



EXPLORING CULTURAL ECOSYSTEM BENEFITS AS SOURCE OF  
WELL-BEING IN AND AROUND THE DUTCH WADDENSEA

# WAD'S IN IT FOR YOU?

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# FOREWORD

Ever since I was a little girl I have been attracted to the sea. From playing in the seaweed to diving in tropical seas: the sea played an important and ever-growing role in my life. Especially, since I started with my bachelor's in Coastal and Marine Management, where my attraction to the sea grew even stronger, and my interest in human-ocean relations was born. I strongly believe that the sea offers so much more than only a body of salty water, with some lovely animals living in it. For me, it is a place and a space which contributes to the well-being and happiness of humans. At least, it does for me.

What also made me happy was all the help, guidance, pep talks, and spelling checks I received during the research process. When I decided to start with the master I was not sure whether the academic world was the right water for me to swim in. However, thanks to the guidance of David Goldsborough, Huib Ernste, and Yael Teff-Seker I found the right sailing conditions. Not that it was all smooth sailing, but I enjoyed the experience. Also special thanks to the participants, for the openness and patience, and wonderful and surprisingly poetic answers during the interviews.

The interviews were not only a great excuse to be outside more, but they also made me even more aware of Wad's in it for me: a space to clear my head, to be amazed, to be inspired, and to experience genuine happiness. I hope this report inspires you to go outside, and if possible, I highly recommend going to the dike or beach to explore *Wad's in it for you*.

*Leeuwarden, December 2021*

# TABLE OF CONTENTS

<b>Chapter One - Introduction</b> .....	5
1.1 - Introduction.....	5
1.2 - Research Objective and Questions .....	6
1.3 – Relevance.....	6
<b>Chapter Two - Theoretical Background</b> .....	8
2.1 - (Human) Geography, Phenomenology, and Gendlin .....	8
2.2 - Cultural Ecosystem Services .....	10
2.3 - Conceptual Model.....	12
<b>Chapter Three - Methodology</b> .....	14
3.1 - Research Approach .....	14
3.2 - Data Collection.....	15
3.3 - Data Analysis .....	18
3.4 - Research Quality.....	20
<b>Chapter Four - Findings</b> .....	21
4.1 – The Waddensea, Nature, and Walking .....	21
4.2 - Weather .....	23
4.3 - Being in the moment .....	27
4.4 - Curiosity .....	30
4.5 – Disturbances.....	33
<b>Chapter Five – Discussing the Findings</b> .....	36
<b>Chapter Six - Reflection</b> .....	39
<b>Chapter Seven – Conclusion</b> .....	42
<b>References</b> .....	43
<b>Appendices</b> .....	52
Appendix I – Focusing.....	52
Appendix II – Dutch Interview Protocol .....	53
Appendix III – Participant-table .....	55
Appendix IV – Quotes (English and Dutch) .....	56

# CHAPTER ONE - INTRODUCTION

## 1.1 - INTRODUCTION

People always have been attracted to the sea. From the Greeks and the Romans who recognized the healing powers of saltwater to the typical Dutch activity of “uitwaaien”, walking on a windy beach and letting the wind blow all your cares away. There is ‘something’ that the sea provides to people. This ‘something’ can be explained as the Cultural Ecosystem Services, hereafter called CES. CES are often described as the intangible and hard-to-measure benefits and services that an ecosystem provides to us, humans (Millennium Ecosystem Assessment, 2005). CES are part of the concept of ecosystem services, which are “the processes and functions [of nature] that benefit people, consciously or unconsciously, directly or indirectly” (Braat, 2013; Constanza, et al., 2017). CES are rarely considered in ecosystem service assessments (Feld et al., 2009), partly due to the difficulty to quantify in biophysical assessments, and the controversy surrounding the economic valuation of CES (Plieninger et al., 2013). Thus most attention goes towards services and benefits that can be measured and expressed in direct and indirect monetary values. The mainly intangible and harder-to-measure services and benefits resulting from human-nature interactions are nevertheless equally important. These interactions lay the foundation for our broader attitudes towards the natural environment and to human well-being (Ewert et al., 2005; Lohr and Pearson-Mims, 2005). The dimensions of well-being experienced in the natural environment are called Cultural Ecosystem Benefits, or CEB, and can be seen as a part of the CES. These benefits provided by the human-nature interactions are highly personal and also highly interpretive: one person’s benefit might be another person’s disbenefit (Fish, Church & Winter, 2016; Plieninger et al., 2013). Researching the personal and individual experience is especially important in exploring the ‘something’ that nature provides to people. Yet, researching these mostly intangible benefits and services is difficult due to the lack of methodological approaches that provide a holistic account of these individual experiences and experienced benefits (Chan et al., 2012; Daniel et al., 2012; Teff-Seker and Orenstein, 2019).

### WADDENSEA

The Waddensea region is a popular and well-known and appreciated region and ecosystem. The first association people have when asked about the Waddensea is “nature” (Renes, 2018; Van Marrewijk, 2001) A logical response, as this region has a unique ecosystem and biodiversity. An area of Universal Outstanding Value according to UNESCO World Heritage (UNESCO, n.d.). The Waddensea region is also a well-known research area, as Riemersma (2021) wrote in an article in *Noorderbreedte* about the Waddensea: for every centimeter of Waddensea, there are two a4-papers of policy- and/or research reports somewhere in a desk drawer. Most attention goes toward the geological, physical, biological, and ecological attributes of this region However several social researchers and cultural geographers call for more attention to the human-side in the Waddensea region (Renes, 2018; Egberts & Schroor, 2018).

In this research, the human side of the Waddensea was the main focus, exploring this ‘something’ that the Waddensea provides to us. By conducting walking-focusing interviews and an Interpretive Phenomenological Approach the phenomenon of being around the Dutch Waddensea, the

individual and personal experience of 'being' around the Dutch Waddensea is unveiled. In addition to this, the experienced cultural ecosystem benefits were explored, which unveiled how nature-human interactions, being around the Dutch Waddensea, contribute to human well-being.

## **1.2 - RESEARCH OBJECTIVE AND QUESTIONS**

This research explores the individual experiences of how being in and around the Dutch Waddensea contributes to well-being by looking at the individual experience, including the experienced Cultural Ecosystem Benefits at different locations around this area.

To understand and explore how being around the Dutch Waddensea contributes to well-being, I formulated the following research questions:

How does the experience of 'being' around the Dutch Waddensea contribute to well-being?

- What are the physical, affective, and cognitive dimensions of the experience when being around the Dutch Waddensea?
- What are the experienced Cultural Ecosystem Benefits when being around the Dutch Waddensea?
- What aspects of being around the Dutch Waddensea enhance or diminish the experience of Cultural Ecosystem Benefits?

## **1.3 – RELEVANCE**

### **SCIENTIFIC RELEVANCE**

In the introduction, it is already mentioned that researching CES and thus also CEB are difficult due to the lack of methodological approaches that can capture the complex human-environment interactions that form, use, and interact with the CEB (Blicharska et al., 2017; Hirons, Comberti, & Dunford, 2016; Milcu, Hanspach, Abson, & Fischer, 2013; Raymond et al., 2017). The current methods and approaches used cannot capture and account for the dynamic, non-linear, and multi-level relationships between individuals, cultures, and ecosystems. Multiple researchers made calls for more interdisciplinary and transdisciplinary methodologies to fill these gaps (Andersson, Tengö, McPhearson, & Kremer, 2015; Chan et al., 2012; Felipe-Lucia, Comín, & Escalera-Reyes, 2014; Klain, Satterfield, & Chan, 2014; Martin-López et al., 2014; Menzel & Teng, 2010). Within the field of study regarding ecosystem services, there is also growing interest in a shift towards 'embodied scientific realism', where body, mind, and environment, are seen as inseparable elements. Such an approach acknowledges a holistic set of relations to mind (emotions, perceptions), body (sensations, movement) and culture (values, norms), and the surrounding physical environment (Raymond et al., 2017). In addition to these calls, Milcu et al., (2013) emphasize the importance of diverse approaches to capture and explore the intangibility and vagueness of CES in more depth. New assessment methods should address the holistic human experiences of nature, including the intangible and vague aspects (Chan et al., 2012; Daniel et al., 2012; Fish et al., 2016).

This research answer the call for a more interdisciplinary method, combing psychology, and human geography. By using a new qualitative research approach: walking-focusing interviews, the aim is to capture the holistic human experience, including the intangible and embodied aspects of this experience. By doing so, this research contributes to linking and further expanding the relationship between human well-being, cultural ecosystem benefits, and the (phenomenological embodied) experience.

## **SOCIETAL RELEVANCE**

The societal relevance of this research is to reveal the different parts of ecosystem services that cannot be fully expressed by quantitative methodologies most often used for CES. Most of these assessment methods are focused on the direct or indirect monetary benefits. However, not everything can be expressed in monetary terms. Shifting from quantitative methodologies and assessment methods towards a more in-depth qualitative approach can help scientists, stakeholders, and professionals. Gaining a better and more holistic understanding (Teff-Seker, Orenstein., 2019) of the dimensions of well-being experienced in and around the Dutch Waddensea. This can contribute towards a more comprehensive, nuanced, and complete picture of relations and the interactions of humans and coastal and marine ecosystems, in this research the Dutch Waddensea region. A better and more nuanced understanding of the non-material and intangible benefits, and thus the dimensions of human-well being provided by coastal and marine ecosystems can help to design strategies that promote more sustainable social-ecological interactions. Also, the importance that people assign to coasts, seas, and oceans can contribute to more efficient and effective marine management and planning strategies (Garcia Rodrigues et al., 2017). This will lead to more effective, efficient, integrated, and just decision-making processes and outcomes (Garcia Rodrigues et al., 2017).

In addition to this, by exploring and sharing the experiences of people in and around the Waddensea, this thesis can show the human side of the Waddensea. An area that is less explored than the geological, physical, biological, and ecological attributes of this region.

# CHAPTER TWO - THEORETICAL BACKGROUND

This chapter consists of three parts. The first part of the theoretical situates this research and the approaches in the field of geography, gives background to the phenomenological approach, introduces Gendlin and the method of focusing. The second part explains cultural ecosystem services, benefits, and the link with human well-being. The third part combines both parts into a conceptual model.

## 2.1 - (HUMAN) GEOGRAPHY, PHENOMENOLOGY, AND GENDLIN

Central in the development of geography was the positivist approach, an approach where research is guided by presupposed scientific knowledge and theories (Ley and Samuels, 1978; Rose, 1993). Lacking in this approach was the attention for the human experience. In a response to this, there was a humanistic shift, putting the human experience at the center of attention (Crang, 1998). To explore the human experience, phenomenology was encouraged. Phenomenology seeks direct contact with the world to understand things in their essence, through their own embodied experience. (Merleau-Ponty, 1995; Tuan, 1971). Human and their experiences are interweaved with their environment and are not distinct from the world (Merleau-Ponty, 1995; Wylie 2006).

Mid 1990s non-representational geography developed to resolve tensions between the material and the symbolic in a reaction to perceived stress on language and the neglect of materiality of the human body. (Thrift, 2008; Anderson and Harrison, 2010) Non-representational theory pays more attention to the process that leads to the creation of representational forms and the influences that representations have in the world. It is based on the basis that we come to know things through active experience rather than passive observation (Anderson and Harrison, 2010). Nonrepresentational geography is interested in diverse factors involved in the doing of representing, especially focused on the effect of an experience, including embodied knowledge, intuition, emotions, and sensibilities (Banfield, 2016). Challenges for non-presentational geography are the lack of conceptual language concerning the affective, and the need for methodological innovation to access the felt world (Banfield, 2016; Blackman and Venn, 2010; Massumi, 1995).

This is where the link with Eugene Gendlin can be made. Eugene Gendlin is known for this therapeutic and philosophical work and is currently fairly unfamiliar in the field of human geography (Banfield, 2016). In his work, he addresses the relation between the reflective and the pre-reflective, or the representational and the non-representational (Banfield, 2016; Gendlin, 1989). Gendlin identifies himself with phenomenology (Gendlin, 1989). He developed a system for direct reference to the pre-reflective, which he calls the implicit. This is the process of **focusing**. Within this process, formal concepts are generated (the explicit) from out of the implicit, which he calls the pre-reflective experience. This approach is verbal and is designed to help with the linguistic expression of deeply felt emotions and sensations that would normally be difficult to articulate and put into words (Banfield, 2016; Gendlin, 1982). Gendlin published in 2017 an updated model called 'A Process Model', for this research I chose to use the earlier model that is in line with the research-method of Walking-focusing Interviews based on the protocol developed by Teff-Seker and Orenstein (2019), see Chapter 3.

## FOCUSING

Focusing is a process in which a person connects to a special kind of internal bodily awareness, Gendlin calls this the *felt sense*. In his book (Gendlin, 1982) the method is explained in a psychology context. The explanation here is more focused on the context of this research.

The felt sense is the body's sense of a particular situation. It is not the same as emotion, it does contain emotions, but it is not emotions alone. We can recognize emotions, but a felt sense is more vague, it has meaning but is not known (yet), this is what is also called the implicit. A felt sense is not a mental experience. It is everything that encompasses everything a person feels and knows about a situation. And rather than communicating detail by detail, it reveals itself at once. Focusing allows to bring hidden bits of personal knowledge up to the level of consciousness. The feeling in the body is 'brought up' to the mind, this is the transfer of knowledge, making the implicit, explicit. Focusing avoids rational analysis but accepts what the body tries to communicate regarding the situation. It is accepting of what comes, and often this is not what one would expect logically. Focusing happens when instead of talking at yourself from the outside in, you listen to what comes from you, inside. Gendlin made a focusing manual which consists of six steps (see Appendix I). This manual aims to experience Focusing: You ask the body a question, refrain from answering it right away. Wait for fresh answers and check this with the bodily felt sense.

In his book (Gendlin, 1982), he uses the analogy of the feeling of forgetting something is used to describe this process of focusing: You are on your way to work, but something feels wrong. You are not sure what it is, but there is this vague sense that you have forgotten something. Then a few ideas come up, "I forgot to feed the cat", you check this with this vague sense, but it does not match this feeling. "I forgot to close the windows." Again, you check this feeling, again it does not match. You let your mind wander for a bit, and then it hits you: you forgot your lunch. Automatically you check that statement with the feeling and it matches. It created a bodily shift, you feel relieved. When this happened, you have focused

This is a very simplistic example, but focusing can occur in every situation. A Waddensea-related example, from one of the conducted interviews is: a question was asked to the participant to share what comes up when looking at the area. The participant starts to share the ideas that come up:

*"I feel that this landscape reminds me of the savanna, with the geese flying by. There is a certain sense of wilderness... Or how can I explain this? It is a certain wisdom, a worldliness... No, it is more a certain sense of... wonder. Yes, it is the sense of wonder, the amazement for this area and for nature..."*

In this example, the participant checks the statements with their feeling and notices it does not match fully. The following ideas are also checked with the felt sense and still do not feel completely right. Then the notion of wonder comes up by the participant, again this is checked with the felt sense and now there is a match. It matches the felt sense, a sense of relief, and a certain sense of peace is felt. In addition to this, by matching the felt sense other relevant information is also made explicit: it is not only the sense of wonder that is experienced but also the amazement for the area and nature.

## 2.2 - CULTURAL ECOSYSTEM SERVICES

Ecosystem services are the many and varied benefits to humans provided by the natural environment and from healthy ecosystems. The Millennium Ecosystem Assessment (2005) identified four categories of ecosystem services: provisioning, regulating, supporting, and cultural ecosystem services. Cultural services are the non-material benefits of the ecosystem. The widely and most used description of Cultural Ecosystem Services, hereafter CES, stems from the Millennium Ecosystem Assessment report (2005): CES are the “non-material benefits that people obtain from ecosystems through spiritual enrichment, cognitive development, reflection, recreation, and aesthetic experience” (MEA, 2005).

However, this description is criticized for a number of reasons: 1) material objects are not recognized in the provision of non-material benefits; 2) services and benefits are merged into one; 3) interactions between human and non-human domain are simplified; 4) categories are intangible and have overlap and 5) it is difficult to assess the whole cultural experience, which can lead to an unevenness in analysis of the different services (Bryce et al., 2016).

In a response to these critiques Fish, Church, and Winter (2016) conceptualized CES as “the interactions between environmental spaces and the cultural and recreational practices that take place within them” (Bryce et al, 2016, p.259). This places CES in a cultural geographical context: in order to understand places, localities, and landscapes, the perspective of people’s interactions is the starting point.

*“Cultural ecosystem services are about understanding modalities of living that people participate in, that constitute and reflect the values and histories people share, the material and symbolic practices they engage in, and the places they inhabit. These practices may be creative, ceremonial, celebratory, but also everyday and routine. ”* (Fish, Church, and Winter, 2016, p. 210).

