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A Methodological Walk: A methodological reflection on an interdisciplinary audio-visual exploration of the Hatertse and Overasseltse fens

Bekhuis, Maarten

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A Methodological Walk

A methodological reflection on an interdisciplinary audio-visual exploration of the Hatertse and Overasseltse fens



Maarten Bekhuis
s3321991
Dr. S.R.J.J. Hölsgens



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Abstract

For more than twenty years, we have familiarised ourselves with the notion of the Anthropocene as the definition for the (ecological) epoch we currently live in. It acknowledges the irrevocable human influence we try to cope with on the planet. This thesis touches upon contemporary human-nature relationships within the Anthropocene as something under pressure and in a continuous flow of revision. After four months of fieldwork at the Hatertse and Overasseltse fens, semi-structured interviews were conducted, interdisciplinary footage was recorded and sensory walks were performed to study such relations. Thereafter, methodological reflection became the main focus. Based on sensorial anthropology and methodological literature, this thesis scrutinizes the sensory walk as the main ethnographic methodology. It shows how other methods contribute to the epistemological value of this method, discusses the interactive website and mapping as visualization possibilities (the interactive website “*Voices in Nature*” was developed following this research), and explores the human and nonhuman concepts of pathways, crowdedness, noise and wind as environmental and anthropogenic factors that were distilled from the walks, proving its ethnographic value. As a methodological reflection, this thesis will demonstrate the potential the sensory walk contains for visual anthropological research now and in the future. It will also show how it fits the interdisciplinary approach this research aspires to, contributing to methodological literature on the more-than-human world.

Acknowledgements

I followed a course called “Human and nature from an ontological perspective” two years ago. It was at the height of the COVID pandemic and during evenings, because of the curfew, reading and attending online seminars were my only occupations. On one of those lonesome quiet nights, I was introduced to the work of Richard Powers, an *uomo universale* and writer. I started reading *The Overstory* (2018), not knowing it would open a pathway that would change my outlook on life in the most profound way ever since.

I kept on learning and yearning and joined Anna’s Tuin en Ruigte. In this community garden, they practised permaculture and decided that I wanted to integrate these matters into my academic path. For this reason, I want to thank all the people with a green thumb that inspired and humbled me in the face of Gaia.

Special thanks to Riyan van den Born, who introduced me to my astounding field site and inspired and pushed me during the research, also partaking in it. Thanks to all the interlocutors who helped, talked, drew and walked with me: Bea, Sylvia, Chris, Daan, Wouter, Indra, Daan, Jelmer and Thijmen.

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In loving memory of Martina, your spirit will always be with us.

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1. Introduction

1.1 Introducing research

During a philosophy course on the human-nature relationship, I came across the concept of ‘the Anthropocene’, a definition coined by Eugene F. Stoermer in the 1980s. Although this concept frightened me due to its implicit irrevocability, it provided a theoretical framework that is open to interdisciplinary and creative research. To wit, it enriches our perspective on contemporary human-nature relationships, such as the *Feral Atlas* by Anna L. Tsing et al. (2021), who reflect: “[...] it demonstrates how in situ observation and transdisciplinary collaboration can cultivate vital forms of recognition and response to the urgent environmental challenges of our times.” By focusing on the encounters between humans and nature, I noticed that this kind of research is still in the early stages of development, which caused me to read extensive methodological literature. This paved a path of an ongoing struggle to find means to an end, to find the proper methods, visual outputs and a common thread that could form a solid research.

Firstly, this research is part of a tradition within the social sciences that focuses on the non-human, defined as multi-species ethnography (Pitt 2015), something Tsing uses in her research on the more-than-human world. Brown and Banks (2014: p.95) call this the ‘animal turn’ within the social sciences. According to Kohn (2015: p.317), this results in a different view on animism, which becomes ‘an extension of social relationality’ when we talk about the more-than-human world, inducing an ontological shift within anthropology. Central to this shift lies the notion that the non-human has agency, relating to the actor-network theory Latour proposes, which becomes part of our shared values in order to represent the non-human (ibid.: p.321).

The uprising of this tradition within social sciences is not surprising due to the human destruction of our planet that defines the Anthropocene. But like Sutoris (2021: p.315) states in his thought-provoking article on the environmental future, it can be hard to recognize something that is also a political matter due to the ethical turn we have to make, as we see with Kohn and Latour. To make it visible, this tradition seeks ways to inquire the more-than-human world, we need to develop solid methods to get a better understanding of the non-human, their agency, and our own identity in encountering them (Brown & Banks 2014: p.114).

The methods that the aforementioned authors use or explain, focus in particular on the visual. For example, Pitt (2015) refers to Ingold’s notion of showing in order to shift the focus to the agency plants incorporate, proving their livingness in relation to the human. Stevenson

and Kohn (2015) dedicate a whole article to the film *Leviathan* to explain its value for research on the more-than-human world. Sutoris (2021) mentions MacDougall's thesis on observational and participatory filmmaking as ground-breaking in understanding the environmental challenges that occupy us today and to emphasize the need to incorporate them into our ethical, ontological and political analytical framework. Concerning my research on the non-human, this helped me recognize visual ethnography's potential as a discipline that can contribute to this interdisciplinary tradition within social sciences. Eventually, I came across walking as a methodology to create a visual output in a non-human environment with human interlocutors. Macpherson (2016: p.426) mentions that walking transforms a non-human environment from a scenery into something that can result in multi-sensory data when encountered.

The specific form of walking became the sensory walk. This shared experience focuses on someone's sensory experience of space that prompts insights into the congruence of the human and non-human, primarily when performed in a rural environment. Sharing such sensory experiences helps to understand the meanings and values of interlocutors, transforming research into embodied research (Pink 2007: p.244). The ethical, ontological and political, too, become more visible due to the strength of the sensory walk in creating a direct connection between people (human) and place (non-human) (Hausmann et al. 2016: p.118). But, to perform such fieldwork, one needs a field. Therefore, I looked for places that could function as a micro Anthropocene—an area that is highly determined by human-caused climate change. This would give me an interesting vantage point to examine meaningful human-nature encounters and experience human-caused *milieus*. The Hatertse and Overasseltse fens¹ near Nijmegen became this fieldsite.

To translate the sensory walks with the interlocutors with whom I visited the area into visual material, I recorded their experience and understanding, whereby the filmic toolkit offered ways of *showing* it in-depth. The Anthropocene, relating to both the HOF and my interlocutors, became a workable definition, a definition in motion when walking through the fens. My aim to depict their perspectives relates to this motion which can be conveyed to the viewer who experiences with the interlocutors and me. Therefore, I created a website as the visual output of this research, which the audience can interact with and, hopefully, learn as much as I did.

¹ Hereafter referred to as HOF.

1.2 Hatertse and Overasseltse fens

The HOF as a potential research site was mentioned in a conversation with a participant due to its concrete structure, abundant nature, and social significance. Namely, extensive changes were made to rescue rare animals and the fens themselves from the devastating effects of nitrogen deposition. This latter notion created tension among local inhabitants, visitors and multiple affiliated organisations, originating in an anthropogenic story that goes back to the development of mines during the early 20th century.

Viz., in 1901, the ‘*mijnwet*’ was passed by the government, resulting in the exploitation of four mines in Limburg. Much timber was needed to build these mines. As a result, conifers were planted at the HOF because its wood grows fast and is of good quality. Six decades after the planting, the HOF was mainly forest. As an interlocutor explained, its visitors became used to it. Since they can remember, it’s a forest, so they protested against cutting trees because it is *supposed* to be a forest.”² However, cutting down conifers was necessary to rescue the rare flora and fauna due to the water drainage they caused. In addition, conifers flourish in an area with high nitrogen concentrations, ubiquitous in Dutch nature.

Eventually, different local organisations, residents and the government agreed upon 40 hectares (initially 85) of chopped-down conifers (see Figures 1 and 2)³. Other adjustments to the fens focused mainly on its vulnerability, e.g. restricted pathways were implemented, and a flock of sheep took over from the machines to prevent the heathers from overgrowing and draining ditches were cut off.



Figure 1. The HOF before 2009.



Figure 2. The HOF after 2013.

² In appendix (1) a transcription of this recorded interview can be found. I, personally, added the emphasis.

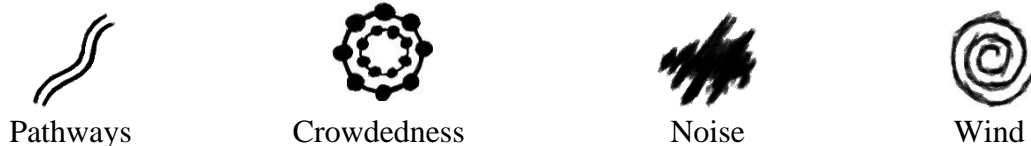
³ I am entitled to use these figures on behalf of Sylvia Peeters-Som (Province of Gelderland) which are part of the presentation by Harro Kraal (Waterschap Rivierenland) titled: “Hatertse en Overasseltse Vennen: Maatregelplan aanpak verdroging en natuur” as part of an information gathering for residents in May, 2008.

1.3 Research question and overview

The field of tension in the figures above sparked my interest, primarily due to its anthropogenic embeddedness I recognised in other works such as Tsing (2015; 2021), Latour (2017) and Kohn (2013). So I started to message possible interlocutors with whom I could speak, visit and experience the fens interdisciplinary. It caused epistemological and methodological questions on meaning, how to convey meaning, and what methodologies to use to depict sensorial sense—all related to and embedded in the human-nature encounters at the HOF as a more-than-human world.

