

Tappfest 2021: *Just Walk Damon Hutchinson-Mann*

What is Tappfest?

Tappfest is a yearly festival consisting of multiple performances each different in style and substance. The festival is in memorial of a Salford graduate Liam Byrne who died shortly after graduating during an incident working in China. Tappfest has a large variety of content, allowing each and all audiences to find something they enjoy. The festival introduces second year students to a number of guest directors, each with their own personal experiences working in a performative manner. (Woods, 2020)



The Directors and Team

The directors for the pieces are as follows:

Andrew Crofts

James Monaghan

Carran Waterfield

Josh Cannon

David Crowley

After submitting my Expression of Interest I was assigned to Carran's group.

Extra team members include:

Georgia Lynch – Festival coordinator, performance assistant

Ashlee Cox – front of house and audience coordinator

Hannah Briggs – special design, how to visually promote shows

Mark Fox – new Adelphi theatre manager, behind the scenes stuff, budgets

Timothy Skelly – technical theatre and design, work with all companies but mostly tech students

Adam Lyon, Charlie Cragg – production, however they can assist

Banner below is from (New Adelphi, 2020)

CARRAN WATERFIELD



Bio:

"[Carran Waterfield](#) is an experienced theatre practitioner, performer, writer and teacher with a body of international touring professional work spanning over thirty years. She founded the award-winning Triangle Theatre (1988). Awards for her performance and applied theatre work include: (Edinburgh Fringe First, Independent Theatre Award shortlist, Museums and Heritage Award, Roots and Wings Award, Volgograd International Festival of Experimental Theatre.)

Her professional work has been commissioned by RSC (Stratford), Wellcome Trust, Belgrade Theatre, Herbert Museum Coventry, Centre for the History of Medicine, University of Warwick, Arts and Heritage Research Council, Heritage Lottery Fund, Renaissance West Midlands, Screen West Midlands, Arts Council England, Heron Corn Mill, Coventry City Council, London Arts Board and Warwickshire County Council.

She works across disciplines with a strong focus on creativity, heritage, autobiographical/biographical performance, digital documentation, devised performance, adaptation, movement and applied theatre" (Waterfield, 2020).

Project Details:

The project will be based upon the singular notion of walking. The subtext of the piece will be devised by the group and will take inspiration from the current situation of the pandemic. Stories will show people and their thoughts during our isolation. The stories will draw on music, poems and personal writing. We will explore things such as landscape, site, journey and movement.

"I will walk my home.

I will leave my home.

I will walk my nearest, favourite and dearest places.

I will discover the story of my place and my walking.

I will stop off for rest and reflection.

I will notice

I will listen.

I will hear.

I will see.

I will sense.

I will arrive.

I will tell and then come home." (Waterfield, 2020)

This is Carran's 5th year on Salford's performance project.

Expression of Interest

An expression of interest is a document we had to submit in order to be assigned our groups. This was our way to express which projects and directors captivated our interest.

My expression of interest went as follows:

I would like to begin by addressing the fact that I believe all the projects seem enjoyable, and I believe that I would be a valuable asset contributing to any of them.

For Andrew Croft's project, I was drawn in when he mentioned the idea of creating a fresh narrative, then splicing it up into individual contained chunks that the audience can enjoy in whichever order they please, removing any precise chronology from the piece. This idea reminds me of a college module studying German expressionism where the final piece ended up being an outdoor performance of Brecht's *Mother Courage*. For this piece we split the class into numerous groups, each performing different scenes on loop spread through a large park, allowing the audience to view the scenes in whichever order they wanted without any chronological restraints. Croft's narrative choice of a murder mystery following four protagonists with extra material fleshing out the story intrigued me as, despite the concept of a murder mystery being quite generic, performing it in this style would allow for audience participation, perhaps spreading clues and information between all the different chunks so the audience can piece together who the culprit is. I have never done a piece taking place over a mixture of live performance, pre-recorded clips and external material, however the idea fascinates me, and I believe it would be a challenging, yet intriguing learning experience.

Carran Waterfield's ideas for the project caught my attention when she mentioned the use of songs and poetry in the piece. I am a big fan of reciting poetry, provided that I can relate to the material at hand, be it self-written, from a poet I am familiar with, or one that just happens to catch my eye. Carran's mention of song in her project fascinated me, due to my musical talents. The best skill I offer for any piece would most likely be my ability to play the guitar, ukulele and piano, albeit the last two to less of a degree, a skill I would like to believe all five directors should wish to exploit. Carran mentioned having a good relationship with the audience which led me to envision the piece being performed over a livestream of sorts, my only concern with this is that, unless pre-recorded or with the correct equipment, the sound of instruments doesn't always carry well over a live stream, however I am sure that together our group could construct a way to counteract this. Carran also mentioned having the piece take on an aesthetic like that of the 19th century (1800s). My musical expertise does not necessarily cover this time period as I opt to learn modern music, however I am quite fond of the poetry of this era, namely John Keats and Lord Byron, whom were both actively writing poems early in this century until both of their untimely deaths.

Other skills I possess:

- I have been training as an actor professionally for four years now, leaving Sheffield Hillsborough College with a triple Distinction
- Musical talent – Guitar, Ukulele, Piano, (self-taught) I'm also a decent singer (bass/baritone E2-F4/F#5 in falsetto)

- I also enjoy taking directorial roles, although I am not well versed in them.
- I have been in employment since 15, showing how much of a hard worker I am, also demonstrating my talents for a role such as front of house with high quality customer service acquired through my job working as floor staff at Hotel Football, Old Trafford.