Therefore, they propose an alternative definition of CES:

*“a concept around which researchers and decision-makers can understand the ecosystem in terms of their life-enriching and life-affirming contributions to human well-being... encompassing a broad symbolic, experiential and virtuous realm of human interactions and understandings of the natural environment”* (Fish, Church, and Winter, 2016, p. 208)

Looking at Figure 1, on the next page, the conceptual framework of Fish and Church (2014) is shown and will be elaborated briefly. There are six main components to this conceptual framework: the cultural values, the biophysical domain, environmental spaces, cultural practices, cultural goods, and cultural benefits. The **cultural values** are the norms, principles and life goals, and expectations of people. This also includes how ecosystems are of meaning and significance for people. Within the framework, it is acknowledged that cultural values are the basis of and interconnected with all the other components of the framework. The **biophysical domain** is the physical and non-human components of the environmental spaces and the cultural practices, which both enable and shape these components. The **environmental spaces** are the places, land and seascapes, and localities in which the interaction between humans and the natural environment takes place. The **cultural practices** are the expressive, symbolic, and interpretive interactions between humans and the natural

environment. The **cultural benefits** are the dimensions of well-being that are the result of these interactions. And the **cultural goods** are the interactions between services and benefits that lead to market transactions.

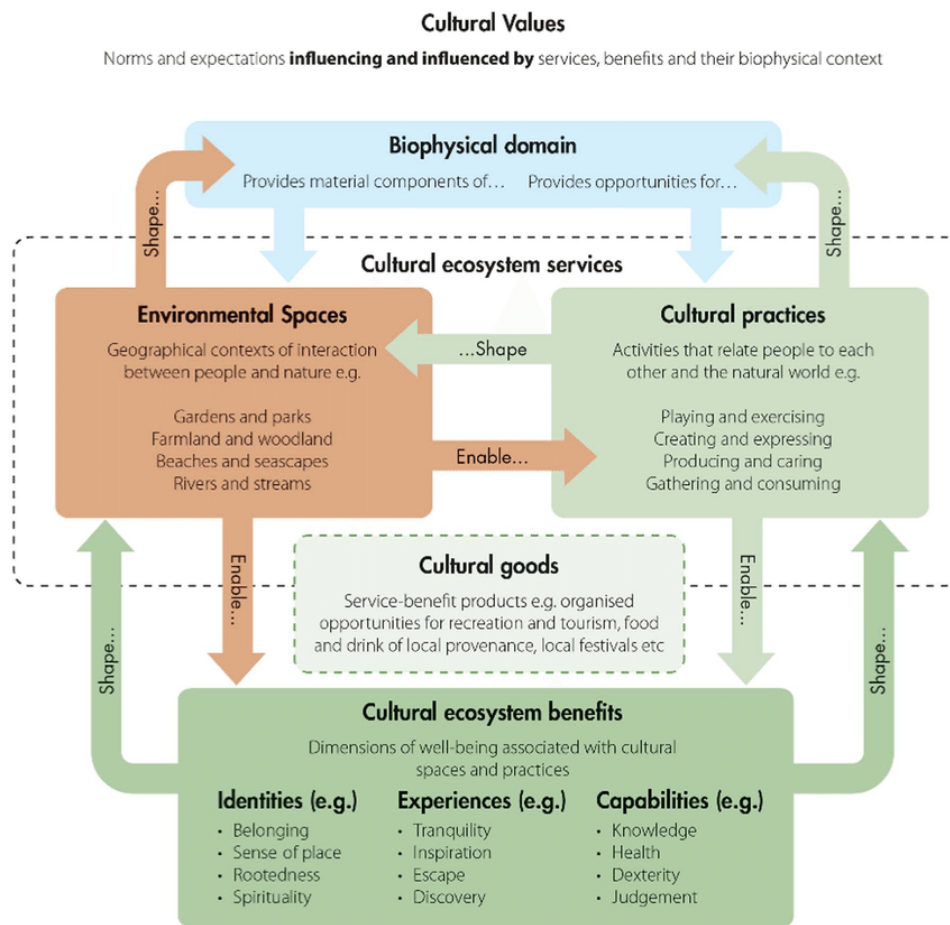


Figure 2 - Conceptual Model CES (Fish, Church and Winter, 2016, p211)

For this research, the cultural ecosystem benefits (CEB) are the main focus. Zooming in on the CEB in this framework, it is visible that CEB is both shaped and enabled by the environmental spaces and the cultural practices. Within the framework of Fish, Church, and Winter (2016) there are three categories for the cultural benefits: identities, experiences, and capabilities. Identities describe the perception of the relationship people have with the environment, experiences are derived from interacting directly with the ecosystem, and capabilities are related to the role of nature in facilitating personal development. It should be noted that all these benefits are strongly interdependent and benefits vary depending on environmental space and practice. (Bryce et al., 2016; Fish, Church, and Winter, 2016). On the following page the relation between human well-being and these benefits are further explored.

## **CULTURAL ECOSYSTEM BENEFITS AND HUMAN WELL-BEING**

As mentioned above, cultural ecosystem benefits are the dimension of human well-being associated with cultural practices and environmental spaces (Fish, Church, and Winter (2016). Human well-being is a broad concept with many dimensions and is also dynamic, subjective, and personal. (Bryce et al., 2016 Russel et al, 2013;). In this research, human well-being is framed based on the belief that interaction with the natural environment has a (positive) effect on physical and mental health (Hartig, Mitchell, de Vries, & Frumkin, 2014).

For example, ecosystems provide sites and opportunities for tourism, recreation, aesthetic appreciation, inspiration, and education. Such services can improve mental health; enhance a subjective sense of culture or place; and also enrich objective knowledge of natural and social sciences (Corvalán et al., 2005). It can also be feelings of satisfaction or fulfillment or take on a more mental and emotional dimension (Fish, Church, and Winter, 2016). An extensive overview is given in Bruce et al., (2016). They made a list of indicator statements and related concepts to assess subjective well-being: reflection and a sense of wholeness, connection to nature, spiritual value, sense of place, transformative values, knowledge, social bonds, participation, aesthetics, inspiration, health, and freedom.

Although the main focus and assumptions are based on the notion that interaction with the natural environment has a positive effect, it is important to note that notion of CEB is highly interpretive. One persons' benefit might be another cultural disbenefit (Fish, Church & Winter, 2016; Plieninger et al., 2013). In addition to this, the dimensions of wellbeing are always based on personal experiences that are visceral and embodied (Bryce et al., 2016). The dimensions are 'felt' as they are constructed in thought reasoning and cognitive processing of the environment. Understanding and exploring CEB and dimensions of well-being are about: 'what matters, where and why to people' is always open to revision and debate (Braat and de Groot, 2012; Fish, Church, and Winter, 2016).

### **2.3 - CONCEPTUAL MODEL**

The conceptual model combines the two parts of the theoretical framework, the conceptual model, see figure 2, is based on the modified conceptual model of Fish, Church, and Winter (2016) and Bryce et al., (2016).

Also in this model, the experience of cultural benefits is both shaped and enabled by environmental spaces and cultural practices. The environmental spaces are the geographical context in which people interact with nature, which is in this thesis multiple locations in and around the Dutch Waddensea region. The cultural practice is walking-focusing, which is due to the immersive nature of the activity encompassed in the word "being". The definition of cultural ecosystem benefits that will be used for this research is *the aspects of human well-being experienced as a result of interactions between the Dutch Waddensea and the cultural practice of walking focusing or in other words: being.*

To capture, explore and unveil the embodied dimensions of human well-being the method of Focusing is used. By using this process the implicit is made explicit. This is done by looking at three dimensions of experience: the physical, the cognitive, and the affective. By focusing on these three dimensions of the experience, the embodied experience is made explicit, unveiling the experienced CEB, thus showing how being in the Dutch Waddensea contributes to well-being.

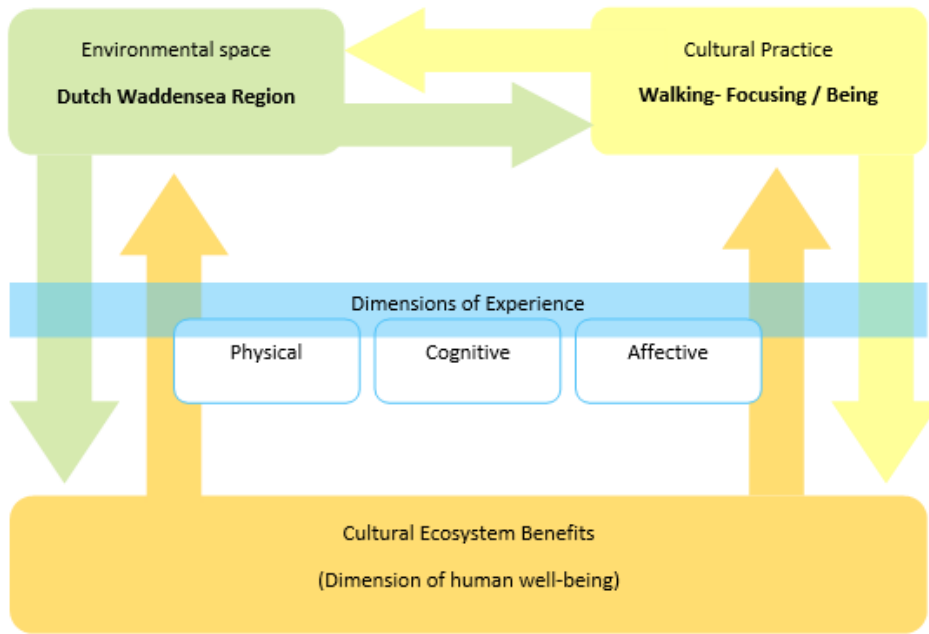


Figure 3 - Conceptual model (Modified from Fish, Church, and Winter (2016) and Bryce Et al., (2016).

# CHAPTER THREE - METHODOLOGY

## 3.1 - RESEARCH APPROACH

A qualitative interpretive phenomenological approach was chosen to answer the research questions. This approach allows the researcher to explore, describe and display the phenomena as experienced by the study population (Ritchie and Lewis, 2003). In line with this approach the chosen qualitative method of data collection was walking-focusing interviews in multiple locations around the Dutch Waddensea (see "data collection").

Hereafter the overall approach of Interpretive Phenomenological Analysis (IPA) will be explained first. Second, the choice for, and the method of data collection: walking-focusing interviews will be elaborated. Third, the method of data analysis will be described.

### IPA APPROACH

Interpretive Phenomenological Analysis (IPA) offers insight into how a person or a small group of people in a given context make sense of a given phenomenon (Smith & Osborn, 2014). It involves examination and meaning-making of activities of one or a small number of (homogenous) participants. Phenomenology helps to understand people's lived experiences, thus the subjective meaning of an event or phenomenon. Phenomenology is a philosophical approach, first described by Husserl, and aims to produce an account of the lived experience in its own terms, rather than one prescribed by pre-existing theoretical preconceptions. The data collection of IPA thus does not set out to test hypothesis but rather encourages an open-ended dialogue between the researchers and the participants, and therefore may lead us to see things in a new light (Smith & Osborn, 2014; Smith, Flower and Larkin, 2009).

IPA is interpretative because we, as humans, try to make sense of the world around us. In IPA the researcher is trying to make sense of the participant trying to make sense of what is happening to them. The researcher is considered part of the co-creation of the participants meaning-making. Here is where hermeneutics comes into play, hermeneutics is how the experience is interpreted from language and text (Smith & Osborn, 2014; Smith, Flower and Larkin, 2009). IPA is mostly used in psychological qualitative research with an idiographic focus. Although gaining more popularity over the last year within the study of Human Geography. One of the differences between IPA in the classical psychology study is that there is a strict report structure. Whereas in Human Geography research there is more freedom in writing and structuring and interpreting the findings.

The choice to use IPA was made because IPA is a particularly useful methodology for examining topics that are complex, ambiguous, and emotionally laden (Smith & Osborn, 2014). Phenomenology explores what people experiences and focuses on their experiences and phenomena, thus providing a deeper and more holistic account of the experience. Therefore, a phenomenological approach will be used for this research, uncovering the meaning of being in and around the Dutch Waddensea and how this 'being' contributes to well-being. In the next section the method of data collection: the walking-focusing interviews will be elaborated.

## 3.2 - DATA COLLECTION

### WALKING-FOCUSING INTERVIEWS

The chosen method for data collection was walking-focusing interviews in different locations in and around the Dutch Waddensea. These walking-focusing interviews were conducted in October 2021. Walking-focusing is a new method that combines walking interviews in natural landscapes and the technique of focusing. Walking interviews are increasingly being used in qualitative social research to explore the connection between self and the place (Evans and Jones, 2011). "Walking interviews is when the researcher walks alongside the participant during the interview in a given location" (Kinney, 2017, p1). There are many different formats, each with their own purpose and aim (Kinney, 2017). But they all involve the researcher taking with a participant, most of the time on foot, around, or in a specific location. The advantages of walking interviews are the possibility of insight into the relationship with the environment (Carpania, 2009), it also provides the opportunity to observe and not just hear an account (Jones, Bunce, Gibbs, & Ricketts Hein, 2008). Walking also allows different memories and experiences to surface. Multiple studies write that the personal experience is that walking allows the participant to become more comfortable with the research and researcher, and also that talking becomes easier when talking (Carpania, 2009; Kinney, 2017).

Walking-focusing interviews are different in the sense that 'normal' walking interviews often are normal interviews that take place in a specific location while walking, whereas by walking-focusing interviews the method of focusing is the basis of the interview. Focusing is a therapeutic technique developed by Eugene Gendlin. The method of focusing allows for the interviewee to turn their attention to the 'felt sense' that the body provides (Gendlin, 1989). By turning the attention to the felt sense parts of one's experience that are often perceived as background information can come to the foreground. By using focusing the influence of the listener/ interviewer is limited allowing the authentic experience of the interviewee (Teff-Seker and Orenstein, 2019).

Based on these studies of Eisenberg (2016), Teff-Seker and Orenstein (2019) designed a walking focusing protocol that allows a very free flow of ideas, in which the interviewer only asks the participant to focus on different aspects of their experience, thereby expressing their perceived cultural ecosystem benefits. The developed protocol is based on the focusing steps of Gendlin (1989). For this research, the same protocol as Teff-Seker and Orenstein (2019) will be the basis of the interview. The interviewees will be asked to focus on different aspects of their experience using these prompts and simple follow-up questions. The protocol is developed to allow them to do this when walking.

1. *First, focus on the physical experience of walking, what comes up?*
2. *Look around – what do you see? How does your body react to it? Why?*
3. *Focus on something close – 'Zoom in'*
4. *Close your eyes and focus on other senses – what do you experience?*
5. *Give a 'personal name' to your experience. Why did you choose this experience?*

Guidelines for the conduction of the interviews are: no further interviewer input, only simple follow-up questions: Why? What else comes up? Can you describe this for me? And echoing the question, to check the answer given and gain additional information. No judgment, no leading, and accepting what comes. Circle back to the person's experience as it takes place here and now.

In addition to these five questions, six additional questions were asked: 1) Before starting the interview the participants were asked how they felt, this same question was asked after the walk. 2) After the walk the participants were asked what they thought of the experience. 3) They were asked to describe the physical attributes. 4) They were asked whether there were things that got their attention. This question is about the aspect that enhances or diminishes the experience. 5) They were also asked to describe the weather conditions and how they experienced the weather. This question is concerning the aspect that enhances or diminishes the experience. Weather can also have an influence on mood. 6) They were asked to come up with a song that described their experience because songs can capture more or different things than only words can capture.

In addition to only walking focusing interviews, observation played a role. To see the physical reaction to certain elements of the experience, I, as the researcher checked to see whether there were reactions, even though they do not always make this reaction explicit. This of course was dependent on the interview and was noted in the interview transcripts.

The interviews were conducted in Dutch. The Dutch translation of these questions and the interview protocol can be found in Appendix I. The interviews were transcribed verbatim in Dutch. The quotes that are used in the final report were translated into English. Participants were asked whether they want insight into the used quotes or the transcript of the interview.

The stopping criteria for collecting data was saturation. Data saturation is when no new information can be discovered in the data analysis during the research process. However, the real stopping criteria were personal circumstances together with the time limitations.

## **AUTO-ETNOGRAHIC INTERVIEW**

The data-collection process also made an auto-ethnographic turn. Auto-ethnography is a research approach that aims to describe and analyze personal experiences in order to understand the cultural experience (Ellis et al., 2011). I asked one of my participants to interview me using the interview protocol. I was curious about how the participants experienced the interview, whether they experienced any pressure and how it feels to express their inner thoughts or make the implicit explicit. This can be seen as an auto-ethnographic addition. In Chapter Six this will be discussed further.

## **LOCATIONS**

The full research location is the Dutch Waddensea, the locations where interviews were conducted can be seen in the figure below, figure 4. In Appendix II, more information can be found about the location, date, and time.

Locations for the walking-focusing interviews were chosen based on the following criteria:

- The area fitted in one of two categories: Dutch Waddensea coast (Dikes), Dutch Waddensea islands (beach, dunes)
- the locations were easily accessible by public transport or by car
- The area itself was freely accessible for pedestrians
- A 1-3 kilometer walk was possible in the area.

