



MONASH University

**The Secret Life of the Sea Kayaker:
An Autoethnographic Inquiry Into Sea Kayak Expeditioning**

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BSport and Outdoor Recreation

BEd

A thesis submitted for the degree of Doctor of Philosophy at
Monash University, September 2017.

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Abstract

This autoethnographic study investigated the lived experience of sea kayaking as a form of expeditionary practice. To articulate and represent an unfolding story of self, which McAdams (1993) referred to as self-mythology, the project was positioned epistemologically as a phenomenological narrative of one man's adventure sea kayaking expedition. Phenomenological theory, often employed in interdisciplinary research, proposes that individuals' lifeworld experiences are inherently subjective, deeply personal, and evolving. Reconstructing an autobiographical past within an autoethnographic project is a way to 'provide a person's life with some degree of unity, purpose, and meaning' (McAdams & McLean, 2013, p. 233). This thesis investigates how I contested an ideology of adventurer as expeditionary filmmaker, constructed self-identity through stories captured and told through documentary film, and raised important issues about the collection and use of visual data in social research (Howels & Negreiros, 2012; Ormrod & Wheaton, 2009; Pink, 2007).

Guided by a pragmatic ontology, emphasising the importance of human experience, a 15-day sea kayaking crossing from the Australian mainland to Tasmania (*Bass by Kayak*) was undertaken to reveal theory and practice at play (Gutek, 2014). This expedition was nested within the overall voyage of the research project, which, in order of undertaking, was conducted within six interrelated stages. First, a review of the researcher's prior sea kayaking experiences as guide and filmmaker informed the broad aims and research questions. The second phase was a critical reconnaissance of literature concerning the perception of landscapes, seascapes, and liminality, the narrative of adventure travel and sea kayaking, and how expeditioning can be thought of as phasic and educational. Emerging from the literature arose key 'frames', much like a director's lens, to guide the study. This critical review of literature, film, and image was used to develop a sea kayaker's visual-ethnographic guide, which helped navigate the third phase of the project, including the collection of visual data and decision making about how *Bass by Kayak* would be represented and interpreted.

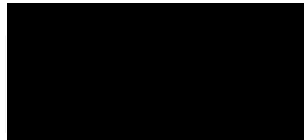
Following the 15-day crossing, the resulting six-part film series, as the key fourth stage, tells the story of the pre-, during- and post-expeditionary experience. The episodes reflect the phasic nature of expeditions (Gair, 1997; March & Wattchow, 1990). This brought into focus the fifth stage within this project, where visual-autoethnographic

representation was matched with textual, existential insights that aimed to illuminate the lifeworld and lived experience (Abram, 1996; Husserl, 1970, 1978; van Manen, 1990) of the expedition sea kayaker. Based on key literature, this life was analysed as lived within the liminal character of an adventurous life (Canningford, 2009; Gilchrist, Carter & Bursey, 2014; Varley, 2011). Merging the online publication of film episodes (accessible via YouTube) with annotated and existential text responds to a new (auto)ethnographic era in the study of identity, adventure, and the perception of our world in what is the Digital (screened) Age. The final phase of the research concluded with a consideration of how expeditionary travel, and the medium of filmmaking, informs insights into expeditionary life and learning.

Whilst there is an emerging interest in researching outdoor lives, and autoethnographic studies are increasing in leisure studies (Anderson & Austin, 2011), few ethnographic inquiries into the lived experience of sea kayaking exist. Given that sea kayaking is the most increasing form of water sports activity in many Western nations (O'Connell, 2010), this research has the potential to contribute to (a) an emerging body of theoretical and empirical research into the lived nature of a unique mode of outdoor life and (b) an understanding of how narrative representation, and visual-autoethnographic documentary film in particular, utilises and examines a methodological pathway to researching such lives. Combining these, this study makes a unique contribution to how we see, investigate, and pass on knowledge through creative, visual narrative, and how this impacts guiding and pedagogy relating to outdoor life.

Declaration

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.



Beau Miles

September 2017

Publications During Enrolment

- Miles, B., & Wattchow, B. (2015). The mirror of the sea: Narrative identity, sea kayaking adventuring and implications for outdoor adventure education, *Australian Journal of Outdoor Education*, 18(1), 16-26.
- Miles, B. (2013). Subcultural observations of the 8th annual Hudson River Greenland kayaking festival, *Masik, Journal of Qayaq USA*, the American Chapter of the Greenland Sea Kayaking Association, Spring, 52-64.

Acknowledgments

To Helen, on the farm, ready to start a new life with me. Your effortless energy is astounding. I love you. I don't say it much because—like breathing—it's the most natural, unthinking thing I've ever done.

To my mother the gardener, and my farther the artist. You have unwittingly made a creature that plays artfully in the outdoors. Go figure. I admire you both deeply, so read these words and watch the films with your DNA in mind, as this is your world through my eyes.

To my wider family—farmers, mothers, hunters, nurses, flyers, teachers, lawyers—you inspire me. Thanks for getting on with life as if a PhD did not exist; it was a nice reminder.

To Laura and Brian, my supervisors. Brian, 'Ponch', you are one of my closest friends. I look forward to sharing bottomless cups of tea with for as long as we can hold a thin-lipped porcelain cup. Laura, one of the most likable people to ever walk the halls of a university, thank you for your flair (clothing), warmth (spare room), and genuine friendship.

To Dan and Matt, watching your friendship grow from day one (as strangers) was like seeing a finely tuned watch (Matt), getting paired with a shabby, velcro wrist-band (Dan). The pairing was functional, funny to look at, and told us when to leave.

To Mitch Drummond, coproducer of *Bass by Kayak*, bravo and thank you. May projects continue.

To Peter Varley and Phillip Mullins who examined this thesis. Your depth of reading (and watching) is evident in your sincere feedback. This final copy of the thesis has many small and significant amendments based on your advice.

I also thank Pam Firth for her rigorous and professional editorial assistance on the penultimate draft. Her editing, guided by APA (6th Edition), was restricted to matters of language, completeness and consistency. All spelling is according to the Macquarie (Australia) dictionary (2016)¹.

¹ Macquarie Dictionary Online, 2016 *Macquarie Dictionary Publishers*, an imprint of Pan Macmillan Australia Pty Ltd, www.macquariedictionary.com.au

Prologue

I went to sea not knowing a lot about it. The marrow of my bones, sick perhaps from holding onto a near drowning experience as a 10-year-old, meant I had resisted the sea during adolescence. Much like avoiding girls or a haircut, it was an easy reluctance. Like most kids, I had heard, read about, and seen movies about the heroics and death of people at sea: Blackbeard, Moby Dick, Shackleton, and other whiskery characters in impossible circumstances. When first paddling a sea kayak as a teenager, this storybook imagination came with me. I paddled a distance from shore that I could swim, and no more. Land, as much metaphor as dirt beneath my feet, came with me as a handhold. Fair weather and safety were routine.

I confronted this fear as a young adult, stretching my journeys into new places and unknown waters. Alone one day, after many years of paddling, I lost sight of land. Vaguely aware of my position in the world, I was surrounded by endless sky and water. The world seemed infinite. Two moments from the day resonate. An unnerving and full-bodied reaction to seeing a world without land (hairs on my arms and neck stood on end and my gut tightened), and later that day, a distinct feeling of landfall in returning to a familiar world as a new kind of person. As if, releasing the grip of land—visions, sounds, landmarks, I had *become* a sea kayaker.

Not long after, I started taking a video camera with me and slowly began charting my sea kayaking journeys through documentary filmmaking. An emerging narrative, both in the making of the films whilst journeying, then in the production processes afterwards, started to represent a questioning of self. How others reacted to and engaged with my stories also started to take on extra meaning. Over time, this thoughtful disposition of how I create stories, having ventured from home, and how I represent experiences of adventure in new lands and new seas became a key epistemological orientation to my experiences. My sense of self, and how I was reflecting myself to the world, was in many ways the breeding ground for this study.

Self-examination has been far from appealing at times, and this may be typical of introspective, creative work. Woody Allen once said that working on both sides of the camera was one of the most perverse things anyone could do. As several reviewers of my films and writing have been willing to point out, sometimes deeming my narrative narcissistic, self-involved, and overtly objective, to curiously and critically reveal internal

ideas to an outside audience can be a bumpy road. Yet, this is also the point. Perhaps taking an easier pathway of examining others, which I originally set out to do, might further contradict and objectify the complex nature of lived experience. Identifying our past selves, current self, and how this ongoing self might look and feel in the future might well be the most confronting ontological space humans ever stumble through. In a very simple way, this study aimed to authentically capture, show, tell, and inquire into one Western man's narrative of sea kayaking life.

Presentation of This Thesis

Creative visions, including documentary film, are an increasing part of the complex, and now online, human condition. Satiating what Gottschall (2015) called an inherent desire to be 'storytelling animals' (p. 3), this thesis aims to transfer information to you, the reader-viewer, via what Goodall (2000) called a 'new' visual ethnography. Reciprocity between textual and sensorial (visual, audible, emotional) language is struck to best show an individual's unique path in the world. Whilst the core agency of this thesis is communicated through words, key to this narrative is the documentary film series *Bass by Kayak*. Six episodes, reduced from over 40 hours/3.5 million frames of film footage, are what pioneering filmmaker John Grierson (1946), who coined the word 'documentary', would call an artful, purely subjective treatment of actuality (as cited in Blais, 1973). Such work is no more or less authentic than a poem, song, dance, novel, screenplay, movie or any other gesture or concoction of creativity. Ultimately, *Bass by Kayak* is a prejudiced narrative.

In addition to being a filmmaker and sea kayaker, I am also an educator, a role that I have always considered, amongst other things, storytelling. To be truly reflexive, as I address in the final passages of the thesis, one must at all times provide evidence from our own lives, as we commit to understanding it, in order to learn and teach at the same time. In combination with filmmaking lies this driving impetus to navigate a life-story-path.

