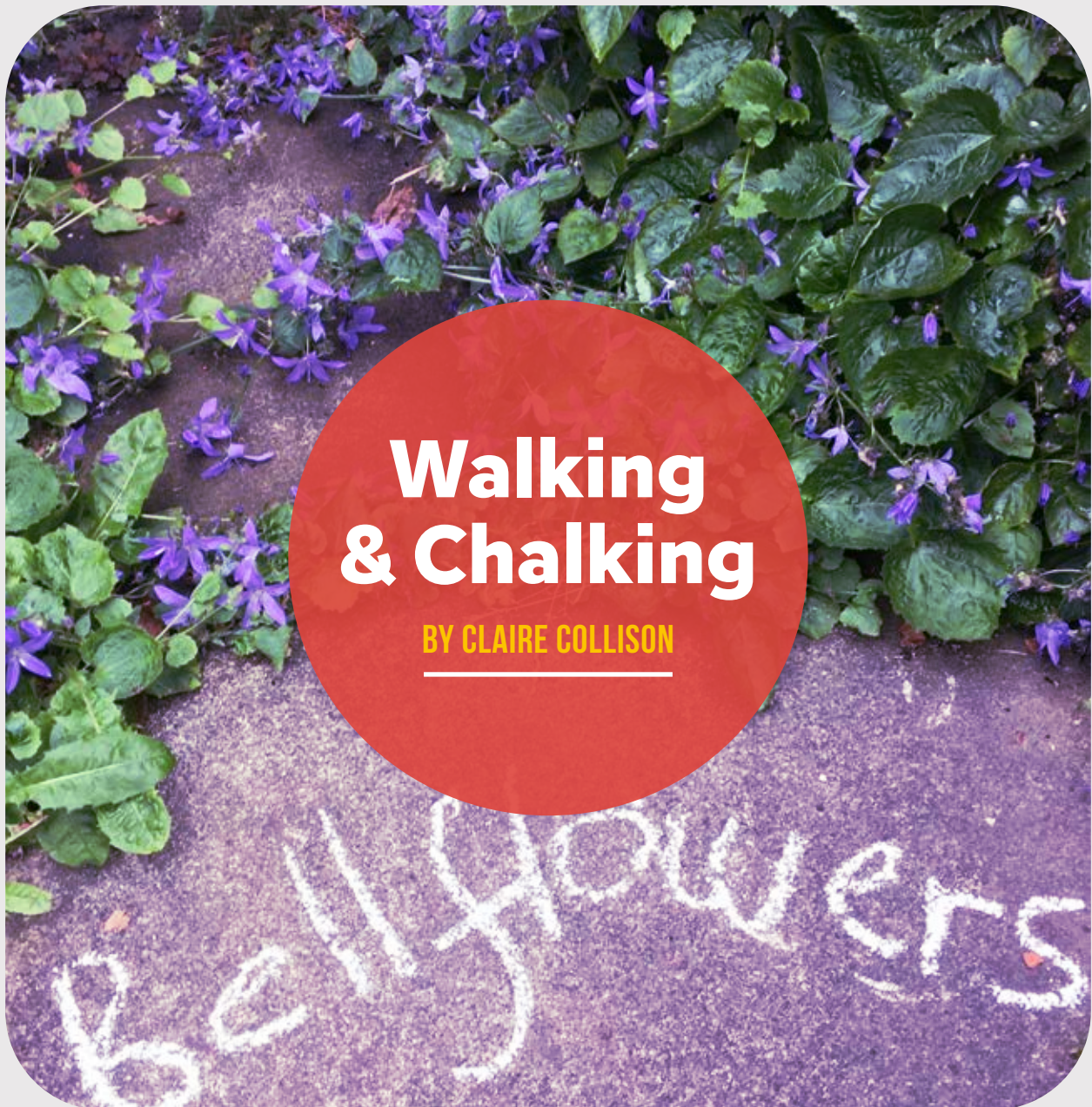


Image: Claire Collison

Ever noticed plants growing in unexpected places – pushing up from cracks in the pavement, or sprouting from gutters? Ever wondered what they're called, and where they came from? If so, this pavement prowl is for you!

An ideal walk for towns and cities, it's a way of paying attention – hunting down what's under your nose, and then telling the world about it.

Take an hour-long wander in your local neighbourhood, perhaps on a route you think you know well. Choose whether to walk on your own or in a group (it's a great walk to do with kids, too).

Ingredients

You Will Need:

- **A guide for identifying plants and flowers.** A free iNaturalist app is useful but not essential. If you prefer to keep it analogue, get a plant identification book. Choose one with plenty of illustrations.*
- **Chalk** – regular sticks of school chalk will do just fine.
- **Something to clean your hands with** (it may get mucky).

Instructions

This walk is best when the weather is fine – and while it can be done any time of year, you'll have more luck plant-spotting in Spring and Summer.

- Decide on your route. If you can avoid roads with heavy traffic, do.
- Give yourself more time than you'd think. There will be dawdling.
- As you walk, look around for plants that haven't been deliberately planted – so not flowerbeds or hanging baskets, but behind the bus stop, in the brickwork, between paving stones, or popping up through lawns.
- Stop and look up.
- Stop again and look down.
- Take care when crossing roads, and be sensible about where you choose to stop (there might be some very interesting weeds on the edge of the kerb, but there'll also be traffic. And dog poo.)
- **When you find a plant – *Don't pick it!***
- Use your guide to identify it.
- **What's it called?** Does it have a common name as well as a Latin name? Which do you prefer?
- Find a spot close to the plant to chalk the name.
- If you want to, take a photo of plant & chalking.



Walk, chalk... & talk

“A weed is a plant growing in the ‘wrong’ place” – **Discuss!**

***Struggling with an ID?** The Botanical Society of Britain & Ireland (BSBI.ORG) website has resources to help identify wild plants, whether you're a beginner or an experienced botanist.





Weather Walks

*walk with the sun,
walk with the rain*

BY STEPHANIE WHITELAW

Weather walks seek to engage with weather conditions through walking as an act of spontaneity, offering a series of interactive, sensory prompts outdoors.

The weather unfolds an array of colour, condition and temperature. It can alter, shift and shape the landscape as well as ourselves. The weather can be hugely unpredictable. These walks are an invitation to meet the unpredictability, leaning into the weather that is here for us, and playing, engaging and immersing ourselves into it. The walks are both weather specific and responsive as they rely on rainfall or sunlight and are determined and governed by natural conditions.

A momentary witnessing, the walks ask for an exploration of the ephemeral and fleeting, whether shadow from the sun, or water reflection from the rain.

The walks can be taken anywhere in your locality, within both rural and urban environments. They can be taken on foot or by wheelchair and can be walked close to home or can be journeyed further.

Ingredients

What you'll need:

- **Paper**
- **Pencil**
- **Weather appropriate clothing and footwear**

In rain

Walk out of your door and walk anywhere, allowing yourself to walk without a sense of an arrival point.

As you walk, listen to the rain and observe the sound of the rain falling.

Hold out your hand. Can you catch the rain?

Spend a few moments watching the rain fall into the palm of your hand.

How does it feel?

Search for a puddle.

When you find your puddle, what can you see reflected?

Find an object to create ripples in your puddle. You might like to use a found object or your pencil.

Spend a few moments here, watching as the ripples alter what is reflected from above.

Jump into your puddle, splash with your feet. Make sounds and movement, warp the reflection.

Take your pencil and write a word into the water that describes this moment.



In sun

Walk out of your door and walk anywhere, allowing yourself to walk without a sense of an arrival point.

Spend a few moments tuning into the sun. How bright is it today?

Can you feel warmth?

Look for areas of light in the environment, where the sun is illuminating.

As you walk, search for areas in the environment where shadows are being cast.

Hold out your hand and try to catch the shadows from a form. This might be a manmade structure like a lamp post or a bench or it might be natural like a plant or a tree branch.

Turn your hand to warp and alter your shadow.

Use your hand to play with your shadow, twisting and turning and interacting.

Take your piece of paper and catch your shadow, holding your paper still.

Spend a few moments watching the shadow interact with your paper.

Is the shadow still or is it moving?

Take your pencil and write down one word on your piece of paper to describe this moment.





Image: Ronnie Scott

This walk can bring you closer to your surroundings. There are three elements: making a personal route, making an intention, and paying close attention. The result should be a nourishing stew of personal connectedness.

Ingredients

- **Local street atlas or map**, or a print-out of an internet street map, showing an area at least 1.6 kilometres (1 mile) across, around A4 longways in size
- **Pen**
- **Pencil**
- **Sheet of A4 tracing paper** (optional)

Preparation

Take the pen. Sign your name across the map, filling most of the width. Don't pay much attention to the lines on the map, just write your usual signature. If you have a very short or complex signature, you could write your name in flowing script, keeping the pen on the paper the way you would sign your name.



If you're unsure about writing on a book, or want to practice, sign or write your name on a piece of tracing paper pinned or clipped to the map.

Now, with the pencil, find a continuous accessible route on the map that follows the line you made with your pen. This may involve some diversions, avoiding water crossings, railways, main roads and other hazards.

Stay as close to the pen line as you can, but always prioritise safety and accessibility over accuracy. Choose your own level of comfort, and watch out for uneven terrain and barriers to mobility.

This is the first part of the exercise, providing a personal route. This can be prepared in advance. If it turns out to be a long route, you could walk it in sections on different days.

Method

Before you begin the walk, make an intention for it. This is second part of the exercise. Decide that you will look closely for items connected in some way, however indirectly, with one or more of the words in your name.

For example, you may see words in street names, shop signs, van or lorry names, public notices, branded litter, graffiti or adverts. If your name comes from the natural world, you may see birds, trees or plants with names linked to yours. For example, bird names include Martin, Robin and Callum (dove) and plant names include Heather, Ivy and (Sweet) William.

Now, follow the route you have prepared. This is the third part of the exercise. Move slowly, and pay close attention to your surroundings, noticing the connections you have with your neighbourhood, through your signature route and the echoes of your name in the built and natural environment.

As you go, feel the different ways you have written yourself into the landscape.

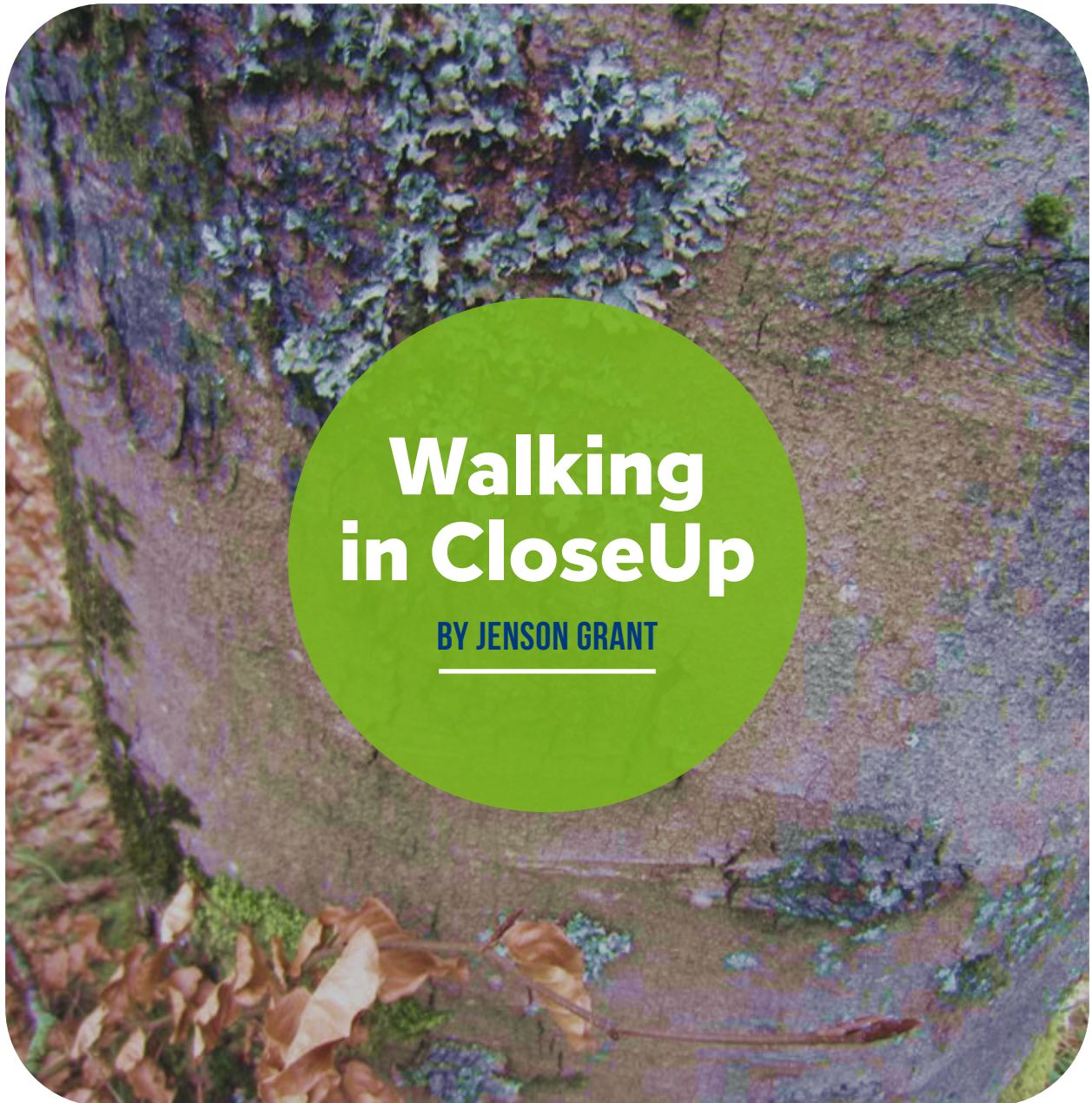


Image: Jenson Grant

This walk is about looking closely at the plants around us. Plants can bring joy to all our senses and make us feel positive and excite our senses. They can tell us about the air we breathe.

Walking distance: As far as you like.

Walking pace: Slow and steady.

Ingredients

- **Two pence coin**

Instructions

1 Step outside your front door and flip the coin.

If it's heads, turn left and walk left.

If it's tails, turn right and walk right.

2 Now look out for cracks in the pavement and ask yourself: can you avoid them, or do you want to step on them?

3 Now look up and ahead, you're looking for trees – find a tree and move in closer. Brush your hands against the bark. Is the bark smooth or rough? Some trees even have a unique smell if your nose is close enough.

4 Can you see if there is anything growing on the bark?

Look closer. Can you find green moss? What does it feel like?

What side of the tree is the moss growing on? In the Northern Hemisphere, moss tends to grow on the northern side of trees where it's a little bit cooler, damp and shady. You now know which direction North might be!

5 Now walk to find your next tree. Look closely at the bark – what else is growing on the bark? What colour is the growth? If it's flat, silvery grey, or yellow, it's probably a lichen. This is a plant that can tell us if there is a lot of pollution in the air. Are there buses or cars passing you nearby?

Yellow lichen loves growing where there is a lot of pollution from vehicle exhausts. Silvery grey lichens are very sensitive to pollutants from cars and don't grow well where there is a lot of passing traffic.

6 Carry on walking and go on a hunt for lichen on trees. Make a mental note of where you are and what types of lichen are growing. Look up and take a moment to listen. Do you hear birds or traffic or both? Close your eyes if you can – this might help. Hunt for lichen on trees near traffic and look for lichen on trees away from traffic.

7 What is the season? Are there leaves on the trees? If there are, look for black spots on leaves. Did you know that black spots on Sycamore leaves in Autumn tells us that there is good air quality?