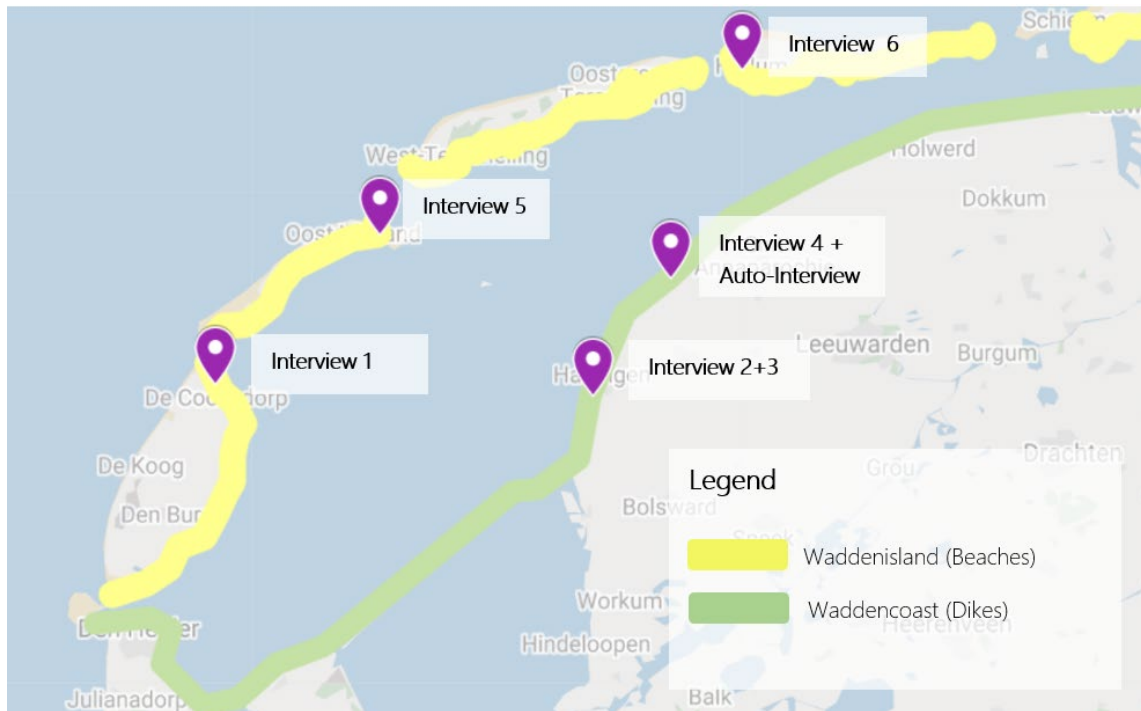


Figure 4 - Research Location, the Dutch Waddensea (Google Maps, N.d; Mulder, 2021).

## PARTICIPANTS

Seven interviews were conducted. Six were held with participants, which were selected using purposeful sampling. By purposeful sampling participants are identified and selected based on their knowledge, experience with the phenomenon of interest (Creswell & Clark, 2017). According to Patton (2015), this method of sampling is widely used in qualitative research for the identification and selection of information-rich cases for the most effective use of limited resources. In this research it was also important that the participants are willing to participate and have the ability to communicate their experiences in an articulate, expressive, and reflective manner (Bernard, 2017; Spradley, 2016). The choice to use this method was based on time considerations, the ability to create a safe place where the participants felt safe enough to express their thoughts and feelings freely.

In addition to the explanation of why using the purposeful sampling, participants for this research will be selected on the following criteria:

- Participants were between 12-80 years of age, the starting age of twelve is to be sure that thoughts and experiences can be put into words sufficiently;
- participants had a basic level of physical health as the walking-focusing interview will be between 1-3 kilometers long;
- participants were able to travel to the research locations;
- participant agreed with being recorded

In Appendix II, more information about the participants can be found, including the date and time of the interview, location, gender, and age.

### 3.3 - DATA ANALYSIS

All seven interviews were transcribed verbatim. Additional information I thought to be relevant, such as clarifications, links with other interviews, and questions that came up while transcribing were added in brackets in the transcript or summaries.

IPA consists of six steps that are used to analyse and interpret the collected data, the chosen IPA method is that of Smith, Flower, and Larkin (2009): 1) Reading and re-reading 2) Initial noting, 3) Developing emergent themes 4) searching for connection across emergent themes. In this step, I will look at how I think that the themes fit together. 5) Moving to the next case. Moving to the next participant's transcript and repeating the first four steps. 6) Looking for patterns across cases.

The intention was to conduct a full IPA research in Atlas.ti. However, this did not suited the practical needs. The first four steps of the first two interviews were conducted on Atlas.ti, after this offline analysis and a analysis in Word proved to be more suited. After these first steps of analysis, the first themes and categories started to emerge. In the table below the process of the themes/categories can be found.

First rounds of analysis	During analysis	Final report
<ul style="list-style-type: none"> <li>• Rust</li> <li>• Sun</li> <li>• Animals (birds and dogs)</li> <li>• Curiosity</li> <li>• Senses</li> <li>• Interruptions</li> <li>• Memories (Social and holidays)</li> <li>• Responsibilities</li> </ul>	<ul style="list-style-type: none"> <li>• Rust / relaxing / enjoyment / being in the moment/lack of and letting go of responsibilities</li> <li>• Curiosity and Searching/ Looking for</li> <li>• Social (family, friends, memories)</li> <li>• Weather (good weather, bad weather, wind)</li> <li>• Animals (birds, dogs, walrus, shells)</li> <li>• Memories (friends, holidays)</li> <li>• Senses</li> </ul>	<ul style="list-style-type: none"> <li>• Waddensea, nature, and walking</li> <li>• Weather</li> <li>• Being in the moment</li> <li>• Curiosity</li> <li>• Disturbances</li> </ul>

To meet the practical deadlines of time: I chose to make a summary of the interviews, where I also added the first interpretations and highlighted the first quotes. The other four interviews were analyzed using these summaries.

After the first steps of the IPA approach, a more inductive approach was used to answer the three sub-questions, while also still allowing 'the data to speak for itself.

To answer the first sub-question: *What are the physical, emotional, and cognitive experiences when walking around the Dutch Waddensea region?* The focus was on analysing the physical, affective, and cognitive components of the experiences of the participants. As a guideline, the definitions of these three components based on the Cambridge Dictionary (n.d.), definitions were used: the **physical** relates to the body as opposed to the mind or relating to things perceived through the senses as without necessarily conceptualized in the mind; it is tangible and concrete, it is related to the things a person can see or touch, or relating to the laws of nature. The **cognitive** components

are related to the mental functions that deals with logic, as opposed to the affective which deals with emotion. Determined by reason rather than emotion. And the **affective** deals with the emotions.

To answer the second sub-question: *What are the experienced Cultural Ecosystem Benefits when being around the Dutch Waddensea?* The analysis was focused on the experienced CEB, which are the aspects of human well-being that are the result of the experience of being, the cultural practice, in and around the Dutch Waddensea, the environmental space. In the theoretical background Bryce et al., (2016) are mentioned, including the concepts for subjective well-being. These concepts were used as a guideline to uncover the experienced CEB:

1. **Reflection and sense of wholeness:** the clearing of the head, gaining perspective on life, feeling the connection to nature, feeling part of something greater than themselves
2. **Connection to nature:** feeling the connection to nature
3. **Spiritual value:** feeling part of something greater than themselves
4. **Sense of place, place identity, and continuity with past:** the feeling of belonging, feeling as if the sites are part of themselves, memories related to the Waddensea
5. **Identity:** feeling as if the sites are part of themselves,
6. **Transformative values:** memories related to the Waddensea
7. **Knowledge:** interest in the Waddensea and or wanting to learn more about nature
8. **Social bonds:** mentioning of other people and/or the memories with other people
9. **Participation:** contribute to taking care of these sites/nature
10. **Aesthetics:** touched by the beauty of these sites
11. **Inspiration:** being inspired by the experience, the Waddensea, and/or nature
12. **Appreciation:** Waddensea is inspiring, appreciating the nature/ the beauty / the experience
13. **Health:** the feeling of being more healthy (mentally and/or physically)
14. **Freedom:** the feeling of freedom

And last, the different aspects that enhance or diminish the experience of CEB will be analysed, noted, and highlighted. This is related to the third research sub-question: *What aspects of being around the Dutch Waddensea enhance or diminish the experience of cultural ecosystem benefits?* Here, the focus is on statements and sentences that have **positive** or **negative** implications regarding the experience of being in and around the Dutch Waddensea.

Each summary was coded using the guidelines stated above, using the format visible in figure 5. The summary points were categorized using the categories from Table 1, final themes: Waddensea, walking and Nature, Weather, Being in the moment, Curiosity and Disturbance. The summary points in each category were used to compose the story of Chapter Four – Findings. The answers to the three sub-research questions provide an answer to the main question: *How does being around the Dutch Waddensea contribute to well-being?*

Interview 1	Themes	SQ1	SQ2	SQ3	Other:
[Bepaalde tegenstrijdigheid:] koud weer, toch lekker om hier te zijn, maar toch op zien tegen de kou en nattigheid.	Weather (cold)	Cognitive Physical (cold?)	Inspiration (?)	Diminish (weather, bad)	
Wilde zee is leuk, de zee is wild als het weer slechter is, de golven, meer geluid	Waddenzee Weather (?)	Affective	Appreciation	Enhance (weather, bad)	
Strand voelt als thuis [opgroeien buurt van het strand. Zorgt dit mindere of andere waardering van de omgeving? Of juist meer omdat er meer herinneringen aan gelinkt zijn?]	Waddenzee Memories (?)	Affective	Sense of place, place identity and continuity with past Identity Transformative values	Enhance (familiar placE)	
Herinneringen gelinkt met Ouders en vrienden energy drinken, late avonden, vuurtjes maken, duinen chillen	Memories	Cognitive (=memories) Affective	Social bonds Reflection and sense of wholeness Transformative values	Enhance: memories	

FIGURE 5 - EXAMPLE ANALYSIS TABLE

### 3.4 - RESEARCH QUALITY

Here I will elaborate on how the validity and reliability of the research were ensured. It is important to note that this is qualitative research, and replication of the findings will be difficult and only valid for the persons interviewed. The walking- focusing interviews will create unique information, but can also mean that they cannot be recreated and the reliability of the research is low (Searle, 1999).

To ensure higher reliability the semi-structured walking-focusing interviews are conducted following an interview guide. By using an interview guide the findings will be more comparable and consistent. While conducting the walking-focusing interview only simple follow-through questions are asked for clarification, this limits the possibility for suggestive questions and steering the experience of the participants. The interviews will be conducted in Dutch which allows the interviewees to express themselves more easily. This means, however, that the used quotes need to be translated to English. Multiple people will be asked to check this translation and the Dutch quotes will be available to ensure interpretive validity. The multiple research sites will increase the consistency of the research findings.

This research has an interpretive standpoint, meaning that the researcher is not neutral in the process, and is expected to acknowledge their influence. In addition to this Johnson and Christensen (2013) state that selective sampling, observation and recording, and the influence of personal perspective on data interpretation might trigger bias and influence the validity of the research. To acknowledge and minimize this, different measures are taken: 1) The interview transcripts, summaries, and the analysis of the transcripts are available upon request to visualize the interpretation method of the researcher; 2) during the process, note-taking and memo-making were used to bracket the position of the researcher, also a reflection to bracket the research is included in Chapter Five; 3) the findings are positioned and compared in the current research around CEB in the discussion to enhance the external validity of the research.

# CHAPTER FOUR - FINDINGS

In this chapter, the findings of the walking-focusing interviews will be elaborated. It is important to keep in mind that within this chapter my interpretation is already included. The categories are based on the themes that presented themselves during data-analysis: Waddensea, Walking, and Nature; Weather; Being in the Moment; Curiosity; Disturbances. The order in which the categories are presented are not based on the number of times they are mentioned but are composed to tell a story. This findings chapter is led by the quotes of the participants, it is their experience after all. The quotes are all translated to English and in this chapter, the English translation is included. In Appendix III, the Dutch translations can be found. I recommend reading the Dutch quotes if, of course, you can read Dutch because some of the poetics got lost in translation.

Throughout this chapter different songs are incorporated into the story, these songs were mentioned by the participants for many different reasons and capture an extra layer of the experience: one that goes beyond what words can express. To listen to these songs, you can click [here](#) to open the playlist in Spotify, click on the song itself, or open Spotify and go to the search bar and scan the music code below the figures.

## 4.1 – THE WADDENSEA, NATURE, AND WALKING

“The sea is beautiful, but in the Wadden, you have more, you have longer...”

This quote by one of the participants illustrates the difference between walking/ being on a North Sea beach and walking on a Frisian Dike or a Wadden beach on the Dutch Waddensea-islands. On a beach you walk directly next to the sea: you hear the waves crashing. Whereas, by the Wadden, especially with low tide, there is a seemingly endless beach, or more accurate terms, a seemingly endless mudflat. This is what a participant calls “the Wisdom of the Wadden”. Footprints can be seen longer, and it is almost as the Wadden can hold the secrets and tracks longer. Another participant sees it differently:

*“You can build a sandcastle right now, but that castle will be gone in a few hours. Whether someone else does it, or the sea washes it away. Everything you do here, right in this moment, will eventually go away”.*

Both the wisdom of the Wadden, and the washing away sandcastles are related to the element of surrender and a certain expectation: nature does what nature does. “Nature is self-evident and logical” states an interviewee, adding: “You can count on things because nature works this way, you know how something works”. However, nature is also seen as unexpected: “I think you never really know what you can expect to see in nature”. This may sound contractionary, but in both statements a certain element of surrender and not having an influence on what nature does or what nature is displayed.

Multiple participants expressed their expectation that the Waddensea would be boring and empty. The expectation of a boring area proved to be a misconception: there was so much to see, to feel, and to hear. When standing still or walking slowly: new details emerged, new sounds were heard, new animals were spotted. Questions about the region, the animals, and life emerged. Adding a whole new dimension to the experience of the participants: not only in the outside world but also

in their inner world. One of these new dimensions was the realization of being part of something greater: "The realization of how minimal you are, that you are really a small part in a big whole."

So the Wadden can make you feel small, but the Wadden itself can also feel quite small. When standing on the coastal dike: you can see the islands or mainland, and it almost seems like a walking distance: "This fits completely into the image of the Wadden. Like when you see a weather report on tv and see the Netherlands, a really small part is the Wadden, in reality, this is also the case."

Although participants experience this smallness, they also note a feeling of endlessness:

*"The endlessness is caused by the sky, the transition of the sky and the sea. And because there are no other people around. This gives me the feeling of endlessness. ... The endlessness also includes, when we drove here, the flatness of the land and now the flatness of the whole wad-area. Even though you can see the island on the other side, there is a certain flatness and emptiness."*

This flatness, emptiness, and endlessness might also be the reason participants face the sea when walking, both on the dike and the beach. However, at certain questions participants turned towards the dunes, or the dike itself, turning away from the sea. Almost as these elements held the answers to these questions. Two participants, both on beach interviews, had similar explanations for this: the sea is unfamiliar, there is a sense of the unknown, and can even feel unsafe, it is felt as unpredictable and is a boundary for humans. The dike or the dunes are seen as more familiar, safer, and closer to the human world: "The sea is alive, you cannot master and control it, you have no hold over the sea, but you do have a hold on the dunes." The dunes and the dike are seen as a boundary. Dunes are a boundary between the human world and the sea, this boundary is perceived as a whole, everything overflows in everything. From the waves crashing into the sand, sand flowing into the dunes creating flowing lines and colors. This is different for the dike, at least for some participants. The dike is seen as harsh, not fitting in with the natural softness that the Waddensea and the mudflats have. One interviewee states that the necessity and choice of materials are logical, this does not mean that there is a change in their opinion about the aesthetics of the dike:

*"We climbed up on the dike and then I find grassland or sand softer, I find it [the asphalt on the dike] so harsh. I would rather have a flowy transition. But this is very personal. I get that it has to be this way because it stops most of the water without knocking away the dike, but it has a certain coldness, it is sort of harsh. And the whole landscape has something soft-ish, something sweet"*

In other interviews on the dike: the dike is just the dike, it is accepted as is. My personal experience was that lines of the grass and the sky, and the grass and the asphalt added something to the experience, these harsh lines and boundaries are the charms of the dike:

*"Personally I find the line of the dike very interesting. That is now, ..a few meters in the direction of the sun and it is such a clean line. It is really the boundary of worlds for me. ... It is so odd because you can see the clouds behind the dike but you don't really know what is behind"*

Clouds, sun, rain, and their influence on the environment and experience will be further explained in the following paragraph: 4.2. – weather, followed by what it means to be in the present moment and what the role of nature is in 4.3 – Being in the moment. After this, the curiosity, in the broadest

sense of the word will be elaborated in 4.4 Curiosity. Followed by a sudden loud disturbance, and other interruptions of the experience in 4.5 – Disturbances. The last paragraph: 4.6 is the summary.

## 4.2 - WEATHER

As it is with the setting, the weather is a mandatory part of the experience. Rain, wind, and sun all had a noticeable influence on the experience of the participants. For practical reasons, both the terms good weather (sun, pleasant temperature) and bad weather (rain and cold) are mentioned. It should be taken into account that good and bad are labels, and the experience of weather as good or bad is highly personal and does not necessarily indicate a “good” or “bad” experience.

That being said: the sun was the big star in all the interviews. The sun was greeted, pointed out, appreciated, and longed for. The sun provided warmth, light, happy memories, relaxation, enjoyment, appreciation, and gratitude. One of the interviews was conducted on a bad weather day: dark clouds, rain, and a cold headwind with no sun in sight, the sun was mentioned multiple times. The sun was a (positive) distraction during the interviews: whenever the sun broke through the grey clouds participants’ heads turned towards the sun, some, including myself, even started smiling. Multiple participants acknowledged and expressed the breaking through of the sun in words, or by pointing towards the sun. One participant said: “I always want to greet the sun, hi sun, hi my friend.”