Just Walk Cast List

Director:

- Carran Waterfield

Actors:

- Damon Hutchinson-Mann
- Marcus Cameron
- Ben Morris
- Fiona Ellis
- Harley Peers
- Cameron Ferguson
- Lily-May Jones Williams
- Emmanuel de Jesus
- Isobel Campbell
- Kara Luke

Technical Theatre Students:

- Simon Beech
- Yanzhen He



Production roles

production roles consisted of:

- Assistant director
- 2x Venue Liaison Assistant
- 3x Digital Engagement Assistant

- 3x Visual Design Assistant
- production assistants
- 2x tech theatre students

We decided on roles via polls on our Facebook messenger group chat and there were no issues in what we wanted to do however three members all wanted the role of Assistant Director. We ended up having a vote between Fiona Ellis, Marcus Cameron and Harley Peers and Marcus was elected as Assistant Director.

– Damon Hutchinson-Mann - Visual Design Creator

- Marcus Cameron - Assistant Director
- Ben Morris - Digital Engagement Assistant
- Fiona Ellis - Venue Liaison Assistant
- Harley Peers - Visual Design Creator
- Cameron Ferguson - Digital Engagement Assistant
- Lily-May Jones Williams - Venue Liaison Assistant
- Emmanuel de Jesus - Visual Design Creator
- Isobel Campbell - Production Assistant
- Kara Luke - Digital Engagement Assistant

First session with Carran

The first group session we had was one which consisted of us being physically present in the New Adelphi Studio. This was also our first introduction to Carran Waterfield. The session consisted of numerous activities. The first of which has us had us move around the squares we were confined to (for social distancing). The squares contained naught but ourselves and our chairs. The task was for us to travel around using the six stimuli Carran gave us, one after the other. The stimuli consisted of:

- I'm here
- I'm being
- I'm going
- I'm walking
- I'm arriving
- I'm here

This task allowed me to exhale quite a large portion of my built up energy. As an individual it would not be wrong to describe myself as a bit hyperactive however this exercise worked wonders in getting me focused for the class. Another benefit of this exercise was to increase my spacial awareness; the different stimuli really allowed me to notice each individual aspect of the room. I found using different levels to be an interesting way of immersing myself in imaginative situations,

an example of this would be when I stood on the chair I felt as though a stronger wind was on my face despite being indoors. Lying on the ground seemed to drain my energy quicker, most likely due to it being a resting position.

The second exercise was a smaller one, consisting of listing words that we personally connotate with the notion of walking.

Our list:

- Spiritual - The notion of connecting with your surroundings in a spiritual way, most likely on a nature trail/forest.
- Pilgrimage - Giving the journey great personal/spiritual/emotional meaning. Returning a changed man.
- Music - The decision to listen to music when walking is a common one. It reflects your mood and pace.
- Emotional - Walks can be used as an escape, Emotional developments can take place whilst walking.
- Endurance - The individual's tolerance to walking. Frequent walks build endurance.
- Challenge - Pushing yourself to travel further on foot than you have before.
- Sweat - The after effect of a solid Sunday walk.
- Ache - A sign of progress following a long strenuous walk.
- Pace - the tempo of which our bodies walk. This can change due to emotion.
- Wander - A walk with no destination, usually embarked on by one wanting to explore.
- Drive - The opposite of wander, walking intently with a goal/destination in mind.
- Shoes - The most important tool for a walk.

The final exercise of the day we did was called In The Room. For this we had to move all chairs out of our squares, take a relaxed stance in the square, and allow our bodies to move freely. This exercise didn't speak as well to me as the others due to me personally struggling to move freely without thinking. My feedback upon bringing this up is that it looked fine so perhaps it was in my head, but I still felt uncomfortable. And doing it for 20 minutes really started to hurt for some reason too.

For homework Carran asked us to research the art of walking, psychogeography, use the exercises over the next week and plan a walking route for the unit. Carran also gave us the task to watch her original piece "Follow the Stone", which we would be expected to write a written response to.



1 - (Waterfield, 2017)

Homework

Research walking:

"A good walk can do wonders for your mental wellbeing. But it's not just about the occasional one-off feel good factor. Being active has a whole range of benefits when it comes to mental wellbeing. It improves self-perception and self-esteem, mood and sleep quality, and it reduces stress, anxiety and fatigue. Physically active people have up to a 30% reduced risk of becoming depressed, and staying active helps those who are depressed recover" (Healthy Minds, 2020).

Psychogeography - the term that describes how a certain geographical location can affect a person's emotion and actions. "How do different places make us feel and behave? The term psychogeography was invented by the Marxist theorist Guy Debord in 1955 in order to explore this. Inspired by the French nineteenth century poet and writer Charles Baudelaire's concept of the flâneur—an urban wanderer—Debord suggested playful and inventive ways of navigating the urban environment in order to examine its architecture and spaces." (Tate, 2020).

How did I incorporate the tasks into a walk/where will I be walking?

I went on my walk to Kersal Dale, a nature trail not too far from my accommodation, to attempt an incorporation of my tasks. The first task was useful as it allowed me to have a large amount of spatial awareness on my walk. Despite taking the walk multiple times, I ended up noticing new trails, details of the trail that I hadn't missed before.