In bringing the question of meaning and the multiple human-nature encounters together when performing sensory walks with my interlocutors, four ecological concepts arose that determined the filmic material, the interactive website as the visual output and the accompanied map. The research question, therefore, focuses on the sensory walk and how it was the essential building block for this research, causing the following research question: How does the sensory walk as a methodology contribute to a visual ethnographic study on interdisciplinary embodied experiences of the Hatertse and Overasseltse fens?

Throughout the fieldwork, the methodological search was an essential part that sparked creativity but required much reflexivity and contemplation. Consequently, this paper will deal shortly with the initial methods that led me to the sensory walk. Subsequently, the sensory walk as a method will be extensively discussed and scrutinized. Lastly, I will discuss, as a result of the performed sensory walks, the ecological concepts of pathways, crowdedness, noise and wind that provided me with a synthesis of the written thesis and visual output and as an argument for the interdisciplinary and epistemological *potentia*⁴ of the sensory walk; visualizing them as follows:



Overall, this methodological reflection focuses on how to embed the sensory walk in visual ethnography and how it enriches and contributes to interdisciplinary research concerning the Anthropocene.

⁴ In "Of Power" – An Essay concerning Human Understanding and Other Writings (1689), Locke uses "*potentia*" as "power", which needs to be understood as "power of the thing".

1.4 Interlocutors

Before diving into this project, I introduce the six interlocutors with whom I collaborated and performed this visual ethnographic research. As the research question focuses on a specific place and method, it also determines the choice of interlocutors (Evans & Jones 2011: p.849). Like Pitt (2015), for example, collaborates with trained gardeners, because it ‘disrupt[s] conventional power dynamics of academic research’ (ibid.: p.53), characteristic of interdisciplinary research on the more-than-human world. In line with Pitt’s words, based on the relational approach concerned with the becoming of space when walked (Macpherson 2016), I collaborated with a variety of trained individuals that all have a relationship with the HOF:

Riyan van den Born is a professor Socio-Ecological interactions at Radboud University and studies human-nature relationships. She developed an interest in nature early on when her father took her on excursions. She wanted to study biology but was mainly interested in human interactions with nature and how we care for it. She helped me set up my research and advised me on performing this unconventional ethnographic research in which nature takes the centre. However, due to our shared interest, she became an essential interlocutor with whom I conducted several interviews on possible focuses, such as relational values. Also, she introduced me to the HOF.

Sylvia, immersed herself in nature from a young age, reminiscing: “The smell of conifers was probably the first thing I remember. Also, Sylvia means ‘lady of the forest’”. After different jobs where nature was always highly present, she worked on the HOF-case employed by the province of Gelderland due to her extensive experience. She was involved from start to finish and told me everything she could remember of those “tumultuous” years, becoming the lead informative storyteller for my research. Reflecting on her partaking, despite her knowledge, her voice is one of many and needs no accompanying face. She emphasised that it must be about the wonders of nature. Otherwise, she would have become an actress instead.

Bea was the first one with whom I performed a sensory walk.

Bea works for IVN, an organisation that educates people via activities, courses and various projects. They let people experience nature by *doing* it independently, making it a perfect way of learning. Her earliest memory is picking flowers to celebrate the birth of her brother. She feels enlightened in nature and loves to tell people about all the wonderful little things that can

be discovered. She worked as chairman concerned with the development and execution of courses by IVN, including organising walks at areas such as the HOF.

With Chris and Daan, I only performed sensory walks. Still, during the walks, we stopped multiple times to reflect on the method, talk about the general aim and message I would like to convey and, in this way, add to my understanding of the HOF.

Chris is a retired biologist who currently voluntarily inventories birds. He has visited the HOF since the late 60s. He likes to be alone when engaging with nature, visiting the HOF mostly at dawn. Because of his experience, he can name every bird and plant just by a single note or detail. Furthermore, he has a strong opinion based on extensive knowledge. Building on this, he involved me in his critical stance on some changes. He informed me of many details that most would not recognize but are in fact greatly affected by the changes.

Daan (M) works as a forester for Staatsbosbeheer. Generating and transferring knowledge is sacred to his work due to his background as a teacher. He maintains 600 hectares of nature, of which the HOF is one area. Despite his short involvement with this area, he knows much about the vulnerable landscape. His duty is to preserve the positive effects of the changes made between 2009 and 2013. He told me it's impossible to distinguish between his job as a forester and his everyday interest in nature: "I always notice whether specific things are going good or bad within a natural environment".

With Daan, I collaboratively drew the map depicted on the interactive website.⁵

Daan (D) studied Product Design and works on creative projects that merge playful learning methods and climate change. I asked him to collaboratively develop a map of the HOF that suited the experiences of my interlocutors and the visual project I was working on. With Daan, I tried to find a way to centre and visualize the sensory walk as an ethnographic methodology within this research. Before we started drawing, we visited the HOF. Although his background differs significantly, I asked him the same questions, curious about his answers compared to the others. I noticed that he gave opposing answers to the questions on the concepts of noise and crowdedness due to the city life he's used to.

⁵ See appendix (3).

2. Seeking interdisciplinarity

2.1 Webs of interlocution

As mentioned in the introduction, this methodological paper concerns research on the more-than-human world, a tradition within social sciences. According to Kohn (2015: p.312), this tradition implies an ontological shift concerning constructed worlds that are not humanly limited. Furthermore, it expands how we look at and research the world by incorporating our relationship with representational non-human agents that can be spoken for through ethnography (ibid.: p. 314). This is especially needed when we define our time as the Anthropocene. Methodologically, we seek the world ‘out there’ (Anderson 2004: p.254).

Specific approaches that built upon this shift within anthropology concerning the human and non-human are important to mention in order to place my methods, as a transition to the sensory walk, within an analytical framework. Reacting to Feld’s quote: “As place is sensed, senses are placed; as places make sense, senses make place” (Feld & Basso 1996: p.91), Pink (2007: p.240) stresses the importance of the collaborative approach to understand the ‘out there’, something I began to notice when talking in the early stages of fieldwork with ‘trained’ interlocutors like Bea. Fijn (2012) calls this the multi-species approach to filmmaking because it links the human and non-human via an interactive relational system to produce knowledge of the ‘out there’. She relates to Kohn in opening our notion of culture to all living beings (ibid.: pp.74-75).

Within this tradition, the cultural creations, which Anderson (2004) calls the goal of social science research, occur when humans and non-humans encounter. To seek these encounters, space/place becomes crucial when reflecting on knowledge-producing practices, something I noticed when talking to Riyan (ibid.: p.255). To wit, the early phase, concerning methodology, corresponds to Brown and Bank’s (2014) research on dog walking, where they held biographical interviews before going out. During such interviews there is: “[...] an interchange of views between two persons (or more) conversing about a theme of mutual interest” (Brinkmann 2014: p.278). Here, Brinkmann informs the reader about the reproduction of culture via dialogue, e.g. storytelling or oral history. He points to the knowledge-producing essence of interviews when one talks about their own experience, which can be transformative and representative when engaging the subject matters of your interlocutors (ibid.: pp.278, 282-283).

For example, with Riyan I performed semi-structured interviews in a relatively structured environment, her university office (see picture below). The aim was to discover patterns and leads related to human-nature relationships. The story of the HOF could be rightly observed during such interviews at this stage and transformed the interlocutors from “patients” into “clients experts” (ibid.: p.281), like Pitt’s (2015) gardeners. In acknowledging this, interlocutors can collaboratively contribute to research on the more-than-human world by representing non-human agency in encountering them as with the understanding of ‘plantiness’ Pitt describes (ibid.: p.49).⁶



Even though structured talks with experts enabled the interlocutor to follow their path in telling their story, interpreting these paths within research that predominantly focuses on the non-human is not as simple as Brinkmann suggests. Although he cites a thematic table⁷ for generating knowledge and analysing data, semi-structured interviews can be somewhat limited due to the absence of the non-human. I realised that the research needed to go ‘out there’.

2.2 An anthropogenic field

When I first visited the HOF, the restricted pathways immediately stood out in encountering the area. I walked between the lines and tried to get to know the landscape by making a mental and physical map, listing interesting characteristics like the various fens, trees and heathers. Because I had already talked with some interlocutors beforehand I could make a conscious choice for this particular area, I recognized the changes made over the last decade and understood why some of the interlocutors recommended this place. Sutoris (2021: p.328) argues that this conscious choice is very important to develop meaningful research with proper data. In my case, choosing the HOF helped me to approach specific interlocutors, perform sensory

⁶ Pitt refers to this term when defining a plants’ agency.

⁷ 14.1 “Two conceptions of interviewing” (Brinkmann 2014, p.294) give an overview a focus on interviewing as a research instrument and as a social practice which, both, have specific bounded categories.

walks and, thereafter, stumble upon the ecological concepts and visualizing them by making an interactive website and a RISO-map.⁸

In analysing these conscious choices for specific methods and outputs, I argue that the HOF can be seen as an assemblage embedded within anthropogenic thought. The HOF as an assemblage consists of human elements like visitors, non-human like the grazing sheep, and technical like drainage equipment or natural like the paths. This gathering, which is always in motion, makes an interesting vantage point in employing the method of the sensory walk and, so, in understanding human and non-human encounters within the anthropogenic epoch. Due to its alterability, assemblages create uncertainty for the researcher, which can be complicated like the methodological struggle this paper discusses, but, on the other hand, opens up creative modes to appear when performing research in situ, aware of the “fragility of composition” (Anderson & McFarlane 2011: p.126). I encountered this fragility when interlocutors told me that ‘real’ nature does not even exist in the Netherlands, something the IUCN endorses (Dudley 2008) in defining wilderness areas.⁹ Nevertheless, this area could be an entry point for interdisciplinary walking and encountering.