8 Follow your trees back to the start. Well done, you have now completed your walk in your neighbourhood, and maybe further. By identifying two different types of lichen on trees and looking at black fungus spots on Sycamores, you have identified plants that grow in areas of high and low air quality – you have done some citizen science! You can find out more about local air quality on your council website.



Following your Ears

Recipe for a sound walk

BY EMMA WELTON

Images: above by Shutterstock and below by Emma Welton

Walk distance: any length.

I like about 1 kilometre (very slowly)

1

Go outside.

Take a breath in, then blow it out. If it helps you get comfortable, have a wriggle and a stretch. Wait.

2

Let sounds come to you. Allow your attention to shift from one sound to another or linger on one. To catch more, cup your hands behind your ears. Close your eyes.





3

When ready, begin to move. (Open your eyes!) Follow your ears: around your building or garden, to the end of the road, round the block, or further. Be curious. Pause for interesting sounds. Let sounds change your direction.

4

Listen in detail to rhythm, pitch, texture, volume: what exactly are the sounds of a passing car? How do people sound – tone of voice, footwear? What makes one sound different to another? Do some sounds conceal others?

5

Notice what you can hear but not see. Explore how buildings change what you hear – they bounce some sounds closer, and protect you from others. Contrast that with open spaces that allow sounds to travel from all around.



6

Enjoy your own sounds: you're part of the music! Shuffle fallen leaves, swish grass, slosh puddles, squelch mud. Brush dry seed pods with your fingers. Play railings or metal posts with a stick. Test gates for creaks and squeaks. If anyone can hear you, take a bow when your performance ends... or invite them to join you.

7

In rain, what do raindrops sound like on different surfaces?

In wind, try to learn each tree by how the breeze plays their leaves. Imagine how your habitat sounded in the past, and may sound in the future. If you could compose this symphony, what would you keep?

8

Return to your start point the same way you came, revisiting the sounds with a looser focus. Perhaps there's a sound you will seek out, or avoid. You'll never hear the same walk again.

9

Will you choose the same time of day or night for your next Sound Walk? Each time you go, you'll hear a richer song.






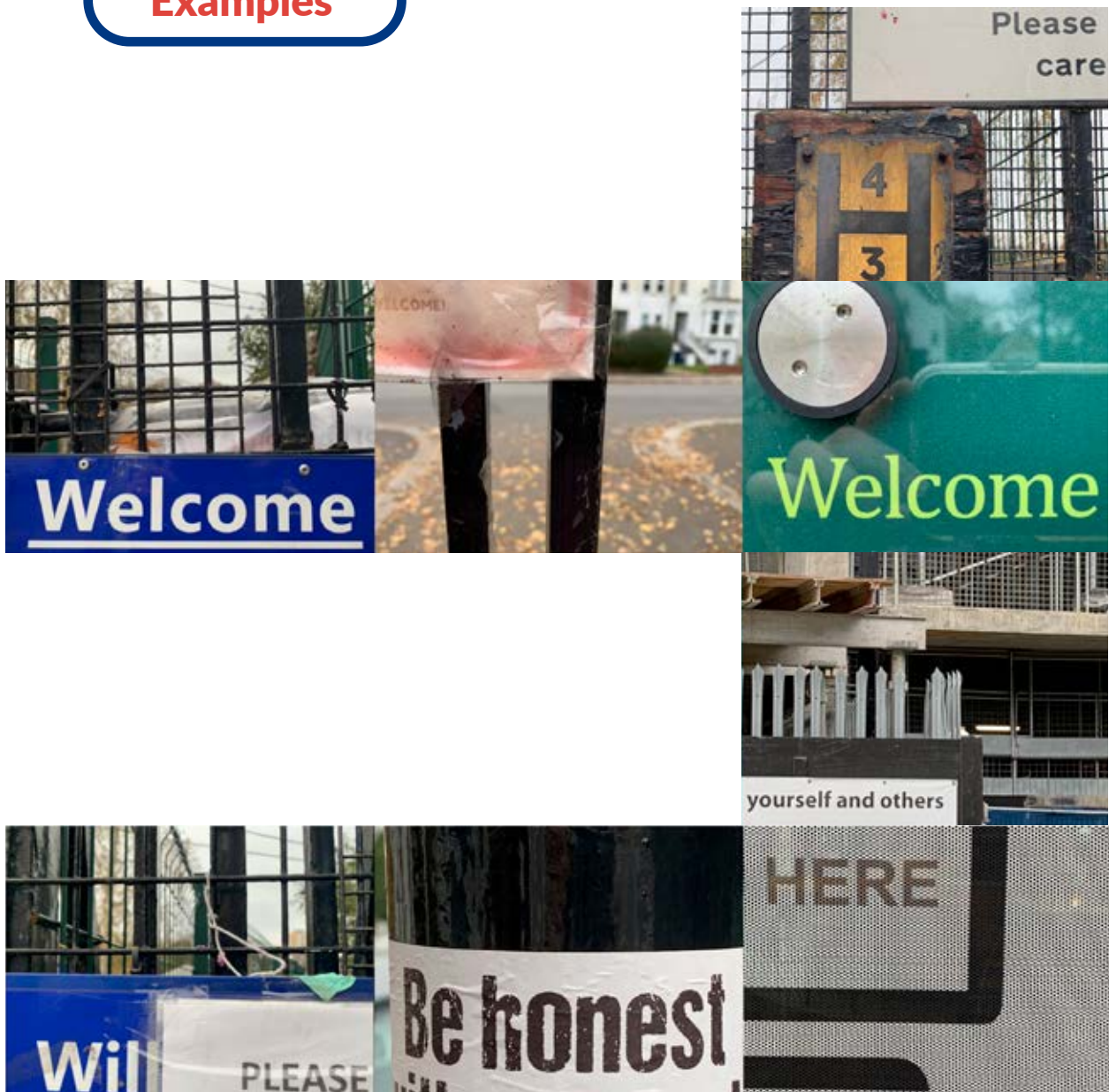
Image: Emily Orley

Instructions

1. Leave your house and walk (whatever that means to you).

2. Stop when you see a sign, or any public-facing writing with instructions.
3. Select words from it that inspire you with a sense of radical care (or just care).
4. Take a photo, if you can, only of that word. (Or, if necessary, sketch it or take a rubbing instead.)
5. When you return home, look through your collected words/photos and rearrange them to form a message you would like to receive yourself. (A message that might start a revolution.)

Examples



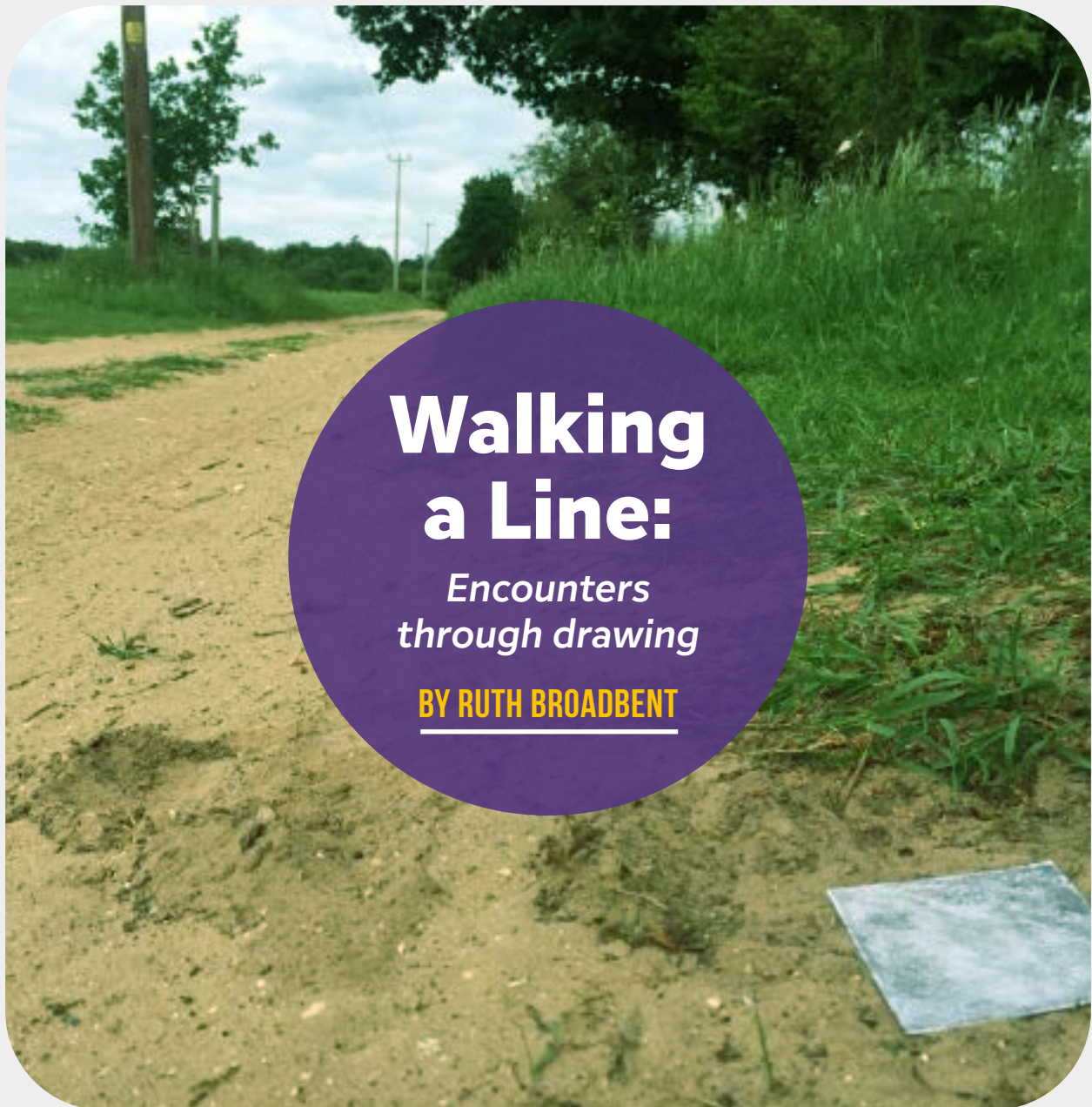


Image: Ruth Broadbent

A sensory engagement with the ground

Ingredients

You will need:

- **Pencil**
- **Four squares of paper, each 7cm x 7cm**
- **Pencil sharpener**
- **Scissors**

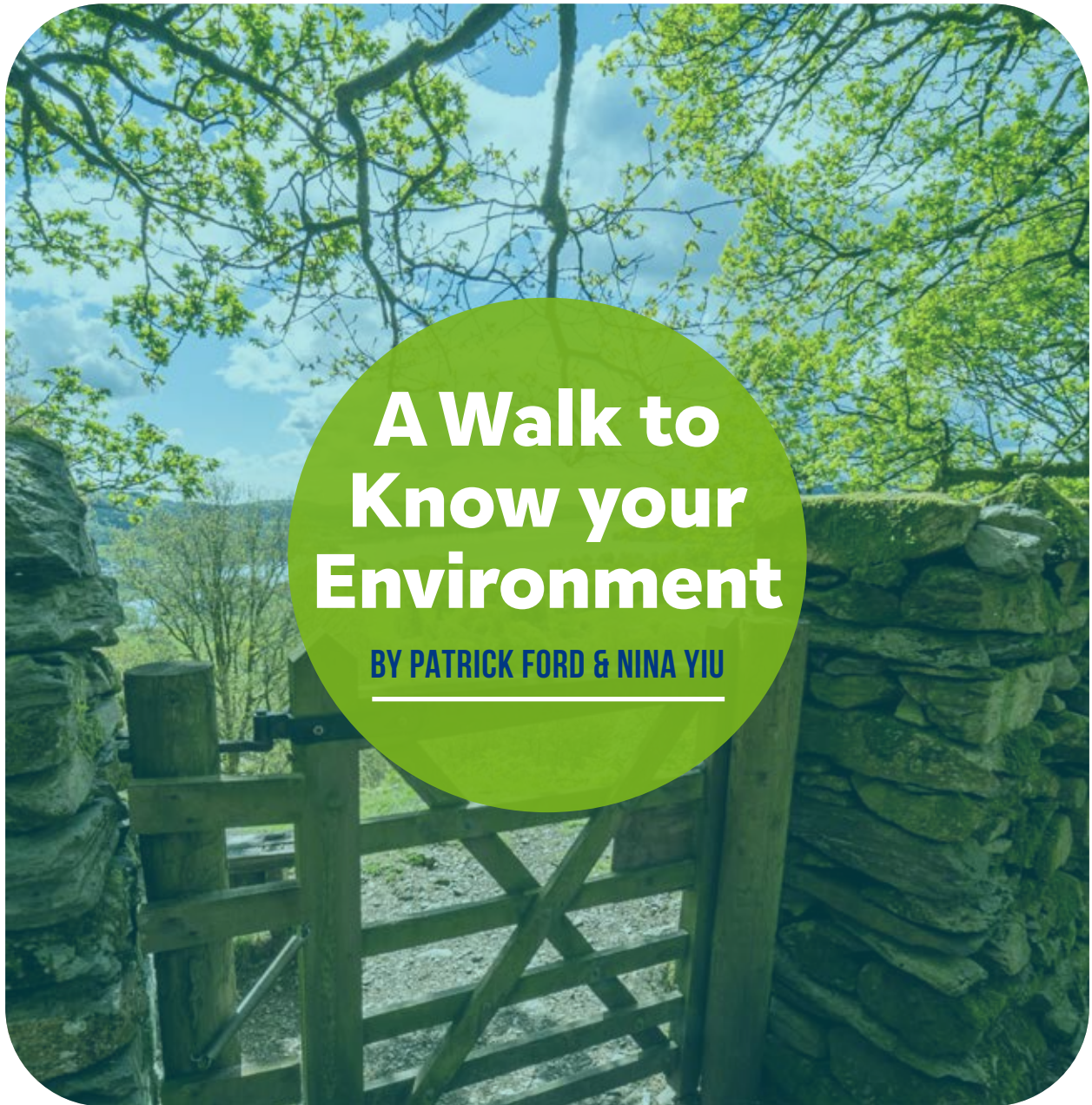
A walk that asks you to pause and connect with the surface of the ground, to think about the function of the path, its (im)permanence, as it is now and how it might have been shaped over time, from elemental influences to the movement of animals, vehicles and people.

Instructions

1. **Cut out four squares of paper, each 7cm x 7cm.**
2. **Walk a line** (any length and duration, slow walking or faster pace, rural or urban, indoors or outside).
3. **Along the way, make three pencil rubbings of the surface of the ground*** onto your squares of paper: the first at the start of your walk, the second during your walk and the third at, or near, the end of your walk. Take your time with each rubbing to really engage with the surface textures and to cover the whole of your square.
4. **Note on the back of each square of paper** a brief description of the place, surface, and any other observations, including your name or initials, date, location, track surface (e.g. mountain, lakeside, mud, stone, track, road). Number them in sequence (1, 2, 3).
5. **Onto the fourth square of paper, write a short description** of your line walked e.g. 200 km from a to b over mountain ridges, 1000 metres following a line across a field, 400 paces along the road heading North. Note the approximate duration of your walk, e.g. 3 days, or 1 hour. Also mention if you used a regular system e.g. stopping every 3 hours, when I stop to eat or rest. Add anything else to this final square to personalise your walk in whatever way you want.

* The 'surface of the ground' can be the ground beneath your feet or higher up, or something that connects you in some way to the ground, e.g. a tree trunk.





A Walk to Know your Environment

BY PATRICK FORD & NINA YIU

A journey in 12 steps

The Start

Choose an area of countryside, a park, a public garden, or a street with trees. Now enter that space through the road, gate or opening. Keep your eyes and ears open!