Follow the Stone: Written Response

Follow the Stone (Waterfield, 2020) is an original online performance crafted by Carran Waterfield. In many ways the piece was the inspiration for Just Walk, evident through stylistic similarities upon watching both products. Follow the Stone follows Carran as she explores the area around her accompanied by three stones which she repeatedly throws, and then follows. The imagery incorporated in the outside parts of Carran's piece were direct inspirations for some of the angles and imagery I wanted to capture in my own piece. Carran's performance consistently makes a point of stating "Why does it always have to be about the past... Why can't it be about now or the future" (Waterfield, 2020). This is an interesting statement as it, in my opinion, acts as a commentary as to how most theatrical pieces tend to look back at the past, whereas Carran wants to focus on the here and now. She is attempting to be in the moment which helps show her as grounded in the piece; something she has taught us in our time together. The beginning of the piece has a really nice moment that contributes to the idea of Follow the Stone being about the present/future and moving forward. Carran comes to a split path on her journey, at which point the words "which way?" (Waterfield, 2020) appear on the screen. In reflection, I read this moment as being a statement to the audience claiming that it doesn't matter about your past, you all have the ability to choose your way from this moment on. Carran uses voiceovers in her piece to get across any text that the piece

does not display itself. For a prerecorded piece, this is a brilliant way of speaking to an audience without detracting from the movement of the piece. The visuals of the piece focus on the movement and location whilst the audio gives the viewer context, as vague as it may be. Carran mentions in her audio about a "woman who gave birth to a stone" (Waterfield, 2020). From working with Carran I know the context behind this; when Carran was much younger she was expecting another sister from her mother, however the child died. Knowing this adds some weight behind some of the scenes where Carran interacts with the stones, as though she is getting to interact with the sister she no longer had. Carran's spoken word however, keeps this vague enough to the point where this may not be picked up by an audience member who is missing this context. I wasn't as keen as the rest of Carran's spoken word, I'm sure there was supposed to be context behind it however when she began to talk about the sea and trees it began to come across as gibberish to me and I was unsure of its meaning. This wasn't necessarily a negative it just didn't hold any value to me upon watching. In this piece I have noticed Carran using many exercises we went over in class, particularly ones I haven't mentioned in my sway due to them not appearing in my final piece. An example of this would be how Carran experiments with point, line, and angle in her piece, line in particular, "on the line, between A and B" (Waterfield, 2020). Point, line, and angle are important to walking due to them being the determining factors of your walk. If you are in a rush to get somewhere your point, line, and angle would be direct, heading exactly where you need to go. It is quite useful for my own learning experience to witness how these terms we went over in class would be applied to a piece, without me necessarily using them. As an online piece of work, I believe Follow the Stone is an interesting, well thought out piece that, if shortened, would serve as a perfect addition to Just Walk with its similar style and method of creation. The piece is clearly a direct inspiration for both the work I have crafted myself, and the work the rest of the group have produced on this unit. The story Carran seems to tell is a personal one, rooted in truth and deep emotion, and the piece allows me to understand much more about Carran and her style of performance/storytelling.

Kersal Dale



for my walk I was going to base my piece in the location of Kersal Dale. The location is quite personal to me as, during the first lockdown, I was stuck alone in Salford whilst everyone else went home for isolation. I went through a long period without seeing anyone. I spent a lot of time reflecting on things that I had been through in the past few years, and slowly things that I had buried instead of working through began to creep out. This began to affect my mental health, after the first few weeks passed I began to struggle sleeping. I would get to a point where I wouldn't be able to sleep at night and the only solution was to tire myself out to the point where I couldn't stay up. This was when I discovered Kersal Dale. One day I walked and walked down the road new to my building for an hour until finding it. The walking helped with my mental health and allowed me to process things more clearly, in a way that I couldn't whilst being cooped up in my small student room. This period of my life was going to be the foundation of the piece. In many ways my goal was going to be to express this period of my life through the use of music and poetry.





Kersal Dale history

The first record of Kersal dale was that it was a golf course. in 1818. "The Golf Course was the oldest club between the Thames and the Tweed. The Course ceased to exist in 1960... In 1847, Manchester Racecourse opened in the River Irwell's meander, on the opposite bank to the Golf Course (the original racecourse was established in the seventeenth century on Kersal Moor)" (Salford City Council, 2020).





Online sessions

For the next few weeks the sessions took place online through the online video chat Zoom. I consider myself quite fortunate to have as much floor space in my room as I do as this made most of the exercises quite easy to perform. Over the next few weeks we attempted many exercises which helped develop my piece.

The first exercise each session would begin with would be a movement exercise consisting of us waking our bodies up. We would walk around the room and really think about what we are doing. Carran would get us to change our paces to whatever felt natural, explore different levels of the room thinking about our confinement in the space. The exercise was supposed to heighten our awareness of our surroundings, with Carran instructing us to attempt to notice new elements in the room. For me an element that stood out was the shadows the sun was casting, how interesting it is

that the sun will change their composition throughout the day and we never really notice as we are usually too busy being preoccupied with tasks. Upon completing this task Carran sent us off into the wild to put the experiment into action. Upon leaving my room I noticed much more about the areas surrounding my house, and how free I felt in them as opposed to the confinement of my room. I felt more present in the walk, most likely from either my calm sense of mind or the fact that my walk had no destination. I could go anywhere and just take in my surroundings. I took some photos of the beautiful areas surrounding my building on my walk.



The second, and arguably the most useful, exercise I did consisted of experimenting with psychogeography. The exercise had us take five pieces of paper, on which we would write down five significant locations onto. Then we would spread the pieces around the room, guesstimating their relative distance apart. Then we would travel between places on Carran's guidance, trying to tune into any emotional memory we have in these specific places. The places I picked consisted of my home town, Sheffield (the city next to me), Hillsborough (my college), Manchester (the area I live), and Salford (my university location). The activity took a while to get into due to the time spent away from most of these places alongside the vast amount of experiences that I hold in each location. Eventually my emotional memories and feelings linked with these places began coming in reams. My home town reminds me of school, being young, my first relationship. Sheffield reminds me of my growing independence as a 16-18 year old leaving home each day to explore a city, remembering the good and the bad that have happened on them streets. Hillsborough was where I went to college and met all the people that I would consider my close friends, all the memories and experiences I had whilst studying there. Moving to Manchester was the first time I felt somewhat like an adult, and, after years of becoming independent, my independence was now complete. Salford reminded me of the loneliness I felt during the first lockdown, the time spent alone, going days without interactions with people.