2.3 *Interdisciplinary filming*

Up to now, the central part of my interlocutors’ narrative has focused on their relationship with the HOF. Sylvia, for example, described sensitive topics such as the cutting down of conifers or uncovering a dried fen.¹⁰ The different stories/emphases expressed by each interlocutor make studying the HOF even more interesting—we make them up and follow a path of fluidity, negotiation and identity that is distinctive to human’s *own* lived experience (Bochner & Riggs 2014: pp.194-195, 203; Atkinson 2002: p.124). Bochner and Riggs observe storytelling as, in the words of Ricoeur, “reckoning with time”, to which I want to add the notion of pathways that lead us, via all sorts of bends, twists and exits, to the present, ready to lay bare the horizon (ibid.: p.196). This approach provides research with interdisciplinary possibilities echoing Sutoris, who advocates for collective action in this respect (2021: p.325).

⁸ The interactive website and the RISO-map will be discussed in chapter four.

⁹ The IUCN (The International Union for the Conservation of Nature) give the following two traits of wilderness areas: “a relatively high degree of ecological naturalness (the degree to which an ecosystem has deviated from its original state due to human influence), and the absence of human artefacts (e.g. roads, houses, train lines etc.), (Dudley, 2008).” When contemplating the HOF, or Dutch nature in general, it can be doubted if it would pass the test.

¹⁰ On the interactive website, Sylvia explains, in short, the story of the HOF guiding the introductory video which can be watched on the “Hatertse and Overasseltse fens” page.



The talks with the interlocutors created a pathway “in which looking back was a way of looking forward” (Yates-Doerr 2019: p.4). This opened the doors to the ‘out there’. My interlocutors spoke for the HOF, entailing a transformative act whereby knowing becomes telling (Bochner & Riggs 2014: p.200). From a researcher’s perspective, this transformative act is a collaboration in sense-making, and by opening the doors, the HOF elicited, necessarily, creative modes of research to touch upon the right sounds within a diverse mixture of noise (ibid.: pp.200-202).



Before I elaborate on the sensory walk, the ‘creative mode’ I define as *interdisciplinary filming*, guided a shared embodied experience and helped to visualize the performed sensory walks. It involves a form of deep hanging-out that builds on my interlocutors’ narratives, which originates in the idea of collaborative interviewing (Ellis & Berger 2003) and participatory videomaking (Blum-Ross 2013). I went to the HOF and walked around for hours, contemplating the knowledge I gained and the answers to the question: “What would you record?”¹¹ Their various backgrounds provided me with situated epistemologies that formed a holistic approach to “ecologically evolved learning” in situ (Nygren 1999).

To illustrate this and elaborate on the method I propose, let’s consider the following frames¹²:



The one on the left depicts the main spatial difference the interlocutors told me, which mainly resonates with the local visitors they spoke to and their experience of the HOF. The transition from forest to heathers creates an open space with more sunlight that most visitors appreciate.

¹¹ See questionnaire, appendix (2).

¹² Both images are made by yours truly.

The picture on the right is a detailed shot representing the introduction of myriad colours due to the transition. These recordings of audio-visual footage of the HOF relate to Nygren's epistemological fundament of "the multiplicity of voices and the diversity of visions" (ibid.: 282), causing the title of the interactive website to be "Voices in Nature". This became a symphonic encounter of knowledge, like the blowing winds over the fens.



But what if I tell you that the trees on the right should also be cut down, which was prevented by precisely those local visitors. Furthermore, the difference between grass and reeds depicts the intended transition to improve the water-containing soil. The other picture depicts moss, heathers and conifers; flora that is crucial in maintaining the area.

These examples stress the importance of interdisciplinary research whereby the interlocutor becomes the expert, and the observational footage I made a form of ethnographically co-created knowledge (Sutoris 2021: pp.316, 325). I shared in their understanding when recording these frames, which Pink calls "a process of sensory apprenticeship", that makes interdisciplinary filming an embodied method of learning about the human *and* the non-human (2007: p.244). Spinney (2011: p.176), here, mentions the strength of video due to its detailed richness that represents someone's sensory experience and, consequently, someone's understanding of the HOF. In addition, it limits the observer bias due to the minimal influence I exerted when recording (Brown & Banks 2014: p.97).

Recording the more-than-human assemblage that is the HOF, I implemented an observational, informed style of filming that witnesses and is affected by human and non-human encounters (ibid.: p.98). Consequently, the footage on the website illustrating the ecological concepts is edited according to interlocutors' insight, like the fast-forward clip of people walking on the paths illustrating crowdedness.¹³ However, despite most of these clips were mounted recordings that tried to represent the non-human (limiting human influence), the question of agency remains, something Brown and Banks (2014) also contemplate in relation to dog walking. In the end, human interlocutors make the choices.

Acknowledging this and contemplating the recordings, I argue that such in situ observations are highly valuable. They helped me to provoke a more in-depth shared embodied experience. It allowed me to elaborate on the sensory walk as a visual ethnographic method

¹³ On the interactive website this video can be found at the page called "crowdedness", symbolized by 🌀.

because I did not have to leave the site and could seek the human and non-human engagements critical for this research. This incentive was inspired by other researchers within the tradition of the more-than-human world, such as Fijn (2012: p.82) who debunks talking-head interviews on the non-human.

3. A shared sensorial engagement

The hike with Bea became a sensorial walk and introduces the core methodology, the *sensory walk*. This methodology can realise a more ecocentric approach, including a practice where telling becomes depicting. Depicting my interlocutors' expressed experiences and perspectives needed a human-nature encounter.

Throop (2003) relates to this approach when contemplating the notion of *experience* within anthropological research. He rejects the dichotomy of experience as a form of narrative and lived (ibid.: p.221). Lived experience is rooted in the narrative experience of someone's past, something I wanted to convey in situ. Only when there is no memory to rely on "our protentional horizon remains open" (ibid.: 234), which was more applicable to the researcher than the researched I must admit. This, I reason, endorses the interdisciplinary essence of the sensory walk and opens up ways of co-creating knowledge when analysing the walks, whereby the interlocutor attains to "the past [...] that directs our actions" (ibid.: pp.234-235).

In bringing interaction and the ecocentric approach together, the sensory walk is a promising methodology due to the natural environment that is simultaneously "constructed by the interviewee and interviewer" (Rapley 2001: p.304). The elevating hikes put me on a path that resulted in the ecological concepts, the main outcome proving the value of the sensory walk as a method in answering the research question. Before diving into those concepts and their place within anthropological discussion concerning the sensory walk, an analysis of the sensory walk itself is necessary.



3.1 The method

"[...] if the five-sense sensorium is a cultural construct and entails a set of categories that are used by modern western subjects as ways of ordering their world, rather than being a universal truth that can be applied to any context, this renders it as an object for analysis itself." (Pink 2011: pp.264-265). With this observation, Pink justifies the practice of scrutinising the senses in a natural environment. Being in nature together opens up possibilities for audio-visual research that tries to understand ways of knowing where the senses are interconnected (ibid.: p.267). This is central to the methodology of the sensory walk in which, when social interaction unfolds, the senses are at its core.

In addition, Springgay and Truman (2018) emphasise the human and non-human encounters when performing a sensory walk. *Walking-with* combines various aspects that can be utilised via interviewing during sensory walks, such as lived experience, meaning-making, place-making, spatiality and positionality (ibid.: p.3), transforming the semi-structured interview into a walking interview. Moving through a place collaboratively elicits connected bodies, including the environment where the researcher can focus on sensorial engagement or singular senses (ibid.: p.4), such as the sounds of myriad birds at the HOF, Chris points out.

Referring to my aim of ecocentrism, the intertwinement of human and non-human actors in experiencing the HOF via a sensory walk causes a disruption of human-centrism (ibid.: p.5). The sensory walk transforms into a mode of collaboratively *being-with* and *doing-with* that generates ethnographic data and elicits a “dialogic/performance analysis” (Bochner & Riggs: p.213). The variety of situated knowledge my interlocutors expressed enabled me to focus on sensory embodied skills that give the sensory walk an epistemological essence (Springgay & Truman 2018: p.271). A sensory walk is a form of engagement with “experienced realities” and nature itself (ibid.: pp.273-274).

Ways of embodiment enter the realm of experience and perspective due to the merged categories of the human and non-human when walking (ibid.: pp.7-9). This relates to the notion of friction, which is produced during a sensory walk because the human and non-human categories actually physically encounter each other (like shuffling through the sand or reaching into the water), so “walking enacts situated and contingent ontologies between land, peoples, and nonhuman others” (ibid.: pp.9, 11). This relates to the educational philosophy behind the goal of IVN, which focuses on doing-it-yourself, like the feel of tree resin.

The concept of pathways, I argue, is additional to the method, resonating Anderson’s “pathways of knowledge” (2004: p.260). Symbolically and literally, pathways link the previously discussed methodologies with the sensory walk. As aforementioned, *walking-with* is at the core of a sensory walk in collaboratively perceiving the environment to which Lee and Ingold add that going in the same direction and seeing the same things amplifies this embodying practice (2020: pp.67-68). “In walking we are on the move, seeing and feeling a route ahead of us and creating a path around and after us”, a path of others and the self that can be interpreted (ibid.). To illustrate this, contemplating the walk with Bea, I noticed that we weaved from right to left so she could explain all that we encountered, relating to the Romantic tradition of closeness to nature (ibid.: p.69). With Chris, on the other hand, we looked to the sky to see a bird’s pathway and beyond the fences to see his inventory paths which were prohibited for

others. In interpreting these walks, we physically encounter their stories as a social performance (ibid.: p.75).