1. Think about the surfaces around you, is the ground rough or smooth? As you move forward, is the ground flat or are you going up or down hill?

2. If you reach a fork or junction ahead, always take the left-hand route. If you reach the end of the path, retrace your route and this time turn right.

3. Can you feel the wind? Is the area exposed to the wind or sheltered by trees or a wall? Are there seats or benches for visitors/ pedestrians?

4. Look around, is there anywhere to go if there's rain? Is the area a welcoming place? How could the place be improved? What would you change?

5. If you pass anyone on the walk, say hello to them. Have you seen them before? Did they reply, or not? Did they simply nod their head, or reply without looking?

12. Which season are you in now? Try to imagine how different this place would be in another season. Imagine if there was snow, or it was sunny, how different would it be?

6. Was their reaction surprising? Count how many reply verbally and how many ignore you. How many were using their mobile phone as they walk?

11. Look at the greenery around you. Are there flowers, bushes, trees? How tall is this greenery. Is it taller or smaller than you? Can you reach out and touch it?

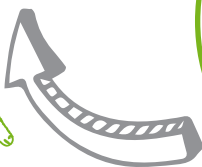
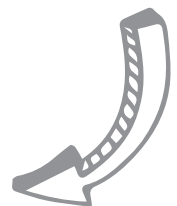
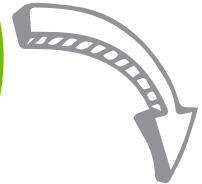
The End:
On leaving this place, reflect upon the visit. Have you noticed anything new? Has it changed how you feel about this place? On the next visit, try to find new things to see.

7. Can you hear any birds singing? How many birds can you hear? What kind of sound are they making? Do they seem to be calling to each other?

10. If there are any dogs, are they well behaved? Are they barking? Would you feel threatened if they barked at you? If there are no dogs, try to imagine a dog running.

9. Besides any birds, can you see any other animals? Have any people brought dogs to the area? If so, are they on a lead? Are they pulling at the lead, eager to run?

8. Can you see the birds? What kind of birds are there? Try to imagine what they could be calling to each other. Imagine you could understand them.





Three Steps for Mapping Landscape

BY HELEN BILLINGHURST

Intended for people who would like to explore new places, and to use materials to make creative responses to these places.

Use as a starting point, to be adapted according to taste, health requirements etc.



Step 1

Go for a walk.

Make a mental note of any alluring side-alleys, back lanes or forked roads that have potential to be explored later.

When you get home, make a quick sketch of your walked route on the back of a used envelope. Do not worry about accuracy or scale but do mark in your noted potential new avenues of exploration.

Step 2

Go for another walk,

picking up on one of your noted potential walks from Step 1.

Again, keep your eyes out for other potentially interesting walks.

When you get home, search your house for any materials you could use to make maps. Use discarded packaging or old tea towels. Make paint from tea, coffee, turmeric, mustard or soy sauce. Draw with old make-up.

Using your recycled materials, create two fresh maps of your two walked terrains from Step 1 and Step 2. (You can refer to the sketch you made on the back of an envelope to remind you of your first walk.)

At their points of intersection, attach your two new maps together. Use tape, knotted string, stitches, staples or hinges.

Step 3

Go for a walk,

picking up on a previously noted potential routes from walks made in Step 1 or Step 2. Take a bag with you.

Along the way, find and collect materials to make a new map. Pick up discarded shopping lists, crisp packets, burst balloons, missing cat posters, or earth for making paint.

Make mental notes of points of departure for new walks.

At home, create a map of your recent walk using your found materials.

At their points of intersection, attach your new map to the two maps you made in Step 2.

Hold a private view for friends and/or family.

Invite them to join you for new walks. Collaborate to create new maps.



2.

Attending & Slowing





Image: Audrey O'Brien

The aim of the exercise is to sense light. Early photographic inventions underpin the ideas behind this recipe, when glass lenses and light were assembled to capture the world.

Materials

- **Small mirror**
- **Pencil, pen and paper (optional)**

Who: exercise for one person or a group.

Where: choose a walk in a garden, public park, woodland or indoors by a window.

Method

On your walk, stop to focus your attention on the mirror's reflection.

Incrementally move the mirror.

Hold the mirror still on an object, like a treetop, a rock, a cloud.

Describe the colour, shape and weight.

Record the light hitting the object.

Keep a written journal and/or a sketchbook of mark-making.

A twinkle of light,
growing,
flowing,
fluttering,

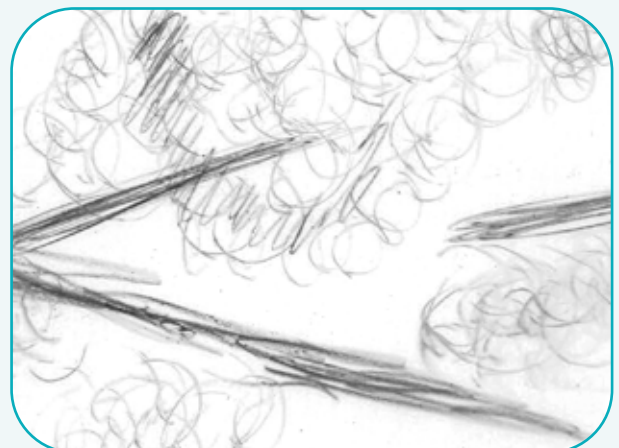
building up rhythm,

throbbing,
swinging,
passing,

Blink, flash,
Gone.



Record of light hitting an object with lines



Images: Audrey O'Brien

**You now have your own
Songs of the Sky collection**



This walk is for when you are bored of walking the same route.

Equipment/Preparation

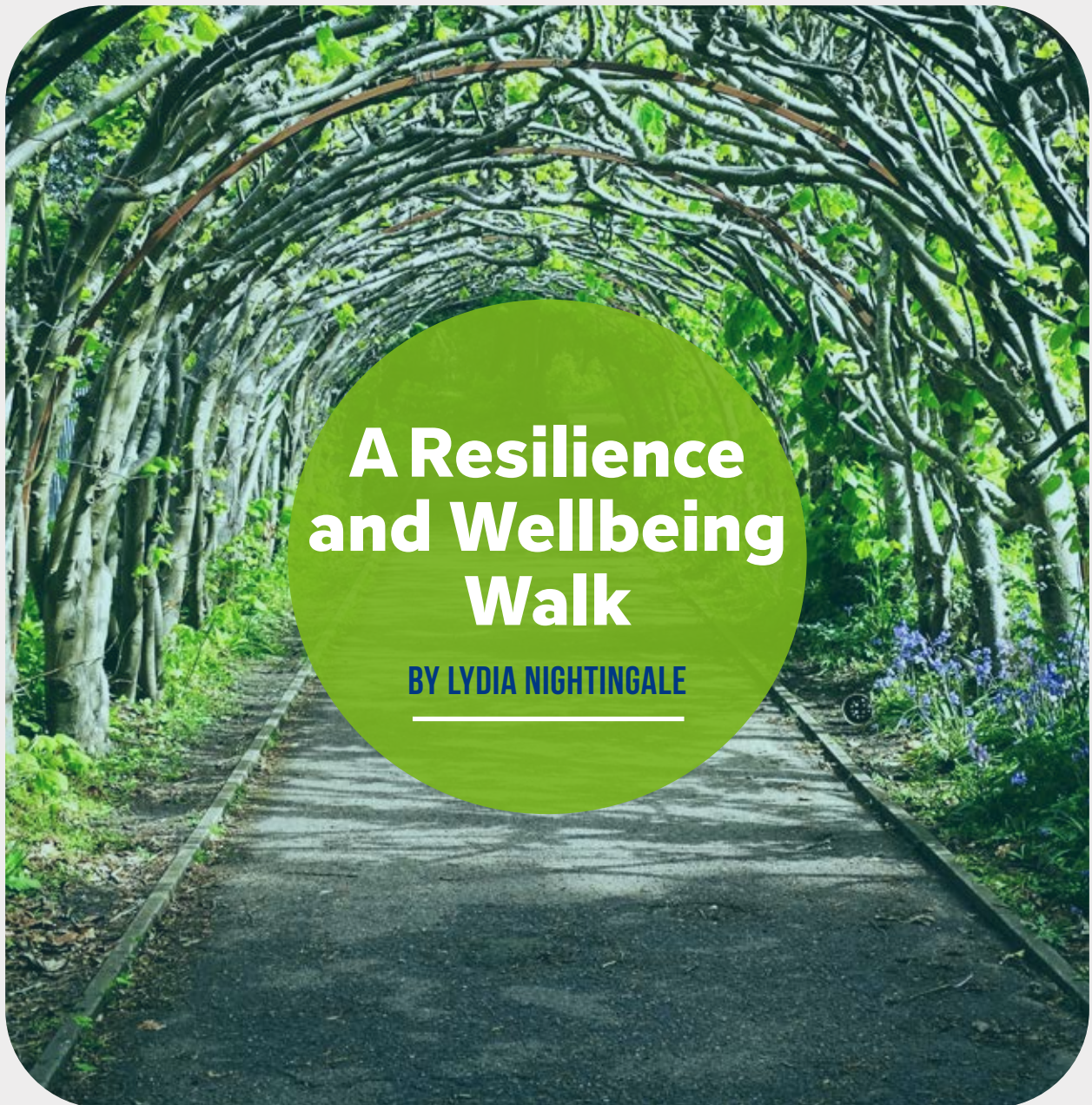
No specific equipment is required – you've done this walk many times. Just wear shoes and clothes that are weather appropriate. But, you **MUST** leave your phone at home.

The Walk

To stop boredom setting in, think about the following as you walk your familiar route:

- Repetition provides comfort in times of stress, so don't feel bad about this walk. Think of the positives – you don't have to worry (or think) about the route or where you will cross the road, or even what time you will get back home. Enjoy the security this gives you. This walk is a comfort and frees up your brain to think about other things.
- Now turn your attention to what's around you. The smells, sounds, differences from yesterday, for example. Are the birds singing louder today or in a different tune? See any reflections in puddles? Take your time to notice things. Enjoy the sunlight as it glints off windows or water, eavesdrop on snippets of passer-by's mobile phone conversations, notice the variety of leaf shapes, the sound of your steps on the different surfaces as you walk. Noticing small details is pleasurable and makes this walk on this day unique. Revel in these transitory differences of your environment.
- Be radical, occasionally. If your walk contains a loop – for example, around a park – walk in the opposite direction. Notice the change in perspective this gives you: uphill is downhill, the beginning is now the end. Everything is different as you approach it from this new angle. You might meet different people now that your paths can cross. Don't make a routine of this direction though. Just once in a while is enough.
- Look up. The sky, the clouds, the immensity of it. Stop to do this frequently. Breathe deeply. Look at the shapes of clouds (see anything?), how quickly they are moving and the different layers of movement. See any birds? Or vapour trails? Wonder... where they are going, or where they have flown from? Wonder too at these gravity defying feats from your vantage point on the ground and imagine yourself floating or flying... It's ok to dream whilst on your walk.
- Smile at yourself and at others. Whatever the weather. Try to do this for the whole of your walk. Even if you don't feel like it... the more you smile, the more it becomes part of who you are.

And before you know it, you will be back where you started with a fresh perspective and the knowledge that the things you noticed today, will be different tomorrow.



A Resilience and Wellbeing Walk

BY LYDIA NIGHTINGALE

Look for the items on the list in any order. When you find the item, do the related Resilience and Wellbeing activity – either straight away, later on the walk or at another time. Do each activity for a few minutes or for as long as you feel comfortable.

The walk is adaptable and can be done solo or with others; in person or remotely; in or outdoors; urban or rural; in new or familiar surroundings; shorten the walk by finding fewer items; adjust any of the activities to suit your needs.

Be easy with yourself, be mindful and be creative.

Items to look for	Resilience and Wellbeing Activity
A gateway, doorstep, threshold, arch	Take a moment to make a wish, visualise a goal or set your intention. Step through or step forward.
A path, line, curve, wiggle, spiral	Focus on your feet as you move along the path, the type of surface, how you are walking, tactile sensations, notice the ground beneath, your connection to the earth, move with purpose.
An energy source – electrical, renewable, edible, artificial, natural, abstract, symbolic	Contemplate how you can move towards whatever energises and powers you and how to move away from or minimise whatever drains you.
Something large or tall – tree, building, lamppost, sky	Stretch up and out with your body, then relax. Squeeze tight with your muscles, then release.
Something unusual that you discover with your senses – sight, sound, smell, touch	Explore the details. Focus in on all the information. Be curious. Zone in.
A rectangle	As you breathe in, let your eyes follow the short edge of the rectangle. As you breathe out, let your eyes move along the long edge. Let your 'out' breath be longer than your 'in'. Continue 'walking' with your eyes around the shape.
A seat, bench, bus stop, low wall, swing	Sit, or stand, and take a break. Think of ways to rest, restore and replenish every day.
A circle, dome, disc, sphere	Calm Palm: stimulating an acupressure point called 'lao gong'. Place one thumb in the centre of the palm of your other hand. Support with the rest of your hand behind and gently press or circle with your thumb pad.
Interactions with humans, animals and others	Say something positive to someone today – on your journey, afterwards or to yourself. Nurture good support networks and a sense of belonging.
A number – on a house, bus, sign, car number plate	Breathe out as you say this number in your mind. Count backwards each time you breathe out. If it's a low number, add a zero to make it bigger.
Some treasure – something intriguing, unexpected, historic, special or magical	What is in your treasure chest? Recognise the things that help you. Which 'gems' from your walk can you take home or take forward with you?



Re-composition

A poetry walk

BY SONIA OVERALL

Suitable for solo walkers, pairs or small groups. Adaptable for remote group walking.

This walk can be completed in any location, indoors or out. Use it to reconnect with and re-explore a familiar environment, to re-enchant the act of walking, or when you simply need a chance to slow right down.

Ingredients

You will need:

- **Up to an hour of walking time**
- **One poem, roughly 6-14 lines long**

Carry your poem in whatever form feels most comfortable: as a printed page, in a small book, copied by hand or on a handheld digital device.

Writers can walk a draft composition as an exercise in editing.

Method

Walk for a couple of minutes to clear your head.

Stop somewhere safe. Read the first line of your poem. Read it aloud if you can; to yourself, to a tree, to your walking companion(s).

Walk on, holding the poem, allowing the line to play over in your head. What words catch your attention? What images present themselves? How do these relate to your walking environment: do you notice any connections? Does the shape of a line, metre or rhythm affect your way of walking?

Stop again. Repeat with the next line of your poem.

Continue until you have walked all the lines of your poem.

Tips

To adapt as a remote group walk, agree a poem in advance. Complete the walk individually. Meet as a group (in person or online) after the walk to discuss experiences, or share your thoughts in a collaborative document, via email or using a social media thread.

Scale your poem up for an extended walk or down for a short one. Aim to give each line a minimum of five minutes walking time. If lines are very short, read two or three together. Take your time: give the poem space to breathe.



Hidden Ballets:

*A short walk for all the
(Four) seasons*

BY LAURA FISHER

This is a short walk, to and from a place with a view, with a rest halfway through. It's an invitation to re-encounter the environment around you, in movement and in rest.

This walk can be done individually or in pairs.

Ingredients

You will need:

- **A pair of earphones and a device to play Vivaldi's 'Four Seasons' (if there is no internet signal, you may wish to download it before you set off)**
- **Clothes appropriate to the season**

Do you know of a place nearby to rest? Somewhere you might pause on a walk, to take in the view or catch your breath? This is a walk to that place, and back again. You do not need to travel far. Your walk might take you to a window in your home, the bench of a nearby bus stop, to the top of a hill, or the footbridge of a motorway flyover.