My piece is routed in psychogeography, the walk I take being a clear example of this. And due to the psychogeography of the location, alongside filming the piece in a lockdown, the piece would be a mirror of this time, not an imitation.



Another exercise we indulged in was practicing filling out the space. The way we would perform this would be for us to take three steps, then stop for roughly a minute in whatever stance we ended up in. This was to allow ourselves to feel rooted in the ground, and to really allow our bodies to connect with our movement, our feet in particular. As humans we tend to rush through most things we do and only absorb things we have an active interest in. This exercise allowed us to really concentrate on what we were doing and let us really be in the moment. We ended up going out on a walk to apply this, taking three steps, then when the moment felt right to just halt and take a moment. This exercise was super beneficial for me as I personally struggle to stand still and take in the moment. The exercise allowed me to add a reason to doing so, allowing me to find it easier to commit to a lack of movement. The exercise played into my piece in the moments where I stop and take in my environment instead of consistently walking and just doing the same thing.



Media in the piece

My Poem

I chose Just Walk due to Carran's request for poetry to be included in the pieces. As a young teenager I used to craft poems in order to express how I felt in situations as I struggled sharing deep emotions with others. Personally, I wouldn't consider any of the poems I write to be well received by everyone, the nature of most problems I face as a teenager are usually ones of angst. However, due to the themes and self inspiration for my piece, I wasn't aiming to create a piece everyone would necessarily relate to. I aimed to tell my own story and the people who could relate would gain a lot from the experience. The beauty of our piece being tons of individual stories is that it meant it was

okay if somebody didn't relate to my piece, as I could guarantee that they would see another one in which they would.



I wrote the poem whilst on a walk through Kersal Dale, allowing me to reflect on past experiences. I wrote the poem the week following my Grandad's unexpected death, and though the event didn't translate into the poem in any way, the trauma and emotional disturbance it caused me was what allowed me to open up emotionally with my writing. The poem entails a toxic relationship I found myself caught in due to my separation anxiety and my codependency on people I get close with. My inability to allow myself to escape combined with the toxic instability of the relationship caused me to crumble emotionally and I still struggle with the repercussions of it today. It was a big turning point in the first lockdown after finally refusing to avoid dealing with my struggle and take some isolated time to reflect and escape it.

Music

The music choice for my piece was a hard job. I wanted a song that would fit thematically, however contrast the angsty, depressing tones emitted from my poem. I originally had a long list of songs however I didn't decide on the final song until after filming the piece as I wanted to see what song would fit best in the slot I had. The song I ended up settling on was Re: Stacks by Bon Iver. The song is from his first album, 'For Emma Forever ago'.



2 - (Iver, 2019)

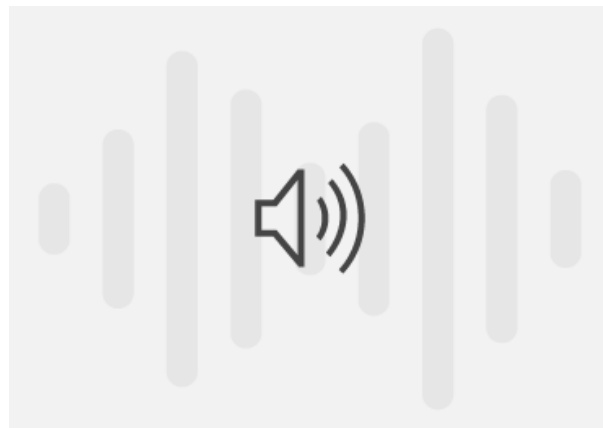
The album 'For Emma Forever ago' is a breakup album, similarly to how my poem has strong breakup connotations. The album was written after Justin Vernon (Bon Iver) simultaneously broke up with his girlfriend, split up with his previous band, and was diagnosed with mono. Following this, Vernon decided he needed some time to isolate from the world, and went to live in his father's old cabin in Wisconsin, a form of self-isolation not dissimilar to mine. The album has a somber acoustic tone that was clearly influenced by Vernon's time isolated in nature. All the songs are quite sad and lonely, with 'Re: Stacks' being the exception. The song 'Re: Stacks' symbolises Vernon's self-discovery and peace with his isolation. The lyrics of the song strongly resonate with me, an example of this being the line "Everything that happens is from now on". This perfectly sums up the message I want to leave the audience with at the end of my piece. Over the last few years, all my adult life, I've had a lot of painful experiences that I never allowed myself to reflect upon until the lockdown. My isolation, alongside the therapeutic walks I would take at 6am each summer morning, was one of the first steps I took in the right direction to moving on. The ending of the song is arguably the most powerful with its deep lyrics, however I intentionally left it out, not just due to time constraints but also to do with the fact I'm not sure if they apply to me yet. Vernon writes "This is not the sound of a new man... It's the sound of the unlocking and the lift away, your love will be safe with me". As much as my isolation and self-reflection allowed me to begin my healing process, it would be deceitful to an audience to end on a false conclusion.

Information retrieved from 'Re: Stacks - Sharing of Emotion'

<https://www.youtube.com/watch?v=Mhz6Gw4utuM&t=516s> (Randman, 2017)



3 - (Iver, 2007)



<https://sway.office.com/PG90lkqUKmfppLkm#content=rj1GhEfXVKsxau>

4 - (Re: Stacks (Iver, 2007)

Visual Design Creator

The job of a visual design creator is to produce pieces of work such as visual marketing resources such as programmes, posters and cast headshots. Each creative document needs the same consistency in font, colour schemes and image design. The role requires a strong level of teamwork and communication between not only all the visual design creators, but the entire company in order to ensure the highest quality.