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List of Abbreviations

BOM	Bureau of Meteorology
HD	high definition
EELG	experiential-expeditionary learning guide
MIGR	Monash Institute of Graduate Research
NRT	non-representation theory
OAE	outdoor adventure education
OB	Outward Bound
OS	ordnance survey
PE	physical education
RM	risk management

Chapter 1. Introduction

The purpose of this research was to inquire into one person's phenomenological relationship with expeditionary sea kayaking and the autoethnographic story that accompanies this lived experience. As an autoethnographic search for identity, this story is based on 15 years of sea kayak expeditioning, documentary filmmaking, and work as an outdoor educator. The 'I', expressed throughout this study, is an important point to accentuate at this early stage. Noting a caution from autoethnographers (Anderson, 2006; Anderson & Austin, 2011; Ang, 2014), the narrative thread of this thesis must be particularly autoethnographic at all times. It must reflect a story of self and be driven very much from a position of one person's position in, and perception of, the world. As Schwandt (2007) prescribes, initiating a study that 'seeks to unite ethnographic (looking outward at a world beyond one's own) and autobiographical (gazing inward for a story of one's self) intentions' (p. 1), I must at all times be in touch with my autoethnographic voice. In this way, my researcher's story, elaborated in Chapter 2, and the contextual section of this opening chapter, sets the ontological tone, whereby I present discussion from a first-person perspective.

Having lived and embraced a practical life, a declaration of 'I' has from the outset also aimed to blend pragmatic ontology into a scholarly, subjective expression. I do this as documentary filmmaker (sea kayaker, director/producer) and more recently, as outdoor educator and researcher. Data derives from a sea kayaking expedition that crossed Bass Strait from the Australian mainland to Tasmania (a 15-day crossing), produced as a six-part film series *Bass by Kayak*. Film footage was captured during the pre-, during-, and post-expedition phases over a two-year period. Two foci of inquiry led from this dual perspective of filmmaker and educator. First, the expedition experience presented a conduit to understanding human perceptions of seascape and landscape, asking how I interpret the world through day-to-day passages at sea, defined by departure and return to land. The second focus questioned the way sociohistorical, geographical, technical, and artistic factors influenced this lived, storied, and self-defining experience of sea kayak adventuring. These two key areas are essentially a theoretical examination of my perception of the world and my subsequent methodological interpretation of this world. Blended through both inquiry areas, aiming to engage with education, is how the phenomenon of a sea kayaking

expedition can be considered existentially. This is the first empirical research into the lived, episodic, and existential experiences of an expeditionary sea kayaker.

Before summarising this thesis chronologically via a synopsis of chapters, I first signpost autoethnography as a key aspect of the research methodology. As epistemological steerage, this includes how reflexive agency is an imperative aspect of capturing, analysing, and interpreting the *Bass by Kayak* film series. Following the autoethnographic positioning will be a contextual overview, synopsis of literature, statement of the research aims and questions, methodological and method considerations, a brief section on findings and conclusions, and a signpost as to the study's limitations and implications.

Autoethnographic and Reflexive Positioning

Whilst autoethnography is addressed in full during the methodological chapter (Chapter 6), it is important to introduce it briefly here given the undercurrent it provided to this study. Investigated as an individual's dialogue, a space Barry Lopez (1979) called our 'internal landscape', this study aimed to reflect the meaning-making potential of my life story. Put another way, I wanted to investigate how over time my life, like any life, is shaped through storytelling. Phenomenologically speaking, it also aimed to reflect my existential view of the sea kayaking lifeworld. Such an inquiry is suited to autoethnography.

For Neuman (1996), 'autoethnography is a form of critique and resistance . . . that identifies zones of contact, conquest, and the contested meanings of self and culture that accompany the exercise of representational authority' (p. 191). Stemming from cultural anthropology, namely David Hayano's (1979, 1982) pivotal autoethnographic essays on his time as a semiprofessional poker player, a case was laid for self-observation in ethnographic research. Hayano argued that 'as anthropologists moved out of the colonial era of ethnography, they would come more and more to study the social worlds and subcultures of which they were a part' (Hayano, 1979. p. 102). Whilst hard to define in its own right, autoethnography is most often seen to separate from ethnography in that autoethnography focuses on the researcher's subjective experience rather than on, or in interaction with, the beliefs and practices of others (Ellis, 2004). The difficulty of defining a culture resulting from the actions of multiple people suggests that each individual's part of this culture might also be a defining act of subculture, whereby one person's actions might also be an ethnography, or culture, without others. Given this, autoethnography

might also be seen as ethnography. As Ellingson and Ellis (2008) stated, ‘Whether we call a work an autoethnography or an ethnography depends as much on the claims made by authors as anything else’ (p. 449).

Key advice from Canadian educator–researcher Max van Manen’s (1990) work, which influenced greatly this study, states that ‘the ego-logical starting point for phenomenological research’ (p. 54) are one’s own life experiences. Yet in doing so, I must consider the representations I construct are only those of one Western sea kayaker’s experiences. Humberstone (2009) wrote of Western perception being inside/outside the ‘Western bubble’, which James (1999) referred to as a subject–object problem inherent to Western philosophy. How to position a personal log of experiences in relation to others is to ask where I am positioned within this bubble—and whether indeed another perimeter exists around other sea kayakers. This was a key line of questioning to resolve in the early machinations of this study.

For this thesis, I have chosen to concentrate on my own sea kayaking expedition film, positioned as a visual-autoethnographic narrative. Questioning how I tell my story acknowledges that this particular expedition was in the company of others (between one and four co-expedition members at various times of training and the expedition itself) and represents a story of self within the potentials of a broader ethnography. An adventurous, self-directed filmmaking narrative, like many shared experiences told by one member of the expedition party, is thereby shaped out of ‘personal experiences within a culture’ (Goodall, 2000, p. 9).

Autobiography becomes ethnographic at the point where the filmmaker understands his or her personal history to be implicated in larger social formations and historical processes. Identity is no longer transcendental or essential self that is revealed, but a “staging of subjectivity”—a representation of the self as a performance. (Russell, 1999, p. 276)

Key scholars of autoethnography, Carolyn Ellis and Arthur Bochner, provided direction for raising transitional questions and addressing my early conundrums with the study. As predominant innovators of creative narrative in autoethnography (see, for example, Bochner & Ellis, 2001; Ellis, 1995, 1997, 2004; Ellis, Adams & Bochner, 2010; Ellis &

Bochner, 2000), both Ellis and Bochner have influenced the shift within social science research into lived experiences. Andrew Sparkes (1995, 2000, 2002, 2008), Laurel Richardson (1995, 2000a, 2000b, 2005) Norman Denzin (1989, 1997), and Robbie Nicol (2013), amongst others, are furthering the establishment of this ethnographic paradigm. I explore these key contributions, and particularly those investigating outdoor lives, at various stages of the literature and methodological reviews.

Contexts of the study

The aim of this section is to carefully consider the context of the study, which includes some analysis of key terms, intentions, and limitations, and to specifically acknowledge and contextualise the bounds of my experience. It reveals an up-to-date critique of my worldview in relation to how a personal focus might impact others' experience. I must, from the outset, state my autoethnographic position in the world. Ontological statements must be transparent, suggesting that upheaval and maturity has taken place over the course of study. So, I attempt here to consider where I was situated at the outset, attempting to capture a sense of both a personal and cultural horizon of experience in order that the reader may make judgements about where I finished. This process unfolded over the seven years of the project's duration, especially in the last two years after the key data set was gathered and the work of reflection and representation was undertaken. Naturally, I have changed during this time. But the key questions I must redress from an autoethnographic perspective are *how* did I change and *what* have I become.

As the whole research process unfolded, I became interested in paring back multiple voices—those where I self-proclaim roles of researcher, expeditioner–adventurer, filmmaker/documentarian, teacher, and guide. It may be that I am caught up in a poststructuralist's hoodoo, riddled with an immensely complicated worldview as an agent of multiple selves, yet loyal to none. Perhaps, as Mugerauer suggested when paraphrasing Heidegger, I needed 'to reflect on what is nearest, on what is so close that we do not see or think it' (Mugerauer, 1995, p. 118).

The outfall of reflecting deeply after the expedition was to transition reflexively, 'digging out' as Payne (2003) would say, aspects of the study that were leading to deeper ways of knowing, questioning, and critique. Imagined as a significant component of the research at the outset, expeditionary learning in a teaching, guiding, and pedagogical sense

ultimately became a lesser finding as I pursued my sense of environmental perception and the methodological tensions in representing the expedition. It became apparent that the educational implications of the study were less revealing. Yet, rather than exclude an educational dimension, the summary of findings still makes statements of a pedagogical nature. Quite simply, in the effort to consider the self as a result of the research, I realised that I am, after all, an educator and cannot remove it from my day-to-day, my way of thinking, and my emerging interest in influencing outdoor practice.

As a builder of barns, prescribing to triangles and bolts and the basic principles of physics, I imagine—metaphorically speaking—that to be poststructuralist would be to innovate my craft with circles, spiders’ webs, and antigravity. Yet jumping into new ways of construction and design, as I suspect many do when transitioning from one way of thinking to another, I see that I revert new ways of thinking to existing ways of being and doing. That is, I construct a new building on old foundations. Some of the changes may be obvious for all to see. Others may be subtle and noticeable only fleetingly, even to the builder. And the future of the building is always far from certain.

For this study, I had attempted a new way of thinking about an ‘I’ that was unthinking about the flaws of my foundational self. No doubt, expeditionary sea kayaking and film making are privileged activities. Given the immense variety of social and cultural settings, meaning is considered to occur in a certain temporal and cultural context. This is known as ‘*the horizon of understanding* because it is the range of vision that includes everything that can be seen from a particular vantage point’ (Mugerauer, 1995, p. xxvii, author emphasis). Thus, whilst I strive to see, I must confront the challenge of seeing only as far as my social and cultural horizon permits. Can the horizon be pushed back? After all, a sea kayaker’s life is often defined by chasing the horizon. In the process, I have needed to re-attune my somewhat blinkered Western self and attempted to see a larger picture that included people who are less White, less male, less Western, and less privileged. I needed to question some of the taken-for-granted assumptions that often lurk beneath the surface of expeditionary experiences.