Walking, in the Western tradition, originates in religious practices of pilgrimage (to Santiago de Compostela for instance), where repetition, describes Olwig, is a form of “doing the landscape” with the rubbing of body parts (2008: p.87) as friction. In this continuous practice, Olwig refers to the *right* to walk a path because it is maintained and structured (p.87). Lee and Ingold relate to this by stating that when we walk in nature, we leave a trace—paths become rooted (2020: p.78). However, I disagree, or rather take a different path, due to both articles’ human-centric approach to pathways. At the HOF, pathways are structured on behalf of plants and animals, ‘leaving a trace’ harms nature and relates to the anthropogenic discourse of humans that *do* and *own* landscape. So, incorporating non-human pathways would benefit their theories in that we as humans encounter and walk with *them*, telling the story of the environment. I agree with Lee and Ingold that pathways symbolise a form of perceiving and thinking-*with* the past, present and future (ibid.: p.75), but pathways are not necessarily human. When humans and non-humans encounter, we discover the crossing ‘pathways of knowledge’ that, if rightly interpreted, generate knowledge when depicted in their friction.



3.2 *Ethnographic application*

The first time I walked with an interlocutor was with Bea. Her husband directed the car to a restaurant near the HOF. We needed to cross the Sint Walrickweg, a busy country road, to enter the area. I turned on the TASCAM and started recording our conversation and the myriad environmental sounds that took over from the cars we left behind. Bea, at first, overlooked the TASCAM and immediately took on her role as IVN employee by explaining the origin of the fens when walking between the Schietven, Meeuwenven and Botersnijder Zuid (see Figure 3). I noticed her slow pace, weaving from side to side, repeating the phrase: ‘There is so much to see if you really look!’

During a sensory walk, seeing becomes a shared embodied experience due to the similar surface you walk on, the wind in your hair or the sounds you listen to, echoing the state of “attunement” (ibid.: p.67). With Bea, this was strengthened by her rhythm and walking style, which can be characterised as a form of participant observation that created a relationship between us (ibid.: pp.69-70). Personally, this was an enjoyable way to discover the method; it

created time to adjust myself to the environment, the practice of walking-*with* and the camera and TASCAM I combined to record the walk, despite struggling with holding it and following



Figure 3

her voice. Furthermore, the rhythm of our walk created an embodied experience that we sensorially *practised*, enriched by the information Bea told me during and before the walk (ibid.: pp.70-71). I, now, learned-*with* her by walking.

Walking entails a social context through a shared bodily experience that causes a strong feeling of togetherness (ibid.: p.82), similar to Hammer's (2015) experience when partaking in tandem cycling with blind people that taught him that "we are all dependent on one another as human beings with myriad sensory bodies" (p.518). We experience together; we are self-reflexive in attuning to one another; we encounter the HOF together with similar interests but different (knowledge) backgrounds (ibid.: p.517).

The second time, I met Chris at the bus stop. For the first few minutes, I explained the aim of my research before starting recording. I wanted to incorporate sensitive topics of cutting trees, Staatsbosbeem's methods and the normative essence of specific (anthropogenic) choices that were made in relation to the ecological concepts of pathways, noise, crowdedness and wind. Due to Chris' experience and independent position as a volunteer, he spoke very openly and gave his opinion on all niceties relating to the changes. We walked with a steady pace and stopped now and then to listen to the birds, looked for his paths beside the fence and, when crossing the Sint Walrickweg (see Figure 4), expressing annoyance: 'You always hear the road and the highway as a continuous background noise, especially the highway should never have been built here'.

The walk with Chris was more conversational and less educational, creating a different *rhythm* than with Bea. We had comparable opinions about the sensitive topics we discussed relating to

the environment we, step by step, encountered. But a walking conversation is a different one compared to an interview. Lee and Ingold illustrate this by referring to Geertz, who was accepted by the society he researched when fleeing from the police *alongside* them, making his



Figure 4

corporeal presence felt (2020: p.67). Despite the absence of much eye contact, you share a physical path and deal with the same obstacles (ibid.: p.79). It felt like Hammer’s dialogical tandem where listening-*with* and describing the landscape *to* blind people (2015: p.509) engages a duo in a going-along encounter with the environment.

However, especially on a tandem and less when walking beside each other, you don’t directly notice a face (Lee & Ingold 2020: pp.80-81) when generating “an embodiment of reciprocity” (Hammer 2015: p.517). Precisely this form of reciprocity shows the epistemological value of the sensory walk for anthropological research and grasps my aim to include a non-human environment focusing on sound instead of images. Also, it results in the four ecological concepts that shape the sensorial experience of my interlocutors when walking. The practice of walking counters the mandatory face on screen, including the interlocutors’ wish for a focus on nature.

Daan, the forester employed by Staatsbosbeheer, walked with me, comparable to Chris. He implemented a faster pace, which can be explained due to his busy schedule that day, his younger age and height and the Staatsbosbeheer kit he wore. Nevertheless, our conversation took on a similar rhythm. He quickly took on the questions I asked, resulting in a conversation similar to our pace, noticing all the examples around us. Together we experienced the heat, walked on a tiring sandy surface and looked at specific non-human entities that indicated the area’s wellbeing. Daan pointed out various examples, like a processionary caterpillar I could

not immediately recognise. At last, we met the flock of sheep and their shepherd, following their path beside the fence.

The walk with Daan entailed the most vigorous sensorial engagement with the HOF as a non-human whole. It was a hot day, and Daan took on a much faster pace than Bea and Chris. Many cyclists crowded the asphalted paths, so we shuffled through the loose sand, causing me to sweat while carrying my equipment, which can be described as a direct connection of the inner body with nature (ibid.: p.512). Despite the struggle to keep up and ask the right questions, the shared sensorial experience took over, creating a greater understanding of his trajectories and movement, causing epistemic richness (Lee & Ingold 2020: pp.82-83). The sensory walk as a social intergraded activity created an intersensory experience which was highly present with Daan (Hammer 2015: p.518), feeling our disciplines merge.

Pathways and the crowdedness of all human and non-human agents inhabiting the HOF also merged during our walk. Besides the flock of sheep we encountered, Daan explained how he maintained all the different animal pathways alongside the noisy human paths so they could wander carelessly. Therefore, incorporating non-human pathways enriches our understanding of interweaving routes. Not only humans *make* a place or are entitled to make a place. Instead, different rhythms constitute a place: the various humans, causing differentiated experiences; the seasonal and climatic, demonstrating the non-human; or the coming together of the human and non-human, creating connections. Edensor (2010) argues that such rhythms contribute to the value of a walking methodology. Besides rhythm, various other characterizations of walking complete the sensory walk.



“Perhaps, in some sense, we are like sheep, hefting to the land and to each other, doing landscapes to which we belong both bodily and socially, with all our senses; both eyes wide open” (Olwig 2008: p.89).

3.3 In-depth walking analysis

When contemplating the synthesis of interdisciplinary filming and the sensory walk, the collaborative essence of this research acknowledges the non-human as an agent and counters human-centrism (Pitt 2015: p.49), contributing to the tradition of the more-than-human world within social sciences. When implementing the method of the sensory walk, it stands out that it is not only focused on talking to engage with the non-human but seeks a physical encounter. This enriches traditional ethnographic research in, among other things, understanding the spatiality and non-human essence of a fieldsite (Eldridge et al. 2021: p.617). My interlocutors, as collaborative experts, guide the sensory walk, contributing to co-creating knowledge about the non-human within this fieldsite and providing me with the possibility to record informed footage as with Pitts (2015) gardeners, extending the pathway they paved.

The richness of walking is emphasized by authors like Eldridge et al. (2021), Macpherson (2016) or Pink (2011; 2015), who remind us of myriad elements that make walking an interesting ethnographic method for analysis. In the following chapter, this richness related to the method of the sensory walk is made concrete by an interplay of ecological concepts, mapping, an interactive website and the visual modes visual ethnography includes. To make this transition, I will discuss three crucial arguments supporting the sensory walk originating in methodological literature and my experience performing the methodology.

Firstly, the sensory walk as an embodied interdisciplinary experience. Macpherson (2016), rather universal, argues that an embodied experience relating to landscape has a cultural and historical background. This makes a landscape like the HOF a discursive area that can be analysed with various interlocutors that contribute to the becoming of a landscape due to the relationality of walking with other humans and non-humans (ibid.: pp.430-431). For the HOF, this was determined by the mandatory paths, the undetermined trajectories and the endless encounters between humans and non-humans that guide the flow of the shared experience that, according to Brown and Banks (2014: p.104), extend thoughts, feelings and expression. Evans & Jones (2011) and Anderson (2004) are other examples that support this view on walking, mainly focussing on the rich data it produces and the interdisciplinary strength when walking with experts that can represent the non-human. According to Anderson (ibid.: pp.258-260), walking creates a collaborative pathway where body, mind and place are united.

Secondly, walking is a practice that is very suitable for visual representation. The leading advocate in this respect is Pink (2007), who argues that the visual modes used within ethnography are in itself a form of place-making. Visualizing walks, i.e. embodied experiences,

generates ethnographic data of the interlocutors but also of a place like the HOF itself (ibid.: pp.243-244). Focussing on specific aspects of their experience of a site contributes to our understanding of a natural area, it tells us something about abstract definitions such as the Anthropocene and can be represented through creative modes like the interactive website I created. In her article, Pink focuses mainly on the value of sharing footage of walking with an audience, stating that it produces emphatic understanding and represents the non-human (ibid.: pp.250-251). Reflecting on these articles, especially the relationality walking causes between humans, non-humans and a natural place, I argue that the sensory walk becomes a valuable method that creatively can be visualized when contemplating the act of sharing the experiences in the best possible way, something I elaborate on when discussing the website.