If you cannot go there yourself, invite someone to do this walk for you, and share their observations of the landscape with you. If no such place comes to mind, use this walk to discover a place for yourself.

Towards

1. Head towards your chosen place. You are invited to walk in companionable silence, with yourself or with your walking partner.
2. As you travel, tune in to the sensation of moving. The rhythm of your breathing. The texture of the ground and the sound it makes as you travel across it. What catches your attention as you move past? Notice what is growing, or decaying. The smell of the air. The colours of the leaves.
3. If you are walking with someone, allow yourself to tune into their rhythm and attention too. **What are they noticing?**

Pause/A Resting Place

4. Arrive at your place to pause. Find yourself a comfortable spot with a pleasing view.
5. Settle into stillness and rest. Let your body lean or be supported.
6. Notice the movement in the landscape around you. **Rain running down the side of the bus stop. Clothes flapping on the laundry line. Birds dipping, swooping, gliding. Clouds, inching steadily forward.**
7. Use your earphones and device to listen to part of Vivaldi's 'Four Seasons' concerto, choosing the season which corresponds to the time of year it is. Let the music soundtrack the movement in the landscape before you. **A dance, a ballet, of wind, birds, cars, washing.**
8. After the music finishes (around 10 minutes), continue to rest for as long as you need, then begin the journey back home.

Return

9. Allow your return journey to meander. Repeat the exercise of noticing from your journey towards. This time, when something catches your – or if you are walking with someone, their – attention, pause for a moment to take it in.
10. Once you return home, recount to your walking partner what you saw, felt and heard. If solo, write down, draw or record your responses, to share or revisit at a later date. **What moved you? What amused you? What were you drawn to? What did you notice in your body? What did you notice in the land?**
If someone is sharing their walk with you, allow their words to land in your body. To taste and feel the landscape described.

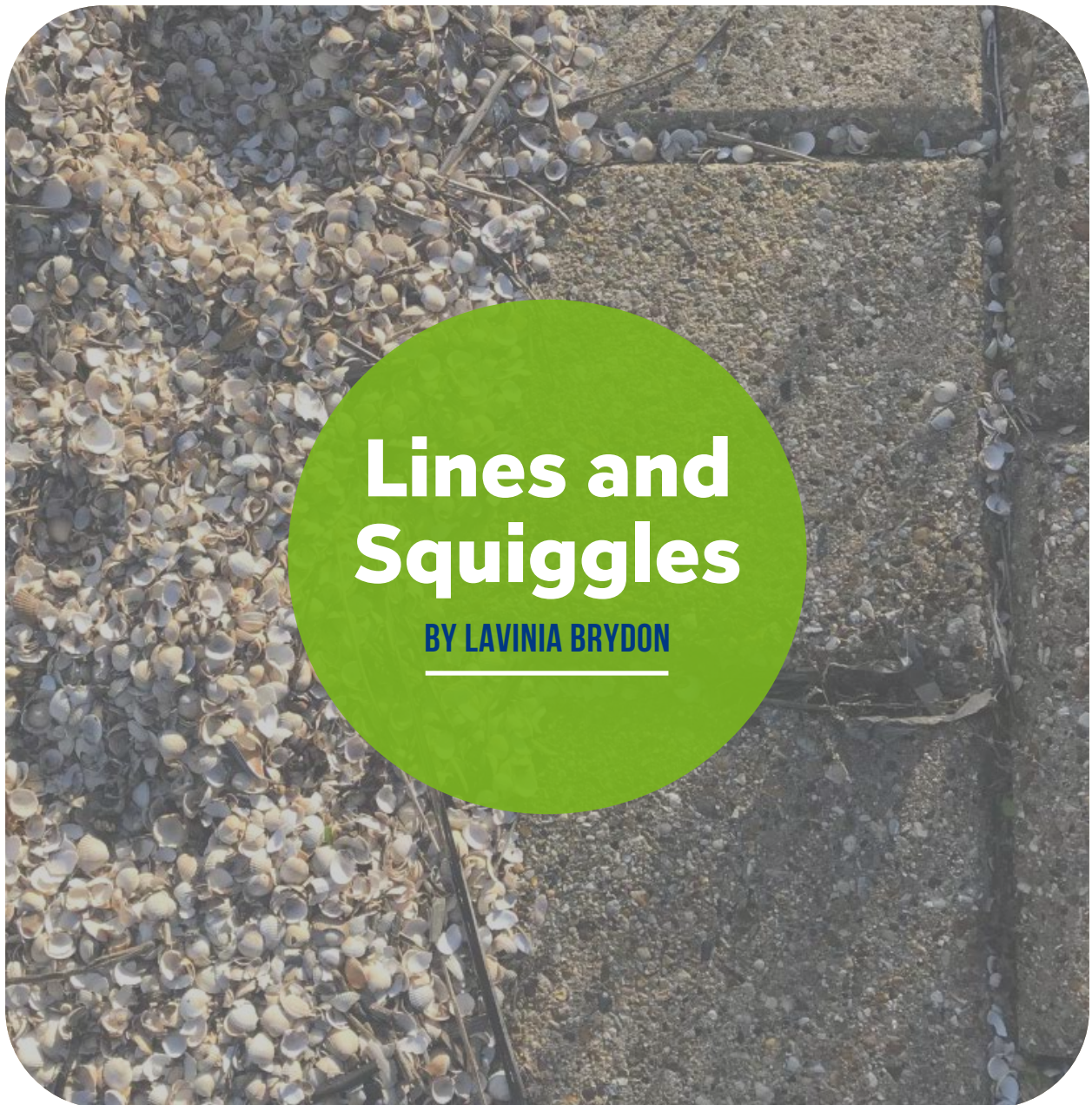


Image: Lavinia Brydon

The aim of this walk-wander is to notice the small, ever shifting details of the environment by paying attention to the presence and loosening or distortion of one graphic element: lines.

The emphasis on the visual invites documentation through photography or drawing, so it may be useful to bring a camera/camera phone or sketchbook and pencil on your wander. However, this is not necessary.

The walk can be any length.

Instructions

1. Notice all the lines that you encounter. Start with ones that are present in the environment due to human intervention, for example, the edges of paving slabs, path markings or signposts.
2. Consider the straightness of the lines, noting any irregularities or disruptions, such as a jagged or cracked paving slab or a puddle that cuts across path markings.
3. Now consider lines that exist due to the coming together of landscape features, for example, the horizon or a shoreline.
4. Next, look for areas of the environment where there is the suggestion of a straight line but the presence of several curves challenge the definition. Examples include hedgerows, stratus clouds and the wrack zone on a beach.
5. As you continue your wander, turn your attention from these loose lines to areas where the irregularities are so pronounced, the term squiggle can be used.
6. Notice how your identified lines and squiggles shift with perspective as you walk as well as the changing conditions of perception (notably, light).
7. Finally, pause to consider if there are any movements in the environment where you can see the transition from the straight line to the squiggle. Let yourself enjoy the in-betweenness. Feel free to attempt to capture it with a photograph or drawing.

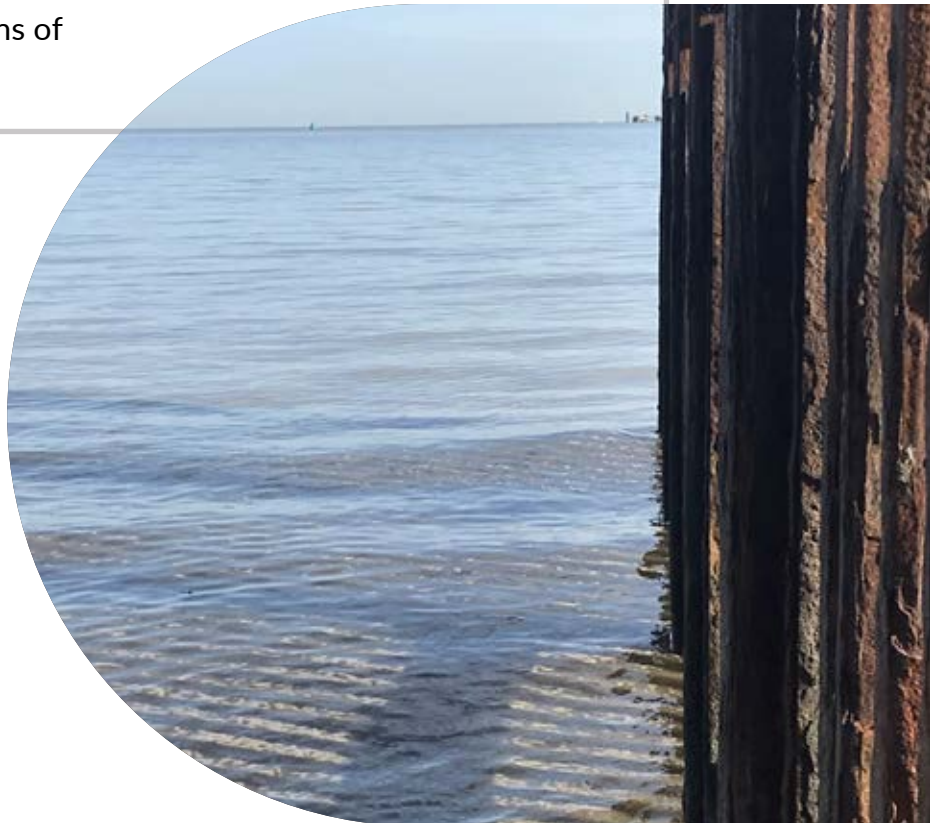




Image: Sarah Blissett

Although inspired by my experience of walking while pregnant, pregnant pauses can be enjoyed by anyone.

Materials

You will need:

- **A park – or any outdoor green space (ideally with a pond and some ducks).**
- **To walk – around the park or green space.**
- **To pause – pause your walk at any time to tune into your body and surroundings.**

Method

The duration and number of pregnant pauses on your walk may vary depending on your energy levels that day. While on your walk, pay particular attention to your breathing and practice one or more of the following:

To Pregnant Pause

- Pause, pay attention to your breathing, notice any new smells as you inhale.
- Pause, watch some ducks (or pigeons), notice the sounds they make as they bob their heads in and out of the water or peck at the ground.
- Pause, shift the weight between your toes and heels in a gentle rocking motion.
- Pause, place both hands on your belly and feel yourself expand as you inhale.
- Pause, watch a squirrel, pay particular attention to the flick of its tail.
- Pause, eat a chocolate bar, enjoy the way it melts in your mouth and feel your tummy do somersaults.
- Pause, sit down on a bench to drink some water, sip it slowly and notice the temperature of the water in your mouth and as it glides down your throat.
- Pause, find a tree or bush with blossom or flowers, stand close to it as you inhale deeply and notice the scent.

Cooking Tip

If you practice pregnant pauses, you may find that one pause leads directly into another. Enjoy this sense of slowing down to listen to your body and notice a growing sense of expansion.



Fear Schmeear

BY FIONA CULLINAN

LANGUAGE IS POWERFUL

Take the language of fear for a walk and topple its power as you go. Test out some or all of these ingredients to find your favourite fear-busters.

Method

- 1. Afraid of one's own shadow?** No more! Jump into it when you see it. Chase it. Make it run from you until it disappears back into the shadows.
- 2. Quaking in my boots** – stamp your feet, walk on tiptoes then roll through your sole to get back on solid ground. Wear shoes that are hard to quake in, such as flip flops, furry slippers and gel or air-cushioned trainers.
- 3. Take cover** – look for and take shelter wherever you see it, from bus stops to behind trees, from entering a safe space to walking close to a group of people. Take a minute of calm before moving forward again.
- 4. Heart thudding or missing a beat** – sing a CPR / heart rate song in your head and walk to its beat to get back to a normal rhythm. Try Staying Alive, Dancing Queen, Crazy in Love, MMMBop, Master of Puppets then gradually slow the pace with songs under 100 beats per minute. How slow can you go?
- 5. Jump out of my skin** – jump 10 times on the spot to get you fully back into your skin, then carry on walking as normal.
- 6. Scared out of my wits** – choose a talisman and put it in your pocket. It could be a stone or a Conker or a paperclip or something meaningful to you. As soon as you start to feel anxiety, play with it to distract your mind and earth your fears. Let it be your secret power. Cease whenever the anxiety subsides.
- 7. Shaking like a leaf** – be pro-active unlike a leaf. Shake on purpose. Start with your hands and feet, then your arms and legs, add a head jiggle, a full body wiggle and a final giggle.
- 8. Dicey situation** – practice being in unpredictable situations by using dice to add a random element to your walk. Odd numbers: turn left, say yes, follow an animal, speed walk, look at things on the ground. Even numbers: turn right, say no, follow a colour, go at a snail's pace, notice things in the sky. Throw a single die and follow a number on this list. Or make up your own rules as you go.
- 9. Scared stiff** – freeze and tense all your muscles as hard as you can. Scrunch your face, ball your fists and feet and butt and belly, then let go and walk like jelly.
- 10. Take your life into your own hands** – boost your confidence and combat fear by saying a positive mantra while you walk such as: "I am powerful, I am confident, I am at peace." Back this up physically by 'walking tall', keeping your head up, swinging your arms, looking ahead, and breathing deeply and slowly. Literally take your life in your own hands – in a positive way.



Walking as gentle activism:

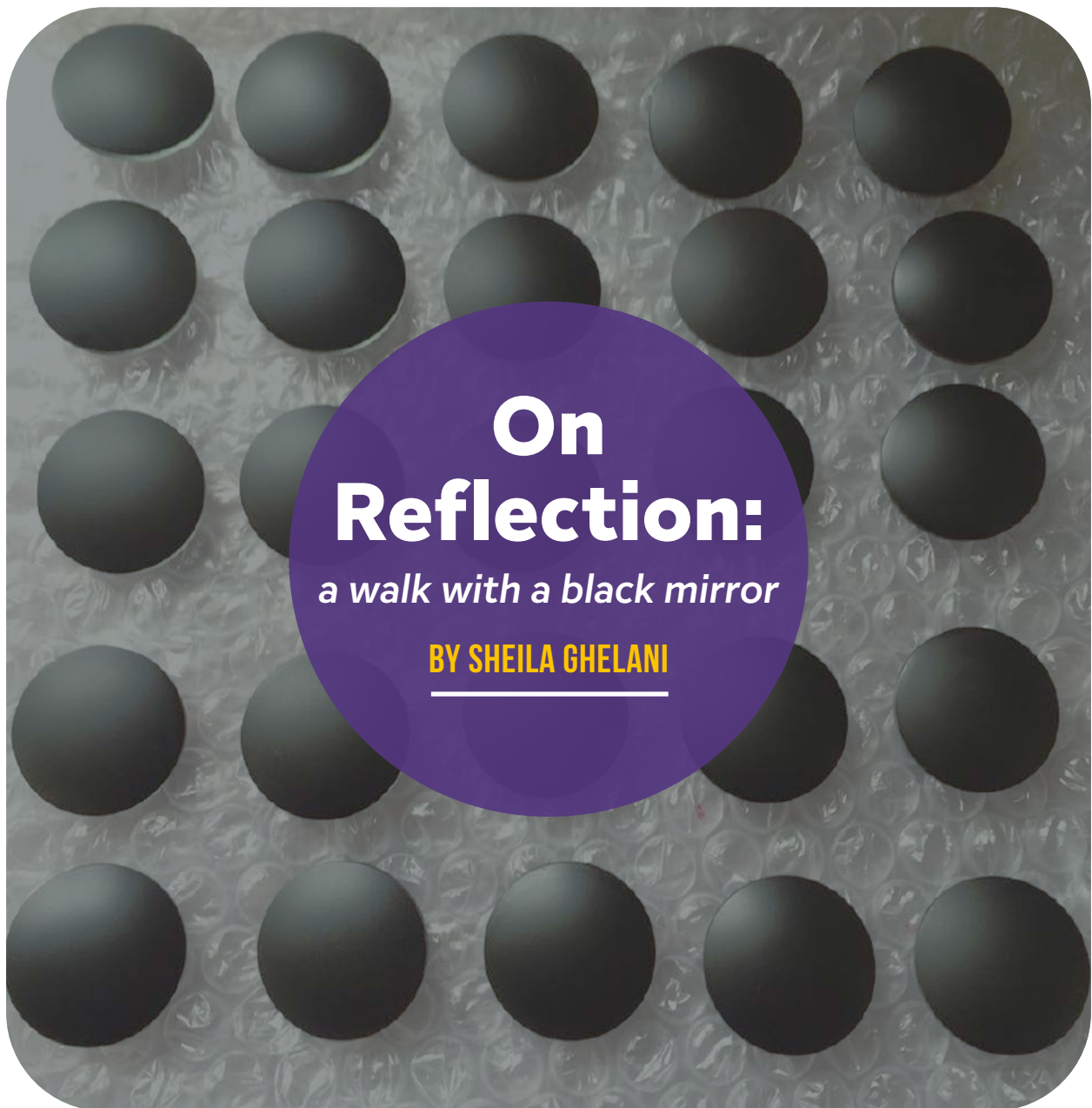
*Creative, cultural and
calming inspiration*