We allocated roles between the three Visual Design Creators.

- Harley - Graphic design for poster
- Emmanuel - Programme template/ adding the shows information onto documents
- Damon - Taking/managing headshots and biographies for the programme

Our deadline to send our pieces to the venue liaisons was the 20th of November.

Headshots

When discussing headshots Hannah mentioned a few key details, such as making sure the headshots were consistent. Lighting and angles would be important factors alongside backgrounds, which would all need to be the same colour. The headshots didn't need to be to a professional standard, regardless if people already had them, as the shots wouldn't be of a consistent quality. My original plan for the headshots consisted of me taking them all myself in my own time, preferably in lunch breaks on one of the few days that we were all together in the New Adelphi building. However this became increasingly impossible due to the case of the full cast was never in the building at the same time.

This however, would work out for the better, as in a one to one meeting with Carran we discussed the idea of having the headshots be taken outdoors, preferably with a background full of nature. The new issues I would have to tackle with this concept would reflect the previous ones, however in different ways. For example, the lighting issue that would be solved by taking the pictures in the New Adelphi building would now be much more challenging to solve, due to the lighting in each headshot now being a result of the sun. Furthermore, without myself being there to physically manage the headshot procedure, the angles of each person in the image would all be different without any direction, and the composition of the images would not match, with some people being too close or too high or too low in frame. The solution for all of these issues was simple.

Send out a template of what the headshots should look like.



Headshot Templates

In order to take the perfect headshot template, I invited Fiona on a walk with me in Kersal Dale; the area where I would be performing my walk. We spent the day capturing photos which worked under the specifications I had been given by Hannah and Carran. The photos, despite being set in nature,

didn't seem to pop quite as much as I would've hoped due to issues such as lighting. Fiona's t-shirt with branding on would also not be adequate to use.



5 - (Ellis, 2020)



6 - (Hutchinson-Mann, 2020)



7 - (Ellis, 2020)



8 - (Hutchinson-Mann, 2020)



9 - (Hutchinson-Mann, 2020)



10 - (Ellis, 2020)



11 - (Ellis, 2020)



12 - (Hutchinson-Mann, 2020)



13 - (Hutchinson-Mann, 2020)



14 - (Hutchinson-Mann, 2020)



15 - (Hutchinson-Mann, 2020)



16 - (Hutchinson-Mann, 2020)

Upon leaving Kersal Dale we decided to attempt a few more on the wetlands, the sun was partially setting which gave a strong amount of light onto the open field. Angles seemed to be much better

and the background was exactly what Carran wanted. The last image in the slideshow is the image I used as a template for the group to copy. After mild edits this image also became the headshot I would use. Everyone would now be able to copy the composition of the shot, with angles and lighting that wouldn't be perfect, but i could attempt to fix this upon receiving them back in edit.



17 - (Hutchinson-Mann, 2020)



18 - (Hutchinson-Mann, 2020)



19 - (Hutchinson-Mann, 2020)



20 - (Hutchinson-Mann, 2020)



21 - (Hutchinson-Mann, 2020)



22 - (Hutchinson-Mann, 2020)

Biographies

The first thing I did when planning the bibliography layout was have a one to one with Carran to discuss what details we wanted to include. Traditionally acting biographies consist of details such as name, age, where you're from, etc... However, Carran and I suggested to keep the personal details minimal, consisting purely of name and course the member is on. Carran and I wanted the bios to contain details of the individual's personal walking experiences.

My Bibliography Template:

(Name) Damon Hutchinson-Mann is a (Uni Course) second-year student on the Theatre and Performance Practice course. (Personal Experience) "This project resonated with me due to the amount of time I spent walking during the first lockdown, through Kersal Dale, alone with my thoughts and feelings. My intent with the piece is to elaborate on my experience whilst keeping it vague enough for an audience to relate."

Kersal Dale Walk Images









Presentation 20th November

Today we presented our ideas for our pieces to Carran and the rest of the group. The session took place in the New Adelphi Studio. Carran laid out the plan for the day, a person would present their ideas, then we would ask questions and give feedback, finally the entire group would go for a short walk to refresh after.

For my presentation I wanted to focus on showing the location that my walk would take place. As stated earlier in the sway, my walks through Kersal Dale during the first lockdown were full of self discovery and reflection and would serve as the centre context of my piece. I mentioned to the group some of the thoughts and feelings I had whilst spending this time in isolation. Then I proceeded to recite my poem to them. This was quite uncomfortable for me due to how personal the context of the poem was however I powered through. Nobody seemed to have any questions when I was done.

I have attached my presentation slides/images:



Kersal Wetlands



Kersal Dale



River Irwell





My song/poem

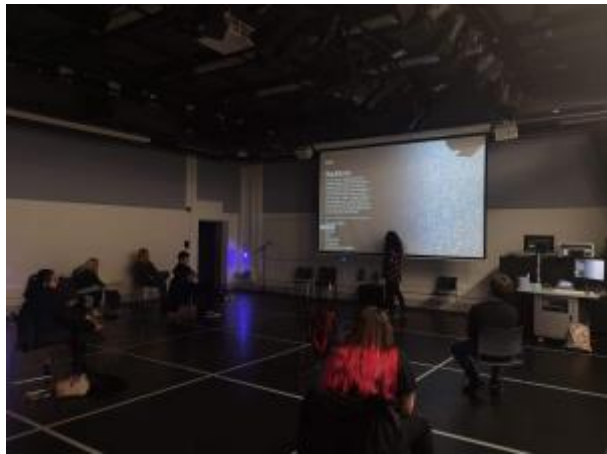
The march begins
A sea of flags
As red as a thorny rose
Don't notice the sun
You just want to brag
You want them, they finally know
You know that you shouldn't
You've waited too long
You've seen and you've witnessed the signs
You hoped that you wouldn't
So they did you wrong
But blinded you think that it's fine