Lastly, specific human and non-human encounters enrich the talks with the interlocutors, especially when the walk is an exchanging of information. Visualizing these walks makes the stories we tell more concrete, it creates empathy and helps a more in-depth form of attuning to a natural environment. In addition, every interlocutor expressed their preferences, like the birds with Chris or the contributory sheep with Daan. This is exemplary for specific ways of attuning, their knowledge and the collaborative nature of the research when I recorded these encounters. Walking, in this way, is accompanied by complementary practices like bird spotting, running your hand through sheep wool or smelling resin. Hausmann et al. (2016: p.122) argue for the importance of the practices that provide for such encounters due to an establishment of a sense of place that is created. In analysing these visualized encounters when performing the sensory walk, I needed to find a pathway to share them. Only then it adds to the understanding of a fieldsite like the HOF.

Chapter 4: Natural and artificial sounds

4.1 Interactive website

As a suitable output to visualize the performed sensory walks and the accompanying recorded material, I produced an interactive website that was made and published on Research Catalogue.¹⁴ RC is an unluccrative platform for creative research established by the Society for Artistic Research. This platform provides publishers with tools for assessment and feedback, and it stimulates experimentation and creativity, which connotates with my research and, in particular the sensory walk as an ethnographic methodology. Concerning these characteristics and the possibilities of this platform, the study by Michiels (2021) and Hölsgens et al. (2020) inspired me to seek creative visualization. Furthermore, using a website as visual output for ethnographic research was also inspired by Westmoreland et al. (2018).

Using an interactive website as the output of visual research is suitable in specific ways that fit the branch of research on the non-human. To wit, such research often goes beyond language and focuses more on embodied practices or experiences that can be interpreted (Brown & Banks 2014: p.96). An interactive website instigates communication that goes beyond just listening to people; it urges the audience to react, to discover and interpret on their own. Pink (2007) also refers to research that communicates material in different ways than just video, like Sutton's (2001) use of a recipe. An interactive website correlates to such outputs because it represents a collaborative perception of the environment (Pink 2007: p.244). Concerning a "filmic place", Pink describes an interactive website as a gathering, it gathers interlocutors, researcher, video, sound, drawings etc., that, when visited, is in dialogue with the viewer. RC adds to this conversation via a chat and peer review section.

An interactive website's specific content is an interplay of various audio-visual components on different pages that tell the story of my interlocutors and myself in relation to a viewer with agency. It becomes a web of pathways that grows with each visit. The pages show the viewer different styles of montage, common in research on encounters between humans and non-humans (Brown & Banks 2014; Fijn 2012). Depicting the ecological concepts that were distilled from the sensory walk needs a particular attunement, especially if the interlocutor expressed a specific focus on one of the senses, like sound when Chris encounters birds.

¹⁴ Hereafter referred to as RC.

Lastly, I would like to mention the phenomenological notion of *being-there*¹⁵ that resonates with the method of the sensory walk I performed at the HOF. Being-there relates to the methodological struggles of a visual anthropologist concerned with nature's demise related to the dichotomy of the closedness of the mind and the openness of the senses. The interactive website aims to push the audience to engage with *their* openness and the openness of others in experiencing the HOF and the ecological concepts, creating a path for others to follow (Pitt 2016: p.50), "empathetic responses" (Pink 2007: p.248) or maybe even elicit a sensory walk.

4.2 (RISO-)Mapping

In visualizing a sensory walk, various outputs can be applied, like Hölsgens et al. (2020), who combine drawings, video and coloured lines. In line with their choice for RC, I included a map that visualized the walked routes. This map of the HOF is drawn collaboratively with Daan and created according to RISO-printing principles.¹⁶ Besides the vivid colours, RISO-printing enables rightly representing the HOF's beauty. It contains playfulness which links the method of the sensory walk and the style of walking of each interlocutor due to an open-ended rhythm and talk.

Mapping is common in visualizing sensory walks, used by Eldridge et al. (2021) or Carruthers-Jones et al. (2019) for example. Furthermore, it is a common output of social and cultural research, despite being criticized because of a Western-centric perspective or counting out specific people or, in my case, flora and fauna. Evans and Jones (2011: p.857) agree on the power of maps in representing someone's experience and values but note that it can be harmful due to misreading or over-simplification. RISO-printing partly helps to overcome these difficulties when representing the HOF due to the patterning and colouring as improved representatives.

In line with Spinney (2011: p.174), a map can also contribute to the synaesthesia that he argues for when discussing the audio-visual in representing sensory experiences. A map enables the viewer to "[see] there [...] when being there is not possible" (ibid.). Like participatory filmmaking, the map on the website is collaboratively created based on different

¹⁵ This notion, *being-there*, originates in the philosophical discipline of phenomenology and existentialism with its main advocate Martin Heidegger (2010) who initiated the term *Dasein*. *Dasein* refers to the being of a human that is placed within a world surrounded by other forms of beings, human and nonhuman that it encounters. Within phenomenological anthropology its often scrutinized when discussed concerning ethnography and how we can understand and represent experiences of others.

¹⁶ For an elaborate explanation of RISO-printing, visit the "Credits-page" on the interactive website (<https://www.researchcatalogue.net/view/1638393/1678807>).

knowledge backgrounds, which offers the possibility to experience embodied research of a non-human place like the HOF (ibid.: p.175). The RISO-map, hopefully, contributes to my interlocutors' stories and helps to represent the ecological concepts like the standing-out pathways, coping with criticism like Eldridge et al. (2021) on the homogeneity of maps representing wild spaces.

So, maps can provide an inclusive visual output that can represent the experiences of my interlocutors recorded during the sensory walks. It helps in visualizing a vast area like the HOF and the trajectory of the walked walks. Mapping can benefit ethnographic methods like the sensory walk because it can represent human and non-human agents, especially when done collaboratively with interlocutors across various disciplines because it “mobilizes and produces knowledge” (ibid.: p.617). Despite the differences in experiencing a natural place, like noise with Chris and Daan as I will show later on, it enriches our understanding of that place and offers contestable perspectives, characteristic of the Anthropocene (ibid.: p.623). Additionally and in general, such maps can contribute to the top-down governmental maps that is much often criticized, e.g. Carruthers-Jones et al. (2019).

Overall, the RISO-map enriches the interdisciplinarity of this research and the interactive website as visual output. Furthermore, it helps to get a clear view of the sensory walk as a method, especially when performed repeatedly. Lastly, concerning research on the more-than-human world, the map contests vococentrism due to the use of RISO-printing and the included pinpoints that strives to represent the non-human as an agent that must be heard (Stevenson & Kohn 2015: p.51).

4.3 Ecological concepts

The interactive website and the RISO-map focus on four *ecological concepts*, i.e. pathways, crowdedness, noise and wind, that were distilled from the interlocutors' experience when performing the sensory walks. The interactive website includes a specific page for each one. These ecological concepts have their particular meaning within the confines of the HOF but are also embedded within anthropological discussion due to their cultural and social essence found in ethnographic studies such as discussed by Ingold (2000; 2020), Pink (2015) or Kohn (2013; 2015). I will discuss each one of the concepts in analysing the sensory walk more in-depth, focussing on how they affect a sensory walk, how they determine a sensory walk in a natural place and, lastly, how they can function as an ethical contemplation of the methodology. But first, I will draw on multiple methodological sources to establish a conceptual foundation rooted

in (interdisciplinary) walking research. I will discuss this as an ecological conceptualisation in relation to the Anthropocene, ecocentrism and the HOF as a non-human research focus.

Firstly, The Anthropocene asks for a change in analysing social and cultural phenomena when researched ethnographically. Kohn (2015) talks about metaphysics in relation to ontology because it concerns the concepts we talk about when analysing reality. According to Kohn, anthropogenic thought needs a disruption of our perception of reality, as seen in *Leviathan* (Castaing-Taylor & Paravel 2012). It disrupts a rather human-centric approach to reality like I tried with most of the clips depicting the ecological concepts attached to the pinpoints on the RISO-map. The sensory walk as a method also implements an “ethnographic attunement” to the other voices of reality, something *Leviathan* does too (Kohn & Stevenson 2015: p.52). Eldridge et al. (2021) implement a similar focus when discussing acoustic monitoring, because it disrupts anthropocentrism by incorporating encounters between, among others, anthropogenic and ecological processes. In my case, focusing on sound, it gave the ecological concepts a representative voice.

Secondly, interdisciplinary sensory walks provide for an ecocentric approach where the encounters between humans and non-humans become valuable. These encounters relate to Kohn’s (2015.: pp.313-314) discussion of metaphysics in that the senses attune to other forms than just the human language, enriching our understanding of the world that is now defined as the Anthropocene. Depicting such encounters through image and sound and engaging with these encounters like on the interactive website, the methodology becomes a method that helps to understand these other languages, including different aspects that make these encounters like: “domination, subservience, transgression and resistance” (Lorimer 2010: p.244). Integrating these other forms of languages, as the ecological concepts discussed in this chapter, the rhythms that make the HOF can be understood through the experiences of the interlocutors, each contributing with their own walking rhythm to a “collective choreography” (Edensor 2010: p.70).

Within this choreography, I focussed on four specific ecological concepts to create a specific audio-visual focus to guide the walks and make the research manageable. They emerged when attuning to the HOFs choreography when analysing the sensory walks as an open-ended pathway, listening back to the uncut recordings of the sensory walks. Besides the strong connection of the ecological concepts to the experiences and opinions expressed by the interlocutors, they were conveyed explicitly by the myriad recordings depicting the HOF as a non-human research focus. Carruthers-Jones et al. (2019) and Eldridge et al. (2021: pp.625-

626) speak in this respect of “ecoacoustics” that can be connected to the methodological toolkit when performing sensory walks. A TASCAM or a directional microphone pick up on sounds that are not immediately clear to the human ear, this provides the researcher with the possibility of listening up close to a natural place (ibid.).