BY GEETA LUDHRA

Preparation: An open mind



- These boots are made for walkin': Position your happy boots smiling towards the front door the night before your walk; you're more likely to get out. Wear clothing that makes you feel comfortable to move.
- Walk in a small accountability group and enter dates in the diary. Make the group walk interesting by bringing a simple nature fact to inspire others, shared as you walk – e.g.: Trees have a special 'internet' to communicate (read 'The Hidden lives of Trees'); frogs can change sex. Log ideas as a group.
- Research a creative nature character, Goddess, mythical story: I often think of an empowering Hindu Mother Earth Goddess like Maa Durga, Maa Parvati, or Papatūānuku from Maori. Celebrate/imagine nature through the characteristics you align with and create a story/poem at a pause point in your walk. Walk like a warrior who respects, protects and enjoys connecting with nature through the character lens.
- Frame your nature walk as an adventure or pilgrimage, however short it is. Walks can take us to new places in profound ways. At the end of your walk, write a gratitude note to a piece of nature, as if it were a good friend – e.g.: Dear Tree Log, thank you for providing a safe place to rest today in the scorching heat. You saved my tired legs... continue.
- Research a country outside of your familiarity. How do communities walk, connect with, and talk about nature through a Black Indigenous People of Colour (BIPOC) lens? Expand your nature thinking through a global environmental justice lens. How has this new knowledge made you think differently? Read Satish Kumar and Vandana Shiva for example.
- Compile a global nature music list and listen to one piece per walk – include instrumentals like the Indian sitar, Lord Krishna flute music, Indian tabla – download soft tunes with calming rhythms. Pause, close your eyes and listen at a special point for 1 minute. How do you feel, what do you visualise, sense through listening to this music in nature?
- Create floor art using bits of leaves, twigs and flowers along the path – leave an art message for someone who may follow (take a photo). I do this as a form of more sustainable Diwali Rangoli patterns.
- Take 1-3 photos/sound recordings of things you've never noticed before, or find beautiful on each walk – compile a photo/sound journal of your walks, celebrating nature across seasons. Share your journal/book with someone else as inspiration.
- Take a piece of food in your bag (it could be a single almond) – appreciate every grain, visual texture and smell through deep observation, eating it mindfully, chewing slowly, maybe to a piece of music. Reflect with gratitude on the ingredients, growth and cooking process.
- Take a poem/extract from a nature book (or screenshot) outside of your cultural comfort zone. Read it in a quiet spot and find a point of connection or inspiration to record a few words.
- Take fun selfies/pics in happy nature places across all weather conditions/seasons – use these as reminders to walk regularly when you feel less motivated – maybe set up a nature social media page to inspire others.



On Reflection:

a walk with a black mirror

BY SHEILA GHELANI

Image: Sheila Ghelani

Ingredients

Aside from yourself, you will need some paper, a pencil and a black mirror – much more common than you might at first think... For example, if you have a mobile phone take a look at the screen, notice its reflective qualities and also the colour – it is a black mirror. Similarly, if it's raining outside, gaze into any puddle on a tarmac path or by the side of the road, that too is likely a black mirror... You can also very easily make one by taking some glass and placing or painting something black behind it. You could do this with a tiny picture frame perhaps, or a magnifying lens (which is what I make them from).

But why?

Well, by taking a walk with a black mirror in hand you'll be following a long tradition of artists, travellers and tourists who've also made use of one whilst out and about 'appreciating' or painting a view.

Indeed, from the 1800s through to the early 1900s they became very popular. Known back then as a Claude glass, these pocket-sized instruments were named after the 17th Century landscape painter Claude Lorrain (1600–1682). Lorrain himself probably never used one, but it's said that landscapes reflected in it had the same tint and hue as his paintings, which were much admired and said to depict a picturesque and ideal view of nature.

This action of turning their back on the very thing they had set out to see and admire resonated with me – a reflection perhaps of current attitudes towards nature...

What do you think?

Method:

Once you've decided on the form your black mirror will take experiment with what you can see reflected in it. 'Make like a tourist' and try hunting for the perfect view... Inside or outside it's up to you...

Then like a landscape painter try sketching the reflection. No right or wrong... Just see what you notice.

If you don't like sketching you could instead pretend you're the poet Thomas Gray (who famously fell into a ditch whilst using one) and use the view to note down some words...

And failing that just play... How many reflections can you count?

As an ending (and if you're open to it) use your tool to think about the future and try 'scrying' in the manner of John Dee (1527–1608/1609), an English mathematician, astronomer, astrologer, occult philosopher, and advisor to Queen Elizabeth I. He devoted much of his life to the study of alchemy and divination and used his Claude mirror as a crystal ball to look into the future. So stare into your mirror and think about what's to come...

What might pop into your mind if you give it some space?
What might you recognise? What might you see?



Image top: Sheila Ghelani
Image bottom: Dominic Mifsud



3.

Connecting & Sharing





Walks for when you need a friend

BY GREENANDOWENS
(KATHERYN OWENS
AND CHRIS GREEN)

Basic Method

1. Work out the distance between you and a friend. They might live in another country, or city, or street. You can do this on Google Maps, or by googling 'how many miles between (your location) and (your friend's location)'. It doesn't need to be accurate, you don't need a specific route. If your friend also wants to walk, work out what half the distance between you is.

2. Go on a walk: walk a little from / in your home. You don't need to go outside. You could zoom in on a map somewhere you haven't been before (or somewhere you know and are fond of), and follow the lines, exploring your route this way. You could walk the streets immediately outside your home. You can walk as far as you like. On your walk, think of what you notice that you would tell your friend about. Think about what they might enjoy about your walk and why. Maybe you tell your friend.
3. When you have finished walking, note down how far you have walked. Guessing is fine, or you could use a steps app. Or you might want to measure distance in a different way that is personal to you and your friend. (For example, maybe every dog you see being walked counts as one mile walked.)
4. Repeat the exercise another day. You might want to take the same route, you might want to take a different route, only walking down roads you haven't used before on your friendship walks.
5. Repeat the walks, marking down the distance covered, until the distance you have walked is the distance between you and your friend. If you and a friend are 'walking towards' each other, maybe you celebrate when you 'meet'. Maybe you walk to where your friend is. Or you could post your friend souvenirs from your walks.

Ways to adapt this walk

1. You can make this walk as elaborate or as simple as you like. You can walk for miles and hours or you can walk for a few minutes. You can do this walk without leaving your room.
2. You might want to document your walk, maybe on a map, or in a diary, or through photos or drawings. Or you might not want to document it at all.
3. You can do this walk *with* others who you are separated from (you can walk towards each other), or you can do this walk alone, privately, walking towards someone you love.



A GUIDE FOR WALKING AS AN ACT OF SELF-CARE

A belief that walking always helps

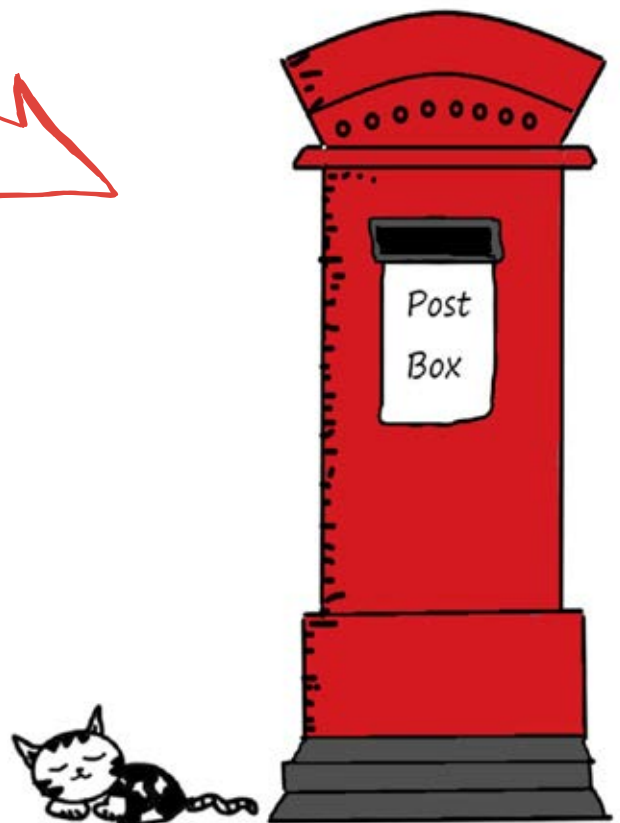
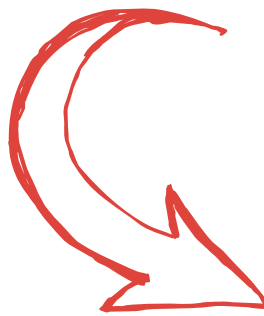


Start by writing a letter or a postcard, either to yourself, or to someone you care about.

Head to the nearest postbox. Your only challenge is to go that far (though you can, of course, go further if you want to).

On the way, focus on your senses. What is the weather like today? What does the ground under your feet feel like? How many different colours can you see? What can you hear? What plants and animals can you see?

After you have posted your letter, think about a place you would like to travel to. If you were a letter and could be posted, where would you go to and what would you say?

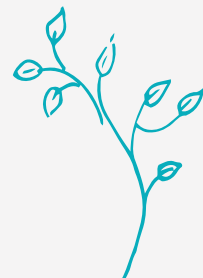




A walk to make others smile

BY KATHRYN WELCH

Using nature as your canvas, look out for an opportunity to leave a message for a stranger.



Your task

DRAW

For example, you could:

- Write in sand at the beach
- Collect stones, twigs or fallen leaves to arrange into shapes
- Write on pavements in chalk
- Draw in the frost (or the dust!) on your bus-stop window

Whatever you choose, make sure it will disappear back into nature without leaving a trace.

Choose a message...



Think about what would make someone smile, or create joy in their day. You could:

- Set a challenge! Draw a hopscotch, or ask people to 'hop', 'skip', or 'jump'
- Share a favourite quote or saying
- Keep it simple with a heart or smiley face
- Remind people to pause, breathe or enjoy the view
- Share some words of encouragement



Then

Once you have created your wild message, leave it for others to stumble across. As you continue your walk, think about the conversations your message might start. If you can, walk past your message again. Watch it return to nature and see how others respond to it.





Walking Together Across Time & Space

BY MONIQUE SUNDREE-LATCHMI
RODGERS

SONG & SOUND: IN CONVERSATION WITH THE LAND & EACH OTHER

This is a walking practice, to connect with loved ones
across borders and oceans.





The invitation is to come away from your screen, to spend time with nature and family afar. It's an invitation to set aside time for a walk, to go slow, to sink into softness and into your surroundings.



Before beginning your walk take a minute to visualise the person(s) with whom you will walk across time and space. Visualise where they may be in the world, walking upon the earth, acknowledging that although geographically far from each other, we are connected by the land upon which we walk.

Visualise the energy from each other's footsteps planted on the earth travelling underfoot to meet and connect.



The invitation calls you to imagine the earth and one's surroundings as an alive and animate being. It speaks to song as a nourishing way of being in conversation with one's surroundings. On your walk, use your voice: to hum or sing a song, a poem, a mantra or a hymn as an exploration of what it means to be in conversation with land. For a few minutes of your walk, use your voice to be in song with land, as a means of expression and connection. You can decide to sing as you walk or stop at a place that calls you to stay for a while.

Bring back from your walk an audio recording to share with the person you're walking with across time and space. It can be a recording of your song, a nearby stream, the wind rustling through trees, the sounds of leaves crunching underfoot as you walk. You can also record your verbal/voice reflection of your walk as a sharing.

We hope you enjoy this precious time with yourself, your surroundings and your family or friends afar.

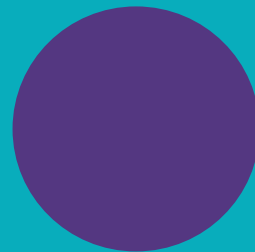
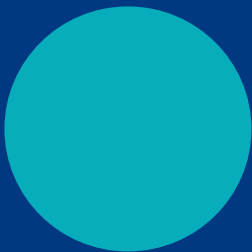




4.



Staying (indoors) & Imagining





Moving Views

BY GENEVIEVE RUDD

Image: Genevieve Rudd

This activity is about walking – but with your eyes, your hands and a pencil – without leaving the comfort of your home!

Materials

To take part, you'll need:

- **A few sheets of paper** – I tend to use up the backs of letters or scrap paper, where possible, but any blank paper is fine
- **A pencil or pen**
- **A window to sit at and look out from**
- **20 mins of your time**

Before you start...

Before you get started, make yourself comfortable sitting by a window in your home. This might be a window that faces out to the street or your neighbours, the front or back of your house. Maybe there are roads, trees or garden fences. Any view'll do! Have your paper, pencil or pen, and maybe even a cuppa...

Let's begin...

Step 1. Start by looking... Really looking.

Take time to slowly scan the scene with your eyes, from left to right, up and down. This can be really tricky to do at first, requiring a bit of practice and concentration – but don't worry! There isn't a right or wrong way. Through your slow looking, I want you to take in the detail of the day, perhaps noticing things that a quick swish of the net curtains doesn't usually catch... Give yourself 2-3 minutes (or more, if you can!) to simply notice what you can see from your window.

Step 2. Now I'd like you to trace – with your eyes or with your finger – the path of anything you can see moving. For example, perhaps cars are driving past. Pick one car at a time, and follow it as it moves in and then out of your window frame.

You might see...

Birds flying by • *Children playing* •
Cyclists riding • *Leaves caught in the wind*
People walking • *Clouds floating*

Pick one thing at a time to trace as it moves in front of you, keeping your eyes or finger moving at the same speed.

Step 3. Let's move things along with some drawing...

I'd like you to follow the moving objects and trace their paths onto your piece of paper. Just like before, pick one thing – car, bird, person, animal or something else – at a time. Keep your eyes fixed on it, and let your pencil or pen move on the paper at the same speed as the object. Try not to look at your paper when you're tracing! Get transfixed on the movement – move your eyes and your drawing hand at the same speed as the object moves.

Step 4. Take a look at your drawing. What sort of lines have you drawn to capture movement?

Step 5. Keep exploring...

Have a go at this activity at a different window, or at a different time of day, to compare the results. How does day movement compare to night? I've enjoyed taking this activity outdoors, to compare the movement of different bird species. It also works great with a pollen-rich flowerbed, to trace the bees buzzing. Have a go at experimenting with this technique at different locations and times of day!