Male privilege, masculine adventure, and Euro-settler position

I am aware that I am unshakably male, and that my way of life, my films, and my chosen vocations and interests are likely a result of my gender. I am cautious to raise at length the

debate about gender in discourses about adventure, given the excellent work that already exists on the topic (Boniface, 2006; Borrie, Pohl, & Patterson, 2000; Evers, 2009; Fendt & Wilson, 2012; Henderson, 1996; McDermott, 2000; Waitt, 2008; Warren & Loeffler, 2006).² Yet I must comment on the specific tendencies towards a masculine adventure context, which *Bass by Kayak* ultimately embodied, and where I fit within a dominant form of expeditionary practice. In doing so, a gendered reflection speaks of a new maturity in how I question my experiences as ‘male’ and what the other gendered beings might think, act, and feel if they were in my place. I will never know the answer(s), but I need to ask. Thinking close to home, for example, my sister—who is several years older than I am—grew up with the same parents in a sometimes volatile, sometimes supportive free-thinking family and has lived an equally active, outdoorsy, adventurous life as I have.

You could say that my sister and I lived our formative years under the influence of baby-boomer, neoliberal parenting—young lives that for the most part felt gender neutral in what we did and how we did it. Granted, I am still the go-to jar opener, and I cannot bear children, but growing up under the same roof, with the same trees to climb and the same river to swim in, we essentially grew up with similar interests and similar opportunities. As my sister also pointed out (when talking on the phone about my masculine voice), we needed strong male and even stronger female influences in our early lives to live what might be considered a form of gender neutrality. I consider us lucky and privileged, yet we also experienced many challenges familiar to other 30-somethings of similar parenting. In the same breath, I know that we are mirroring a much larger world than our family farm, beyond the paddocks, river, and sky that we knew as children. We transitioned, seamlessly, into acting and perceiving within our culturally influenced genders.

Importantly, it is refreshing to know that the most proficient and staggeringly brave sea kayaker in the world today is Freya Hoffmeister, the female German paddler who has recently circumnavigated South America. Yet for the roughly 400 paddlers who have crossed Bass Strait in the modern era of sea kayaking (as of 2017), only a handful are women. It was not for a lack of trying that I tried to get a mixed male–female cohort on *Bass by Kayak*, asking far and wide for female co-expedition members to sign up. Male members were also hard to come by, but ultimately more were available, and this may be

² As raised/cited by Mullins (2014) within the context of outdoor adventure participation.

telling of the gender imbalance in adventure—expeditionary circles—and I say this timidly—especially at an ‘elite’ level. This contrasts with the university where I work, where more than half the outdoor education students are female, as has been the case for over ten years. Many of these women go on to become proficient paddlers, and I was heartened to see an evenly mixed showing of faces at a recent presentation of *Bass by Kayak* to one of Australia’s largest sea kayaking clubs. Why there are so few female crossers of Bass Strait, therefore, is a little baffling. It is likely that Bass Strait, like many of the famous mountaineering routes, is on the bucket list of an overwhelming number of male paddlers, perhaps thanks to the dominant rhetoric and historical culture associated with risky adventure travel.

Other tenets of adventuring, including the narrative mythmaking of adventure, are at the heart of Paul Zweig’s (1974) *The Adventurer* and Alfred Noyce’s (1950) *The Springs of Adventure*, both exceptional pieces of work that epitomised where I started to think more deeply about the term *adventure*. As Mullins (2013) stressed, a reflexive researcher must make clear the values and intentions of their place in the world, be it on expedition whilst ‘adventuring’ or at home. Seeking a way to see the world beyond a closed loop of action and reaction arose through this study as I felt my way towards reciprocity between different phenomena—me and others, land and sea, home and away, adventure and nonadventure. Identifying intimate, yet larger and complex connections, was at the heart of the final, post-*Bass by Kayak* expedition, phase of the research.

White colonisation of Australia, its maritime history, and geophysical reality have resulted in the vast majority of settler Australians living within 100 km of the coast. Our habitation of the coastal fringe says something of my country’s obsession with watery pastimes, as does the increasing middle-class demographic taking to sea kayaking. As you will see in episode one of *Bass by Kayak*, I live within view of the coast, custodian of a small parcel of land originally inhabited by the Boon Wurrung people. From my neighbour’s paddock, I can see Bass Strait, coastal foothills, and the ancient floodplains of Koo Wee Rup (from *ku-wirup*, said to mean ‘plenty of blackfish’ in the Boon Wurrung language). Boon Wurrung people traditionally traded and interrelated with their closest clan neighbour the Wurundjeri, farming the land and sea in their ancient ways and for the most part living harmoniously with the landscape. What was once thick forest called ‘bush’ by early settlers because of the irregular, scruffy, angular nature of Australian flora is now a

monocrop dairy belt, with an occasional stand of trees. It is damned (in many ways by both meanings of the word), agrarian, often pretty (to me), and my home. I understand the displacement and horrors that have taken place on this land, and like many unseeing aspects of earlier life, I am only now coming to understand the colonial natures that embody my worldview. As with other noted aspects of this study that could take a more leading light, the indigenous history, stories, and tremendous seafaring aspects of the first people of Australia will be left for later work.

Bass Strait

People started crossing into Tasmania from the Australian mainland approximately 40,000 years ago during ‘glacial maxima’, when the sea was at its lowest (up to 120 m lower than today). Speculative craft were used to cross the sections that still contained water, with the current 52 islands representing the wayfinder’s high ground. The original migration crossings have been mythologised in cave paintings and tell a remarkable tale of human movement. Genetic studies suggest that once the sea level rose, flooding much of what is now known as Bass Strait, the Palawa people (the dominant, penultimate clan) were left isolated for approximately 8,000 years before European exploration of the late 18th century.

Bass Strait, named after George Bass who circumnavigated Tasmania with Matthew Flinders in 1798–99 (which was then referred to as Van Diemen’s Land from earlier Dutch explorations), has become a popular place for adventure travel. All manner of crossings have been made in the modern era, firsts being aircraft flight in 1919, sea kayakers and rowers in 1971, windsurfers in 1982, kiteboarders in 2012, and most recently, paddle boarders in 2014. Some forms of crossing have been attempted (such as swimming) but failed to make the distance. Given its shallow average depth (60 m), Bass Strait is often rough, with deep and unimpeded swell rolling in from the Southern Ocean, acting as a ‘squeeze’ on the 250–350 km gap between Tasmania and the larger mass of the Australian Continent. Some of the highest ever waves in history have been recorded there,³ with many early-settler ships lost to unknown islands and rouge conditions, whereby a flurry of lighthouses were built in the mid-19th century. Sea kayaking parties (approximately 100

³ During rescues (and six deaths) of boats participating in the 1998 Sydney to Hobart yacht race, a helicopter recorded wave heights of over 20 m. The race was the largest peacetime search-and-rescue effort ever seen in Australia (involving 35 military and civilian aircraft and 27 Royal Australian Navy vessels).

since 1971) take anywhere between 10 to 30 days to complete the 350–400 km transit, with four main crossings (between 80–30 km) to navigate within the tidal, wind-driven variables. Drinking water is rarely available on most islands, with only several outlying islands (other than the populated Flinders, King, and Cape Barron islands) having permanent water sources. During the summer months, a lack of water proves to be one of the constraining factors of expedition parties. The black arrows of Figure 1 illustrate the popular ‘garden route’ for crossing in most types of recreational vessel. Other major transits in Bass Strait are the yellow shipping lanes and the red (12-hour) ferry line.

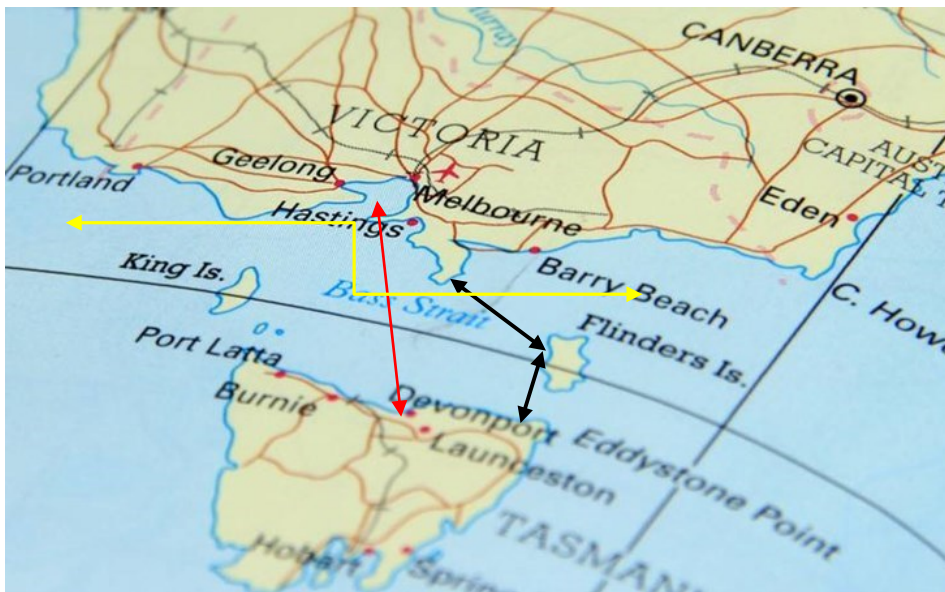


Figure 1. Typical transits by vessels in Bass Strait.

Bass Strait is undoubtedly a famous sea crossing, being the crux of the famous Sydney to Hobart Yacht Race and the most-known expeditionary sea kayaking route in Australia. Symmetry of the sweeping archipelago is attractive to the seafarer, many islands with the prospect of looking and feeling like their ancient selves. Island hops are also tantalising, as they are mostly within daylight range for sea kayakers, where a string of all-day crossings, interspersed with lay days, inspire a sense of multiple paddling experiences within one expedition.