Pathways, crowdedness, noise and wind become ecological concepts in that they play a fundamental role in the HOF’s choreography. As I will explain later on, they are composed of human and non-human entities, Carruthers-Jones et al. (2019: p.3) defines them, accordingly, as: “biophony” for animals and “anthrophony” for humans. In this way, the ecological concepts help us analyse a natural environment, distinguish particular human and non-human components and display encounters between them. However, naturalness is compromised by distilling specific ecological concepts through ‘performed’ sensory walks and their representation via interdisciplinary recordings (Lorimer 2010: p.244).

Reflexivity and ethics become essential in this respect. It is vital to discuss the footage with the interlocutors, knowing where and when you can record due to the vulnerable state of the HOF, and acknowledging the human-centric perspective of a camera and audio-recorder. The interlocutors and the researcher are influenced by the natural environment when performing a sensory walk, being aware of this reciprocal encounter transforms the human and non-human participators to the ‘self’ Anderson (2004: pp.255-256) refers to. A self that is part of a larger ecosystem, affected by cordoned off pathways and human and non-human crowds and noise that all cope with the wind.

4.3.1 Pathways



Due to the vulnerable state of the HOF, Staatsbosbeheer constructed restrictive pathways to protect the heathers and fens. Therefore, pathways are an essential structural entity that shapes visitors’ experiences, including that of my interlocutors and myself as a visual researcher. Visitors must stay on the paths, but they have ‘human-centric’ wishes sequentially. During the sensory walks, I discussed how it determined someone’s experience:

DM¹⁷: *“By using the area, it can be that people will use it differently, creating, for example, fisherman trails. Or paths created by repeated usage, although they are beside the prescribed*

¹⁷ “M” refers to Maarten; “B” to Bea; “C” to Chris; “DM” to Daan the forester; “DD” to Daan the drawer.

*paths. [...] If a natural area is (re-)constructed, the development is determined by what is possible and visitors' wishes. The possibility of walking routes in relation to the preservation of nature makes specific areas accessible. But over the years, an area develops, like the presence of space for walking your dog, a long-lasting wish of visitors. In the end, you consider it and look for possibilities.”*¹⁸

In this explanation, Daan focuses on pathways' human essence and how this influences choices. However, pathways are not necessarily human; they intersect with non-human pathways that co-shape the HOF. So, a shared embodied experience when performing a sensory walk must also incorporate non-human agency:

DM: *“The road [highway and Sint Walrickweg] is a given. So, you look for ways to improve natural processes, like wildlife corridors. [...] Tunnels for amphibians are possibilities to look for ways to facilitate their paths.”*¹⁹

Wildlife corridors are essential to Dutch nature management, as Doevendans et al. (2007) observe. They illustrate the rational and romantic approaches to nature during the 20th century (ibid.). As pathways, they cope with the crowdedness that originates in Dutch agricultural modernisation practices (ibid.: p.350). A pathway can be considered a romantic betrayal, despite its function to protect vulnerable nature. In their essence of *providing-for* lies the balance of betrayal. Daan's statement concerning human convenience endorses the romantic re-naturalization Doevendans et al. (ibid.: p.333) describe, which results in a human-centric imbalance that can potentially be harmful. When performing a sensory walk, it is crucial to understand which routes are accessible because walking can be detrimental which makes the interdisciplinarity of walking research even more critical (Macpherson 2016: p.428).

Thereafter, the accessible pathways, in turn, tell us something about the landscape itself and the embodied experience when walking the paths along the interlocutor, like Pink (2007) in experiencing gardens. It determines the knowledge-productive essence of a sensory walk (ibid.: p.243). Although it limits the experience of humans, a path exhibits care for the non-human environment (Ahmed 2019: pp.40-41). Ahmed's description of “the more a path is used, the more a path is used” (ibid.) relates to the cordoned off pathways and their purpose. Within

¹⁸ June 16 2022, excerpt from recordings.

¹⁹ June 16 2022, excerpt from recordings.

the Anthropocene, humans are conscious of their ruining effects on nature and the non-human. HOFs pathways show our consciousness in allowing only directive tiptoeing. However, Ahmed's notion of "not using: not being" is a rather imposed way of thinking regarding human involvement with nature (ibid.: p.45). Relating to Tsing (2015), I argue that *not using* is a relativistic notion due to the effects of the non-human on the human. By not-human-using, it offers the non-human using possibilities, revitalising their being.

For the HOF, the rigid "not using: not being" premise fails in another instance. Restricted pathways are a form of top-down *not using*, but, as with Scott's (1999) notion of *mêtis*, individuals emulate agency according to their know-how and experience, e.g. allowing Chris to go beside pathways using the imposed not-used. Although Chris' *mêtis* (voluntary inventorying) adds to knowledge-production processes, the disruptive human agency also belongs to the not-used, with various fisherman paths that are not supposed to be there, resonating Ahmed's "overusing" (2019: p.48), something that needs to be considered when contemplating the use of the sensory walk as a methodology.

4.3.2 Crowdedness



Overusing brings us to the second ecological concept: crowdedness. Most of the interlocutors mentioned the large amounts of visitors, which influenced their sensory experience. Besides the noise the highway and roads produce, Chris mentions that the fens are also more accessible, affecting the HOF²⁰:

C: *"This is all human-caused. It was a tiny path. It expanded and was stamped out by people."*

M: *"Oh really, that is also interesting. You see that quite a lot throughout this area."*

C: *"Yeah, that is because it, obviously, is much busier now."*²¹



Or with the initial problem of the conifers that overcrowded the HOF as a problematic non-human entity. However, caused by humans that planted them:

²⁰ Picture made by Maarten Bekhuis.

²¹ April 24 2022, excerpt from recordings.

M: “*And during the transition, did you visit the HOF with local residents to explain the changes?*”

B: “*Through excursions focused on the changes. We organised one called ‘The fens under construction’. We [IVN] also joined to help mark trees. Like: ‘that one can be cut, not that one’, we did that too.*”

M: “*Those choices were made because some trees here are special?*”

B: “*Yes, if you have similar trees, you look for the one with advancement possibilities. The forester knows that too, but we, as IVN, look differently. So, ‘that one is very crooked’, ‘yes, but can there also be crooked ones? Those, too, are beautiful, not only straight poles, please!’*”²²

Crowdedness caused some animals to enter the HOF and others to leave. The intervention between 2009 and 2013 played a significant role in the growth of non-human actors, e.g. many dogs entered due to the new open landscape. It is interesting to note that crowdedness itself is experienced differently and crowdedness of non-human actors and human pathways too. As Bea describes, it results in various opinions or views of what belongs to the HOF. But Daan, on the other hand, responds as follows to the question if crowdedness negatively shapes his experience:

DD: “*I would say no, I have the feeling that otherwise, I would want it to belong to me, that I can walk here and no one else. However, because of the crowdedness, it’s appealing to go besides the paths, to look for a place where there are no people, the adventurousness of that thought so to say.*”²³

Crowdedness as an ecological concept can be embedded in rather theoretical literature on the Anthropocene. On the other hand, it also greatly impacted how to record the sensory walks and the accompanied interdisciplinary content, determining the method. A crowded natural place is very different from a crowded city. However, various styles of montage/editing provide depiction possibilities. The interdisciplinary footage I recorded relates to realist cinema and uses long shots to convey different rhythms that shape someone’s embodied experience of crowdedness, like an observational practice (Postma 2021: p.131). The static approach to these

²² March 10 2022, excerpt from recordings.

²³ May 25 2022, excerpt from recordings.

uninterrupted sequences enables the audience to experience the rhythm of crowdedness (Lawrence 2020: p.148).

The entities that cause crowdedness are human and non-human but differ significantly in their rhythmic essence, which contributes to the feeling of a crowded area. The notions of time, space, and their unity in the contemporary anthropogenic epoch disrupt or even oppress the non-human in producing noise and crowdedness at the HOF. Bender (2002) defines this as the deconstruction of the West as an economic oppressor that entails a “change of pace” (p.S105). Timespans accentuate this disruptive human rhythm/pace as post-realist montage. With the sensory walk, the structural entities determine the rhythm when engaging with the natural environment. Sadly, this has a strong human-centric essence due to various bike lanes and horse trails accompanying the paths.

So, the pathways try to regulate the crowdedness but fail their initial purpose due to the provided accessibility, which negatively affects the non-human crowdedness. This brings me back to the different concepts Carruthers-Jones et al. (2019) introduce, which are very suitable in analysing these ecological concepts. Besides biophony, they talk about “technophony” (ibid.: p.10) with a strong influence on soundscape based analysis. Besides the impact of technophony on my own recorded walking material, visualizing the crowdedness one experiences when performing a shared walk, it helps to understand the human and non-human crowdedness within the HOF. Namely, it is at the centre of human and non-human encounters creating an imbalance causing species to disappear. A sensory walk helps to understand this interaction between the human and non-human in that it shapes someone’s sensory experience, something I contextualise via the ecological concepts (Pink 2007: p.246).

What remains is the fear of interlocutors like Chris: that the technophonic crowdedness becomes a grounded noise like a repeated rhythm in time (Edensor 2010: p.70).