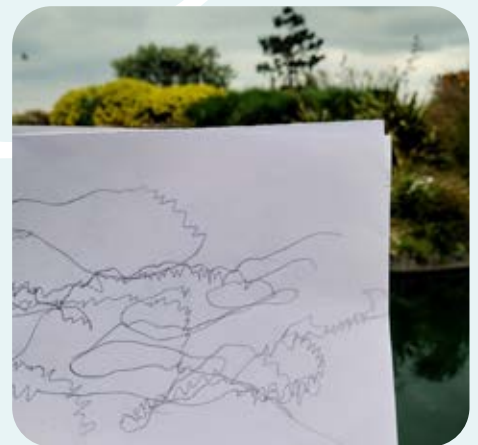


Image: Genevieve Rudd



Love Loci

BY STEFANO PUPPIO

A recipe for inspiration, when you can't leave the house and may be feeling lonely.

Ingredients

- Indoor footwear or something comfortable to walk your house in
- A piece of paper
- A pen
- Water

Preparation

Drink some water.

Wear your footwear. Stand at the entrance of your house with your back facing the door.

Walk to the next available room. Find a spot in that room where you like the view.

Take a moment to look at the view. Within that spot, identify one specific detail that reminds you of someone you love, care for, or miss. Write down on a piece of paper their name(s) or nickname(s). Mark the spot you chose with the named piece of paper.

Repeat process for each room available in your house.

Once all rooms are marked, put down pen and paper.

Cooking

Drink some water.

Go back to the entrance of the house. Check your indoor footwear.

Walk towards any room of your choice. Stand or sit where you marked with a name.

Read the name. Look at the spot. Take your time to consider some of the following:

What made you choose that spot?

What reminded you of someone you love?

How would you stand, look, smell, sound, etc. in that spot?

What would you talk about?

What would you do?

How do you know each other?

What's your most valuable memory together?

Why do you love them?

When ready, feel free to take the name with you and walk to the next room.

Spend as much time as needed and repeat for each spot of each room, like a visit in a museum, where each spot is treated like a site or an artefact. Once all rooms are visited and all names are collected you can put them aside.

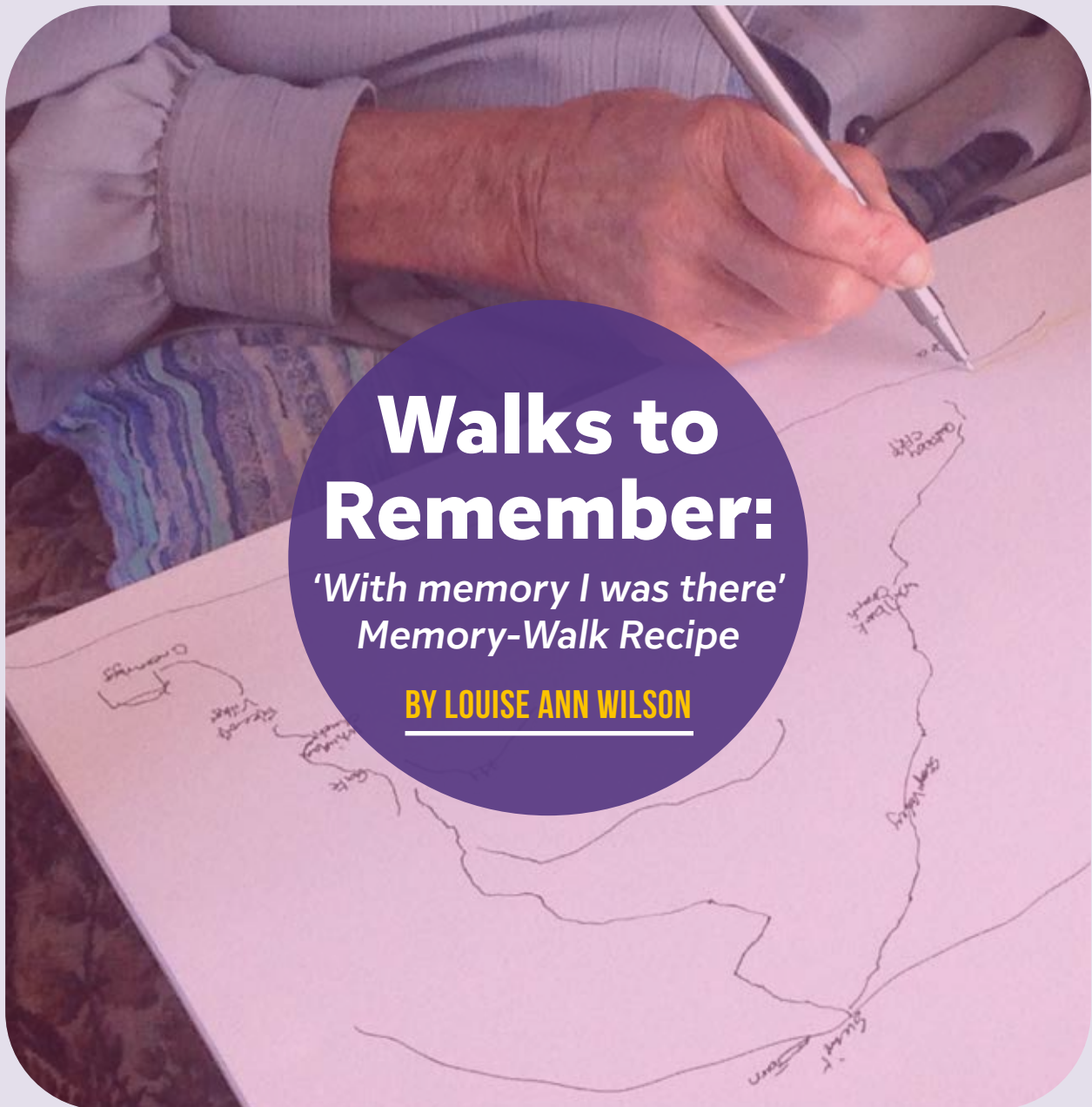
Drink some water.

Serving

Carry on with your daily activities as usual.

Each time you enter a room, be mindful of the sites you visited and the people you love.

Take a second to remind yourself that you are loved, and you are not alone.



Jill Peel drawing her Walks to Remember memory-map – Black Combe Circuit Walk: 'I envy you going for a walk'. Photographer Louise Ann Wilson.

**Is there a walk that you long to do but cannot?
Or a landscape or place that you miss and would love to visit
but are unable to?**

You might be isolated, locked down, shielding, bed bound... in hospital, a hospice or a care home... a long way from home, recovering from illness or an operation... feeling anxious or depressed... unable to walk or have limited mobility.

If so, this Memory-Walk Recipe offers a guide for creating a memory-map that will take you on a **Walk to Remember** in your mind.

MEMORY-WALK MAPS

Your memory-walk map could be of a springtime or winter walk, a walk in a garden, a walk to your favourite place, a walk to a place you never thought you'd reach!... An every-day or local walk, a walk in a distant place, a once-in-a-life time walk, a work-related walk, a family, friendship or group walk, a celebratory walk, a pilgrimage, a solitary walk, a scientific or creative-activity walk, a therapeutic walk or a walk from childhood.

Your memory-mapping can be undertaken alone or as a shared activity with others – family, friends, groups. It can be done in person or at a distance via, for example, phone, Skype or Zoom. Memory-Maps can be drawn on behalf of a person unable to mark-make themselves or as a shared experience, for example, with someone who is living with dementia or a cognitive or physical illness.

Ingredients

- **Memory**
- **Imagination**
- **Longing for a walk, place, or landscape**
- **Drawing Paper (A4, A3, or to suit)**
- **Art Materials.** Choose from: graphite pencils, coloured pencils, crayons, felt tips, paint, things that you can collage on to paper, any combination of these or anything else that you can think of.

Optional:

- Photograph/s relating to your walk
- An object associated with your walk

Method

1. Answer the following questions:
 - Where (place, region, country) is your walk to remember?
 - Where does it begin and end?
 - What landmarks and topography does it incorporate?
 - What actions or activities does it involve?
 - What sights, sounds and senses does it engage?
2. Take your piece of paper.
3. Use the art materials of your choice and start to draw your memory-map.
4. Use lines, symbols... pictures, graphics... abstraction and expression... single colour, many colours... words.
5. Include landmarks... stopping places, viewing places, picnic places, lying-down places or crying, laughing or recovery places... sleeping or swimming places... narrow and enclosed spaces or expansive places... busy or quiet places... celebratory or life-event places.

6. Take as much time as you want or have... 30 minutes... 1 hour... a day... a week. The memory-map is ready when you think it is.
7. Draw as many memory-maps as you wish. Repeat daily, weekly or once in a while.
8. Optional: if you have an object associated with your walk place it beside your map.
9. Optional: if using photographs relating to your walk, add them to your map in any way you wish.
10. Enjoy the memory-mapping process. Let the memories lead you across the page and into your remembered place.
11. Give your walk to remember a name using the following format:

Louise Ann Wilson's Crack Pot Walk, Swaledale: 'To the top of the world'.

The activity of drawing your memory-map is the most important thing – not the finished product. Through remembering and drawing you can transport yourself beyond physical bounds and limits.

Here is a memory-map that Awena Carter made earlier. Your map does not need to be as elaborate as this one. It can be as simple or as detailed as you want.



Awena Carter's Walk Around the Cwm, Bedwas: 'To Walk was my Delight'

Walks to Remember 'With memory I was there' concept was inspired by the walker and writer Dorothy Wordsworth (1771–1855), who, when bedroom-bound, relied on memory to transport herself back into the landscapes she had once walked, an act she found joyful and therapeutic:

**No need of motion, or of strength, Or even the breathing air: –
I thought of Nature's loveliest scenes; And with Memory I was there...**
Extract from Wordsworth's poem "Thoughts on my Sick-Bed"

The concept was also inspired by Harold Potter, a care home resident Louise met when making a piece called *Mulliontide* in Cornwall, who said:

I still have memories and visions of the fells around Mardale Head. It's amazing how I can see the area in my mind's eye.

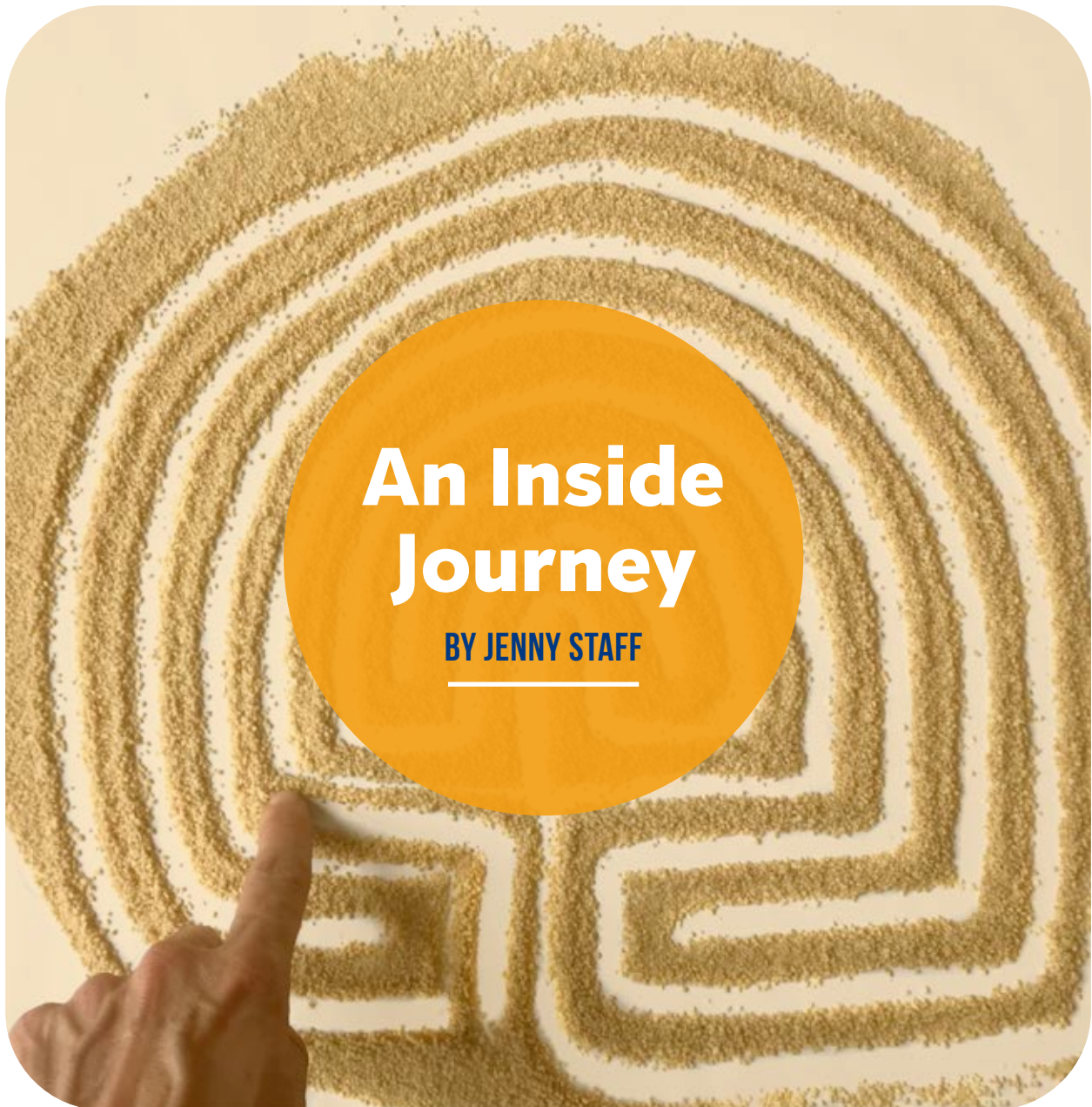


Image: Jenny Staff

This recipe offers a way to create a link to a particular place that you want to walk but are unable to travel to.

Based on the idea of a pilgrimage – and the ancient, global art of labyrinths – this is a way to create, and physical and mental time for reflection through movement, focus and being present, creating a quiet and temporary way to gain equilibrium. You follow a pathway, travelling inwards and outwards in an internal and external landscape, visual and metaphorical. The walk uses a traditional seven circuit labyrinth pattern. It aims to be a healing piece, giving permission to take some time for well-being.

Materials/ Ingredients

- **Large smooth surfaces – about A1 size – flat table or board**
- **About 250g of couscous**
- **Your finger**
- **Find a quiet space where you will not be disturbed.**

Seat yourself at the table and close your eyes.

Take in a deep breath and feel your ribs and chest expanding, hold for a moment and then release the breath fully and slowly – repeat twice more.

You are ready to begin.

Gently tip the couscous into the centre of your space. Start to spread it out – using the palm of your hand.

You want to cover the surface of the table in an even layer of one grain of couscous all over. This will take some time – enjoy the sensation, go gently and move slowly with care.

When you have a layer of couscous – survey your landscape, enjoy the peace.

Take your finger and draw about one third up your landscape following the images below.