The small-scale expedition party for *Bass by Kayak* was made up of three co-expedition members (Matt, Dan, and me), and two others paddlers (Paul and Craig) operating as a somewhat independent duo, crossing at the same time. Whilst I was the coordinating member for the party of three (Matt and Dan did not know each other), it was

a mostly nonhierarchical decision-making process by consensus.⁴ The two small teams would join up for crossings and were certainly an enlarged pod of five for these days in terms of safety, support, navigation, and comradery. The recruitment process for co-expedition members was purposeful sampling (Patton, 2002), whereby I asked other competent paddlers, often friends (and asked them to pass onto their friends). I specifically set out to gather a mixed-gender party of four to six, and had only speculative inclusion of female paddlers in the lead-up to the expedition.

Traditions of sea kayaking

I set out in this study to portray insight to the reader/watcher something of the subcultural natures(s) of a subcultural form of sea kayaking. However, prior to that, there are two obvious traditions I must introduce: the traditional subarctic form of sea kayaking and the colonial, Euro–Western tradition of contemporary paddling. Naturally, there is a link between the two, but the transition from ancient hunting vessel to leisure craft is a relatively recent phenomenon (last half of the 20th century). A fuller version of how the modern-day sea kayak came to be is available as Appendix D. Given that the central purpose of this study was an inquiry into a unique act of sea kayaking, of which the design and function of a sea kayak and therefore my human experience of using the vessel was central, it is appropriate to provide a brief version of the traditional craft and my tradition of sea kayaking up front.

The sea kayak, as a functional hunting and travelling vessel with a 4,000-year history (Nooter, 1991), does not embody an unproblematic and linear history. There is of course the possibility of some fundamental experience of the sea by kayak that might be shared across traditions, but this study was not designed or conducted to compare multiple traditions to examine crosscultural similarities and differences. Traditionally, the specialised male hunter would depart his subarctic shores of modern-day Canada, Alaska, and Siberia in search of food. Hunts would be day trips and occasional extended ventures. Often alone, the paddler would not leave their cockpit until returning, likely when their sea kayak was laden with seals—the staple food of Inuit culture. Traditional paddling was not, for the most part, an extensive journey, yet some of the most remarkable feats of seafaring

⁴ As Dan was essentially only in Australia for the expedition, he was happy to work around the work calendars of Matt and me in terms of key departure and arrival dates.

are suggested in the logs of North Sea mariners during the pre-industrial era when ‘finnmen’ were captured in remote, landless places. Both anthropological studies of traditional sea kayaking and anecdotal accounts by Westerners suggest that modern Western sea kayaking has its origins in a vessel that is remarkably seaworthy and which had its origins in a culture that was intimate with the sea and land’s edge.

My tradition of sea kayaking, whilst increasingly common and certainly linked to traditional forms (male, solo, specialised), is anything but traditional in the hunter–gatherer sense and not universal to the many kinds of sea kayaking that take place across the world in contemporary times. I am sure that I first used the sea kayak uncritically as an ahistorical tool of travel, knowing little about it being a type of vessel with a tremendously long and meaningful past. Whilst an increasing number of sport-kayak anglers are, in some ways, redeveloping links between the vessel and hunting, I suspect that I and other expeditionary paddlers would classify our ‘hunt’ in a very different way. I review my own reasons for departure in the next chapter, and the identity and narrative desires of expeditionary sea kayakers in Chapter 5, raising the simile here that kayakers seem to depart to return with something—be it a photo, increased fitness, a fish (or a photo of a fish), or in my case, the ability to see new places that I can experience firsthand—and tell a human-place story about. I am also transitioning as a guide and teacher of sea kayaking, turning my expeditions (and adventuring) into a form of pedagogy.

To be clear, my point is that both the traditional and my own traditions of sea kayaking are bounded and perpetuated by different eras, different geographies, and different purposes, yet both bring to life a narrative of human experience. Whilst this project will move on from comparing traditions, I cannot ignore the link that my form of paddling has to the past. It may be argued that expeditionary sea kayaking has significant masculinist, privileged, and colonial tendencies. It is in recognising these influences and traditions that critical questions arise, and this provides the impetus to how I might alter the trajectory of my own tradition, shifting practices, and shaping future experiences. To do so ‘encourages more basic confrontations and mobilizes some power against traditional and often incredibly inert dominant traditions’ (Alvesson, 2002, p. 13).

Overview of Literature

What this overview recognises, much like my short story about how I found myself *becoming* a sea kayaker, is that the places I go, and the reasons I go there, stem from what I have often called ‘departures’, seen as pivotal moments or (mis)understandings from my sea kayaking life. Clandinin (2013) would call these ‘turns’, whereby ‘the movement from one way of thinking to another . . . highlights . . . the experience of the researchers and their experiences when doing research’ (pp. 5–6). In the physical and practical sense, departure aims to better understand what kayaking expeditioner John Dowd (2000) called ‘reading the sea’ (p. 107), where technically, geographically, and spatially the daily departure and return to shore is a unique form of literacy. Metaphorically, I take it to mean that I must pursue theoretical and mindful perceptions of sea kayaking if I am to better understand what has taken place in the past and how it may dictate and influence how I proceed in the future. What follows is a synopsis of the remainder of the thesis by way of signposting the key informants of this study: theories, theorists and thinkers, adventurers, filmmakers, educators, and methodological advisers.

Synopsis of Chapter 3: Phenomenology as lifeworld, essences and existentials

As a documentary filmmaker, I have always set about living, then creatively producing, a story that illuminates ‘insight’. Phenomenology, a theory and philosophy that helps researchers inquire into lived experience, provides an orientation for this study that aligns with this premise. Representing the pre, during, and post experience of *Bass by Kayak* via navigational aids of phenomenological description and interpretation, I decipher the experience through ‘pedagogic treatment’, as explored by van Manen (1990, p. 5). Van Manen contested that this ‘treatment’ (linking ironically to how filmmakers often produce films based on a script called a treatment) filters insights from lived experience through a sift, agitating potentials of learning.

Given I am also interested in the physical, geographical, and perceptive lenses that people engage with when experiencing the world, ecologist–philosopher David Abram’s (1996) take on phenomenology helped guide this theoretical approach. Abram’s interpretation of lived experiences within the open, natural, ‘more-than-human world’ is particularly pertinent. Whereas van Manen focuses on phenomenology as a human science

with great potential to offer insights into teaching and pedagogy, Abram uses it to investigate the lived experience of human–nature relations. Both have looked for guidance from founding phenomenologist Edmund Husserl (influential during the late 19th to early 20th centuries), Martin Heidegger, and Maurice Merleau-Ponty, who both extended and refuted Husserl’s ideas, particularly during the post-World War II era.

Husserl’s magnum opus was to establish the philosophical idea of ‘lifeworld’ and the existential nature of experience that make up this lifeworld. Heidegger and Merleau-Ponty (and now van Manen and Abram, amongst others) further developed ‘existentials’ and ‘essences’ as the working mechanisms, or day-to-day structures, of a person’s lifeworld. Subtle and secretive elements of routine, habit, and mastered skills are often subconsciously enacted and can inform an individual and their audience (others) to the most detailed aspects of lived experience. To come full circle is to recognise the parts within an encompassing whole. Working this philosophy into a visual-autoethnographic methodology suits well a reduction of film footage, captured over months and years, to an essential, personal narrative. To impress how this autoethnography represents and interprets my sea kayaking expedition as a phenomenon, the following section gives a brief insight into how *Bass by Kayak* is interpreted as episodes, essences, and existentials. I start with an overview of lifeworld. The synopsis of Chapter 6, ‘Methodology’, overviews this operationally.

Lifeworld can be thought of as the horizon of all our experiences in the sense that it is that background on which all things appear as themselves and are meaningful. The lifeworld cannot, however, be understood in a purely static manner; it is not an unchangeable background, but rather ‘a dynamic horizon in which we live, and which “lives with us” in the sense that nothing can appear in our lifeworld except as lived’ (Husserl, 1970, p. 108). Within a lifeworld are episodes, key passages, and moments containing exemplar experiences, which are called essences. As nuanced, momentary, or subtle experiences, essences give the episode meaning. Essences are further unpacked with the advice of van Manen (1990), who instituted a phenomenological point of view that questions ‘the world’s secrets and intimacies’, whereby researchers pursue experience ‘which is most essential to being.’ (p. 5). He does so via the recommendation, and in some way a reconstruction, of ‘what makes an experience whole’ (van Manen, 1984, p. 44) through Husserl’s four lifeworld existentials. As guides to reflection, the categories reflect

how a human is forever moving within, interpreting, and ‘being’ a subject of lived space (spatiality), lived body, (corporeality), lived time (temporality), and lived human relation (relationality or communality). These existentials are applied to the six episodes of the film *Bass by Kayak* in the Chapter 7 findings. Summary remarks in Chapter 8 alert the reader to where lifeworld existentials and essences can be taken forward methodologically, educationally, creatively, and personally.

Synopsis of Chapter 4: Landscape, seascape, and liminality

Given that sea kayaking engages with the land and sea, Chapter 4 focuses on writers and researchers who have examined human perceptions of landscape and seascape. Addressing the self-at-sea is to really interpret a life at sea that is periodically and repeatedly shaped by departure and homecoming. That is, to leave and return to land. Landscape studies, as a key body of literature that theorises human–nature relationships, has the potential to refresh Western culture’s current terrestrial bias (Phelan, 2007) and incorporate a gaze that shifts towards the significance of seascapes (Humberstone & Brown, 2015; Wattachow, 2012).