4.3.3 Noise



Technophony as an ecological concept that I distilled from the sensory walks is that of *noise*. Due to the highway and roads surrounding the HOF, it is constantly present. Noise is an essential ‘phony’ within Dutch nature, and it shapes, or rather disrupts, a shared embodied experience of the HOF. Chris, for example, explained that he preferred to visit the fens before dawn because of the limited noise:

C: *“That is probably something I like the most about inventory work, that I’m alone. That I can hear a lot. However, the road [highway] you hear very well.”*

M: *“Yeah, Yeah, Yeah.”*

C: *“If you listen properly, you hear it all the time.”*

M: *“Yeah, I specifically recorded the road. I noticed that if I visited the area or listened back to my recordings, the noise is always present...”*

C: *“Noise is always present.”*

M: *“...from the highway.”²⁴*

Daan elaborates on its influence:

DM: *“Noise and visual pollution from city lights affect flight paths. We organise moon walks here; if you walk during the evenings, you notice the noise if the wind blows a certain way. I think, especially at the start, considerable adaptability was required from nature itself”²⁵*

The first excerpt from the recorded sensory walk with Chris also shows how noise affected my recordings. My initial concern was that it would ruin every recording. Nevertheless, in discovering the ecological concepts shaping their experience, these noises relate to every other concept I discuss in this chapter. As with wind, it is another example of sound that contributes to the sonic environment. As with pathways, roads are obviously also paths, it shows its anthropogenic nature, especially when contemplating their disrupting construction that punctures the HOF. Lastly, it is an exemplar of crowdedness because improving access creates more noise and more humans that add to it (anthrophony and technophony (Carruthers-Jones et al. 2019)), including the increasing number of barking dogs (ecoacoustics (ibid.)). Although the increasement of noise is unwanted, it *is* part of the sonic environment as a central outcome of the methodology.

Elaborating on its value and the discussed methodologies, noise draws a line between interviewing, interdisciplinary filming and the sensory walk. During interviews, background noise should be limited to convey the conversation and information shared in the best way possible (Lawrence 2020: p.104). If not, it literally distorts the *inter-view* (Brinkmann 2014: p.278). Nevertheless, specific noises can be of value when depicted, like with Riyan’s

²⁴ April 24 2022, excerpt from recordings.

²⁵ June 16 2022, excerpt from recordings

university office. With interdisciplinary filming and the sensory walk, noise contributes to the HOFs sonic environment and is limiting and enriching at the same time. In recording specific elements such as the flow of the fens, the practice of walking or the myriad animals, the inescapable presence of disrupting noise is distracting. But, precisely those noises co-shape “actual environments” that resonate with specific social and technological shifts, as Littlejohn observes (2021: p.39).

Elaborating on noise as a social or technological shift, it relates to the changes over time Daan describes. He explained how the area was constructed. Modern society asks for additional ways of transport to cope with the increase of people, cars, bicycles etc. To meet these developments, we re-construct our environment, which mainly results in a reduction of nature. Human-caused noises get louder, affecting birds trying to out-sing them. So, the sonic environment of the HOF falls within the anthropogenic infrastructure that shapes human and non-human sensorial experiences (Larkin 2013: p.337).

Contemplating the central methodology of this paper, one needs to understand that such research intensifies the disruptive noises. These can be limited due to an interdisciplinary approach that determines the walk (where can you walk or speak) and the recordings (where and what can I record). This ethical interplay relates to soundscape ecology (Pijanowski et al. 2011) that tries to understand the causes of the different aforementioned ‘phonies’ and how they interact. When performing the sensory walk with Daan, noise as an ecological concept was brought down to particular elements that tell you something about the health of the HOF (Eldridge et al. 2021: p.619). Analysing the interdisciplinary recordings can contribute to this, especially when succeeding in connecting soundscapes to sense of place (Hausmann et al. 2016: p.121). As a researcher you try to limit your influence on such soundscapes because it disrupts the sense of place, but, over time, can benefit them to show positive or negative effects, like the increase of technophonic or anthrophonic noise.

Recording interdisciplinary footage and the sensory walk as a soundscape that captures such noise is enriching and evokes an emotional response from the viewer when interacted with, like on the website I made (Lorimer 2010: p.251). Such material shows the strength of the sensory walk as method that can be interdisciplinary performed and listened to.

4.3.4 Wind



The fourth ecological concept is the most troublesome because the winds at the fens can only be seen in their effect. Human visitors struggle due to the open landscape, and non-human entities such as slanting trees are caused by it. In addition, the wind is a historical notion that had an essential role in creating the fens, something I learned while walking with Bea, coping with the strong headwind:

M: *“I am also curious about the elevations in this area, those bumps. What caused them?”*

B: *“Due to the wind. The Maas was dry in certain periods, so the sand of the Maas blew this way. And, the wind created depths that became fens because plants entered. [...] They were covered with plants, a smear layer it’s called. That keeps the water inside. And underneath the sand is an impermeable clay layer, which dates back to before the last ice age. And the origin of the fens dates back to the last ice age. So the wind, it was empty, had free rein, which created heights and depths.”²⁶*

Besides the structuring role of the human and non-human entities present at the HOF enabling non-human pathways, wind has an inescapable effect on the multimodal output of this research. Especially static shots are usually a bit shaky and during the audio recording of the sensory walks it created heavy noise. Despite its ‘negative’ effects, it nicely depicts the walking experience, including that of the audience that walks-*with* us on the website:

Sitting in the back of the car with Bea and her husband, I was occupied with setting up the TASCAM and the directional microphone. I experienced a lot of wind noise from the walks on my own when listening to the recordings due to the open landscape. Everything was in place when we entered the HOF, but now I needed to attune to Bea’s walking style, following her with the microphone. Because she weaved alongside the paths, the wind could come from different directions. In our togetherness when walking, I also walked with the wind, sometimes trying to block it off with my hand.²⁷

²⁶ March 10 2022, excerpt from recorded material.

²⁷ March 11 2022, excerpt from fieldnotes.

So, wind relates to meaning-making processes, elicits interdisciplinary filming and to the what to convey question concerning the HOF and my interlocutors' experience. Eldridge et al. (2021) and Carruthers-Jones et al. (2019) characterize it as a geophony, which also includes rain or rivers, contributing to a soundscape of a natural place. During a sensory walk, it, too, contributes to the rhythm of the surrounding 'crowds' and, as described in the previous chapter, my interlocutors' walking style. In addition to such interdisciplinary research, you must attune to someone's expertise *and* physique. Particular sounds can be essential to record during the walk, but attuning to someone's pace is equally important. It prevents a hasty attitude. So, when walking with my interlocutors, contemplating its conceptualisation, it becomes a "co-production of a walking experience between environment and person" (Lee & Ingold 2020: p.72), as it created the HOF and determined the performed methodology.

As with depicting wind, wind becomes a *wanted* noise when disrupting voices, co-sharing our walk and talk and in its co-shaping influence on the landscape. On other occasions, like the walk segments more focused on speech, its effect needs to be limited. Wind can therefore be placed in the divide Schafer (1993) makes between sound and noise. During an interview, it becomes noise, but as a co-shaping entity, it becomes sound, contributing to the sonic environment (Littlejohn 2021: p.39).

When visiting the interactive website, the viewer engages with these sounds, despite not immediately recognizing them, causing them to share in the experiences of the interlocutors and myself when immersing oneself into the embodied experience characteristic of the methodology. Stevenson and Kohn (2015) argue that this is the power of a film like *Leviathan* referring to the limited information given and solely focusing on the continuous rhythm of a vessel, causing the viewer to immerse oneself in an embodied way. This non-human nature of audio-visual material, as Suhr and Willerslev (2012) characterize it, like the blowing winds for my interlocutors and myself, can add to the shared experience when embracing its distortion, transforming the unwanted into the wanted.

5. Conclusion

The varying wanted and unwanted are characteristic of the struggles that ethnographic research on the non-human can cause, especially when visualizing rather abstract concepts as the ones above. Evans and Jones (2011) perfectly describe such ecological notions and helped me contemplate creative possibilities that led me to interdisciplinary filming and transforming sensory walks into soundscapes as part of the sonic environment. This was crucial for the in situ observations as a transdisciplinary collaboration, as aspired by Tsing (2021). It provided me with methodological possibilities to represent the human and non-human that make the choreography of the HOF and to communicate the Anthropocene from a micro-perspective.

Furthermore, this thesis scrutinizes the methodological path I walked in researching encounters with the non-human in a rather human-centric discipline. The research question caused a contemplation of a method that analyses human experiences that are part of an ecological whole. It focuses on specific notions characteristic of the fieldsite, shared experiences encountering the HOF and the relation between the human and non-human who together make the HOF. The sensory walk as a methodology provides for an ethnographic study of these three research approaches and filmic possibilities like interdisciplinary filming.

The sensory walk as a method also relates to a “social mode” (Hammer 2015), which can be linked to Conquergoods words (1985) that I hope to accomplish when someone visits the interactive website: “The deeply different can be deeply known without becoming any less different” (p.10). The interactive website, then, becomes a space where one can see human and non-human horizons, learn from them and experience nature in a different light, with more care and awareness of its significance. This is emphasized through the ecological concepts, contributing to a creative and open-ended approach to ethnography that can especially be felt with pathways containing social and cultural value contemplating the intrinsic human-nature relationship.

In strengthening this relationship, an important task lies ahead of us in performing and sharing interdisciplinary research—distributing agency. Further research can add to shared spaces like the interactive website. Hopefully, this will intensify contemporary interdisciplinary research on the more-than-human world, intensifying our experience of and relation with nature and inventing creative methodologies that have epistemological value for each discipline. This should result in an enriched methodological framework within the social sciences and visual ethnography specifically—causing more and more students to join the walk.