FIGURE 6 - SONG: HAPPINESS  
- JONATHAN JEREMIAH (2011)

The sun made the participants feel warmth: a physical warmth, the heat of the sun on their skin, and a welcome warm feeling after walking against the cold wind. But the sun also provided a warm feeling on the inside, such as the feeling of happiness: “Oh, this is really a moment of ultimate happiness, the sun breaking through, wonderful.” The sun makes people happier, and the sun makes other people happier.

This is also what I experienced, I called my own walking-focusing experience “little happiness”, I experienced genuine happiness, and I was somewhat surprised that I experienced such a strong emotion. But also felt like this happiness was linked to that specific moment in time, triggered by the beauty of the Wadden and by really being in the moment. In addition to this happiness gave me a sense of freedom. For me, the song [Happiness by Jonathan Jerimiah](#) (2011), see figure 6, reminded and also sort of captured this moment.

This feeling of a certain freedom is shared with other participants. For one participant feeling the sun on your face contributes to feeling free: “It feels so freeing, I always love to wade barefoot through the water. That is such a nice and free feeling. Zero thoughts, sun on your face. Lovely.”

That the sun provides a certain freedom is also mentioned by the participant of the bad-weather interview. In this interview a happy memory of last summer was mentioned, a day where he felt pure happiness:

*"Just feeling completely good, being in the moment fully, having everything you need, being able to do what you want to do. Almost able to do anything you want to do .... Just great. And I notice that is also due to the sun, because now, due to the circumstances today, you feel there is something missing. You are longing for something that is not there. And it's not that it affects my moods, because I also love this and I really like the autumn, and I really like this weather and I enjoy experiencing the sea and the beach in this way. But that does make me think and long for those days again. And I know it's going to take a long time, which might make it even harder, but that's fine. I can accept that just fine."*

This interview was conducted on a rainy and cold day, which made him long for the sun, and warmer weather. "I do get excited for things... excited that it is nice and warm here and that you can lie here all day long in the sun. And I am really looking forward to that now." At the end of the interview he described his experience of interviewing on this day:

*"On the one side it is lovely because I love rain, I love wind, I love autumn, but on the other side, it was not ideal. Because on the beach, good weather is a lot better most of the time."*

"Bad" weather does not necessarily mean a bad experience, it does mean a different experience or the expectation of a different experience. Another participant explains this by stating:

*"Because if it was raining cats and dogs, storming and blowing, there would probably have been different things to notice. As an example, the water would no longer be calm and rippling, but the water would be restless. Birds that might be more restless, instead of bobbing nicely in the water. Something might have been washed up ashore by the stronger currents. So that would have been a different experience though."*

However, this is not shared by all participants: "If it had been raining, I probably would not have gone [to the interview]." Bad weather: rain and dark-skies do, however, influence the experience: One participant stated that walking away from the dark-grey sky almost gave him a liberating feeling, in the sense that you have been through that and now that you have found good weather. The same participant also expressed that changing weather was parallel to his changing feelings:

*"When we walked to here, we began talking more and more about feelings and that kind of stuff, and during this walk, I became more relaxed and at ease. And just as we turned around the weather became perfect, like it is now ... in the beginning, it was a little dark, and it became more and more relaxed, and yes, it matched my feelings perfectly."*

For another participant it was the other way around, the participant walked towards the dark-gray skies and stated: "I wish we would have walked that way because the sun is coming through there and it looks beautiful. But this is also nice to walk towards." This participant explains that the light of the sun and blue skies give him more positive vibes than the dark sky that was above him during the interview. Also, the blue sky and sun triggered happy memories associated with the sun, sea,



FIGURE 7 - ONCE UPON A TIME IN THE WEST – ENNIO MORRICONE (1972)

and summer. All the other participants also experience positive and happy memories: from beach days with friends to holidays with parents. These memories were triggered by seeing, feeling, and thinking of the sun. One participant links a complete album to these memories: Once Upon a Time in the West by Ennio Morricone (1972), see figure 7:

*"A complete album that we used to listen to when driving to the south of France... and I don't know why, but the association with the sun, sea, and beach, and the dike also made it come up in my head."*

The sun makes the experience better and more beautiful for all of the participants. One participant states: "because the light shines on everything it looks more beautiful. The birds in the water look nice, and even the dike is more beautiful. And yes, when the sun is missing, I find it less beautiful." The sun makes the colours more vibrant, other participants agree with this, expressing similar statements:

*"The grass is a beautiful green, I think. the sun that shines upon it, a few small clouds in the sky. It is a beautiful late summer day. I did not expect it because the whole week the weather has been so grey and depressing."*



FIGURE 8 – SE MKII BY AOUD (2018)

Another participant pointed out the influence of the sun on the wad multiple times: " and can you see that bit of sun there, you see the difference, beautiful!" interviews, the landscape, and the experience of being around the Dutch Waddensea were constantly changing. the breaking through of the sun. But also the movement of the clouds, the changing colors, the shapes, and the difference between clouds above land and the sea. One participant linked a song Se Mkii by Aoud (2018), see figure 8, to the experience, for this participant this song is the 'Cloud Song'.

Another ever-changing element of the experience was the wind. The wind was experienced differently by the participants. The wind was criticized: it was too windy, the wind was too cold. But the wind was also loved and appreciated. The wind made a participant more aware of the senses: "well, because if you stand with your eyes closed, your senses are heightened. Right now, I am talking and now the wind feels quite mild again."

The wind is also associated with the walking-focusing experience itself. When I asked one of the participants during the interview what song came up, nothing came up at first.



FIGURE 9 - THE LONGEST WAVE  
- THE RED HOT CHILI PEPPERS  
(2016)

When asked a week later the chosen song was the Longest Wave by the Red Hot Chili Peppers (2016), see figure 9, with the explanation: In the song, there is this sentence: waiting on the wind to tell my side. This brought the participant back to the walking-focusing experience and the realization of the different perspectives he gained during the interview. Also, the whole song reminded the participant of summer.

For me, the wind made me feel a certain sense of calm. It made my world feel small, especially when I was standing on the dike with my eyes closed. I could hear and feel the wind fully around my ears and head. Although it made my world feel small, it also made me realize how small I was in comparison to the dike, and the world. While greatly appreciating this realization, the wind also made me cold. For another participant, the wind was a very important part of the experience. The wind made this participant feel strong and powerful, which was also visible in the way this participant was standing and walking on the dike. This participant also associated the song Jimmy by Boudewijn de Groot (1973) see figure 10, with the experience, in this song a strong headwind is mentioned multiple times. The wind also contributed to the feeling of endlessness:

*"It also gives a feeling of endlessness, doesn't it? We are walking against the wind now, and we are struggling/walking slowly. But this is something you can keep up with for a whole day ... because you just go with the endlessness. And it's not that you are curious about what is around the corner, it is not like what you have in the woods, for example. Here you can see it all. Feeling the wind in your face and with a good view"*



FIGURE 10 - JIMMY -  
BOUDEWIJN DE GROOT  
(1973)

This endlessness was also experienced while looking at the view, in combination with the sky. Even on a cloudy day, the Waddensea is a magical and special nature area: the overflow of colors and the overflow of sky and land and water gives a certain sense of wonder. It is this sense of wonder that creates gratitude: "It is the overall amazement. And that makes me grateful."

### 4.3 - BEING IN THE MOMENT

The sense of wonder, the amazement, and the gratitude as described above, are all felt and experienced when being able to be fully present in the moment. The first sight, sniff, and feel of the Wad can be enchanting. This is what I personally experience every time I visit the Wadden: "Every time I walk upon the dike I experience a certain enchantment". The senses and sensory perceptions are an important part of the experience, and not only by feeling the wind or smelling the sea. Senses are important for a person to be in the present moment. To notice and to become aware of the sensory stimuli, you need to be in the here and now. This is not as easy as it sounds, especially not in everyday-to-day life. One participant states:

*"During the day your senses are not as stimulated as when you are in nature, whether that is the feeling of wind, the smell of the sea or the green of the dike, you are so much more aware of your thoughts ... at home, you are constantly busy with your thoughts, with the time and the responsibilities. Especially now with working from home, there is the pressure of time, you are focusing on the time, and not on your senses".*

During the interview, the participant was in the present moment and stated: "the senses were more present, in other words: the human in me was more present". Another participant states something similar:

*"The walk was nice. The experience also brought me back to myself, because of the things you asked about what I saw and what I felt. This makes you really check how you think about it, I thought that was quite interesting. Also, yesterday I went to yoga and we happened to talk about this..."*

These participants associate the walking-focusing experience to yoga, and explain the link between yoga and standing on the dike:

*"...But last night we talked about standing strong and the influence of other people's emotions and how these can make you a bit wobbly at times. But now, you asked to pay attention to your breath and all that. And if you ground, so when you make contact with the earth and contact with the sky with the crown of your head then your stance is already stronger. That is anyway the case when you are outside. I think I am an outdoorsy person. So being here outside is just a gift for me. To be outside. To walk.."*

Not only yoga is mentioned by the participants, but also mindfulness, mediation, and the feeling of 'Zen' were mentioned. One person named the experience: 'mindfulness walking', explaining: "it is about being really in the moment, being in the present tense in which you are now. But is also really about the experience of walking itself." Thus not only the walking-focusing prompts are responsible for grounding and reconnecting with oneself, being outside and the practice of walking are a contributing factors. This same person states that going outside and being in nature have the same effect as a long meditation:

*"Your responsibilities only really get out of your head until you are finished with it: whether that is something with your work or a to-do list. Well, for me, when I am*

*walking in nature, then the responsibilities are pushed into the background as far as possible. So this is the same if you meditate for a long time: I get a sense of 'rust'."*

'Rust' is a term all participants used, and translates into peace, rest, tranquility, quiet, calmness, silence, and ease. Because there is not a perfect translation, I chose to use the Dutch word 'rust'. The explanation of what this feeling of 'rust' is, is something different to everyone. For one participant it is:

*"Almost no thought about those responsibilities. ... Well, all and every thought just shoot through your head. And while meditating, or being in nature, being away from home, then there are the least thought thoughts happening about responsibilities or in other words: stress."*

Other participant links yoga and the feeling of Zen to the health benefits that walking in nature and on the beach can have:

*"I do think it can have a very positive influence on people. Some so many people sit the whole day inside, at home or in the office, and actually miss out on this completely.. the feeling of freedom, from the structural society in which we generally live. Searching the freedom and allowing your thoughts to order, I think there are many opportunities there. Especially for depressed people."*

When asked what causes this feeling of freedom, the explanation is the setting of being outside and in nature, and in addition to that:

*"I think the idea is that when you walk here, there are no other obligations... Just you and your thoughts, no pressure, just processing your thoughts, becoming more Zen. And this had some of the same aspects to it. You simply come to realize things a little more."*

That being in nature can have benefits is also mentioned by another participant, who hopes that this research can help people and inspires people to go outside: "People, go to the dike, go sit on the dike for an hour or so." The participant also mentioned that nature has healing powers, especially going outside is done regularly. Especially for people who experience depression and anxiety can benefit from being in nature. This participant also mentions the gaining popularity of walking coaches and walking therapy as an example. One of the participants related the walking focusing interview with therapy, and named the walking-focusing experience: "something close to therapy". The association was talking about feelings. This same participant noticed during the interview that he become calmer during walking on the dike. This was noticed not only in the mind but also in the body: "I notice fewer aches and pains"

However, this was something temporary. Later on in the interview, this participant noticed that when talking about feelings, the mind of the participant shifted back to worrying. Another participant also experienced this: talking about stress, made the participant stressed, explaining: "this brings the responsibilities back to the foreground." While for this participant 'rust' is when there are no thoughts about responsibilities. The line between being in the moment, feeling relaxed, being calmer, and worrying, feeling stressed is thin. This might also be an explanation that there is a difference between going outside and being in nature. One participant explains: "

*"Because, just as an example, when you are doing groceries you are also out of the house, and in this case, for me being out of the house is also being away from the responsibilities, because I work from home. But it is different because whether you are running errands or you are outside, or you are shopping in the city center, you are still closer to home. And when you are in nature, the only reason you are there is for nature itself, and to show your eyes beautiful things for a while. And that is very different from shopping, running errands, or going for a short walk in your neighborhood."*

Another participant explains how time runs daily life: "My life runs on a schedule. So I am always following the time, planning tightly and such." For this participant, walking and being in nature is 'rust', and a break from the schedule and time:

*"I am always in a hurry and when I go for a walk I am not in a hurry. Because I do not have to go anywhere, especially if it is my choice to go for a walk. So, when I am in a position where I can choose to walk, I am actually at my calmest."*

When this participant was asked how this 'rust' was experienced, the answer was: "Because I do not look at the time."

By choosing to go for a walk or to be in nature: the time pressure, worries and responsibilities can shift to the background. Because these worries and responsibilities are moved to the background, more attention can flow towards the awareness of the senses, allowing participants to be more in the moment. One participant explains this: "Being in the moment is also 100% being where you are. Not to be busy with your thoughts, but to be fully present in the place where you are." There is no pressure to do something, one participant says: "It is all okay... you don't have to do anything here, you can just 'be' here." And nature itself gives that extra push to be really in the present and experience 'rust', as one participant expresses:

*"A lot of peace comes from nature and the dunes, the waving of the marram grass by the wind, and through the waves... and the shells and all that. Nature and 'rust' always go together for me... because I can be more present in the moment, and I have to make less effort to be present in the moment. Well, nature, the sea, and the dunes kind of give you that extra push..."*

Being in nature is also a place where participants can go if they want to experience 'rust'. A little side note: During the interviews and analysis I noticed that multiple participants explicitly talked about being in nature or being outside, and not specifically made the link with being around the Waddensea, or walking on the dike or the beach. While being around the Waddensea is, of course, being in nature and being outside, I do think this is interesting. Because being outside does not necessarily mean the same as being in nature. It might be a direct result related to the questions I asked, but it can also indicate that the location of being in nature has a minimal influence on the possible health effects of being in nature.

As the end of the experience of walking in nature comes closer: the mind starts thinking about daily life again: worries, time pressure, and responsibilities resurface. As one participant explains:



FIGURE 11 - SOMEWHERE OVER THE RAINBOW -ISRAEL KAMAKAWIWO'OLE (2001)

*"And I am happy with this 'rust' in my body, and I know, that the moment we leave, when I am back in the car, the peace will be a lot less right away.... Also because most of the time I need to do other things. But it's also not that I want to stay here to keep that peace, because I am perfectly fine if the peace will be gone soon. It's nice to know that I can come back here to experience the 'rust'."*

Another participant experienced the end of the walking-focusing interview a little differently. This participant, when asked what song was associated with the walking-focusing experience the answer was: Somewhere over the Rainbow by Israel Kamakawiwo'ole, (2001) with the explanation: "it is just a happy song, nice and sunny, quite fun and a sad ending." When asked why the sad and is relatable to this experience the participants states:

*"Well, not sure, that is just something that always stuck with me about that song. And well, in a moment we will go home, and then this outing will be over. And then I am back looking at the street again."*

#### 4.4 - CURIOSITY

Between looking at the street and looking at the endless mudflats there is a logical difference. The Waddensea, whether standing on the dike or the beach gives you something to daydream, something to think about. The view makes you fantasize:

*"You can really fantasize about all this. You could, if you would put a chair here and you would sit down and watch, you will start dreaming. Dreaming about the waterways going somewhere, the water channels between the sand that is. Oh, I really could fantasize about this for the whole day, Oh, and where is that water going, where is all that water staying, who had played in this water, so also fantasizing really philosophically. "*

But also on the beach, similar thoughts about (day)dreaming were expressed:

*"When I see the waves crash like that, it somehow makes me think about a blanket coming over you. You can just lay there, with the waves crashing softly into you, and just have a nice sleep"*

The view, the environment presents itself towards you, one participant compares it with a movie:

*"Because you cannot predict anything, it really just like a movie, all kinds of things can happen. And I can look to the left, and the right and the same thing happens everywhere, but never in the same"*



FIGURE 12 - IMMORTAL BY BENJAMIN FRANCIS LEFTWICH (2016)

This participant links this with the expectation of nature and the expectation of the experience, and with the song: [Immortal by Benjamin Franklin](#) (2016), see figure 12.