Landscape and seascape literature is drawn from human geography (see Anderson & Peters, 2014; Ingold, 1993, 2000, 2004; Meinig, 1979), anthropology and landscape phenomenology (Wylie, 2002, 2005, 2007), liminality within adventure sports (such as Canningford, 2009; Ormrod, 2009; Ormrod & Wheaton, 2009), and offshore pursuits (e.g., Phelan, 2007; Varley, 2011) and is reviewed to expand on the perceptive qualities of a sea kayaker’s world. Wayfaring and seafaring, terms that define how humans find their way across land and water, are part of this expansion. Whilst there is an emerging body of work that considers experiences of the sea, such as *Seascapes: Shaped by the Sea* (Humberstone & Brown, 2015), *Surfing and Social Theory: Experience, Embodiment and Narrative of the Dream Glide* (Ford & Brown, 2006), and insightful ethnographic commentary on Norwegian sea kayaking communities (Magnussen, 2010, 2014) and (North American) motivations to sea kayaking (O’Connell, 2010), there is yet to be a visual-autoethnographic study of sea kayaking.

The transition of this chapter aims to explore what Lett (1983) described as an active life, where tension exists for people in search of ‘idiosyncratic symbolism and individualism rather than collective participation and collectively held meanings’ (p. 45). When a person feels adrift in the ‘rootlessness and alienation of modern life’ (Richards &

Wilson, 2004, p. 4), they find solace in a pastime that removes them, if temporarily, from this life. This talks directly to the world of sea kayaking, which Peter Varley (2011) called ‘liminal’ in much the same way renowned British expeditionary paddler Derek Hutchinson (2007) called ‘marginal’. Both the liminal and marginal character, prescribed here thematically and descriptively, depart land to entice a different, perhaps resisting, deeper knowledge of personal identity.

Synopsis of Chapter 5: Narrative identity, sea kayaking adventure, and expeditionary learning

Taking a lead from preliminary chapters that establish my researcher’s story, and the phenomenological–theoretical orientation that frames this research, Chapter 5 discusses the narrative dimensions that apply to an adventurous, expeditionary sea kayaking experience. The review includes sociohistorical, psychosocial, educational, and geopolitical motivations for people setting off in the world. Narrowing the focus to the sea kayaker specifically and the expedition setting more broadly, this chapter reviews how the adventurer interprets and narrates travel through various forms of reflection and storytelling. Aiming for a broad-spectrum approach to narrative insight, this extensive chapter splits narrative discourse into three correlated parts: (a) narrative identity, (b) narrative of the traveller, adventurer, sea kayaker, and (c) narrative of expeditionary learning. Given that many expeditionary learning frameworks in outdoor adventure education use the expedition as a method of phasic, progressive learning, I use the final section to transition the chapter methodologically. I do so by distilling from the literature a table that displays how expeditions are often seen as influential to a person’s life in the pre, action, and reflective phases. Given that *Bass by Kayak* is captured extensively over these three broad phases, it offers a unique opportunity to use an educational guide in the episodic production of the six-part documentary film series.

In this introductory part of the thesis, it is worth briefly expanding upon these three narrative themes. Narrative identity takes a lead from Baddeley and Singer (2010) to suggest that the ‘construction of a coherent and purposeful self-concept’ (p. 202), or what the pioneer of narrative research Erik Erikson (1963, 1982) called *identity*, is a psychosocial process. Narrative identity supports the notion that people construct self-identity through the stories they tell throughout their lives (Clandinin, 2007). Education and

social policy research by Dan McAdams (1987, 1990, 2001) has championed narrative identity inquiry in the contemporary era, taking over from the foundational post-World War II work of Erikson. ‘How individuals craft narratives from experiences, tell these stories internally and to others’ (Singer, 2004, p. 437), and indeed to academic and public audiences (Goodnow, 2008), which could alert us to the ‘self’ mirroring stories from our peers. Yet, representing our lived experiences might also counter the very notion of doing. Nigel Thrift’s (2008) nonrepresentation theory (NRT) is raised to problematise this point, exploring notions of embodiment (Howe, 1998; Lorimer, 2005), sensory doing (lisahunter and emerald,⁵ 2016), and how or why alternative sports, such as sea kayaking, have largely eluded study (Thorpe & Rinehart, 2010; Ormrod & Wheaton, 2009). Given the conjecture, difficulty, and in some instances resistance by liminal participants to re-represent their experiences, I signpost visual ethnography (Pink, 2007, 2011) to inquire into the complex, personal, and often secretive world of sea kayaking.

The narrative of the traveller, adventurer, sea kayaker takes a historical approach to how, where, and why people have travelled adventurously from home. The aim of the section is to narrow the discussion to a focus of expeditionary sea kayaking, highlighting key storytellers within the genre. The review includes an examination of cultural constructs like the ‘hero’s journey’, which dates back at least to Odysseus (Dan, 1999; Goodnow, 2008), and how celebrated and infamous journey makers have emerged to become the contemporary, existential adventurer (Miles & Wattchow, 2015; Nerlich, 1987; Noyce, 1950; Zweig, 1974). This assumes that the modern-day adventure traveller is an embodied, narrative, product of those that have travelled before them for millennia. This alerts the researcher to the potential cultural and social significance of sea kayaking. This compressed history draws significance to intricate human–craft–sea relationships and the narratives that may be produced from this. The second key assumption, recognising the significance of stories told by prominent sea kayaking adventurers, is how sea kayak adventure expeditioning can be viewed existentially. Surveying pivotal modern-day narratives of sea kayaking, four sea kayakers’ stories are discussed in terms of their existential potential and as a means to raise and explore further potentials for my own treatment of a sea kayaking narrative.

⁵ lisahunter and emerald use lower case for their names. lisahunter also has a combined first/family name.

The final part of the extensive literature review (Chapter 5) relates to the nature of lived experiences in ‘expeditionary settings’ (Allison, 2000, 2002; Beames, 2004; BurrIDGE, 2002; Hazusa-Daley, 2001; March & Wattchow, 1990), ‘expeditionary outcomes’ (Sibthorp, Paisley & Hill, 2003), ‘expeditionary learning’ (Beames, 2010; Gair, 1997; Gonzalez, 2001), ‘ecological and educational skill programming’ (Mullins, 2011, 2013), and recent work on how the adventurer or extreme sport athlete is represented (Coates, 2009; MacKenzie & Kerr, 2011; Ormrod & Wheaton, 2009). Qualitative and quantitative research has typically sought to detail ‘the participants and leader being studied as a means of understanding the influence and process occurring during and after an expedition’ (Beames & Allison, 2010, p. 118). Two key aspects of the adventure expedition have largely eluded study. First, little if any writing about the adventure expedition and its educational potential and pitfalls has considered it as a broad sociohistorical phenomenon. It seems to be assumed that it is ahistorical and timeless, rather than a product of changing times. Second, little research has tried to illuminate the hidden or inner qualities of the subjective lifeworld of the expeditioning participant.

In reading the expeditionary learning literature, an important methodological fit for this research emerged through consolidating leading expeditionary and experiential learning guides. Deweyan-inspired experiential learning models such as Joplin (1981), Kolb (1984), and Lewin (1946) have been cited in much of the literature about expeditionary learning, including some of the earliest and most used models. These include the Outward Bound (expeditionary learning) process model by Walsh and Golins (1976), action research specifically proposed for fieldwork by McNiff (1988), March and Wattchow (1990), Gair (1997), and Luckner and Naddler’s (1997) highly prescribed adventure based learning process. Each of these guides and models suggests a progression of learning that takes place over the course of an expedition or experience, prescribing a varying degree of stages within the pre, during, and post phases of an experience. By tabulating these guides, I was able to gauge how experiences and expeditions share a similar spectrum of phases. That is, the various models suggest that the expedition experience can be represented in distinct phases, yet only as part of a whole or larger experience. I recognised within this an opportunity to use phases to help break down *Bass by Kayak* into a film series of episodes. I unpack this guide in full within the literature review and operationalise the ideas this offers within Chapter 6, ‘Methodology’.

Statement of the Research Aims and Questions

As a sequence, this research aimed first to examine the sea kayaking narrative of one sea kayaker and how these representations may reveal insights into a particular kind of lifeworld. Second, this research aimed to investigate how this life reveals episodic and existential insights, alerting the study to the phasic nature of expeditioning and revealing strengths and limitations of documentary film and textual commentary to represent and analyse this life. Implications for outdoor learning, looking to inform personal and wider educational perspectives, blend these two aims. Three important research questions guided this study:

- (1) Interpreted through an adventure–expeditionary experience, what are the meanings, structures, and perceptions of a sea kayaker’s lifeworld, including a sense of landscape, seascape, and the liminal?
- (2) What are the episodic and existential natures of a sea kayaking narrative as seen and heard through mixed media of film, text, and images?
- (3) What phenomenological insights from a sea kayaker’s life can be taken into practices and pedagogy of outdoor learning?

As gestured in the summary of literature reviews, these research questions led to considerations of method and methodology. The following overview positions how and why this visual autoethnography first links to the selected literatures and second, makes a considerable contribution to furthering research and scholarship.

Synopsis of Chapter 6: Methodology ‘The Mirror of the Sea’

This study prescribes to visual-ethnographic inquiry as a ‘particular form of writing’ (Schwandt, 2007, p. 16) in that it aimed to use more than text to represent and analyse the lived experience of *the expeditionary sea kayaker*. It gestures that autoethnographic insight informs the reader–viewer through a mixed media of documentary film and existential, textual discussion. In reality, this is in fact blended, whereby existentials emerge in film, as

seen by the viewer, and images and visions are vividly conjured in the mind of the reader. I methodologically set out to justify this fusion given so much of the scholarly world prescribes to the ‘textuality of knowledge’ (Russel, 1999, p. 276).

Key to appraising the use of film visions within a textual manifesto is differentiating between standard documentary film and research film. ‘Visual ethnographic narrative’, coined by Douglas Harper (1987), aims at exploiting the everyday scene. Belk and Kozinets (2005) commented that such narrative adds ‘an experiential dimension to research in which the viewer vicariously learns what it [the phenomenon being studied] is like for the participant’ (p. 138). Sarah Pink (2003-2005, 2007, 2010, 2011, 2014), a leading figure in visual ethnography, advocated the emerging use of visual mediums to probe into the personal and subcultural. To be autoethnographic, and visually ethnographic at the same time, the camera must be turned reflexively back on the subject (self).