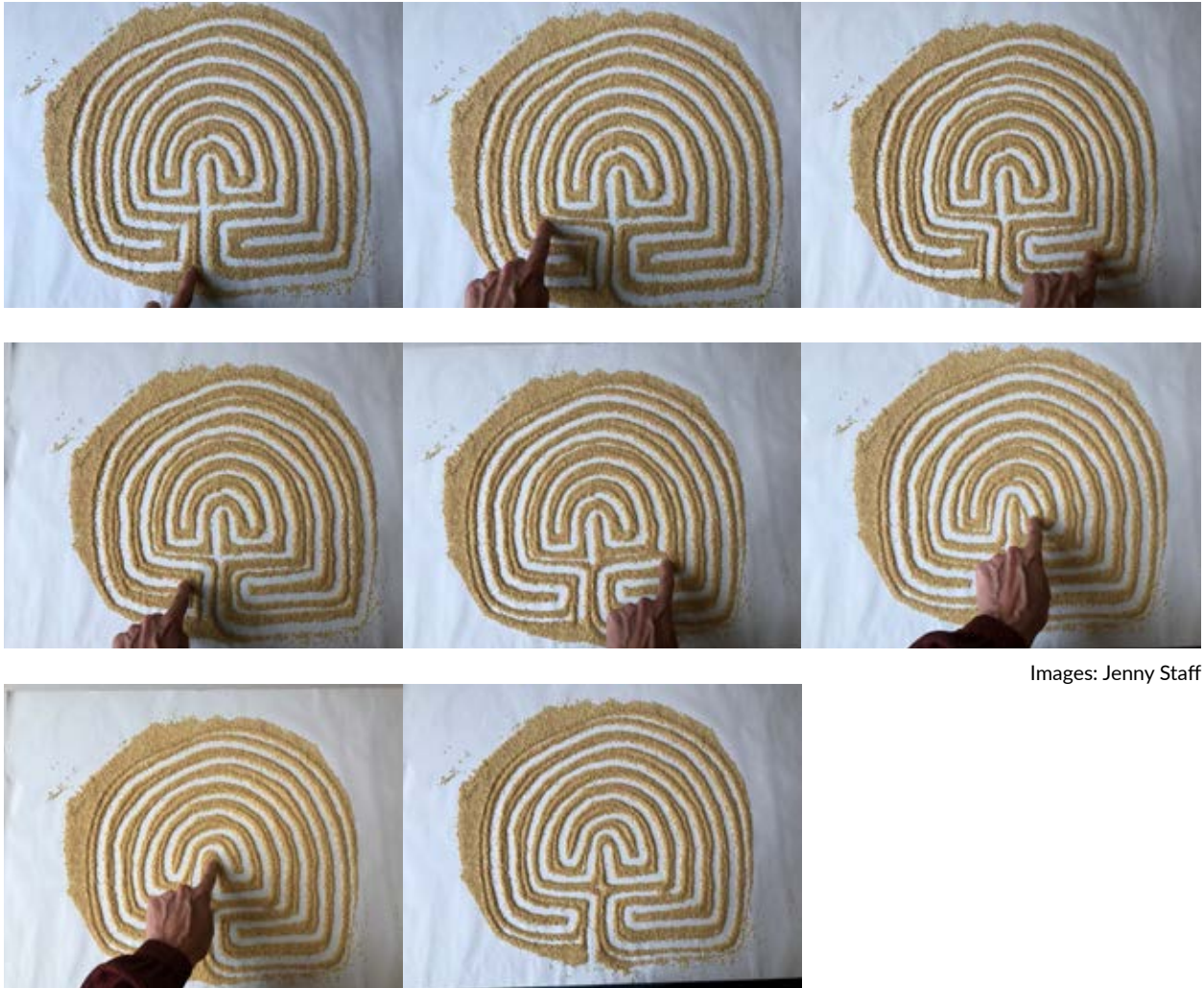


Images: Jenny Staff

You have now revealed the walls of your labyrinth.

There is no path to walk, you are on the outside, so you will have to push through to reverse the labyrinth and find a way to walk.

In this next stage we will create our walkway, by continuing with our finger drawing. Use your finger to push through the walls to create a new path. Breathe and keep going.



Images: Jenny Staff

You have now created your own finger labyrinth.

Take a breath to survey what you have done and take your self on a journey to the centre and back.

Variation and Explorations;

- This exercise can be repeated with your non-dominant hand
- Use different fingers to walk the labyrinth
- Create a drawing of your labyrinth on a large sheet of paper (A1 is good) and use a pencil to describe your path
- Experiment with colour to draw with

Sweep Away



Image: Liberty Rowley

Window

Look at the Window

Not out of the Window

At the window, see the glass

For Rain

Look at the raindrops on the glass, each one reflects a whole world.

Together they can form a kaleidoscope.

For Sun

Turn your back to the window, watch the shadows projected on to the wall or floor – your own private cinema.

Arrange items on the window sill for the purpose of casting interesting shadows when the sun comes out. Find glass objects which will split the spectrum into rainbows.

Enjoy the effect of the sun shining on the smears on the glass.

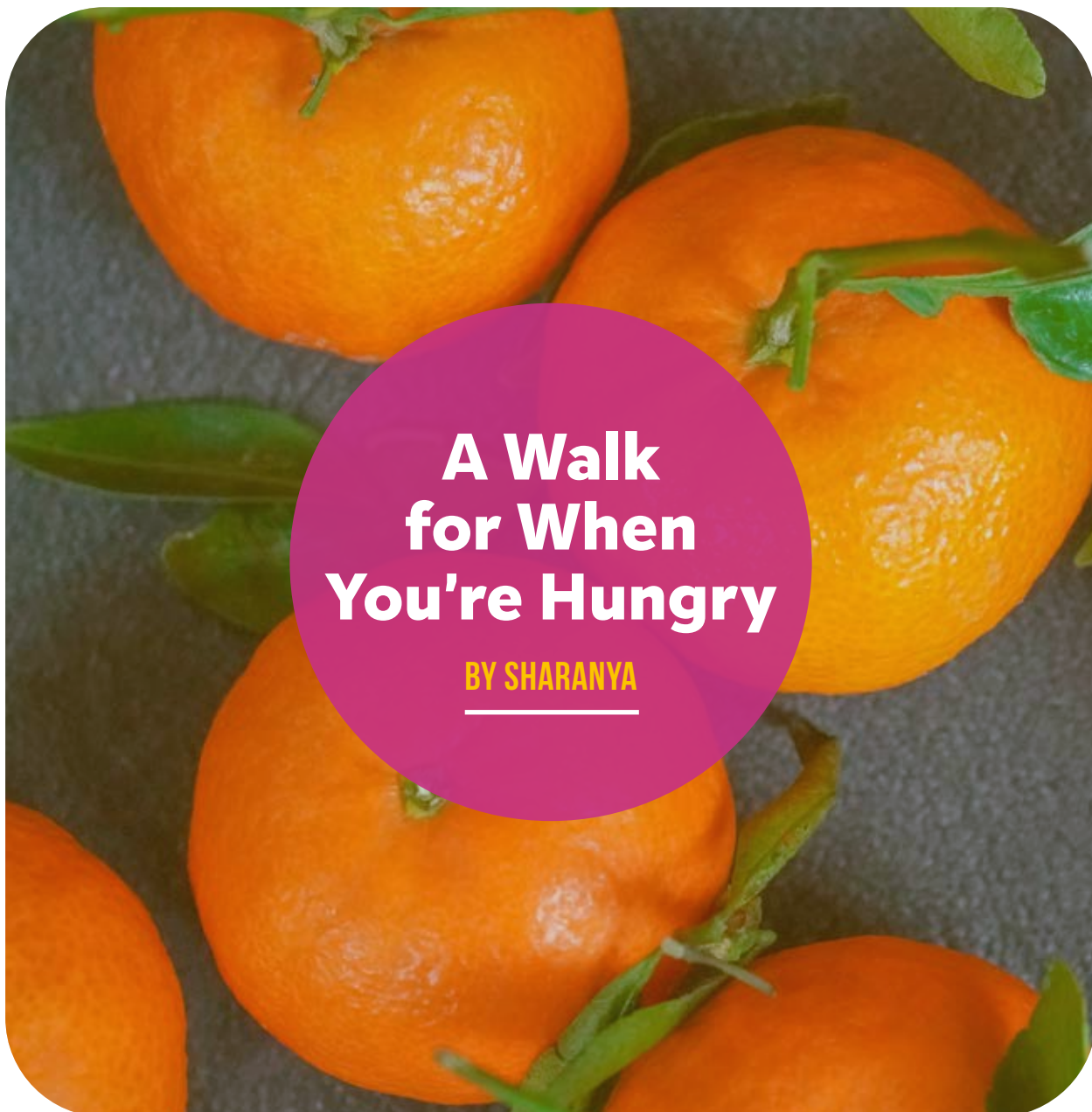
For the Dark

Lie in the bath and contemplate the abstract masterpiece created by the frosted glass of the bathroom window as it scatters the light from the lamppost outside.

If your window doesn't have frosted glass, make sure your bath is hot enough to form condensation on the glass producing the same effect.

For non-descript weather

If your window is old, you may be lucky enough to see cobwebs, dead insects, mould, or other interesting evidence of life in the gap between the double-glazing.



A Walk for When You're Hungry

BY SHARANYA

This is a recipe for a walk for when you're hungry. And don't feel like eating. Or have eaten, and are still hungry. Or can't eat, because you don't have anything in the cupboard, or the fridge. Or can't eat, because you're ill, or because you're sad, or because making decisions feels too difficult and fills you with dread. Or because the idea of putting something between your teeth is too much.



Sometimes, walking when you're hungry is a way to walk back to yourself. To your needs. Your comforts. To the thing you did not want then, but may want now. Walking when you're hungry is a way to walk back to desiring something. A small thing that may save your life.

Ingredients

- **Yourself, and a glass or bottle of water.**
- **And if you have one at hand, a clementine, unpeeled.**
- **You can walk inside wherever you are, or live.**
- **This walk is intended to be accessible to all mobilities.**

Fill up your glass or bottle of water. Wash your clementine. Place both in your kitchen, or on a table somewhere.

Now walk from one room to another, slowly, to find a patch of light that makes you smile. A square of light that draws you to it. This is important, so take your time.

As you walk in search of this patch, take note of the different types of light around you. Maybe it's a cold, hazy day, and the clouds are grey. The grey that might make you think of porridge, or warm dal. Or perhaps the light is bright yellow, the chrome of egg yolks and toasted breadcrumbs.

Pay attention to your hunger, as you walk from room to room, and chase the light. See if it's asking for something. If it wants to be left alone. Or if it wants acknowledgement from you.

Look for a spot where the light settles.

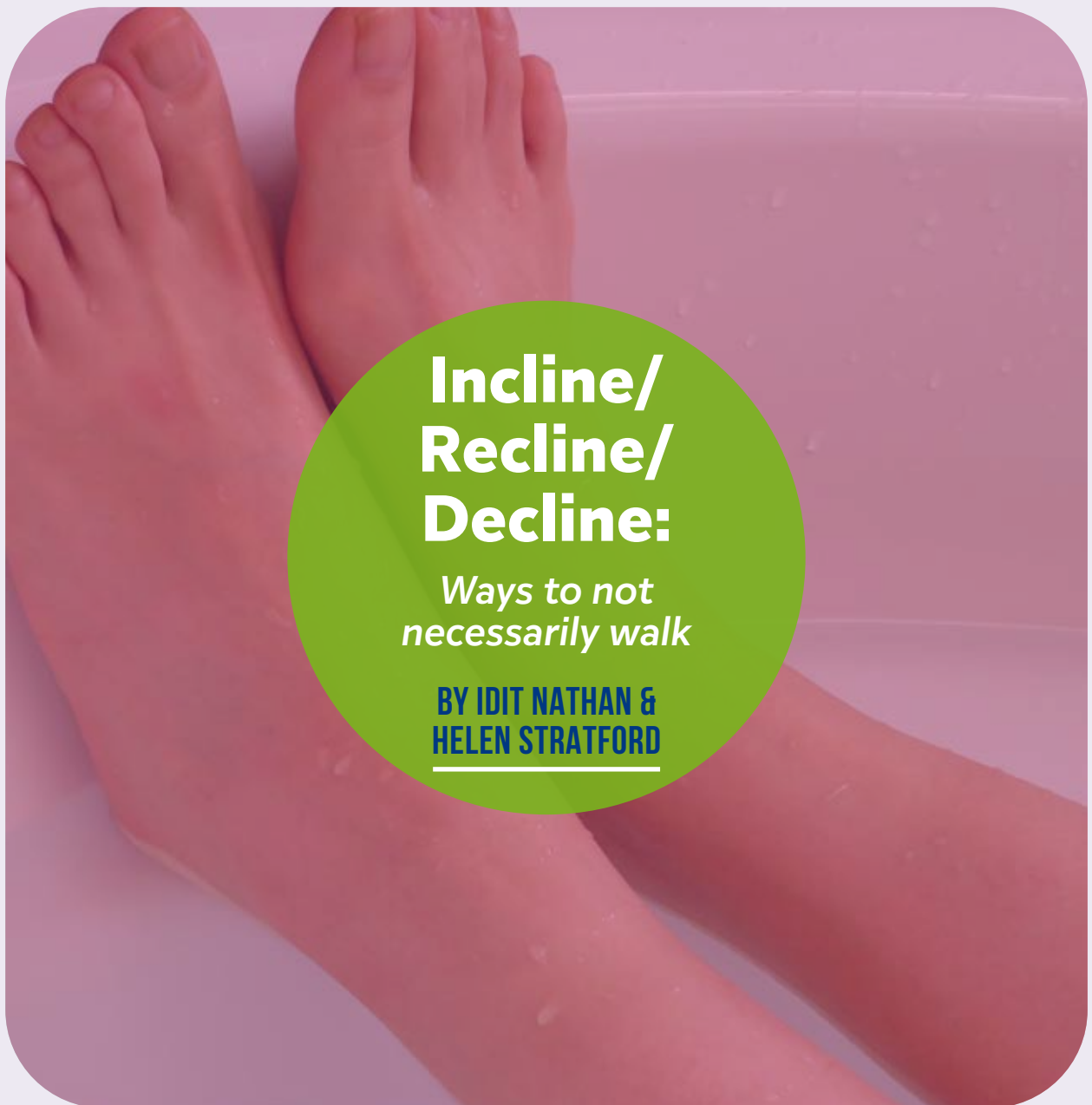
When you find your spot, walk back to your glass of water and clementine. Bring both to the patch of light.

Settle into the light. Stand in it, or sit in it: whatever leaves you at ease. Let the light touch your skin. Take a deep breath, and let your exhale be longer than your inhale.

Slowly peel the clementine. Dig your nails into its crown, and pull the peel back in long strips. As you're peeling and releasing the scent of citrus into the light, ask your hunger some questions.

Ask it: would you like to be fed? Thirsty? Would you like some sweet juice from this fruit? Or are you happy as you are? What do you need, hunger? What do you need, body? What can I give you?

Listen to what your hunger tells you. Accordingly, either bite into a piece of fruit, or drink long from the water. Walk away from the patch of light. If you don't feel like eating or drinking, put the clementine in the fridge, compost it, or give it to a friend.



Incline/ Recline/ Decline:

*Ways to not
necessarily walk*

**BY IDIT NATHAN &
HELEN STRATFORD**

**A set of instructions for anyone who
for whatever reason finds themselves
resisting, unable or unwilling to walk**

**Always pace yourself, take your time
throughout**

Find spots to recline and make yourself as comfortable as possible

- On a train spanning between seats
- In a churchyard on the grassy bit between graves
- On a bench in the park
- On a sofa with cushions, a blanket, and a cup of hot chocolate
- On the floor with help from a yoga mat

Check out the horizon – will it be visible in any of these places?

- In an empty office with a carpet tiled floor
- In a reclined passenger car seat
- In the bath
- In a sunny bedroom with a view of the sky (take a sun visor for comfort)

While inclined take your gaze on a walk around the space to see what you can find

- On a physician's couch
- In the hydrotherapy pool with precisely positioned floats
- In the shade of an apple tree on a stripy blanket
- In a café staring through the window as the world goes by
- Balanced on a wide window ledge in a sunny spot, even if public

Touch with care anything that is around you – what will a soft caress reveal?