*"It is a very calm song, quite dreamy. And it is a song that is about expectations. I think if you are in this quiet setting [with certain expectations] and nothing is going on about you, things have to come towards you, so you can feel something happening to you. Because you cannot do anything yourself, there are plenty of things to pick up, focus on, or look at. So you are actually in expectation of... And other than that, there is nothing. Of course, there is enough, but you have to come across it. It had to come to you. It should grab your attention."*

This is what multiple participants experience, and is already mentioned in 4.1: the expectation that the Waddensea is boring, but that there is so much to see. There are so many details, so many layers. Even when standing still, new things keep on revealing themselves. But participants were also actively scanning the environment. Searching for, looking out for something special, something out of the ordinary, something that provides a 'wow'-feeling:

*"I am always, or at least I try, whenever I am walking, searching for, well, that is something I do automatically when I am walking, just looking out for a thing that stands out to me... really just looking out for the interesting and the unknown you can find in nature."*

This sharpness and alertness are experienced by all participants. But also a playfulness and feeling enthusiastic, and a certain anticipation are experienced. I also experiences this, I explained during my interview:

*"I notice that I am very alert and active in a certain way. Or I am focusing on the sounds in a certain way... But there is a certain sharpness... This is because scanning [the environment] constantly "oh, do I see something else there, or do I see something over there?". But what I just said, it does not seem like there is anything, but there is so much... The little details are what makes it special... Very enthusiastic and curious, and I also want to know more about it... I also start to move a little more, and I also get a smile on my face. And I am scanning, even more, to be able to see more."*

This scanning and anticipation are also related to the unexpectedness of nature, which is also already mentioned in 4.1:

*"I think the beauty of nature is that you never know what you can see. And this is what makes it exciting, and that is what keeps it interesting. I could be walking on the dike every day, and you know, there is Walrus in Harlingen right now, and who knows,*

*one day you are walking here and a Walrus is laying on the dike. You know that is what is exciting about nature."*

But scanning the environment can also be a way to be fully in the present moment, as one participant explains:

*"It is a way to be fully present in the moment. Because when you are really busy with what is around you, and busy with worries, or what you have to do for work next week or something like that..."*

One participant explains the difference between curiosity, finding answers, and responsibilities:

*"I just find it interesting to get that question answered. It is another piece of knowledge gained, that is what it comes down to. And that is always nice to do, gaining new knowledge. I think curiosity is always out of your own interest, otherwise, it would not grab your attention. And if, in this case, you find the answers to a question, that is always a positive feeling. Because it comes from/ based on your own interest. The question is answered, and that is nice and positive. And responsibilities or stress are not always positive. When those are answered [or solved] this gives a different kind of feeling."*

In this quote, own interest is mentioned. My own interest was also noticeable during the interviews. The personal interests of the participants influenced the experience. Where my attention went to the dike and the sheep's, another participant was focused on birds and another one on plants. This was noticed by being more easily distracted, sharing knowledge about the interest, or sharing the amazement about this interest. To illustrate this, a quote from of the interviews: "no, but just last night at yoga we talked about standing strong and being yourself... Okay look at this Silene [*Silene uniflora*], Sandra". While pointing out a (really) small plant in the grass of the dike. "Beautiful, isn't it? and 2 seconds later: "...and this a Redstem Filaree [*Erodium cicutarium*] and this is a small Geranium [*Geranium pusillum*]."

Something similar happened during the beach interviews with dogs. The dogs had a positive influence on these interviews, in the words of a participant: "because when I saw him [the dog], and straight away, bam. The corners of my mouth went up. Happiness. Warm feeling. Wishing it was mine." "There is a reason dog like it here so much" is what a different participant explains, while also recalling memories of his old dog

*"Well, I used to have a dog and we would go to the beach often. Because yes, they love it here, and every dog that comes here loves it. Running in the sand, burying themselves with sand, rolling in the sand. And the sea, of course, swimming, they also love the salty water. And yes, the other dogs. I don't know, they just really like it."*

When asked how the experience would be different with a dog the participant answers

*"Because it makes you look different. They can fixate on a certain point, while you think what is the reason for doing that? Why aren't you just coming back?... Yes, that is just the two of you, and it makes you look at it differently."*

Another participant says the benefit of having a dog is: "a little extra playfulness, it is having a real buddy." Dogs only influenced or enhanced the experience on the beach interviews. On the dike,

the dogs that were seen were on a leash and shifted more into the surroundings. While on the beach the dogs roamed free, sprinted, and ran. I think the display of freedom had an infectious influence on the participants.

Other animals also contributed and enhanced the experience. Birds, the sound of, or the lack thereof were mentioned. There were questions about jellyfish and shells. As can be read above the walrus was mentioned, and seagulls gave one participant a new perspective:

*"Well, I never thought about it, about seagulls. You can almost only see them here, or close to the ocean or other coastal towns etcetera. I never thought about it, and I saw them now and then suddenly the realization came up, thinking: those animals are actually pretty weird. Always stealing food from people, and flying around a bit, and yes there are animals I normally never think about any further. I think it is interesting to think about that a little more. But I think I could think more into depth about loads of animals..."*

Sparrows added something magical to a walking-focusing interview on the dike, flying by and over in huge numbers, which made one participant fantasize: "it is really special, isn't it? With a little imagination you can also imagine them as fighter jets, you know those planes...." While imitating fighter jet noises.

#### **4.5 – DISTURBANCES**

One moment the participant was imagining the sparrows as fighter jets, the other moment real fighter jets flew over. The participant had a visible physical reaction: making herself smaller, and also a frown appears on the participant's face. When asked about this: "A disturbance of nature, but also of the natural silence that was here. While I do not think I think of a tractor as a disturbance." When asked to explain the difference, the answer is the need for tractors: "Maybe it has something to do with the acceptance that tractors are necessary for the farmers, and the farmers are necessary for us." When asked if the participant thinks fighter jets are necessary, the answer is "No."

The sounds of the fighter jets were a disturbance of the peace, of the calm. It was an interruption of being in the moment, it was a distortion. The fighter jets only flew over during one interview, the impact was big, not only on the natural silence but on the birds that flew away. It also resulted in strong visible and embodied reactions, by the participant and by myself. I can still hear them fly over, and while writing this I also notice a change in my body. Indicating that there is a lasting impact on something that might seem like a temporary and minor influence. Other human influences were mostly experienced as a disturbance. One participant states:

*"In my ideal world, there wouldn't be any signs, not humanity right now. No buildings etcetera. That you were walking in a real untouched natural area. But on the other hand, this is what makes this area beautiful, that you can see something, some liveliness"*

This is not shared by the other participants. One participant stated on the same location: the sound of the highway is experienced as irritation and seeing an oil drilling platform is labeled as somewhat negative. This is in line with the experience of another participant who mostly experiences the human influences as negative, as a disturbance, or as something they just have to accept. The human influences include windmills, waste, the highway.

Other disturbances are the weather, people's personal circumstances, and the interview itself. Windmills whereby some participants experienced as a visual disturbance, I was one of them:

*"I do not have a problem with windmills, I absolutely do not think of it as horizon pollution. But right now, I am thinking, you [the windmill] are standing so much in my view, meanwhile, there is much to see besides it, and I think that is a waste/ a real shame"*

Another participant states:

*"I think it is visual pollution. And it does fit into the image of what we want for alternative energy, but I do think it really disrupts some landscapes. Also in this case... so I think that is a shame, and a solution is needed and I am not sure what that solution is. We could also install solar panels here, here on the slope. But that is not pretty either. We need to do something.."*

The influence of seeing waste on the beach or the dike was very different for every participant. One participant expresses how the lack of visible waste is a positive addition to the experience "it is quite nice how clean it is here. I cannot see any waste lying on the dike, or waste that is washed up. That is something I notice now, and that is positive." Other participants do not mention waste, or only become aware after being asked about it, the explanation: "I think it is more getting used to it than acceptance." For other participants waste on the dike is a real disturbance, the prompt was to focus on something close, the participant explains

*"So first I was looking at that stupid little plastic piece. And then I thought, I don't want that.... I would rather not see it... because it is so bad for the animals, and because it takes so long before it goes away.... And I am getting/ becoming angry indeed, that might be the word. And I would love to change people so that they would pick up a bottle, just as you did, but I already saw so much more. And then it stops for me. And I do what I can do, but I find throwing away waste so easy, so stupid. So I prefer to watch the little footsteps of the birds."*

As can be read in, 4.2 – Weather, weather can also be a disturbance: especially bad weather. Rain, wind, and cold were in some cases perceived as disturbances. People were in some cases also experienced a disturbance. This was especially the case when there were not many people present when the walking-focusing interview started: creating almost the sensation that we were the only two on the dike of the beach: "

*"And now we are walking, and further down the dike, there are people. And I do notice that it is different now... it would be weird to deprive people of nature, but you also want the best experience for yourself. And for me, that is without people. The lack of people."*

When there were already people present on the dike while starting the interview: people were often not experienced as a disturbance. Although maybe to fully a disturbance, the walking-focusing interview influenced the experience of being around the Dutch Waddensea. One participant expresses:

*"Because of the talking and the difficult questions, the deep questions, you are also kind of distracted by the environment I think... So on one hand I am focused on the*

*questions, when you said to close my eyes and asked me what I was seeing, I was also partly absent from the environment because I was trying to formulate my answers."*

Other participants share this experience, stating that are looking for answers, instead of letting the answers reveal themselves: *"I am searching, and I do not want to search [for answers]. And I think that has to do something with this 'rust'... There is nothing to feel, everything feels right in this moment."*

## CHAPTER FIVE – DISCUSSING THE FINDINGS

In the previous chapter, I presented my findings as a story, with the quotes of the participants illustrating the different themes that emerged during the analysis process. This story does not directly answer the research questions but does illustrate the holistic and individual experience and differences between the experiences of the participants. This chapter links the story finding to the research questions and also discusses the practical and theoretical implications of this research in a broader context.

In relation to the first sub-research questions: *What are the physical, affective, and cognitive dimensions of the experience when being around the Dutch Waddensea?*, All three dimensions of the experience (cognitive, physical, and affective) were evident in all categories in the previous chapter. The affective, physical, and cognitive dimensions of the experience were all experienced by all participants, but there were differences: where one participant was very affective, with little physical mentions, other participants were more cognitive and less affective. The affective was often found in relation with the sun (see 4.2 – Weather, page 24), animals (see 4.3 – Curiosity, pages 33 and 34), and memories with family or friends (see 4.2 - Weather, pages 25 and 26), but also loving the experience of being around the Waddensea or being outside in nature (see 4.2 – Weather, page 27). The physical was frequently found in relation to the experience of ‘rust’ or stress (see 4.3 – Being in the moment, page 29). But the physical dimension is also seen in relation to the feeling of being part of something bigger than yourself (see 4.1 – The Waddensea, Nature and Walking, page 23), or being startled when fighter jets fly over (4.5 – Disturbances, page 34). But the physical dimension was also experienced in relation to curiosity: the playfulness and wanting to move more (see 4.4 – Curiosity, page 32). The cognitive dimension was most present, most statements include a cognitive dimension. This dimension was most visible in the theme of curiosity, asking questions about what participants saw (see 4.4 – Curiosity, page 34) but this dimension was also visible in logical explanations about the dike (see 4.1 – The Waddensea, Nature and Walking, page 23 ), the windmills (see 4.5 – Disturbances, page 35), or their stress reaction(s) (see 4.3 – Being in the moment, page 28).

Although this sub-research question makes a distinction between these three dimensions, during the analysis it became clear that it was impossible to untangle these dimensions. One statement is often intertwined with multiple dimensions of the experience, making the analysis difficult and complex. For example, remembering a positive memory by feeling the sun on your face is affective, cognitive, and physical. This statement also illustrates the underrepresentation of the senses during the analysis. Senses are the basis of the walking-focusing interview, but during the analysis, this dimension was overlooked. The three (cognitive, physical, and affective) dimensions of the experience make it difficult to take the sensory stimuli into account. If in future research these dimensions want to be untangled, I propose to use the framework mentioned in Frank and Stanzus (2019), here the three dimensions are the affective-cognitive experience, the somatic experience, and the sensory experience. By using this framework senses are an integral part of the analysis.

That being said, whether these dimensions should be untangled should be reconsidered for the following reason: I do not think it will be fully possible to untangle these dimensions. All dimensions together compose the holistic experience, of course, this experience consists of different dimensions

or parts: but the experience should be seen as a whole. This is what I suggest to explore in future research: how can this whole experience be captured as a whole. Looking at a practical implication: tourism development in the Waddensea region should thus focus on the total experience, and not on certain dimensions of the experience.

Moving on to the next research question: *What are the experienced Cultural Ecosystem Benefits when being around the Dutch Waddensea?* Again, throughout the previous chapter different benefits are mentioned from memories (see 4.2 - Weather, pages 25 and 26), to realizations about life (see 4.3 – Being in the Moment, page 29) and enjoying and appreciating the experience and nature (see 4.2 – Weather, page 27; 4.4 – Curiosity, page 33; ). These and the other mentioned benefits were linked to the indicator statement by Bryce et al., (2016) as mentioned in Chapter 3 – Methodology. All CEBs were experienced in different degrees. Inspiration and Appreciation were experienced most often. Followed by Reflection, Aesthetics, and Knowledge. The other CEB experienced are: a sense of place, transformative values, spiritual value, social bonds, health, freedom, and connection with nature.

Comparing these results to the results of the study of Bryce et al., (2016) similar results are seen. In the study of Bryce et al., (2016), the categories were grouped, here mentioned in order of most important categories: Engagement and interaction with nature (inspiration, knowledge, connection to nature, aesthetics, and appreciation); Place Identity (Sense of Place, place-identity, place attachment) and Therapeutic value (Reflection and Sense of Wholeness, Freedom and Health). Inspiration, appreciation, reflection, and a sense of wholeness were mentioned most in my research. Place identity is mentioned in this research, but not often and not by all participants in this research. The reason for this might be that all the participants do not live in the direct vicinity of the research locations. For further research, I propose to also include locals or re-occurring visitors to see what the influence of locality is on the experience of these Place Identity-benefits.

In relation to the third research sub-questions: *What aspects of being around the Dutch Waddensea enhance or diminish the experience of Cultural Ecosystem Benefits?* the aspects that diminish the experience are the disruptions described in Chapter 4 – Findings. These include bad weather, windmills, (plastic) waste, sounds of the highway, fighter jets, other people on the dyke, the interview questions, and personal circumstances. These disruptions influence the experience of being around the Dutch Waddensea and also prevent or limit the experience of Cultural Ecosystem Services. A clear example is seeing windmills (see 4.5 – Disturbances, page 35), which limits the experience of appreciation of nature and the experience itself. The fighter jets only flew over in one interview, but I would describe the impact as big. Not only on the natural silence, and on the birds that flew away. It also resulted in strong visible and embodied reactions, by the participant and by myself. I can still hear them fly over, and while writing this I also notice tension in my body. Indicating that there is a lasting impact on something that might seem like a temporary and minor influence. I suggest further research on the after-experience of being around the Dutch Waddensea: what do participants remember of the experience, what are the most important CEB, and what is the role and impact of the experienced disturbances and benefits. This can give planners and managers of the Waddensea useful information about the disturbances and the lasting impact of the disturbances. By gaining more insight into the negative effects of these disturbances, more targeted and effective measures can

There are many aspects that enhance the experience, and also the experience of CEB, including but not limited to: the sun, the wind (see 4.2 – Weather), hearing the sounds of a bird and seeing certain birds fly by, seeing dogs roam freely on the beach (see 4.4 – Curiosity), the experience of ‘rust’, the lack of responsibilities, forgetting time and being in nature for the reason of being in nature (see 4.3 – Being in the moment).

At this point, I would like to link my results to the results of the comparative study of Teff-Seker and Orenstein (2019). The results of this study are comparable to the findings of their research about CES in drylands: the sun and wind were important mentions. But in their research also ‘silence’ was an important theme, this theme was not explicitly mentioned in this research, although, interruptions from silence were mentioned: the noise of the highway and the fighter jets. This might indicate that silence was an important part of the experience, but was not made explicit. This illustrates that certain elements of this research method might have overlooked seemingly self-evident aspects of the experience. For future research and the development of the methodology of Walking focusing interviews attention should be given to these seemingly evident aspects of the experience and how to incorporate them in all stages of the research process.

## CHAPTER SIX - REFLECTION

In the previous chapter, the story of the findings was linked to the research questions, including the additional interpretation and recommendations for future research. In this chapter, I would like to take a step back from discussing findings and reflect on the research process as a whole, my role as interviewer, and the interview itself and the participants.

To start, the whole research process, including conducting the interviews and the data analysis was a learning and adaptive process. The walking-focusing method was new for me, and although I practiced the focusing method of Gendlin multiple times on myself, did multiple practice interviews in my backyard, the real interviews were different. And every interview was different, not only because of the different locations, the changing environment, and weather conditions but also because people are different. Additionally, I needed to strike a balance between promoting, letting people answer, letting people check their answers, and getting the info that I deemed useful. In the first three interviews, I was really focused on the embodied experience, in the next interviews, I decided to focus less on the embodied feelings. I noticed the participants had difficulty feeling and answering what was exactly happening in their bodies. I think this difficulty was partly caused by the setting of the walking-focusing interview, something I also noticed in my auto-ethnographic interview, which is discussed on the next page.

Another part of this difficulty could be related to the performance-focused culture of the current society. Constantly thinking about responsibilities such as work, feeling the pressure of time, and feeling the pressure to perform constantly. Especially with the current Covid-pandemic, where the lines between work and personal became more blurred than ever. One participant explained this, see 4.2 – Being in the moment, page 28.

People are mostly living in their heads, and are not aware of what is happening in their bodies. Thus when asked what they were feeling and experiencing in their bodies, the participants needed to really feel and check-in, and also link this with the right words or terms. This is a delicate, sometimes confusing, and timely process and most of the time does not happen on the first try. Especially not when people are mainly focused on what is happening in their minds. There is also a difference between feeling and checking in to uncover what is happening in the body, and searching for an explanation of what is happening, as was mentioned multiple times by different participants, see 4.5 – Disturbances, page 36.