Adhering to Bourdieu’s (1992) reflexive advice, I have prescribed to the filmmaking process to make transparent the ‘effects of my own position, my own set of internalized structures’ and how these were likely to ‘distort or prejudice my objectivity’ (p. 77). A pivotal resource that problematises issues relating to reflexivity and criticisms about objectivity is Catherine Russell’s (1999) *Experimental Ethnography: The Work of Film in the Age of Video*. This work provided significant direction for this study through synergy of key terms: narrative, story, identity, subjectivity of experience, and researcher as documentarian. To be clear, there seems very little distinction between the ingredients of a documentary film and a research film. Both are (re)representations of the past and are subjectively constructed. What does differentiate the two, however, is the reflexive nature of the process and eventual representation as whole—in this case, how I position textual discussion to counter, problematise, and address the leading research questions. Figure 2 (following page) gives an operational overview of the study.

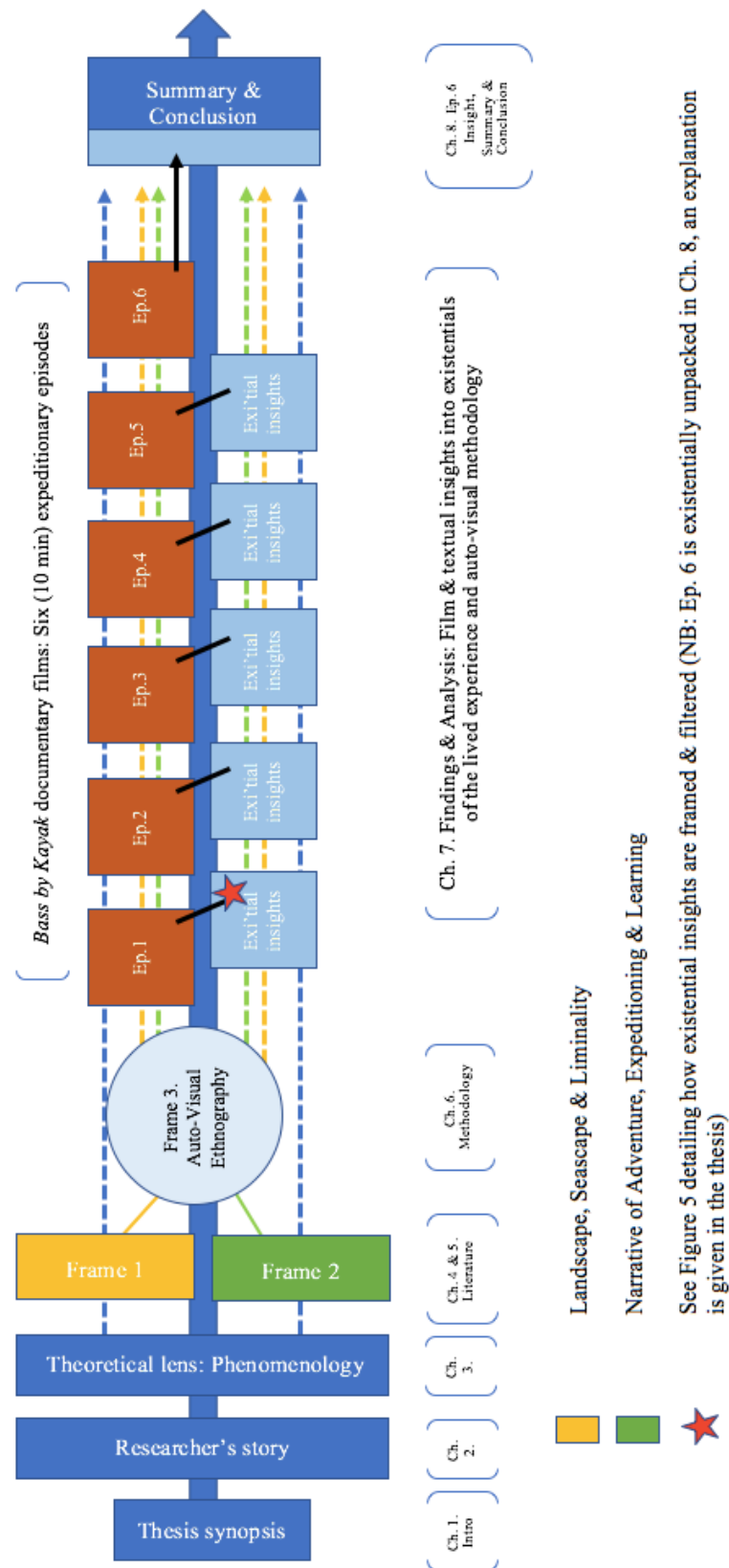


Figure 2. Operational overview of the study

Beyond the core methodological structure being led by reflexive (visual) autoethnography, it was crucial to prescribe and justify the key epistemological approach, that being how a ‘creative treatment of actuality’, as suggested by Grierson (1946, cited by Blais, 1973), is in fact analysis itself. I did so by scrutinising my intended audience via context and content, as outlined by Sarah Pink (2007). I was also assured that the film series was relevant to various paradigms of experiential and expeditionary life, as a narrative template, through guidance of the expeditionary–experiential learning guide (EELG).

Film footage from *Bass by Kayak*, captured over a two-year period, was a relatively straightforward process of capturing as much life in and around the expeditionary experience.⁶ I sought the help of a friend and coproducer (Mitch Drummond) to help shoot the experience as fully as practically possible. Typically, I would shoot the personal, at home, and training footage with a variety of small handheld cameras (Sony RX100 III, GoPro Hero 3, GoPro Action, and iPhone 6), and Mitch would shoot interviews, wide footage (based from land/headlands), and drone footage (Phantom 2, also from land) with large cameras (Canon D5), using professional sound recording devices (RODE wireless lapel mic). Whilst I intended to keep shooting well after the expedition had reached Tasmania, as in the end of the paddling phase itself, I had no idea how long this ongoing capture would last. Eighteen months of postproduction (post landing in Tasmania) speaks of the representative toil that storytellers face in bringing forward their story. My intention was to continue to shoot the aftermath in a bid to capture reflective meaning-making insights (especially for Episode 6) right up until the point of handing in the thesis dissertation.

Reducing the footage (memory cards uploaded and imported to Adobe 2015 Premiere Pro editing software) was carried out by theming the footage into key stages, as suggested by the tabulated guide overviewing experiential and expeditionary learning. Lengthy processes of editing involved cutting poor and unwanted visual content, including additional or replacement audio, transcribing the usable audio (to produce a ‘script’; see Appendix C), and filmically layering the footage with digital mapping/charts, on-screen

⁶ Having made documentaries for over 15 years, I applied this skillset to the task of filming as much ‘insight’ as possible. This aimed to include all facets of home life, as well as the key tasks of preparation and eventual action, and did so with as many interesting shots (angles, perspectives, etc.) as possible. The subjective treatment of this task is a skillset based on prior experience.

text, music, and so on. The intention was to create a documentary series and visual-autoethnographic production for a broad (public) viewership (Pink, 2007). I made a conscious decision to remain ‘true’ to my adventure filmmaking process and audience, rather than aim for a particular demographic or exclusive audience. The films would be freely available to anyone who had access to the internet.

Synopsis of Chapter 7: Findings and discussion

Conjoining findings and discussion represents the film series *Bass by Kayak* visually and textually. The first task was to create the film series. Guided by the main phases of suggested experiential/expeditionary learning, emphasis was placed on segmenting the film footage into the four key stages of expeditionary life: (1) predeparture—where a person conceives an idea via concrete and past experiences, (2) departure and setting off—engaging with preparation and training, (3) action and being on expedition—containing all of the day-to-day and tempos of the journey, and (4) arrival and reflection—emphasising the aftermath, storytelling, and reflexivity.

Additional phases, as episodes, were added to this basic four-point orientation based on the emergent, thematic nature of the *Bass by Kayak* experience. Given that the expedition itself was only 15 days, adding in reflexivity (as a key facet of autoethnography and meaning making within narrative identity) reflects that the majority of the story derives from the large passages of time either side of the voyage itself. It also emphasises that reflexivity, as distinct from reflection, is largely missing from the models and cycles that informs the literature. Whilst reflection is the breeding ground and question-asking zone for self-reflection, reflexivity makes meaning of our actions. Additional phases/episodes were also based on the unique filmic process of creatively producing the expeditionary story, much of which was based around showing to the viewer an experience that was based at all times on what Ingold (2000) called the weather world. For the sea kayaker, what I call the ‘windscape’ dictates fundamentally where an expedition party may go. Island hopping also, for example, based on reading and acting within the windscape, was a practical and meaningful device to segment the expedition into episodes.

It eventuated that six episodes were created, each at roughly 10 minutes in length. Episodes 1 to 5 were created within a year of taking the final paddle strokes to land in Tasmania. Episodes were progressively uploaded to my YouTube channel (hyperlinked in

Chapter 7). Episode 6 represents my life after the expedition itself, highlighting the ongoing nature of experience through reflection; this took a further six months and was uploaded at the time of the thesis completion. Given the reflexive and wholistic approach, this was done as a measure to include all post-expedition reflection in both visual and textual format. In this way, the summary and conclusion chapter and the final *Bass by Kayak* episode came together at the same time, acting as a catching feature for all final manifestations of the experience (see Figure 2, where Episode 6 and Chapter 8 merge).

I then re-immersed myself in each episode and produced existential, reflexive texts. This viewing and (then) textualising aimed to expose another layer of insight, bringing to bear existentials from the adventurer–filmmaker–researcher perspective (likely) less obvious to the viewer. I must note that this viewing-then-reading process was reserved only for the dissertation and not the public. Whilst the film series stands alone as its own representation, the thesis provided the opportunity to theorise and textualise for the scholarly application.