Your all, you give
You far too long
You try to compensate
But who can be
When you're about to
The truth shows their lies
You stay the course
You play their game
You feel they want you dead
Your voice goes hoarse
They'll scream your name
They're waiting for your head

And when that thought
Can sink and turn
You're something that you're not
You'll fall too short
Your friends will turn
And now, what have you got

You gasp, you choke
You articulate
You've whined your final word
You're not a like
That is your fate
To fall and not be heard
You're on the way down
You think to the flags
It hits you that they were all red
You feel like a fool
As you hit the ground
You'll wish you'd have said no instead
Your pride has been buried
You're left with the blame
You break into tears and then cry
The tables will turn
So swallow the shame
Then leave without saying goodbye











Final Headshots and Bios - 20th November Deadline



23 - (Hutchinson-Mann, 2020)

Damon Hutchinson-Mann is a second-year student on the Theatre and Performance Practice course. "this project resonated with me due to the amount of time I spent walking during the first lockdown, through Kersal Dale, alone with my thoughts and feelings. My intent with the piece is to elaborate on my experience whilst keeping it vague enough for an audience to relate." (Hutchinson-Mann, 2020)



24 - (Ellis, 2020)

Fiona Ellis is a second-year student on the Theatre and Performance Practice course. “I chose this project as walking releases my innermost thoughts and, especially in this time of isolation, it’s good to sit and go through all you have been through as a person and come out so strong whilst learning about yourself”. (Ellis, 2020)



25 - (Peers, 2020)

Harley Peers is a second-year student on the Theatre and Performance Practice course. “With my walk, my goal is to link my personal experiences with the audiences to show that we are never truly alone. We all begin and finish at the same location, but the journey can change in a multitude of ways”. (Peers, 2020)



26 - (Jesus, 2020)

Emanuel de Jesus is a second-year student on the Theatre and Performance Practice course. “When I read about the project I didn't understand much, but as soon as I saw Just Walk it immediately caught my attention as walking is one of my favourite activities. It increases energy, happiness and it's a time where ideas can be put in order, so I thought this project would be a path full of possibilities.” (Jesus, 2020)



27 - (He, 2020)

Yanzhen He is on the Technical Theatre course. “my role in this project is a technician. From this project I was able to pay more attention to the way people walk and what influenced them to stop.” (He, 2020)



28 - (Cameron, 2020)

Marcus Cameron is a second-year student on the Theatre and Performance Practice course. “Walking has always been an escape for me. It's cathartic. I can remember walking through

Delamere Forest with my family when I was young and feeling free of everything holding me back.”
(Cameron, 2020)



29 - (Luke, 2020)

Kara Luke is a second-year student on the Theatre and Performance Practice course. “From the moment I was chosen to be part of this project, I was super excited. I have always loved walking and for this project I’ll be incorporating the themes of family and environment, along with the media of music, lip-sync and dance.” (Luke, 2020)



30 - (Campbell, 2020)

Isobel Campbell is a second-year student on the Theatre and Performance Practice course. “I chose this project as I am interested in making theatre that represents people and tells personal stories. I enjoy the creative freedom that Carran is offering for me to discover creative ways to portray our individual ideas.” (Campbell, 2020)



31 - (Williams, 2020)

Lily-May Jones-Williams is a second-year student on the Theatre and Performance Practice course. "I was interested in this piece due to the simple notion of going for a walk and the internal, complex conversations that can come with it. I've walked EVERYWHERE my whole life. I'm a pro walker which also makes me a pro thinker." (Williams, 2020)



32 - (Ferguson, 2020)

Cameron Ferguson is a second-year student on the Theatre and Performance Practice course. "I chose this project because I used to walk to clear my head when struggling with my mental health and I found myself really getting in touch with my brain and my body, I chose this project as I have

deep emotion memory with walking and I feel like I can really connect with the material.” (Ferguson, 2020)



33 - (Morris, 2020)

Ben Morris is a second-year student on the Theatre and Performance Practice course. “Walking is deeply ingrained in me from my childhood, from walks through the woodlands, taking on many an adventure. Therefore, this project appealed greatly with me learning more on local history and exploring who stood before me on these lands.” (Morris, 2020)



34 - (Beech, 2020)

Simon Beech is a second year Technical Theatre student. "Due to my experience of in house theatre work, the opportunity to do something outside posed a new changed for me. The possibilities of this project grow the further I walk, and the more I explore my relationship between myself and the outside." (Beech, 2020)

Flyer

Upon finishing the headshots and bios i forwarded them all to Emmanuel who attached them all to the Flyer.

photo and link to flyer is below:

<https://s3-eu-west-1.amazonaws.com/fatsoma-wp-public-3/uploads/sites/590/2020/12/TaPP-Fest-Programme-18-12-20.pdf>



35 - (Jesus, 2020)

Sessions at Home

Following the student exodus that finished on the 9th of December, the class would now be permanently on Zoom. Whilst the change in location might've been fine for most of the group, this was an issue for me as I no longer had the space to participate in exercises. When at home I don't have a bedroom which leaves me with working at the table in my kitchen. Surprisingly, this never became an issue as the last two sessions before the Christmas break consisted mostly of individual work and group discussion.