This is something I noticed during the auto-ethnographic y interview. I really wanted to answer the questions, but doing so I was so busy searching for an answer in my head, I could not feel what was in my body. When I relaxed more, and let everything be as it was, whatever I was experiencing surfaced. This could be a single word, sometimes this was a sentence. Sometimes I need to check the feeling multiple times because I could not link the right word, but when I found that word, I could feel this was the right word, this is what Gendlin describes as focusing. Before starting the interviews I practiced this method on myself, using the steps mentioned in Appendix I. I highly recommend trying these steps yourself. I cannot fully account whether the participants also felt this sense of relief, but multiple participants did 'check' their statement, and sometimes also adjusted or added something to what they said. One of the participants stated, without any knowledge about

the method of focusing: “maybe I unconsciously already thought this [the thing said in the interview], but I never said these things out loud, and I was never really sure whether this was really what I thought...” Indicating that the implicit was indeed made explicit.

Now zooming in on the auto-ethnographic interview. I asked one of the participants to interview me using the interview protocol. The reason for doing this was because: 1) I wanted to know what the participants experienced when I asked them these questions, and 2) during the previous interviews I noticed a positive effect on my own body and mind. Just like the participants I experienced curiosity and amazement, but also during the interview I felt my body relax and my worries shifted to the background. I wanted to know if I could put it into words. This proved to be much harder than I expected. As can be read on the previous page, I practiced the method of focusing multiple times and also guided three participants through their interviews, yet it was overwhelming and difficult. I felt the pressure to answer and searched for answers in my head and body, which resulted in a blockade, and also made me less present on the location. This was also mentioned by a participant, see 4.5 – Disturbance, pages 35 and 36. This changed how I did the last two interviews, allowing the participants more time and space to ground and be present and feel safe, and also allowing more time for them to answer the question.

Although the interviewer of my auto-ethnographic interview had the interview protocol, the questions were not fully the same as with the other interviews. The participant-interviewer had their own input and opinions and asked some off-script questions in line with their own interest and experience. However, the data was useful and were similar or in line with the other interviews. This auto-ethnographical experience also made me more aware of the positionality of being the researcher. During interviews I conducted, I noticed conflicts with my own personal interest and opinions. Several things were mentioned where I consciously needed to make the decision not to ask follow-up questions, as this was not in the scope of the research, but was in line with my personal interest. However, I am human and in some cases, the questions or statements already left my mouth before I became fully aware of them. I believe that the influence of these questions was positive and even benefitted the research. These off-script questions allowed me to better understand and grasp the holistic and embodied experience of the different participants.

I also want to emphasize the choice of purposeful sampling: as I noticed in the auto-ethnographic interview it is difficult to express what you are feeling, thinking, or experiencing. One of the selection criteria for the participants was the ability to express their thought and feelings. Five participants met this criterion, one participant did not meet this criterion but was interviewed due to practical implications. This participant noticeably had more difficulty expressing their thoughts and feelings during the walking-focusing interview. This was noticeable during the interview, but also during the analysis. The data collected was comparable with the other interviews, but was less in-depth. This might be something to take into account for future research. One downside to purposeful sampling is the possible bias. Although I cannot fully ignore this, I do think the differences between the participants, such as age, occupation, and interest, but also life stages. Not all participants were nature-oriented people and they differed in life stages: from student to a grandparent. Also, the same themes emerged throughout all the interviews, with of course individual differences but overall the themes that emerged were similar. This also indicates that data saturation was reached.

I do think broader, larger-scale Waddensea wide research would reveal other categories and dimension of the experience that were out of the scope of this research. Therefore I have multiple recommendations for future research. Although researching this does not have any direct practical implication for planners and managers, the importance of being around the Waddensea, and how this contributes to well-being can be unveiled even further. It provides additional insight into the holistic and complete picture of human-Waddensea relations and benefits. This better and nuanced understanding can also help to develop strategies for more sustainable human-Waddensea interactions. Further Waddensea- wide research could also use this research as a hypothesis, and test this hypothesis with further large scale quantitative methods.

Location-specific future research will be useful for planners and managers, especially those focused on tourism and tourism development. Further research could provide useful insights into the importance for specific audiences and locations and can thus be used for further development in those locations. With these developments, the focus should be on the full holistic experience, not only on certain parts of the experience (physical, cognitive and affective).

And last, I would like to reflect on the choice to use songs in the story of the findings. The aim of this study was to explore and unveil the holistic individual experience. As is mentioned in Chapter 5 – Discussion, and also in this chapter, we as humans tend to untangle, disseminate experience so that we are able to express elements of this experience. I did that by using the three-dimension (physical, cognitive, and affective), and I also noticed this during the auto-ethnographic interview. Words could not always capture that what I was experiencing. Songs allow a different way of expressing, elements of, or the whole experience. It adds an additional layer in understanding and capturing the holistic experience, something that is beyond words. This is only one additional layer, additional methods the as photos, painting, and poetry could provide additional elements to capture this holistic experience. Therefore I highly recommend future research about exploring, unveiling, and capturing the holistic individual experiences to look beyond traditional methods and aim for more creative and out-of-the-box methods for data collection and the presentation of the findings.

## CHAPTER SEVEN – CONCLUSION

This research aimed to explore the ‘something’ that the Waddensea provides to people, especially focused on the holistic individual experience. By analyzing the experience of being around the Dutch Waddensea of the seven participants (including one auto-ethnography) this thesis has unveiled how being around the Dutch Waddensea contributes to well-being. This was done by exploring the cognitive, physical, and affective dimensions of the experience, in addition to the experienced CEB and the aspects that enhance or diminish the experience of being around the Dutch Waddensea.

The cognitive dimensions of the experience were most prominent: it is seen in thinking about the environment, the feelings the participants experience, and also explanations for things that were seen or linking elements to memories. The physical dimension is seen often in relation to the processing of sensory stimuli, the experience of relaxation as a result of being in nature, the feeling of stress caused by thinking of responsibilities and, certain disruptions during the experience. The physical dimension is also often seen in relation to curiosity: the experience of playfulness and embodied enthusiasm. The affective dimension is visible in the appreciation for the walking-focusing experience itself and the environment, animals, and the sun. The most important experienced CEB are Inspiration and Appreciation, Reflection and Sense of Wholeness, Aesthetics, and Knowledge. But also Sense of Place, Transformative values, Spiritual values, Social bonds, Health, Freedom, and Connection with Nature were experienced.

Aspects that diminish the experience of these CEB are personal circumstances such as worries and thoughts about responsibilities, bad weather (rain, dark grey skies, cold wind, and temperature), and the walking-focusing interview itself. The biggest disturbances are human-based: other people on the dike, windmills, oilrigs, (plastic)waste, the noise of the highway, and fighter jets. Aspects that enhance the experience are: being able to be fully present in the moment and nature, the experience of positive memories which are often triggered by the sun. The sun itself was a strong enhancing factor. Other enhancing factors are: the wind, including the feeling of wind on the face and sounds of the waves, and animals, especially birds and dogs contribute to the enhancement of the experience. Also, the anticipation and unexpectedness of not knowing what nature will show or do enhance the experience.

All the above-mentioned contribute to answering the main question: *how does being around the Dutch Waddensea contribute to wellbeing?* Being around the Dutch Waddensea contributes to well-being by creating ‘rust’ and curiosity. ‘Rust’ is being in the moment, being here and now, forgetting responsibilities, forgetting time, this creates more awareness for the sensory stimuli: feeling the sun, hearing the birds and sea. But also makes the participants more alert and sharp, creating curiosity. Curiosity is actively engaging with the environment: scanning the environment, hoping to spot something out of the ordinary, and asking questions about what is seen and experienced. These answers unveiled by the relatively new method of walking-focusing interviews illustrate the individual, phenomenological, and embodied experience of ‘being’ around the Dutch Waddensea. By capturing, exploring and understanding this personal experience and how it contributes to well-being, the first lines of a more comprehensive, nuanced, and complete picture of the human-Waddensea relations and interactions are sketched.

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# APPENDICES

## APPENDIX I – FOCUSING

Gendlin has a focusing manual that consists of 6 steps:

**Clearing a space.** Take a moment to relax, and turn your attention inward. Feel your body as a whole, and ask yourself “How is it going?” or in the context of this research “What comes up?” Sense this with body and let the answers come. If there are negative thoughts acknowledge them, but let them be. Then ask again what you feel, let this feeling come up, sense it with your body.

**Felt sense:** From the different feelings that came up, select one to focus on. Do not explore it yet, but look at it from a distance and try to sense it as a whole.

**Handle:** what is the quality of this felt sense. Let a word, phrase, or image come up from this sense. Check this word, image or phrase with the feeling of this sense, until you find something that fits just right.

**Resonating:** go back and forth between the felt sense and the word, image or phrase. Check how they resonate with each other. Your body will let you know whether there is fit, this is the bodily sense.

**Asking:** Then ask, what it is about this situation that makes it this quality, what makes it that this name, image or phrase comes up. Again check the answers that come up with the felt sense. If an answer comes without the bodily shift, ask again.

**Receiving:** receive what comes with this bodily shift, this can be a shift or a small release. When this happens, you have focused.

## APPENDIX II – DUTCH INTERVIEW PROTOCOL

TABLE A: INTERVIEW PROTOCOL		
Introductie	<p>Hallo,</p> <p>Om te beginnen, alvast heel erg bedank voor het meedoen met mijn onderzoek. We hebben al contact gehad over een aantal praktische dingen, en hier heb ik ook meer uitgelegd over het onderzoek. Je hebt ingestemd om opgenomen te worden, ben je het hier nog steeds mee eens?</p> <p>Zo heb ik ook al kort vertelt dat het niet helemaal hetzelfde is als een “gewoon” interview. We gaan straks een stuk wandelen, ik denk ongeveer (schatting van de tijd / 60) minuten. Een deel van de wandeling doen we in stilte, de intentie is dat je in het hier en nu bent. Ik ga je tijdens het wandelen een aantal vragen stellen over wat je voelt en wat je ziet, en wat er in je opkomt. Dit kan heel onwennig zijn, toch wil ik je vragen om alles te vertellen wat er in je opkomt en wat je voelt. Er is geen is goed of fout. Misschien ga ik een aantal vragen stellen die dieper in gaan over wat je hebt gezegd. Dit is omdat ik er dan meer over wil weten of beter ik beeld wil krijgen, dit betekent niet dat wat je zegt niet goed is. Ik vind het heel belangrijk dat je weet dat je elk moment mag stoppen, mocht je deze neiging hebben, geef het alsjeblieft aan. Hetzelfde geldt voor vragen, heb je een vraag stel deze alsjeblieft. Dus voordat we zo beginnen met wandelen: heb je nu vragen of opmerkingen?</p> <p>Ja &gt; Beantwoorden van deze vragen.</p> <p>Nee &gt; Dan heb ik voordat we gaan beginnen de eerste vraag:</p>	
	<b>Hoe voel je je nu?</b>	
	Oke dankjewel. Dan gaan we nu beginnen met wandelen. We gaan ongeveer 5 minuten wandelen in stilte, dit is om even te aarden en te wennen. Dan zal ik je de eerste vraag stellen.	
Vragen	<p><b>Nu wil ik je vragen om op het wandelen zelf te gaan letten. Wat komt er in je op?</b></p> <p><i>Verder wandelen</i></p> <p><b>Als je nu om je heen kijkt, wat zie je? Hoe reageert je lichaam hierop? Waarom?</b></p> <p><i>Verder wandelen</i></p> <p><b>Richt je aandacht nu op iets wat dichtbij in – Zoom in op iets wat je kan zien of horen. Wat is het? Waarom ging je aandacht hierheen? Wat doet dit met je?</b></p> <p><i>Verder wandelen</i></p> <p><b>Doe je nu even je ogen dicht, en richt je aandacht op de andere zintuigen. Wat ervaar je? Wat merk je op?</b></p>	<ul style="list-style-type: none"> <li>• <b>Waarom?</b></li> <li>• Komt er nog meer naar boven?</li> <li>• Kan je dit beschrijven voor mij?</li> <li>• Hoe voel je dat?</li> <li>• Echo de vraag; check het antwoord wat is gegeven.</li> </ul> <p>Hou het gesprek in het hier en nu.</p>

	En voor nu de laatste vraag: Als je deze ervaring een naam zou geven, hoe zou je deze dan noemen? Waarom deze naam?	
	<i>Verder wandelen. Indien mogelijk naar startpunt, anders einde van het interview. Nog een aantal</i>	
	Hoe vond je deze ervaring?	
	Hoe voel je je nu?	
	Kan je mij beschrijven wat je allemaal hebt gezien? Wat waren dingen die je aandacht trokken?	
	Kan jij het weer voor mij beschrijven? En hoe heb je het weer ervaren?	
Afsluiting	<p>Heel erg bedankt dat ik je mocht interviewen. Bedankt voor je openheid. Heb je nu na het wandelen nog vragen?</p> <p>Ja &gt; beantwoorden vragen Nee &gt; Helemaal goed, mocht je later nog wel vragen bedenken, je hebt mijn contact gegevens, stel ze gerust.</p> <p>Ik ga straks de opnames verwerken. Ik maak de interviews anoniem, je naam zal niet vermeld worden. Wil je op de hoogte gehouden worden van het eind rapport? En wil je de quotes die ik ga gebruiken, inzien?</p> <p>Nog een keer bedankt!</p>	

### APPENDIX III – PARTICIPANT-TABLE

Interview	1	2	3	4	5	6	Auto-Interview
Date	03.10.2021	06.10.2021	06.10.2021	12.10.2021	16.10.2021	23.10.2021	12.10.2021
Time	11:00 – 12:00	10:30-11:45	11:45 – 12:30	10:00 – 11:30	11:00 – 12:30	11:30 – 13:00	11:30 – 12:00
Location	Kaap Noord, Texel	Westerzee- dijk, Harlingen	Westerzee- dijk, Harlingen	Seedyk, Koehool	Havenweg, Vlieland	Tjetjepad, Ameland	Seedyk, Koehool
Gender	Male	Male	Male	Female	Male	Male	Female
Age	23	32	27	56	19	23	25

## APPENDIX IV – QUOTES (ENGLISH AND DUTCH)

<b>TABLE 1: TRANSLATION OF USED QUOTES</b>	
<i>English</i>	<i>Dutch (original) quote</i>
<b>4.1 – The Wadensea, Nature and Walking</b>	
"the sea is beautiful, but in the Wadden you have more, you have longer..."	"De zee is mooi, maar aan de Wadden heb je meer, heb je langer."
"the Wisdom of the Wadden".	"de wijsheid van de Wadden"
You can build a sandcastle, but that will be gone after a few hours. Whether someone else does it, or the sea washes it away. Everything you do here, right on this moment, will eventually go away".	"Je kan een zandkasteel bouwen, maar die gaat toch weer na een paar uur weg. Of iemand anders dat nou doet, of de zee hem wegspoelt. Alles wat jij hier doet op dit moment gaat uiteindelijk toch weer weg".
"Nature is self-evident and logical"	"Natuur is vanzelfsprekend en logisch
"You can count on things because nature works this way, is you know how something works".	"Je kan op dingen rekenen want natuur je weet dat dit is hoe de natuur werkt"
: "I think you never really know what you can expect to see in nature".	"Ik denk dat je nooit echt weet wat je in de natuur kan gaan zien"
"The realization of how minimal you are, that you are really a small part in a big whole".	: "het besef van hoe nietig je bent, dat je maar echt een minieme bent in een groot geheel".
"this fits completely into the image of the Wadden. Like when you see a weather report on tv and see the Netherlands, a really small part is the Wadden, in reality this is also the case.	"dit past wel helemaal in het beeld van de Wadden. Zoals je dat ziet op televisie met het weerbericht enzo, dat je dan Nederland ziet en een heel klein stukje wadden, het komt inderdaad heel klein over."
"The endlessness is caused by the sky, the transition of the sky and the sea. And because there are no other people around. This gives me the feeling of endlessness. ... The endlessness also includes, when we drove here, the flatness of the land and now the flatness of the whole wad-area. Even though you can see the island on the other side, there is a certain endlessness, a certain emptiness and flatness." .	"de oneindigheid zit hem ook in de lucht, de overgang van de lucht en de zee. En doordat er geen mensen zijn, dat geeft voor mij een beetje het gevoel van oneindigheid. ... De oneindigheid zit inderdaad in toen we hier heen reden in het vlakke van het land, en nu de vlakke van het hele gebied. Ook al zie dat eiland aan de overkant, of dat land, er zit een bepaalde vlakke in, een leegheid
"the sea is alive, you can't master and control it, you have no hold over the sea, you do however on the dunes."	"de zee is levend, je kan het niet beheersen en controleren, je hebt geen grip op de zee, maar wel op de duinen".
We climbed upon the dike and then I find grassland or sand softer, I find it [the asphalt on the dike] so harsh. I would rather have a flowy transitions. But this is very personal. I get that it has to be this way, because it stops most of the water without knocking away the dike, but it has a certain coldness, it is sort of harsh. And the whole landscape has something soft-ish, something sweet"	"We klommen de dijk op en dan vind ik grasland of zand ik zachter, ik vind het zo hard, zo kill. Ik had liever een vloeiendere beweging gehad. Maar het is gewoon heel persoonlijk. Ik snap dat het moet, omdat het gewoon het meeste water tegenhoudt zonder dat de dijken wegslaan. Maar ik vind het een soort van kill, een soort van hard. En het hele landschap heeft toch wel iets zachts, iets liefs."
"Personally I find the line of the dike very interesting. That is now, ..a few meters in the direction of the sun and it is such a clean line. It is really boundary of worlds for me. .. It is so odd because you can see the clouds behind it but you don't really know what is behind"	"zelf vind ik de dijklijn heel interessant. Dus dat is nu, .. een aantal meter zo richting in de zon en het is zo'n strakke lijn. Het is echt een afscheiding van werelden voor mij. .. Dus dat is heel gek want je ziet daar de wolken zo achter en je weet eigenlijk niet wat erachter zit...."
<b>4.2 – Weather</b>	
"I always want to greet the sun, hi sun, hi my friend."	"ik wil de zon ook altijd begroeten, dag zon, dag vriend"
Oh, this is really a moment of ultimate happiness, the sun breaking through, wonderful."	"Oh, dit is echt zo'n momentje ultiem geluk, het zonnetje dat precies doorbreekt, heerlijk."