Whilst the film series was created under the guidance of experiential and expeditionary learning, textual insights were broken down via three analytical devices of phenomenology (van Manen, 1990), those being the sententious/wholistic (broad theme of episode), the selective (a more pronounced moment of event), and the essential ‘frame-by-frame’ evidence (done by screen capturing a single or series of frames from the episode). The result was a multimedia presentation of findings and discussion, each alerting to episodic and existential natures of the experience.

Findings reveal two key sets of evidence. First, is that lived experiences are deeply personal and are reflexive of life after the lived reality of the expedition itself. Second, it is suggested that the strengths and limitations of visual autoethnography are embroiled in this personal reflexivity in that it shapes how I narrated, and thus manifested, the represented reality.

Synopsis of Chapter 8: Post expedition reflexivity, summary and conclusions

Closing this dissertation, Chapter 8 reflects back on the significance of the research, especially upon the episodic and existential natures of my expeditionary life, the innovative nature of visual methodologies, and the pedagogical implications for sea kayak expeditioning. The final chapter opens by unpacking Episode 6, given that this post-

expedition episode was dedicated to reflecting on life after *Bass by Kayak* and the reflexive process of theorising the experience within a doctoral dissertation.

Readdressing the two key findings, conclusions are delivered in two parts. First, by responding to the research questions, I summarise narrative insights of documentary film and existential text based on my perceptions of landscapes, seascapes, pedagogy, and personal narrative. I challenge, extend, or refute current thinking about the expeditioner's lifeworld based on my personal, autoethnographic account. Second, questioning how this life is narrated, at times combining the lived experience of pre, during, and post expedition with creative mixed-media treatment, visual autoethnography is summarised as a device that encouraged a deeper understanding of my sea kayaking lifeworld. I outline implications for sea kayaking practice in general and outdoor adventure education more specifically, including ethical considerations and limitations of the study. Final thoughts reveal the difficulty of an immersive seven-year project such as this, which had me pausing, submitting, and thus 'completing' another 'episode' within an ongoing life story.

Chapter 2. Researcher's Story

Erik Erikson (1963), pioneer of modern-day narrative identity discourse and referred to by a growing body of autoethnographers, would insist that this formative chapter undergoes a process of 'triple bookkeeping', laying bare my 'biological, psychological and social dimensions' (p. 46). I do this with *Day 62*, a textual account of a formative life experience in Africa during 2007. The extract, reduced from my 2007–2008 journal, presents an important day whilst expeditioning. It is, to be clear, autobiographical. At the time of writing, several months after the offshore paddling experience itself, somewhere near the border of Mozambique and South Africa, I was (if prescribing a vocation) an adventurer–filmmaker. 'Researcher' was not yet part of my idiom. I was there to simply experience a sea kayaking adventure, filming and writing as I went. What this simple lived experience representation provides now, more than a decade later, is an excerpt loaded with potential. Hiatus perhaps, a place where McAdams (1993) would say 'meaningful understanding of my identity' (p. 52) resides. Where a human in place and time, having experienced an event, passes on an account of this event to others, in an attempt to provide coherence to what is otherwise chaotic—seemingly random events. In presenting *Day 62*, I have consciously marked a beginning point for this autoethnographic journey.

First, however, I must contextualise the starting point of this narrative. I set the scene by relying upon a lead from landscape phenomenologist and wayfarer John Wylie, an influential theorist about the human experience of landscape in the 21st century. His afternoon ascent of Glastonbury Tor (2002) and day walk on the South West Coast Path in the United Kingdom (UK) (2005), for example, engage the reader by scene setting. Preamble, quite literally in his case, tries to position the reader on the well-beaten paths of his rambles. Richly describing the serendipitous location of a bench to rest, or the characteristics of width and dustiness of a particularly steep trail, transports the reader to join Wylie 'in' the scene. Yet, before I position you within a tale at sea, I must also contextualise briefly, and to some extent justify, *this* scene. I do so via an introduction to the importance of reflection and the philosophical dilemma of highlighting a moment within a day (within a week, month, year, and life). In so doing, I am foregrounding the impact of humans telling stories.

Day 62, whilst on expedition in the coastal waters of southern Africa, was part of an expeditionary and documentary film project titled *Africa by Kayak* (Miles, 2010). This day

at sea is representative of a short, 10-minute stanza within a full day's passage and, in many ways, has come to represent the five-month expedition. As a narrative represented through descriptive text, and not film footage, this anecdote tells of a crucial experience. Telling, as I was unable to film due to the inability to turn on the camera; I had to rely on my imaginative mind and willingness to write in the aftermath. More importantly, the passage represents a physically volatile, committing, and confronting event. Even though this research relies heavily upon visual-ethnographic methods for capturing *Bass by Kayak*, as did five months (of paddling) and 60 hours of film footage that went into making the 51 minutes of *Africa by Kayak*, it is this 10 minutes of reimagined sea kayaking, penned months after the experience, that epistemologically and methodologically emerged as a beacon for this study.

At the core of this scene, perhaps obviously, is the desire to exemplify the watery at-sea nature of the lived experience. Fluidity, as context, is important. Unlike walkers such as Wylie, whose wanderings are in direct contact with firm ground, the sea kayaker moves over a dynamic, forever-moving world. When someone is called 'all at sea', the suggestion implies being lost in a maze, void of a clear destination. Much the same can be said of the sea kayaker who paddles along with no path to follow. To question the act of sea kayaking in this way is to ask whether the act might be in some way 'bewildering' given the oddity of spending so much time doing much the same thing in a flat world without paths. Mostly, sea kayaking seems very simple to those that get close to it and perhaps unexplainable to those that do not. For me, I feel at times resigned to secrets, moments that I have not been able or willing to show or tell of, and perhaps this eludes to a pure form of self-knowledge.

Initial roadblocks in this project, to attach key lines of questioning to lived experiences of sea kayaking, fit the idea that problems exist in the way humans think about the same thing in multiple ways. A cyclical conundrum is inevitable if, on the one hand, sea kayaking is pursued as an act in and for itself, complete, whilst on the other hand, it is agitated for aspects that are misunderstood or misinterpreted. I recognised, for example, early on in this thesis the ambiguous and at times contradictory nature of highlighting any singular or fixed experience, as I do with *Day 62*. But what choice do we have, if we want to tell a story?

Objectifying a physical act that is constantly moving in space as a momentary experience, particularly (perhaps) in the fluidity of being at sea, seems problematic when

talking about the subjectivity of perceptions. Storied moments and narrative are inevitably always part of something much larger and ongoing and are not simply a process of the self, operating in a vacuum. What ‘the sea’ provides me with is an exceptional metaphor that imbues the ongoing complexities of the human condition. Often calm, wide, and homogenous, ‘it’ (the sea) seems blank and lifeless to many, as Wylie (2005) noted when coming upon Land’s End, the southernmost tip of the UK, facing open ocean:

There was nothing really to say about the sea’s character except what we always already know from looking at it—it’s always different, always the same, or, rather, it is composed of innumerable differences so finely different that their incessant production is also their apparent erasure. (p. 241)

In recognising the apparent otherness of the sea, as Wylie did, and which I challenge in Chapter 4’s review of landscape and seascape literature, *Day 62* represents a self-contested waypoint,⁷ presented as a brief sequence of events within a single day at sea. Prescribing an exact location, such as isolating the position with degrees, minutes, and seconds of longitude and latitude, was not viable at the time given my lack of detailed charts for this region. Having been navigating with aviation (land) maps for several months meant that I was travelling somewhat blindly. Rather simplistically, I kept Africa to my right. Low cloud coverage that day, blotting the sun and reducing my line of sight, made it hard to determine how far I was from land. I estimated four or five kilometres (two or three nautical miles). Interaction with landscape this way is how most sea kayak passages are navigated. Piloting is known as ‘transiting’ from one point of reference to another. That day, like many others, I knew roughly where I was in the world, but not exactly. Yet in this vagueness, the narrative of *Day 62* has come to represent not only the halfway point of a five-month sea kayaking expedition, to use Wylie’s words; it was also a point in hindsight where ‘certain arguments regarding self-relations seemed to crystallize’ (2005, p. 234). By hindsight, I mean that the deep introspection of this day, which in reality came months and years after the event, has attached meaning to it that was not obvious to me at the time. Trusting the journal entry by reimagining this brief encounter, *Day 62* has for me come to

⁷ A waypoint is a navigational term positioning a location or destination on a map or chart (often used in reference to travel between waymarks).

epitomise the potential of a sea kayaker's daily passage. Such an episode continues to initiate a perplexing and at times troubling set of problems. Real, practical issues as a sea kayaker then manifest as theoretical and philosophical questions as researcher now.

Practice Informing Theory

To make the point that practice informs theory, American philosopher of nature and society Henry David Thoreau famously mused whilst walking. Predisposing himself to a subject to ponder before setting out, Thoreau (1835/1966) would mull over tricky aspects of life whilst pacing into town (or tramping to a faraway neighbour, 'just to wake them up!' (p. 92)). Wylie, in the contemporary setting, walks to be critical of subject–world relationships. He described how wandering through a landscape via a pathway becomes what he called *self-landscape*, where he metaphorically maps his mindfulness through the nature and culture of the place being travelled. Meaning making, he pondered, takes place for people consciously and subconsciously, engaging mindful and physical nature of landscapes. Renowned North American nature writer Barry Lopez (1979) similarly referred to two 'landscapes' of experience, 'one outside the self, the other within' (p. 64):

The speculations, intuitions, and formal ideas we refer to as "mind" are a set of relationships in the interior landscape with purpose and order; some of these are obvious, many impenetrably subtle. The shape and character of these relationships in a person's thinking, I believe, are deeply influenced by where on this earth one goes. The interior landscape responds to the character and subtlety of an exterior landscape; the shape of the individual mind is affected by land as it is by genes. (Lopez, 1979, p. 65)

Searching for themes within my sea kayaking life signals my desire to reconcile human relationships between this inner and outer topography. Considering this as an idea of *self-seascape* is a starting point in identifying and critiquing one's world, a secret life of lived, visceral experiences and how they play a part in shaping an 'impenetrably subtle way of thinking' (van Manen, 1990, p. 32). Conversely, subject to my senses, reality can be none other than bleedingly raw: cold, hot, windy, and frighteningly physical. Ultimately, *Day 62* highlights personal exposure and the very real notion of self-preservation. It textualises

doubt and fear within ourselves and how a situation in a potentially volatile ‘outer’ environment, or even just the thought of such a situation, may represent symbolic human traits associated with the act of pushing away from land. Yet, beyond this seldom reality of high risk and exposure, sea kayaking represents a normal, habitual life away from home but without the complexity of home life. Put another way, to set off on a sea kayak expedition represented an alternative, parallel life equally capable of complexity, normality, and eventual resistance. My sea kayaking experiences in the past have departed, somewhat ironically, in a bid to strip back a complex way of thinking. Physical day-to-days in new places are based on calculated risk taking, yet over time normalise the novel setting. In the past, I simply (if simple exists) departed to be physical, autonomous, and challenged. To some degree I imagined these experiences as resisting Western complexity and of avoiding, even if temporarily, the riddles of modern life.