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Appendices

Appendix 1 – Transcription of interview with Sylvia (March 18, 2022)

This is a transcription of the interview with Sylvia (Province of Gelderland) during which she explained the story of the changes made between 2008 and 2013 at the HOF. I included a part of the interview as transcription because this part exhibits the fragment of which the in-text quotation is part of. Furthermore, the rest of the interview was more personal or covered sensitive topics, Sylvia told me that these parts I could use for my own information but not as an explicit reference to her.

M: "Dat is eigenlijk de eerste vraag. Wat is het verhaal van de vennen en hoe is het verlopen? Daar heb ik zelf een paar puntjes bij gezet. Maar ik zou zeggen, vertel het verhaal en als ik denk dat er iets mist dan laat ik het wel weten."

S: "Ja dan vul je wel aan. Dan stel je aanvullende vragen."

M: "Ja."

S: "Ja, Hatertse en Overasseltse vennen was een project wat bij de provincie was voorbereid. Er is in 2008 een overeenkomst tussen de provincie en Staatsbosbeheer gesloten over de inrichting van de percelen die toen bij Staatsbosbeheer in eigendom waren. Staatsbosbeheer had geen uitvoerende tak, geen mensen voor de uitvoering. Dan was het gebruikelijk dat de provincie de opdracht aan Dienst Landelijk Gebied, DLG, gaf. Ik heb toen met andere kleine projectjes die opdracht gekregen als projectleider. En, uhm, de inhoud was zeg maar het bos, het kappen van dennenbos, geen loofbomen. En de andere opdracht was het afplaggen van oorspronkelijke landbouwgronden voor de natuur. Dat waren twee aparte projectjes die bij elkaar gevoegd waren. Een van de eerste herinneringen die ik daaraan heb is dat we met de provincie en het waterschap, daarmee hebben we het samen gedaan, dat we voorlichtingsbijeenkomsten gaven. Daar werd verteld dat de vennen dreigde uit te drogen onder andere als gevolg van de diepe sloten, de drainerende werking van de ruilverkaveling van de jaren zeventig en tachtig. Dat vennen in Nederland zeldzaam zijn en waardevol. Dat er maatregelen getroffen moesten worden om die vennen water dragend te houden. Daar was onderzoek naar gedaan door een aantal bureaus. Daar kwam eigenlijk uit dat je op een aantal manieren die vennen water dragend kunt houden of meer water toevoer kunt laten geven. Eén daarvan was het kappen van dennenbomen, naaldbomen, omdat die op twee manieren water onttrekken. Door hun naalden, er blijft heel veel hemelwater in die naalden hangen. Twee, dat dennen, of naaldbomen, extra veel grondwater onttrekken met hun wortels, meer als loofbomen. Daar [het onderzoek] was uit geconcludeerd, als we die naaldbomen daar zouden kappen, met name rondom die vennen, dan heb je eigenlijk al een grote oorzaak van die

wateronttrekking en die verdroging te pakken. En de tweede maatregel was om al die drainage rondom de vennen, dus alle mogelijkheden waar bij het water weg kon lopen uit de vennen, om die sloten te dempen, zodat je het water in het gebied houdt. Dat was best wel een roerige tijd, ik weet dat de provincie iemand had die uitleg gaf waarom je naaldbomen moest kappen, dat is heel lastig, want mensen begrepen het niet. Het kappen van bomen stond eigenlijk gelijk aan uitdrogen. Je ziet dat in derde wereldlanden waar heel veel bomen worden gekapt, dat veroorzaakt verdroging. Waarom kon nou hier het kappen van bomen het tegenovergestelde zeg maar veroorzaken. Dat vergde heel veel uitleg aan de mensen. Bovendien stond de landbouw heel sceptisch er tegenover, die waren bang dat zij met waterbeheersing in de problemen zouden komen. Daar was dus ook wel weerstand. Er waren particulieren met paardenweides en tuinen die zeiden: "wij willen niet, doordat je het water vasthoudt, geen wateroverlast problemen krijgen, straks lopen onze pony's tot de enkels, half hun benen, in het water." Het waterschap was er dus bij betrokken, die hebben toen zeg maar met de bewoners samen gekeken naar mitigerende maatregelen. Wat kunnen we doen als straks het water vastgehouden wordt, dat jullie geen problemen krijgen met te natte percelen. Enerzijds was het door de grond op te hogen, dat kon door een ander project waar grond vrij kwam, dus konden we werk met werk maken. En ja, zo waren er nog meer mitigerende maatregelen die we met bewoners hebben afgesproken. Die boeren was een lastiger verhaal, want hoe kun je die daarvoor compenseren. Er is alleen een schadeloket bij het waterschap waar ze dan kunnen melden, maar dat is achteraf en dan moet je ook nog zelf bewijzen aanleveren dat je eigen percelen meer effect ondervinden. Dus dat was een lastig verhaal. En als laatste de bewoners en de recreanten van het gebied, want die hadden hele andere bezwaren tegen het kappen van bomen. Die zeiden: "ja het is hier altijd bos geweest, en we willen dat bos behouden. We hebben hier altijd gewandeld. Ik was nog maar een klein kind en dan ging ik hier met mijn ouders wandelen. Dus, ja, met het kappen van bos, dan wordt het een hele andere omgeving." Nou, we hebben wel ook geprobeerd uit te leggen dat we niet al het bos gingen kappen, dat de loofbomen bleven staan en dat de naaldbomen van oorsprong hier zijn geplant door onder andere Staatsbosbeheer, eigenaar en beheerder van het gebied, vaak voor exploitatie. En dat de loofbomen bleven staan. Dat was dus de beleving van het gebied."

Appendix 2 – Questionnaire (Semi-structured interviews)

This questionnaire I used for the semi-structured interviews with Riyan (Radboud University), Bea (IVN), Wouter and Sylvia (Province of Gelderland). The interviews were held in Dutch.

Persoonlijk

- i. Op welke manier is de affiniteit met natuur ontstaan en hoe heeft zich die door het leven ontwikkeld?
- ii. [Vervolg] Hoe heeft dit een bepaalde motivatie doen ontstaan die terug te zien is in het dagelijkse leven en binnen je werk?
- iii. Op welke manier is deze affiniteit en motivatie terug te zien in het werkveld, welke emoties/normen & waarden spelen hier een belangrijke rol bij?
- iv. Is er een bepaalde balans nodig binnen het werkveld waarbij besluitvorming en eigen normen en waarden soms uit elkaar kunnen liggen?
- v. Zijn er nog andere aspecten binnen het je eigen leven die noodzakelijk zijn om inzichtelijk te maken waarom de natuur zo belangrijk voor jou is?

Hatertse en Overasseltse Vennen

- i. Het verhaal van de Vennen, hoe is dit verlopen? Bestaande uit:
 - ia. Situatie voorheen
 - ib. Besluitvorming tot transformatie
 - ic. De uitwerking van het beleid
 - id. Vertaalslag burger
 - ie. Huidige situatie, in hoeverre doelen bereikt/reflectie op het proces.(Deze vragen kunnen naar gelang of sterk persoonlijk of meer als verslaggeving beantwoord worden, dat is aan jou)
- ii. Waarom is het behoud van de vennen zo belangrijk?
- iii. Wat is er ecologisch zo bijzonder aan dit gebied?
- iv. Welke organisaties en instanties spelen een rol als het om dit specifieke gebied gaat?
- v. Zijn er nog onbesproken punten binnen de vorige vragen die van belang zijn om als buitenstaander te begrijpen wat deze plek inhoudt?

Antropologisch

- i. Op welke manier verhouden mens en natuur zich binnen de vennen?
- ii. Wat is de menselijke invloed op het verhaal van de vennen?
- iii. Op welke gronden worden er beslissingen gemaakt binnen het beleid: zoals ecologische kennis, recreatie, klimaatverandering, Natura 2000?
- iv. In eerdere gesprekken stelde veel participanten dat soort behoud de belangrijkste factor is, hoe is dit terug te zien bij de vennen?
- v. In hoeverre wordt natuur en de vennen specifiek beheerd vanuit een normatieve beschouwing van natuur?
 - va. Behoud diersoorten
 - vb. Behoud bestaande natuur
 - vc. Generatie perspectief
 - vd. Esthetiek/wat vinden we mooie natuur

Tot slot:

- i. Hoe verhouden deze verschillende thema's zich tot elkaar die tezamen uiting geven aan de overkoepelende rode draad van de mens-natuur relatie (zowel algemeen als specifiek binnen de vennen)?
- ii. Wat zou jij mij aanbevelen om te filmen/opnemen? Wat kan er niet missen in een visueel project over de Hatertse en Overasseltse vennen?

Appendix 3 – RISO printing of the HOF





Universiteit Leiden

**Consent form publication Master Thesis Cultural Anthropology
and Development Sociology in the Leiden University Student Repository**

Name student:	M.H.J. Bekhuis
Student ID	s3321991
Name supervisor	Dr. S.R.J.J. Hölsgens
Name second reader	Prof. Dr. Peter Pels
Full title Master Thesis	A Methodological Walk: A methodological reflection on an interdisciplinary audio-visual exploration of the Hatertse and Overasseltse fens

All Master Theses are stored in Leiden University's digital Student Repository. This can be done (1) open to the public (2) under full embargo. In the second case the thesis is only accessible by staff for quality assessment purposes.

The Master Thesis mentioned above will be:

published **open to the public** in Leiden University's digital Student Repository *

stored **under full embargo** in Leiden University's digital Student Repository *

*Please tick where appropriate.

Signed as correct:

Date: 24-05-2023

Signature student:

A handwritten signature in black ink, appearing to be 'M.H.J. Bekhuis', written over a light blue horizontal line.

Date: 24-05-2023

Signature supervisor:

A handwritten signature in black ink, consisting of stylized initials 'SK' followed by a long horizontal flourish extending to the right.