It feels so freeing, I always love to wade barefoot through the water. That is such a nice and free feeling. Zero thoughts, sun on your face.. Lovely."	het voelt zo lekker vrij, ik vind het altijd heerlijk om met blote voeten door het water heen te lopen. Dat is zo lekker en vrij gevoel, gewoon gedachten op nul, zonnetje op je bek. Heerlijk..."
just feeling completely good, being in the moment fully, having everything you need, being able to do what you want to do. Almost able to do anything you want to do .... Just great. And I notice that is also due to the sun, because now, due to the circumstances today, you there is something missing. You are longing for something that is not there. And it's not that it affects my moods, because I also love this and I really like the autumn, and I really like this weather and I enjoy experiencing the sea and the beach in this way. But that does make think and long for those days again. And I knows it's going to take a long time, which might make it even harder, but that's fine. I can accept that just fine."	"je gewoon helemaal goed voelen, helemaal in het moment zitten, lekker alles mee hebben, lekker kunnen doen wat je wil doen. Bijna alles kunnen doen wat je wil doen ... gewoon geweldig. En dat komt toch ook wel door de zon merk ik, want nu, door de omstandigheden vandaag, weetje dan mist er toch iets. Je bent aan het verlangen naar iets wat er niet is. En het is niet dat het mijn mood beïnvloed, want ik vind dit ook heerlijk en ik hou heel erg van de herfst van dit weer en ik vind het ook alleen maar leuk om de zee en het strand zo mee te maken op deze manier. Maar dat zet mij wel aan het denken en aan het verlangen naar weer zulke dagen. En ik weet dat het heel lang gaat duren, want het misschien wel moeilijker maakt, maar dat is prima. Ik kan mij daar prima bij neerleggen."
"i do get excited for things.. excited that it is nice and warm here and that you can lie here all day long in the sun. And I am really looking forward to that now"	ik krijg wel zin in dingen.. zin in dat het hier lekker warm is en dat je hier gewoon kan liggen, de hele dag in de zon. ... En daar maak ik nu wel heel veel zin in".
"On the one side it is lovely because I love rain, I love wind, I love autumn, but on the other side it was not ideal. Because, on the beach good weather is a lot better most of the time."	"aan de ene kant is het heerlijk, want ik hou van regen, ik hou van wind, ik hou van herfst, maar aan de andere kant was het niet ideaal. Want ja, op het strand is mooi weer nou, wel gewoon veel lekkerder meestal".
"because when the wind and rain would be coming down hard, there would be other things more likely to stand out. The rippling water would be a lot more fidgety for instance, instead. The birds would be more restless, instead of floating in the calm water. Maybe there would be a strong current washing ashore miscellaneous items. So it would have been a different experience."	".. want als het keihard zou regenen, stormen en waaien, dan waren er waarschijnlijk hele andere dingen opgevallen. Niet meer het kabbelende water bijvoorbeeld, maar dan echt het water dat onrustiger zou zijn. Vogels die misschien onrustiger zouden zijn, in plaats van lekker dobberend in het water. Er was misschien door de hardere stroming misschien wel wat aangespoeld, aan de waterlijn. Dus dat was wel een andere ervaring geweest"
"If it had been raining, I probably would not have gone [to the interview]"	: "als het had geregend dan was ik misschien niet eens meegegaan".
"when we walked here we began talking more and more about feelings and that kind of stuff and in that respect i became more relaxed and at ease. And just as we turned around the weather became perfect like now ... in the beginning it was a little dark, and it became more and more relaxed, and yes, if suited my feelings perfectly."	Toen we heen liepen hadden wij het natuurlijk steeds meer over gevoel en dat soort dingen en wat dat betreft werd ook steeds relaxter en meer op mijn gemak en het werd zeg maar precies toen wij omdraiden perfect weer zoals nu ... in het begin was het nog wat donkerder, en het werd steeds relaxter en ja het paste echt precies bij mijn gevoel
"I actually would have wanted to walk that way, because the sun is coming through there and it looks beautiful. But this is also nice to walk towards."	"ik wou eigenlijk dat we die kant op waren gelopen, want de zon breekt daar door en dat ziet er echt prachtig uit. Maar dit is ook mooi om daar naartoe te lopen".
"a full album that we used to listen to when driving to the south of France... i don't know why, but the association with the sun, sea, and beach, and the dike also made it come up in my head."	"een heel album dat wij vroeger luisterden als wij op vakantie gingen naar Zuid-Frankrijk... en ik weet niet waarom, maar de associatie met zon, zee en strand, en dan hier op de dijk, kwam bij mij naar boven".
because the light shines on everything it looks more beautiful. the birds in the water look nice, and even the dike is more beautiful. And yes, when the sun is missing, i find it less beautiful."	"doordat het licht op alles schijnt, dan ziet het er mooier uit. Dus de vogeltjes in het water zien er mooi uit, en de dijk ziet er zelfs mooier uit. En ja, als de zon er niet is dan vind ik het minder mooi".

<p>“. “the grass is a beautiful green, I think. the sun that shines upon it, a few small clouds in the sky. It is a beautiful late summer day. i did not expect it because the whole week the weather has been so grey and depressing.</p>	<p>het is gras is mooi groen, vind ik, dat zonnetje er mooi op schijnt. Een paar schattige wolkjes in de lucht. Het is een lekker nazomers dagje. Had ik niet verwacht eigenlijk, want de hele week was het zo grijs en depressief</p>
<p>""and can you see that bit of sun there, you see the difference, beautiful!"</p>	<p>En dan zie je daar een stukje zon, zie je het verschil, prachtig!"</p>
<p>"well, beacuse if you stand with your eyes closed, you senses are hightenend. Right now, I am taking and then the wind is quite mild/soft again"</p>	<p>nou omdat als je stil staat en je ogen dichtdoet dan worden je zintuigen wel vergroot. Ik ben nu aan het praten en dan valt de wind toch eigenlijk best wel weer mee.</p>
<p>"it also gives a feeling of endlessness, doesn't it? We are walking against the wind now, and we are struggling / walking slowly. But this is something you can keep up with for ta whole day ... because you just go with the endlessness. And it's not that you are curious about what is around the corner, it is not like what you have in the woods, for example. Here you can see it all. Feeling the wind in your face and with a good view"</p>	<p>"Het geeft ook wel een gevoel van eindeloosheid he? Nu lopen wij tegen de wind in, en sukkelen een beetje. Maar dit kun je gewoon een hele dag volhouden ... omdat je gewoon meegaat in de eindeloosheid. En het is niet dat je nieuwsgierig bent naar wat er daar om het hoekje is, het is niet zoals wat je bijvoorbeeld in het bos hebt. Maar hier zie je het allemaal.. Lekker wind in je gezicht, mooi uitzicht".</p>
<p>"it is the overall amazement. And that makes me grateful."</p>	<p>Het is de algehele verwondering. En dat maakt mij dankbaar."</p>
<p><b>4.3 – Being in the moment</b></p>	
<p>Every time time I walk up on the dike I feel a certain enchantment"</p>	<p>"ik heb altijd wel als ik de dijk op loop een bepaalde verwondering".</p>
<p>" during the day you sense are not as stimulated as when you are in nature, whether that is the feeling of wind, the smell of the sea or the green of the dike, you are so much more aware of your thoughts ... at home you are constantly busy with your thoughts, with the time and the responsibilities. Especially now with working from home, there is the pressure of time, you are focusing on the time, and not on your senses".</p>	<p>"overdag worden je zintuigen niet zoveel geprikkeld als dat je dat in de natuur zou gebeuren, of dat nou het gevoel van de wind, de geur van de zee of het groen van de dijk is, je bent zoveel meer bezig met je gedachten... thuis ben je constant bezig met die gedachtes, en met de tijd en met verantwoordelijkheden. Vooral nu met het thuiswerken, dan heb je de tijdsdruk, en dan ben je bezig met de tijd en niet met je zintuigen"</p>
<p>"the senses were more present, in other words: the human in me was more present".</p>	<p>"Je zintuigen waren meer aanwezig, in andere woorden de mens in mij was meer aanwezig"</p>
<p>"the walk was nice. The experience also brought me back to myself, because of the things you asked about what I saw and what I felt. This makes you really check how you think about it, I thought that was quite interesting. Also, yesterday I went to yoga and we happened to talk about this..."</p>	<p>"de wandeling was lekker. De ervaring bracht mij zelf nog wel een beetje terug naar mijzelf, want je vroeg dan dingen over wat ik zag en wat ik voelde. Dus dan moet je wel heel erg ten rade gaan, dat vond ik wel heel grappig. Ook omdat ik op de yoga zit en daar hadden we het gisteren toevallig ook over".</p>
<p>"...but last night we talked about standing strong and the influence of other people's emotions and how these can make you at bit wobbly at times. But now, you asked to pay attention to your breath and all that. And if you ground, so make contact with the earth and the crown your head with the sky, than your stance is already stronger. That is anyway the case when you are outside. I think I am an outdoorsy person. So being here outside, is just a present for me. To be outside. To walk. Waking is also nice."</p>	<p>"...maar gisteravond hadden wij het over sterk sta en over emoties van anderen dat je soms wat wiebelig kan zijn. Maar nu vroeg jij dat je inderdaad op je ademhaling moet letten en dat, en sowieso als je aardt, dus contact maakt met de aarde, dus je kruin naar de hemel, dan sta je al sterker he. En sowieso als je buiten bent. Ik denk dat ik een buitenmens bent. Dus dit is gewoon een cadeautje voor mij, om hier te zijn. Om buiten te zijn. Om te wandelen. Wandelen is ook gewoon lekker."</p>

<p>"it is about being really in the moment, being in the present tense in which you are now. But is also really about the experience of walking itself."</p>	<p>echt bezig zijn in het moment, in de tegenwoordige tijd waarin je je nu bevindt. Maar het is ook echt de ervaring van het wandelen".</p>
<p>"Your responsibilities only really get out of your head until you are finished with it: whether that is something with your work or a to-do list. Well, for me, when I am walking in nature, then the responsibilities are pushed into the background as far as possible. So this is the same if meditate for a long time: I get a sense of rust / peace / calm"</p>	<p>"nou he, je verantwoordelijkheden gaan pas echt uit je hoofd, als je het klaar hebt; iets met werk of je to-do lijstje. Ja, voor mij is het als ik in de natuur aan het lopen ben, dan is dat zo ver mogelijk gestopt. Dus zo bereik ik een beetje hetzelfde als ik heel lang ga mediteren. Een gevoel van rust krijg ik dan."</p>
<p>"Almost no thought about those responsibilities. ... Well, all and every thought just shoots through your head. And while meditating, or being in nature, being away from home, then there are the least thought thoughts happening about responsibilities or in other words: stress."</p>	<p>eigenlijk bijna geen gedachtes meer over die verantwoordelijkheden ... nouja, allemaal gedachtes schieten gewoon allemaal door je hoofd, en mediteren of in de natuur, lekker van huis zijn, dan zijn er zo min mogelijk [gedachtes] die gaan over verantwoordelijkheden aka stress"</p>
<p>" I do think it can have a very positive influence on people. There are so many people who sit the whole day inside, at home or in the office, and actually miss out on this completely.. the feeling of freedom, from the structural society in which we generally live. Seeking the freedom and allowing your thoughts to order, I think there are many opportunities there. Especially for depressed people."</p>	<p>"ik denk wel dat het voor mensen een hele positieve invloed zal hebben. .. Er zijn zoveel mensen die thuis de hele dag binnen zitten, op kantoor en dit eigenlijk compleet missen ... meer het gevoel van vrijheid, uit die structurele maatschappij waar we over het algemeen in leven en gewoon de vrijheid opzoeken, je gedachten kunnen ordenen, daar liggen veel kansen denk ik. Zeker voor depressieve mensen."</p>
<p>I think the idea is that when you walk here, there are no other obligations... Just you and your thoughts, no pressure, just processing your thoughts, becoming more zen. And this had some of the same aspects to it. You simply come to realize things a little more."</p>	<p>"het idee denk ik, dat als je hier wandelt niet echt verplichting hebt ... Heel gemakkelijk met je gedachten om kunnen gaan, geen druk, gewoon dingen verwerken. ... Gewoon lekker met je gedachten, wat makkelijker te verwerken, wat meer zen worden [net zoals bij de yoga] . En dit heeft wel een klein beetje dezelfde aspecten daarin. Dat je gewoon even wat meer tot realisatie komt van dingen."</p>
<p>"People, go to the dike, go sit on the dike for an hour or so."</p>	<p>"mensen ga toch naar de dijk, ga een uurtje op de dijk zitten".</p>
<p>"Something close to therapy"</p>	
<p>"I notice less aches and pains"</p>	<p>: "ik heb minder last van pijntjes en stress"</p>
<p>"this brings the responsibilities back to the foreground "</p>	<p>hierdoor komen de verantwoordelijkheden weer op de voorgrond".</p>
<p>"because, just as an example, when you are doing groceries you are also out of the house, and for in this case for me being out of the house is also being away from the responsibilities for a while, because I work from home. But it is different because whether you are running errands or you are outside, or you are shopping in the city center, yet you are still closer to home. And when you are in nature, the only reason you are there is for the nature, and to show your eyes beautiful things for a little while. And that is very different from shopping, running errands, or going for a short walk in your neighborhood."</p>	<p>want bijvoorbeeld, ik zeg maar wat he, boodschappen doen dan ben je ook wel uit huis, en in mijn geval dan, is uit huis even weg van de verantwoordelijkheden want ik werk thuis. Maar dan is dat dus anders omdat je toch, ook al doe je boodschappen of je bent buiten of in de stad, aan het shoppen of zoiets. Toch ben je dan dicht bij huis. En in de natuur ben je daar eigenlijk alleen gekomen om voor de natuur en je ogen even mooie dingen te laten zien. Dat is heel wat anders dan shoppen of een boodschapje oen of een klein stukje wandelen in je buurt."</p>
<p>my life regularly runs on a schedule. So I am always following the time, planning tightly (?) and such"</p>	<p>"mijn leven loopt eigenlijk wel regelmatig op een schema. Dus ik volg eigenlijk gewoon de tijd, strak plannen dit en dat"</p>