The first session had Carran break our pieces into subgroups following the context she recieved about our pieces from the presentation. The groups were as follows:

1. Ben, Kara, Damon, Harley(part1)*
2. Lily Fiona, Cameron, Harley (part 2)*
3. Emmanuel, Marcus, Isobel, Harley (part 3)*

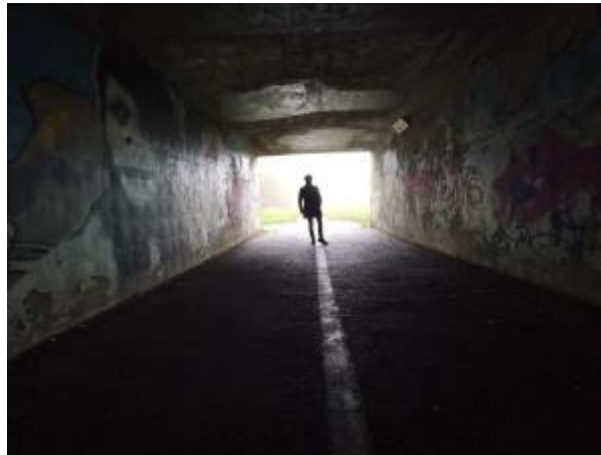
*Harley's piece was going to be split between the three groups as hers was considerably longer.

In these sessions we decided on a few points for the final piece

- Each piece would be 6 minutes long
- The show would end with a Q&A
- We will record monologues between the pieces

A large amount of time working in our groups was spent giving each other support. An example of this was me and Ben attempting to brainstorm new ideas for her piece as unfortunately her piece so

far was not what we were looking for. I spent a large amount of this time trying to plan exactly what my walk would entail. This was the point in which I began listing songs which I felt would work with my piece. During this time I also embarked on a few long walks around areas of my hometown in case lockdown would force me to film my project there.



Call to Action

A call to action is a marketing tactic used by brands to convince a consumer to do something. Therefore the call to action in our piece would be encouraging the audience to do something. For my call to action I wanted to inspire the audience to take a walk, as it is the foundation of our show. My aim to do this was to talk about my creative process for my piece and list the benefits that came from taking my walk. I was attempting to reach out to people who may feel similarly to me in terms of my deep reflection and loneliness during my self isolation.

My Call to action is attached:



<https://sway.office.com/PG90lkqUKmfppLkm#content=7iQIV4INLB2mGA>

More Kersal Images





Film Day

My process for filming/recording the media for my piece all took place over the space of two days (with voice over re-recordings taking place the week after). Due to the student exodus my filming schedule was shortened drastically from all the Christmas break until the weekend before we came back. Luckily I am not immune to working under strict time constraints, especially when I already had the piece envisioned. The filming was quite hard due to the low temperature that day but i was prepared by bringing a tripod for my phone. The piece was to be shot in landscape, consisting of mostly wide shots to bring the nature in the background to the forefront. The method of shooting was to take the regular trail of my walk, and film as much from as many angles as possible, throwing the occasional close up shot in when I could. Originally I had planned to have Fiona film my piece for me so the only thing I would have to worry about was the performance however this wasn't an option due to me being the only one in Salford. The psychogeography that links me to the location made the filming experience much simpler than I expected. The emotions I needed to convey came out of me purely from being on location. Luckily I got the entire piece filmed in a day.



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<https://sway.office.com/PG90lkqUKmfppLkm#content=ReFdt0jwBdDv5T>



<https://sway.office.com/PG90lkqUKmfppLkm#content=NI0bn2MXeResdW>



<https://sway.office.com/PG90lkqUKmfppLkm#content=kizqi4XAPFWuqD>



<https://sway.office.com/PG90lkqUKmfppLkm#content=JRydFWultW44jm>

Editing process

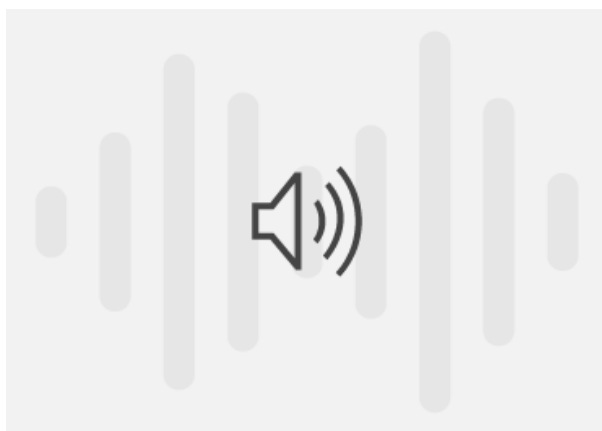
The editing process was fairly simple. I shot most of the piece in the chronological order so the real challenge was cutting all of my clips down to one seamless 6 minute clip. Quite a lot of my clips didn't make the final cut. Unfortunately my computer is not able to edit large videos at once so I had to edit the piece as 6 pieces, then slowly export the piece adding an extra chunk at a time. The experience was arduous but the piece looked incredible when complete.



<https://sway.office.com/PG90lkqUKmfppLkm#content=JJuxiv3LtTdQrn>

Audio

After completing the video I then had to record my poem and insert it over the piece. Recording my poem was quite stressful as I was constantly displeased with the quality however I finally recorded an adequate version.