- About the cushions on the sofa
- The mat or carpet of an office floor
- The window ledge in the sunny spot
- The bench in the churchyard or was it the park?

Close your eyes and listen intently to any of the following sounds and many more besides

- The sound of the water in the pool
- The rain lashing against the window
- The chatter of people in the next office or room
- The hum of the lights

Repeat any or all the above and vary them as much as possible

Public Suggestions

In spring of 2021, we distributed an online survey to find out what creative activities people used while walking. We were amazed by the range of answers and loved the ideas which people shared with us. We could see how creative approaches had really helped people to stay motivated to walk during the pandemic restrictions. Perhaps they continue to motivate too. We pass these suggestions on to you, in the hope that some might also help nurture your creativity while sustaining your motivation!

Walking is not without risk. If engaging with any of these suggestions, or making your own, please do pay attention to your surroundings (e.g. traffic) and dress for the weather.

Trails

Find out if there are any mural or art or heritage trails in your area which you can follow.

Create your own heritage trail of your local area, and share it with your community. Use the local library, or internet, to find out things about your local area, and create a map for others to walk, providing brief information about some sites en route.

Leave messages or objects around your local area for others to encounter: you could paint some stones, adding words or pictures; you could tie notes or poems to trees; you could leave some messages in chalk.

See if you can engage your local community in making a trail around your neighbourhood. It could be a trail that is related to the time of year (e.g. a pumpkin trail at Halloween), or a theme you have invented (e.g. wild animal trail, using toys), or a window trail to light up dark nights, or a fairy trail through local woods, or a trail of creatures created by sticking googly eyes onto objects en route.

Geo-caching is used by many to bring together walking and finding. Geo-caching uses a Global Positioning System to hide and find containers – ‘caches’. Find out more at [geocaching.co.uk](https://www.geocaching.co.uk)

Make your own scavenger hunt or treasure trail for your local community, hiding things and setting clues. You can get some tips from Living Street’s model www.livingstreets.org.uk/workplaces/try20-tips/try20-tip-8

Challenges, new perspectives, different routes

If you are bored of your local walk, perhaps walk it at a different time of day, to see it in a new light: e.g. sunrise walks; or perhaps change the direction in which you walk it; or choose a different thing to focus on each time you walk it e.g. look at the different textures you walk on; seek out only the colour red on your walk; or perhaps learn things about your local walk, e.g. the names of the trees and plants, the names of the different birds and their birdsong.

Why not turn your walk into something of a challenge: walk as straight a line as possible from A to B. Or follow the flight paths of birds. Or let your dog decide the route. Or create a detailed inventory of your daily walk: e.g. numbers of steps, numbers of benches, number of crossings, number of trees, number of litter bins...

See if you can find any digital apps or sound walks that you can take with you when you walk. The free app, *Dérive*, for example, offers you some creative prompts to enliven your walking ([Dérive app – Urban Exploration App \(deriveapp.com/s/v2/\)](https://deriveapp.com/s/v2/)). Sometimes artists create sound walks that can be listened to anywhere. You can find many sound walks on the walk listen create website at walklistencreate.org/walkingpiece/ Walking organisations, like Paths for All, have podcasts made to be listened to while walking, for example “Mind to Walk” soundcloud.com/user-855103264/mind-to-walk

Maps and records

Some people like to map their walks using digital technology, or use the technology to try and create ‘art’. Mobile applications record the walk (see Strava and Relive, as just two examples). Some people use digital mapping applications such as these to try and walk a particular shape e.g. a cat or a dog. A more analogue method would be to draw a desired shape on a paper map, and then walk it!

You can also make your own maps of your walk using simple paper and pencils, or plasticine! – be as inventive as you like in thinking about what a ‘map’ is or looks like. Create a more personal map to share with friends and family – an autobiographical map of places significant to you. Include your stories on the map.

Record your route: many people like to document their walks by taking photographs of things they see, and often they share these on social media sites too. Or perhaps you could turn your photos of your walk into a Calendar?

Other ways to ‘document’ or ‘record’ your walks include taking tree bark rubbings (place a piece of paper over the bark of a tree, and then gently rub a pencil over it. The pencil will transfer the texture of the bark onto the paper), or gathering objects as you walk that each signal a particular point en route (e.g. a leaf from the largest tree, a stone from the river’s bank).

Photographing what you see: many people take photos on their walks. Some use their cameras – usually on their mobile phone – to direct their attention in particular ways. For example, set a theme that then provides a framework for your photos, for example, “Joy”, or “Surprise”. You could share this with those in your community, and then agree which one you think is best. Or perhaps you could capture a rainbow with your camera, by taking photos of things that represent all the colours of the rainbow. Or you could create your own A-Z illustrated book, taking a photo of something to represent each letter (e.g. A = arrow on a road sign; B = bee). Or perhaps you could create a Bingo card for your family and friends, and their task is to find as quickly as possible each item, photo it and send it to you as proof. First one with photos of all the items wins! Walking organisations like Paths for All and Living Streets often have free, handy resources to help you and friends and family stay motivated to walk.

Weather and beauty

Sometimes, the weather puts us off walking. Can we embrace it instead? For example, next time it is raining, do a Puddle Walk. Make sure you wear waterproof shoes before you jump in each puddle you see!

Often, we can think that beauty is only found in ‘beautiful places’, like the park, or the seaside, or up a remote hill. But maybe there’s a particular joy to be found in the beauty that lives just outside our front door – in those wild flowers that persist in the pavement’s cracks, or the sound of the seagull overhead, or even that plastic bag that’s dancing in the wind. Set out to find beauty in the mundane and the everyday.

Walking together but apart

Sometimes we’d like to have company when we walk, but it’s not always possible. People have created some inventive ways to walk together while apart! For example, they have worked out the distances between them (e.g. a person located in Washington DC, and a person located in Glasgow), and then worked out how far it is to meet in the middle. They then keep a note of the distance they walk each day in their own locale, and imagine the distance between them and the other person becoming shorter with each walk. Once they ‘meet’ in the middle, they have a phone call to celebrate their virtual meeting and all the kilometres they have gathered between them.

Another suggestion is to create a drawing of yourself and send it to a friend in a distant place. Ask that friend to take photos of ‘you’ at various famous sites in their locale, and share these with you. It might seem like you’ve actually visited!

Perhaps a friend or family member is not able to get out. Why not create a memory trail for them of a walk that was familiar to them. Then invite them to narrate the walk to you, prompted by the photos you’ve taken of it.

Other Resources



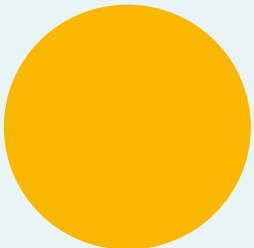
Websites

Living Streets, www.livingstreets.org.uk

Paths for All, www.pathsforall.org.uk

Ramblers, www.ramblers.org.uk

Sheffield Environmental Movement, www.semcharity.org.uk



Toolkits/Guides

Creative Ways to respond to COVID-19, Alec Finlay/Paths for All
www.pathsforall.org.uk/news/news-post/creative-ways-to-respond-to-covid-19

Creative Walking Ideas, Paths for All
www.pathsforall.org.uk/lets-walk/tips-and-stories/tip-and-story/creative-walking-ideas

Family Walk To School Kit, Living Streets
www.livingstreets.org.uk/media/3561/family-walk-to-school-kit.pdf

Walking Works: embedding the culture of walking into workplaces, Living Streets
www.livingstreets.org.uk/workplaces

Walk and Roll Toolkit, Paths for All and Get Out Get Active (GOGA)
www.pathsforall.org.uk/resources/resource/walk-and-roll-toolkit

Walking for Wellbeing and Good Mental Health, SeeMe, PACE, Paths for All, SAMH
www.seemescotland.org/media/9474/seeme_pathsforall_toolkit_a4_st3.pdf

Walk Once a Day info hub, Paths for All
www.pathsforall.org.uk/lets-walk/walk-once-a-day-this-winter

Your Walking Recipes

These pages are for you to add your own Walking Recipes. If you'd like to share them with us, to support and inspire others, do drop us an email and picture at walkcreate@glasgow.ac.uk and we will add them to our website.

Biographies

Curators' Biographies

Dee Heddon, Principal Investigator on Walking Publics/Walking Arts (WP/WA), is a Professor of Theatre Studies at the University of Glasgow and has written about walking and art for more than a decade.

Claire Hind, Project Associate on WP/WA, is Professor of Contemporary Theatre at YSJU, and practises walking and scoring, and researches visual and sentient experiences of women embodying geological rock.

Maggie O'Neill, Co-Investigator on WP/WA, is Professor of Sociology at UCC and her research focuses on creative, participatory, mobile and arts based biographical methods, working with communities to create change.

Clare Qualmann, Co-Investigator on WP/WA, is Associate Professor at UEL and an artist/researcher whose work focuses on participatory, site specific, and experimental modes of contemporary creative practice, often using walking.

Dr Morag Rose, Co-Investigator on WP/WA, is a walking artist-activist-academic, founder of psychogeographical collective The LRM (The Loiterers Resistance Movement) and a human geography lecturer at the University of Liverpool.

Dr Harry Wilson, Research Associate on WP/WA, is an artist-academic based in Dundee whose research focusses on live art and performance, photography, and new media through creative practice-research.

Carole Wright, Project Advisor on WP/WA is an urban activist, community gardener, beekeeper working on nature and growing spaces on housing estates.

Artists' Biographies

Helen Billingham is an interdisciplinary artist researcher, interested in place, story, journey, and ecosophical futures. She makes walks, paintings, drawings, poems, short films, rituals, games and performance.

Sarah Blissett is an artist, writer and dramaturg. Her research practice explores ways of working with algae and watery ecologies in performance.

Ruth Broadbent's creative practice is inspired by nature and ecology, from her drawings, sculpture and teaching to her walk.draw events.

Lavinia Brydon uses walking as part of her research and creative practice. She is a Senior Lecturer in the School of Arts at the University of Kent.

Claire Collison is a writer, artist, walker and educator based in London.

Fiona Cullinan is a Birmingham-based writer and editor, and co-founder of Walkspace art-walking collective. Penchants for invisibility, surveillance and night walks.

Laura Fisher is a dance artist and performance maker based in Glasgow, who regularly works with notions of crip time, embodiment, site and sculpture.

Patrick S Ford's practice seeks to take artmaking out into the environment to encourage observation and reflection, and just as often focuses on the border between disciplines.

Sheila Ghelani makes art-works that illuminate and make visible the connections between race, ecology, science, history and the present day.

Jenson Grant is a Sheffield based digital artist, filmmaker & walker. His engaged participatory Art practice explores themes of history, identity, place and storytelling.

greenandowens are two artist / researchers currently undertaking a co-authored collaborative practice research PhD in Performance Studies at the University of Plymouth. Our research is focused on the performance of millennial precarity, drawing on our everyday experiences, through performance writing. This often takes the form of zines, craft, sound recordings, and walking.

Dr Geeta Ludhra leads a walking group called 'Dadimas' (Hindi noun for grandmother). She celebrates the ancestral wisdom of Mother Nature across cultures, exploring 'belonging' in countryside spaces.

Harriette Meynell is a multi-disciplinary artist living and working in London. Urban walking is central to her art practice and she still enjoys circuits of local parks.

Idit Nathan's participatory practice investigates contexts and narratives, often through the prism of play. Her works include interactive installations, walks, games, audio visual interventions and books amongst others.

Lydia Nightingale is a Complementary Therapist, Wellbeing and Creativity Consultant, Eco-Therapist, End of Life Practitioner, Artist, Labyrinth Maker, Urban Walk Leader and Allotment Gardener.

Audrey O'Brien is an Irish-born artist based in Glasgow. She works in Arts and Health across collage, sculpture, photography and curated events.

Emily Orley is an independent scholar, artist and educator based in London, whose work includes performance, video, installation and hybrid modes of writing.

Dr Sonia Overall is a walking writer, psychogeographer and academic. She writes fiction, poetry, creative non-fiction and crossover forms, conjuring genius loci of the everyday.

Stefano Puppio is an Italian performer and writer based in London where he creates physical theatre performances around the notions of home, nostalgia, and heritage.

Monique Sundree-Latchmi Rodgers, *Master's of Arts in Movement, Mind and Ecology* Ecologist whose social and environmental justice work is rooted in hope and joy.

Liberty Rowley walks and photographs and travels by bus and photographs. Occasionally also making short films, things from found objects and curating for Video Strolls.

Genevieve Rudd is a community artist based in Great Yarmouth on the Norfolk coast. She leads creative projects that encourage closer looking and curiosity.

Dr Ronnie Scott is a writer, walker and university tutor active in Glasgow. Recent walks include the burgh boundary of Govan for Terminalia 2022.

Sharanya is a lecturer and writer based in west London.

Jenny Staff is a process-based walking/drawing artist, living and working in Brighton, inspired by the awesome hills of her Lancashire roots.

Helen Stratford is a socially engaged artist with a background in architecture. Her site-specific interventions, speculative writing and discursive platforms, search for modalities that expand architectural conventions.

Kathryn Welch is a freelance creative practitioner, passionate about bringing people together and strengthening communities. She especially loves projects that combine creativity with time spent outdoors.

Emma Welton plays the violin and composes music and sound walks. She loves being outside, listening and making music with adventurous musicians of all ages.

Stephanie Whitelaw cultivates through her art practice personal engagements with local landscapes, both physical and digital. Her work explores reciprocity through walking and site-responsive art making.

Dr Louise Ann Wilson is a scenographer-researcher who creates site-specific walking-performances that give-voice to 'missing' or marginal life-events. She is the author of the book *Sites of Transformation* (2022).

Jessica Wortley is a published writer and a teacher. She loves walking, climbing, spending time in wild places and writing about nature.

Dr Nina Yiu seeks to integrate Art and Fashion creation, while also utilising the strengths of both craftsmanship and digital technology to promote a circular economy.

Acknowledgements

We are very grateful to individuals and groups who tested out the recipes and provided feedback: A Way Out, Glasgow Ramblers, Healthy Valleys, Mr & Mrs Qualmann, Sheffield Environmental Movement, Get Outdoors Lanarkshire, and Sadie Watson.

We are also grateful to Professor Claire Hind for her contribution as Project Associate, and to our Project Advisor Carole Wright for joining us in the review process. Thanks to our Project Partners and Associate Partners for their ongoing support with Walking Publics/Walking Arts.

Finally, thank you to all the artists whose work appears here. We are grateful for your creativity.

The Walking Publics/Walking Arts project is led by Dee Heddon (University of Glasgow), Maggie O'Neill (University College Cork), Clare Qualmann (University of East London), Morag Rose (University of Liverpool) and Harry Wilson (University of Glasgow). Our Project Assistant is Eleanor Capaldi (University of Glasgow).

Our Partners and Associate Partners in Walking Publics/Walking Arts are Arts Canteen, Glasgow Life, Living Streets, Museum of London Archaeology, Open Clasp Theatre, Paths for All, Ramblers Scotland and Sheffield Environmental Movement.

This work was funded by the Arts and Humanities Research Council (AHRC) as part of its COVID-19 Rapid Response Fund AH/V01515X/1.

We'd love your feedback

Email us at walkcreate@glasgow.ac.uk

Visit our website at www.walkcreate.org and explore our #WalkCreate Digital Gallery, showcasing more than 130 walking artworks made by artists during COVID-19.



The Walkbook contains 30 recipes to support you to walk during a pandemic and beyond it, indoors and out.

Each recipe has been devised by an artist and aims to inspire and entice. We invite you to surprise yourself, see your local environment anew, leave messages for others, pause between steps...

Like any recipe book, feel free to adapt the contents to your personal needs and desires, and add your own unique recipes to the collection.

Walking Publics/Walking Arts
May 2022