<p>"I am always in a hurry and when I go for a walk I am not in a hurry. Because I do not have to go anywhere, especially if it my choice to go for a walk. So, when I am I a position where I can choose to walk, I am actually at my calmest."</p>	<p>"Ik heb eigenlijk altijd haast en als ik ga wandelen dan heb ik geen haast. Want dan hoef ik nergens heen te gaan, vooral als ik er ook voor kies om te gaan wandelen. Dus als ik dan ook in zo'n positie ben, om te wandelen, ja ben ik eigenlijk op mijn rustigste"</p>
<p>: "because I don't look at the clock"</p>	<p>"omdat ik niet naar mijn klok kijk"..</p>
<p>"Being in the moment is also 100% being where you are. Not to be busy with your thoughts, but to be fully present in the place where you are"</p>	<p>"in het moment zijn is ook 100% zijn waar je bent, dus niet nog met iets zitten waar je over aan het nadenken bent. Maar gewoon echt op de plek zijn waar je bent..."</p>
<p>"it is all okay... you don't have to do anything here, you can just 'be' here"</p>	<p>"het is goed.. je hoeft hier niets te doen, je mag hier gewoon zijn".</p>
<p>"a lot of peace also come by nature and the dunes, and the waving of te marram grass by the wind, and through the waves.. and the shells and all that. Nature and 'rust' always go together for me.. because I can be more present in the moment, and I have to make less effort to be present in the moment. Well, nature, the sea and the dunes kind of gives you that extra push..."</p>	<p>"... er komt ook een stuk rust door de natuur en door de duinen en door het helmgras dat heen en weer waait, door de golven .. en de schelpen en weet ik het. Gewoon natuur en rust gaan bij mij altijd wel samen ... omdat ik veel meer in het moment kan zijn, dat ik veel minder moeite hoef te doen om in het moment te zijn. Omdat het ja, gewoon een soort voorzetje wordt gegeven door de natuur, door de zee en door de duinen"</p>
<p>: "and I am happy with this 'rust' in my body, and I know, that the moment we leave, when I am back in the car, the peace will be a lot less right away.... Also because most of the time I need to other things. But it's also not that I want to stay here to keep that peace, because I am perfectly fine if the peace will be gone soon. It's nice to know that I can come back here to experience the rust"</p>	<p>"en ik ben wel blij met die rust in mijn lichaam en ik weet ook dat het moment dat we hier weg zijn straks, dat ik weer in de auto zit dat er dan weer een stuk minder is meteen. ... omdat ik meestal gewoon weer bezig moet zijn met andere dingen. Maar het is ook niet dat ik hier nu wil blijven om die rust te bewaren, want ik het het hartstikke prima dat die straks weg is. Het is wel superfijn om te weten dat ik hier terug kan komen voor de rust".</p>
<p>it is just a happy song, nice and sunny, quite fun and a sad ending"</p>	<p>"gewoon een vrolijk liedje, lekker zoning, beetje leuk, zielig einde."</p>
<p>well, not sure, that is just something that always stuck with me about that sond. And well, in a moment we will go home, and then this outing will be over. And then I am back looking at the street again."</p>	<p>"ja weet niet dat is mij altijd bijgebleven aan dat liedje. En ja, zo meteen gaan we weer naar huis. Straks, dan zijn we weer weg en is het uitje afgelopen. En dan zit ik weer naar de straat te kijken."</p>
<p><b>4.4 – Curiosity</b></p>	
<p>"you can really fantasize about all this. You could, if you would put a chair here and you would sit down and watch, you will start dreaming. Dreaming about the waterways going somewhere, the water channels between the sand that is. Oh, I really could fantasize about this for the whole day, Oh, and where is that water going, where is all that water staying, who had played in this water, so also fantasizing really philosophically. "</p>	<p>"je kan hier gewoon helemaal over fantaseren. Je zou hier, als je hier een stoel neerzet en je gaat zitten, en je gaat kijken, dan ga je dromen. Dan droom je over wegen die ergens heen gaan, dus die waterwegen tussen het zand. Oh daar kan ik de hele dag wel over fantaseren. Oh, en waar gaat dat water heen, dus heel filosofisch, waar blijft dat water, wie heeft er allemaal in gespeeld?"</p>
<p>"when I see the waves crash like that, it somehow makes me think about a blanket coming/put over you. That you can lay there, with the waves crashing softly into you, and just have a nice sleep / just sleep well"</p>	<p>"als ik ook zo de zee zie rollen dan heb ik op een of andere manier beetje een idee van een deken die over je heen komt. Dat je daar zo kan gaan liggen en dat dat gewoon een beetje over je heen rolt en gewoon lekker slapen".</p>
<p>"it is dreaming away with the paths, what you can see in the clouds, and from that my mind jumps to other thoughts"</p>	<p>"het is het wegdromen van de paadjes, wat je ziet in de wolken en vanuit daar maak ik dan weer sprongetjes..."</p>

<p>"Because you cannot predict anything, it really just like a movie, all kinds of things can happen. And I can look to the left, and to the right, and the same thing happens everywhere, but never in the same"</p>	<p>"omdat je niks van voorspellen het is eigenlijk gewoon een film, van allerlei dingen die gewoon gebeuren. En ik kan naar links kijken en naar rechts kijkn en dan gebeurt eigenlijk overal hetzelfde, maar nooit op dezelfde manier."</p>
<p>it is a very calm song, quite dreamy. And it is a song that is about expectations. I think if you are in this quiet setting [with certain expectations] and there is nothing going on about you, things have to come towards you, so you can feel something happening to you. Because you cannot really do anything yourself, there are plenty of things to pick up, to focus on or to look at. So you are actually in expectation of... And other than that, there is nothing. Of course, there is enough, but you have to come across it. It had to come to you. It should grab your attention."</p>	<p>(?). "het is een heel rustig nummer, redelijk dromerig. En een beetje een nummer dat gaat over verwachtingen ofzo. Ik denk dat als je vanuit daar in deze rustige setting bent en er is niks om jou heen, dus het moet op je af komen zodat er iets met je gebeurt. Want je kan eigenlijk niks zelf, er liggen genoeg dingen voor het oprapen, en op te focussen en om naar te kijken. Dus je bent eigenlijk in afwachting van. ... voor de rest is hier, zeg maar, niks. Maar er is natuurlijk genoeg, maar je moet het tegen komen. Het moet op je af komen. Het moet je aandacht trekken"</p>
<p>"I am always, or at least trying, whenever I am walking, searching for, well, that is something I do automatically when I am walking, just looking out for thing that stand out to me... really just looking out for the interesting and the unknown you can find in nature."</p>	<p>"ik ben altijd, ik probeer ten minste altijd als ik loop te wandelen, op zoek naar, ja dat doe ik automatisch als ik aan het wandelen ben, gewoon op zoek gaan naar dingen die opvallen in mijn ogen. .. gewoon het interessante en onbekende wat je in de natuur kan vinden".</p>
<p>"I notice that I am very alert and active in a certain way. Or I am focusing on the sounds in a certain way... But there is a certain sharpness... This is because scanning [the environment] constantly "oh, do I see something else there, or do I see something over there?". But what I just said, it does not seem like there is anything, but there is so much... The little details are what makes it special... Very enthusiastic and curious, and I also want to know more about it... I also start to move a little more, and I also get a smile on my face. And I am scanning even more, to be able to see more."</p>	<p>"Ik merk dat ik op een bepaalde manier heel alert en actief ben. Of op een bepaalde manier focus op de geluiden... Maar er is een bepaalde scherpste. .. dat is omdat ik de hele tijd aan het scannen ben "oh, daar zie ik nog iets, zie ik daar nog iets?. Maar wat ik net zei, het lijkt niks, maar het lijkt zoveel. .. Het zijn de kleine details die zo bij zonder zijn .. Heel enthousiast en nieuwsgierig, en ook dat ik er meer vanaf wil weten ... ik word ook wat bewegelijker, en ik krijg ook meer een glimlach. En ik scan het nog wel meer af, om te zien. Om extra te kunnen zien."</p>
<p>"I think the beauty of nature is that you never know what you you can see. And this is what makes it exciting, and that is what keeps it interesting. I could be walking on the dike every day, and you know, there is Walrus in Harlingen right now, and who know, one day you are walking here and there is a Walrus laying on the dike. You know, that is what is exciting about nature."</p>	<p>"dat is het mooie van de natuur dat je nooit weet wat je gaat tegenkomen, vind ik. En dat maakt het ook spannend, en dat houdt het interessant. Als ik elke dag hier op de dijk zou lopen, dan weetje, er ligt nu toevallig een Walrus in Harlingen, nou wie weet kom je dan op een dag, en ligt er in een keer op dit stukje dijk een walrus. Weetje, dat is het spannend van de natuur eraan."</p>
<p>It is a way to be fully present in the moment. Because when you are really busy with what is around you, and busy with worries, or what you have to do for work next week or something like that..."</p>	<p>een manier om in het moment te zijn, in ieder geval. Want je bent echt bezig met wat er om je heen zich bevind en niet bezig met waar je je nu nog zorgen om moet maken of wat je met werk moet doen volgende week of weet ik het wat.." "</p>
<p>"I just find it interesting to get that question answered. It is another piece of knowledge gained, that is what it comes down to. And that is always nice to do, gaining new knowledge. I think curiosity is always out of your own interest, otherwise it would not grab your attention. And if, in this case, you find the answers to a question, that is always a positive feeling. Because it comes from/ based on your own interest. The question is answered, and that is nice and positive. And responsibilities or stress are not</p>	<p>"ik vind het gewoon interessant om die vraag beantwoord te krijgen. Het is gewoon weer een nieuw stukje kennis opgedaan, daar komt het op neer. En dat is altijd leuk om te doen, nieuwe kennis opdoen. ... Ik denk dat nieuwsgierigheid, is altijd uit je eigen interesse, anders trekt het je aandacht niet. En als dat, in dit geval de vraag beantwoord, is dat altijd een positief gevoel. Want het is dan, het komt dan uit je eigen interesse vandaan. De vraag is beantwoord, dat is dan gewoon leuk en positief. En</p>

always positive. When those are answered [or solved] this gives an different kind of feeling."	verantwoordelijkheden zijn niet altijd positief. Of stress. En als dat beantwoord is dan geeft dat wel een ander soort gevoel."
"no, but just last night at yoga we talked about standing strong and being yourself... Okay look at this Silene [Silene uniflora], Sandra".	nee, echt gisteravond hadden we bij de yoga over sterk staan en jezelf zijn. Oke, kijk dit is Silence, Sandra
"Beautiful, isn't it?"	"Mooi he, apart he?"
and this a Redstem Filaree [ <i>Erodium cicutarium</i> ] and this is a small Geranium [ <i>Geranium pusillum</i> ].	"en dit is kleine reigersbek en een kleine geranium".
"because when I saw him [the dog], and straight away, bam. The corners of my mouth went up. Happiness. Warm feeling. Wishing it was mine."	"omdat toen ik hem [the dog] zag, gelijk, bam. Mondhoeken omhoog. Geluk. Warm gevoel. Wensen dat die van mij is".
"there is a reason dogs like it here so much"	"Er is een reden dat de honden het hier zo prettig vinden"
"well, I used to have a dog and we would go to the beach often. Because yes, they love it here, and every dog that comes here loves it. Running in the sand, burying themselves with sand, rolling in the sand. And the sea of course, swimming, they also love the salty water. And yes, the other dogs. I don't know, they just really like it."	"nou, ik had ook een hond dus we ging vaak naar het strand. Want ja, die [de honden] vinden het ook prachtig en elke hond die hier komt vind het prachtig. Gewoon rennen in het zand, zichzelf gewoon een beetje begraven, rollen. De zee natuurlijk, zwemmen, dat zoute water vinden ze ook heerlijk. En ja, andere honden. En ik weet niet ik denk dat ze dit ook gewoon heel prettig vinden".
"because it makes you look in a different way. They can fixate on a certain point, while you think what is the reason for doing that? Why aren't you just coming back? .. Yes, that is really just the two of you, and it makes you look at it in a different way."	"omdat je er op een andere manier naar gaat kijken. De kan zich fixeren op een bepaald punt, dat jij denkt waarom zou je dat doen? Waarom kom je niet gewoon terug?. Ja, dat is dan ben je eigenlijk gewoon met zn tweeën en je kijkt er op een andere manier naar."
"a little extra playfulness, it is having a real buddy."	: "een beetje extra speels, echt een maatje wat je dan hebt".
Well, I never thought about it, about seagulls. You can almost only see them here, or close to the ocean or other coastal towns etcetera. I never thought about it, and I saw them now and then suddenly the realization came up, thinking: those animals are actually pretty weird. Always stealing food from people, and flying around a bit, and yes there are animals I normally never think about any further. I think it is interesting to think about that a little more. But I think I could think more into depth about loads of animals.."	nouja ik heb er nooit over nagedacht, over meeuwen. Maar uiteindelijk zie je bijna alleen maar hier, of vlakbij de zee of kustplaatsen etcetera. Uh ja, nooit over nagedacht en ik zag ze nu zitten en dan komt toch ineens de realisatie naar boven dat je dan denkt van: wat zijn het toch een gekke beesten eigenlijk. Nou, altijd eten stelen van mensen en een beetje rondvliegen, en ja het zijn beesten waar ik normaal nooit aandacht aan zou besteden. Wel grappig om daar diep op in te gaan. Maar ik denk dat ik dat bij veel dieren wel zou kunnen hebben om daar verder over na te denken."
it is really weird/ bizarre / special isn't it? With a little imagination you can also image them as fighterjets, you know those planes...."	het is echt bizar he? Met een beetje fantasie kan je daar ook nog aanvalsvliegtuigjes van maken, van die vliegtuigjes weet je wel"
<b>4.5 – Disturbances</b>	
"a disturbance of nature, but also of the natural silence that was here. While I do not think I think of the tractor as a disturbance."	een verstoring van de natuur, maar ook van de natuurlijke stilte die er was. Terwijl ik een trekker volgens mij niet een verstoring vind".
"maybe it has something to do with the acceptance that tractors are necessary for the farmers, and the farmers are necessary for us"	misschien is het ook wel de acceptatie geweest dat trekkers nodig zijn voor de boeren, en wij hebben de boeren nodig."
"No. Not for one moment."	"Nee. Niet voor een moment".
"in my ideal world, there wouldn't be any signs not humanity right now. No buildings etcetera. That you were walking in a real untouched natural area. But on the	in mijn ideale wereld zag ik nu geen tekenen van mensheid. Geen gebouwen etcetera. Dat je gewoon echt ongerepte natuur gebied aan het wandelen was. Maar aan de ander

hand, this is what makes this area beautiful, that you can see something, some liveliness"	kant maakt dat dit stukje juist ook wel weer mooi, dat je wat ziet, wat levendigheid."
"I do not have a problem with windmills, I absolutely do not think of it as horizon pollution. But right now, I am thinking, you [the windmill] are standing so much in my view, meanwhile there is much to see besides it, and I think that is a waste/ a real shame"	: "ik heb geen probleem met windmolens. Ik vind het absoluut geen horizon vervuiling. Maar nu denk ik wel, jij staat zo erg in mijn beeld, terwijl er zoveel naast zit, dat vind ik echt zonde."
"I think it is visual pollution. And it does fit into the image of what we want for alternative energy, but I do think it is really disrupts some landscape. Also in this case... so I think that is a shame, and a solution is needed and I am not sure what that solution is. We could also install solar panels here, here on the slope. But that is not pretty either. We need to do something.."	: "ik vind het eigenlijk visuele verontreiniging. En het past helemaal in het beeld van wat we willen voor alternatieve energie, maar ik vind het wel echt een verstoring van sommige landschappen. En ook dit geval. ... dus ik vind dat gewoon zonde, en er moet een oplossing komen, en ik weet ook niet wat. We kunnen hier ook allemaal zonnepanelen leggen, hier op het schuine gedeelte. Maar dat is ook niet mooi. We moeten wat..."
it is quite nice how clean it is here. I cannot see any waste lying on the dike, or waste that is washed up. That is something I notice now, and that is positive"	: "Ook best wel hoe schoon het hier is. Ik zie geen menselijk afval ofzo aan de dijk liggen, dat is aangespoeld. Dat valt nu wel op, dat is positief."
I think it is more getting used to it than acceptance."	: "het is meer gewenning, denk ik. Dan acceptatie
"so first i was looking at that stupid litte plastic piece. And then I thought, I don't want that.... I would rather not see it... because it is so bad for the animals, and because it takes so long before it goes away.... And I am getting/ becoming angry indeed, that might be the word. And I would love to change people, so that they would pick up a bottle, just as you did, but I already saw so much more. And then is stops for me. And I do what I can do, but I find throwing away waste so easy, so stupid. So I prefer to watch the little footsteps of the birds."	: "en ik keek dus eerst naar dat stomme plasticje. En toen dacht ik, dat wil ik niet. .... Ik wil het liever niet zien ... omdat het zo slecht is voor de beest en omdat het zo lang duurt voordat het weg is. ... Ik word bozig inderdaad, dat is misschien het goede woord.. En ik zou wel mensen willen veranderen, dus dat ze net zoals jij net deed een flesje willen opruimen, en ik wil dat ook wel oppakken maar ik had al zoveel meer gezien. En dan houdt het op. En ik doe wel wat ik kan, maar ik vind het gewoon zo makkelijk, weggooien. Zo stom. Dus dan kijk ik liever naar de voetstapjes."
"And now we are walking, and further down the dike there are people. And I do notice that it is different now... it would be weird to deprive people of nature, but you also want the best experience for yourself. And for me, that is without people. The lack of people."	en we lopen nu en verderop op de dijk zijn er mensen. En ik merk wel dat het anders is. ... het is heel raar als je andere mensen de natuur wilt ontnemen, maar je wil zelf gewoon de beste ervaring hebben. En dat is voor mij, zonder mensen. Het ontbreken van mensen."
"because of the talking and the difficult questions, the deep questions, you are also kind of distracted by the environment I think... So on one hand I am focused on the questions, when you said to close my eyes and asked what I was seeing, I was also partly absent from the environment because I was trying to formulate my answers."	Door het praten en de lastige vragen, diepgaande vragen wordt je ook weer een soort van afgeleid door de omgeving, denk ik. .. Dus ik ben aan de ene kant gefocust op de vragen en wanneer jij zei ja doe nu even je ogen dicht en wat zie etcetera .. maar ook wel een deel afwezig, van de omgeving omdat ik bezig was om dit te formuleren."
"I am searching, and I do not want to searching [for answers]. And I think that has to do something with this rust... There is nothing to feel, everything is right here in this moment."	"ik ben aan het zoeken, en ik wil niet zoeken. En ik denk dat dat heel erg te maken heeft met die rust ... er is niks om te voelen, het is allemaal hier in het moment."
<b>Reflection</b>	
"maybe I unconsciously already thought this [the thing said in the interview], but I never said these things oud loud, and I was never really sure whether this was really what I thought..."	misschien dat ik ze onbewust altijd al wel dacht, maar ik had ze nooit uitgesproken en ik wist ook nooit echt zeker of dat wel het geval was. Dus ik denk dat ik nog vaak aan ga terug denken als ik nu op het strand kom, of als ik ergens anders ben.