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Final Piece Draft



<https://sway.office.com/PG90lkqUKmfppLkm#content=lkGk9CBmQOc5lO>

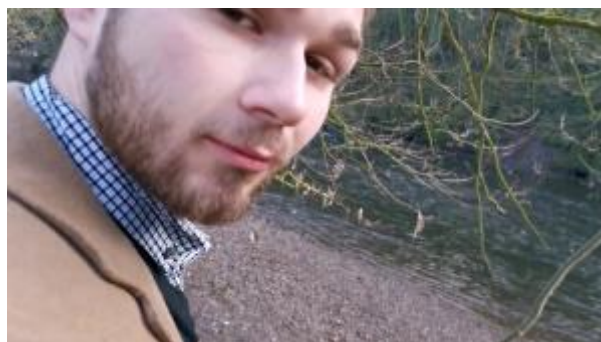
Tech Week

Tech week consisted of us spending each day running through the piece as much as possible. Each day we would go through the piece, following this we would receive feedback from Carran to complete before the next run through. All the work for the show needed to be completed by the end of this week in preparation for show week. I began taking daily walks through Kersal Dale to try relieving stress that was building up.

Damon's list of improvements for tech week:

- Try to rerecord the voiceover with better quality
- Add a title
- Add credits
- Make the piece mildly longer.
- record the call to action (above)
- send call to action and final piece to Ben

After applying these changes this was my final piece:



<https://sway.office.com/PG90lkqUKmfppLkm#content=Tks9xMIR7iEa9W>

Performance Week!

This week only consisted of two sessions; tech run and the performance.

The tech run was the first time we all saw the piece in full. The piece looked phenomenal, the only issue was some of the video qualities were lowered due to streaming it live on zoom. Another mild gripe was that a lot of the pieces seemed to cut in and out due to how they were clipped together. Luckily Ben Morris (my group's editor) fixed this for us, changing the intro and ends into fades to black. The transition made the piece seamless.

Today we discussed the Q&A in detail. The Q&A was going to be managed by Marcus with Izzy assisting him. The goal was for Marcus to serve as the host, reading the questions and directing them to specific people if need be.

The performance

Today was the day of the performance. The show was scheduled to start at 2pm however we all joined the zoom session at 1pm to run through any last issues. The group had to join the call as panelists in order to allow us the ability to answer questions in the Q&A. The hour mostly consisted of going through the piece quickly to check audio and video quality, which were all perfect. This was it. Our show was complete.

The quality when playing the show for the audience seemed to dip a little, however this was expected due to the piece broadcasting on just shy of a hundred screens. The piece ran smoothly. I was extremely nervous about my piece as I knew a lot of the audience members however they all reassured me after the piece that they loved it and quite enjoyed my choice of music for it.

The Q&A ran amazingly. Marcus did a brilliant job hosting and the audience asked more questions than we had time to answer. I had my doubts about the Q&A beforehand; I was unsure if we would receive many questions however they came through in reams. Overall the show was a success. We had all done it, Just Walk was over.

Reflection and Final Piece

When I began Just Walk I thought the process would be much more difficult than it ended up being. As an actor I can safely say that devising group work is not one of my strengths. Despite this, our final piece passed all expectations I had for the unit, cementing the piece as one of my favourite pieces of media that I have participated in. Since starting university performances have been scarce, even more after the country sunk into lockdown. The process of making theatre again was exciting and the entire process never seemed to disappoint me. Carran allowed us to put a lot of individuality into our pieces, evident from watching all of them back. In many ways Just Walk wasn't a piece about walking; it was about us. The final piece showcased the entire group's individuality whilst interconnecting them through the theme of walking, nature and anecdotic storytelling. The use of self-written poetry, alongside the use of music that I consider quite personal allowed me to showcase a much more reserved side to myself that I don't usually share with anyone. The experience was liberating.

Previously I have always tried my best to avoid production roles as I personally don't feel I am very good at them. However this is one of the few instances where the production aspect of things was quite interesting. I attended the production meetings and kept in contact with Harley and Emmanuel, but the entire process of focusing on headshots and biographies gave me a lot of freedom. After sending out the templates all I had to do was monitor the quality of the casts and file them accordingly in order for Emmanuel to put them on the flyer. Alongside this, the project made me

experiment with different software and styles of editing videos whilst allowing me to develop filming skills, a skill I usually don't get to improve upon in front of the camera. The creative freedom Carran gave us, combined with our isolation forcing us to film ourselves, meant my final product was the first piece of work I can truly claim to be fully self devised. I was able to experiment with other techniques such as voiceovers, and the feedback from Carran on my final draft allowed me to further my skills in recording a voiceover when I reproduced my poem with better quality. Despite the online performance not having the same feel to it as a staged performance would, it taught me another process to continue developing creative pieces whilst in self isolation. The piece has given me a new creative output to feel passionate about.

One thing that I would change about the piece is the inclusion of the entire group. Whilst on one hand I really enjoyed creating my own piece, I do believe that the group could've created some wonderful footage together if we weren't prohibited by both social distancing, and the distance between our homes. This is an issue that couldn't be fixed regardless of time though. Another thing I would change to include a sprinkle of live elements into the show, perhaps presenting the welcomes, bear witness and call to actions live rather than pre recorded. However, due to the nature of zoom and our wi-fi signals, this may have been near impossible to achieve. This module has allowed me to connect more with online performances, especially Carran's, whose influence can be seen throughout everyone's final pieces and the show as a whole. Splitting the show into individual stories was a brilliant idea as, not only did it allow for creative freedom unlike any other piece, it gave us all a sense of independence during the creation of them. The only person's piece I had to worry about until the tech week was my own. There was never a frantic sense of forcing another person to do something for my piece as I was able to construct all the elements needed for my contribution by myself.

The only thing in the module that I have actively struggled with, aside from personal issues, was the creation and use of the sway software. The software confused me for the longest time and felt like a mixture between Word and Powerpoint, leaving me unsure at times as to whether I have completed it correctly.

Overall, the entire unit has been of great use to me, both academically and emotionally. I have enjoyed the entire process and I have finished the unit proud of what myself and my group have created under the guide of Carran.



<https://sway.office.com/PG90lkqUKmfppLkm#content=a5RZcN90iHnTnK>

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