Wylie walks, pauses, reacts, takes notes, and feels his way through the physical act of two legs and two feet driving his body (and mind) over land. You might say he views differently an act that most of us do every day. By doing so he packs in (and then out) a scholarly, theoretically critical agenda, shifting and shaping his epistemological worldview. My previous journeys by comparison were not theorised. It was several years of completing these early expeditionary and documentary projects before I felt compelled to revisit them with a renewed sense of critical reflection. In this way, expeditionary life and the narrative of my documentary films are now informing a renewed reflexivity. As Foucault (1980) would say, the films have worked as an interpretive tool to theorise ‘an act of self-reference’ where examination or action ‘bends back on’ the researcher (p. 112). Starting with the self, this time of questioning and critiquing of my actions, both past and present, sets out to understand thematically, ‘what has taken place here’.

Captured within the visual and textual scenes of my past is a sense of physical embodiment, where I am immersed in the experience of the lived moment. Phenomenologist van Manen (1990) might say that *Day 62* represents a complex experience in simple form as it ‘speaks of the narrative of an incident or event as “being in itself interesting or striking” . . . a minute passage of private life’ (p. 116).

Strategically, setting a lived scene to introduce the theoretical and literary grounding for this research project is to draw you ‘the reader, into a questioning mood with respect to the topic being addressed’ (van Manen, 1990, p. 44). Wylie’s ‘self-landscape’, which I

convert to self-seascape, and Lopez's 'inner and outer landscapes' have also been prescribed as they begin the process of building a conceptual and philosophical foundation to this study.

Day 62⁸

I'm at sea. I take a break to leak into an empty water bottle, then empty it over the side. I bob about for a few minutes, maybe five. I drink, thinking not for the first time how strange humans are. The pissing and drinking human, having tipped overboard, and now down my throat, an almost identical amount of fluid. But I like it, our strange mammalian ways, and drinking and leaking chunks my day. My paddle rests across the cockpit, sitting in the vee of my knees. A small wave flops into my open cockpit, folding neatly into my lap. I sponge out a few handfuls whilst swearing, then seal up the cockpit. I scan my world. 'Are conditions worse than an hour ago' I ask myself? Having been thinking about a movie script for the last few hours (I often try and think of an entire movie script, frame-by-frame, all scenes, all characters, from start to finish) I hadn't noticed the change. No longer rustling along to the sounds of paddling, and the distraction of Forest Gump, I now see the shift. Air, as wind, is all of a sudden in a hurry to be somewhere else. The sea world seems smaller in that I can't see as far. Underway again, waves begin to crease and lump in strange ways. No longer does the moving world seem as predictable, where waves come from one direction. Clouds have descended to form a smudged layer of gray stratus. Whilst lost in a mindful world of make-believe, the great arms of the sea were embracing, gently squeezing the world around me. Gusts increase as I sit there looking, listening and feeling ...

Here, safe in my tent, months after the event, I recognise the key relationship at hand is the sea kayaker's capacity to deal with a moody sea. Recognizing, then and now, how to live comfortably within a sometimes-dangerous reality. Baring witness to the great forces at hand, after all, had nothing to do with me directly. Yet in some ways it does, having made the choice to be on the water that day. 'It' was geographic, geologic and atmospheric interplay. An unseen mix of wind-over-water, water over seafloor, dictating the kinetic tensions of the whole sea. One wave at a time amongst endless others. Yet, there I was, by choice in a hip-wide vessel, 17-foot long.

I want nothing to do with what I see off the yellow nose of my kayak. Biology intervenes with flight or fight as the situation became instantly real. Faculties gather in the foot, toeing hard on rudder before the rest of the body kicks in: torso, legs,

⁸ Based upon an expedition journal entry written several months after the day itself. Narrated as first person, unless where indented.

shoulders, arms, neck and back. Fingers claw and yank on the grip. I stab at the water. Everything buckles to be further forward, madness against the wave's face as it continues to steam landward. 'What the Fu&*', I spit, 'a breaker, so far out'?!

A certain composure and timelessness holds me within this moment of potential catastrophe. A tangible place to see the unfolding and to recall fear, as if an elongation of time existed in what really is only a brief moment. As the horizon fills, rising upward, the smooth and tightly unbroken face fattens over a rapidly growing mass. Little sound exists for me now beyond my own frantic pulls to be further forward. Buttering skyward, now sheltered from the wind by the rising mass in front of me, the sea suddenly puts out an omnipresent hiss. It echoes within what is now a closed realm of being inside the wave. Water pulls tighter and higher, coiling like wire before it snaps in great twists of directionless violence. Breathing becomes heaved. I gasp for air, unbelieving that time has run out. Everything is terrifying.

The bow of the kayak (of *me*) smacks through the crest. I get over, just.

As if blooded by fight and half expecting to be dead, I rant aloud in an amphitheatre of no-one. Shaking, veins in my neck boom, my hands are jumpy and I want to empty myself. Thick heartbeats pulse in my ears. Tumbling water behind me is a carnival ride of limbs and screams. I'm scared at what I see and hear. Incredibly, the serrated, roaring water shakes down to become a prickled slab of foam in a matter of moments. No more waves of any real size are visible. Vast, flattish ocean is restored within a minute. I roll my arms over again, slowly. Tracking lines vanish almost instantly off the stern as if my passing is in secret. No sign of a human on the edge exists. I push on, damned to the fate of the next wave, bewildered, questioning everything.

Reflection Is Asking Questions

The partner of experience, wrote John Dewey (1938/2014), is reflection. Despite the crisis of meaning that emerged after *Day 62*, namely the very real notion of risk to life, the reality of continuing to my destination quickly quashed or suppressed the opportunity for reflection at the time. Yet Dewey noted that whilst reflection is needed to make the most of experience, it is not needed immediately. *Day 62* promotes the importance of the reflective process and that inherent themes about the nature of the experience emerge by questioning what took place, often long after the experience itself.

It has taken several years since this particular moment within one day for me to conceptualise the ways in which scholarly research might allow for deeper understandings, questioning where my sense of sea kayaking, my sense of seascape, and my sense of self

came to settle. I still think about that wave: the intensity, my reality within it, and how the page-long diary entry (Day 62) has now come to represent those few short moments. It is one example of many that has, over the years, tended to be a precursor for personal upheavals, questioning my actions and motivations. Not all are terrifying; some are enlivening, others are prolonged and mundane, but they are alike in their ability to make me critically aware of my own situation. An ethnographer might suggest that these moments have compelled me to pause, reflect upon my own narrative within a broader culture, and to launch a new phase or direction in my own autoethnographic project.

Returning to previous scenes to relive the past can become a source of inspiration and an important new starting point in extending human inquiry. It is important that these experiences are, in some way, written or recorded. As Greenland explorer Augustine Courtauld (cited in Scott, 1935b) wrote in his journal, ‘We started from A, and after X days arrived at B. There was nothing to it. One has forgotten, until referring to the diary, written up every night in the friendly tent, about the untimely breakdown’ (p. 279). Laura Joplin (1981), a pivotal scholar of the importance of reflecting on the learning-by-doing process, advocated that presenting a personal story to the public domain in the reflective aftermath is a way to validate experience to others.

I imagine Courtauld was captivated whilst writing each evening in his ‘friendly tent’ about the joys and travails of his expedition, not just by the flesh of the stories and the apparent timelessness of them, but by the fact that his experiences were embedded within the words as they appeared upon the page. Later, much like my reimagining of *Day 62*, he could critique, think objectively, and play out the scenes in his mind’s eye with clarity. Courtauld’s writing (as cited in Scott, 1935b), like so many narratives of explorers, some not unlike my journal entry, seems to remove itself from the scene, only to re-enter later with a certain degree of clarity, even objectivity. The explorer–writer/storyteller, it seems, must perform a delicate balancing act between raw experience, reflection, and narration. Elias (1956) would describe the timing of this a ‘detour via detachment’ (p. 227) influencing how much our narration reflects involvement as here and now, told from within the moment, or from afar after detachment, through reimagining (and immersing) the story’s experience. Passing on the story to others, I might add, as provoked by Joplin (1981), would further the cause of postmortem experience, garnering deeper understanding of what took place.

As tools of thinking . . . “involvement” and “detachment” would remain highly ineffectual if they were understood to adumbrate a sharp division between two independent sets of phenomena . . . The degree of detachment shown by different individuals in similar situations may differ greatly . . . Can one, nevertheless, speak, in this respect, of different degrees of detachment and involvement regardless of these individual variations? (Elias, 1956, p. 227)

Something essential to the expedition experience seems to emerge from involvement and detachment. Experience, in both mundane everydayness and intensities of fear, intertwine with reflection and the search for plot and story in an attempt to capture the essence of the experience in image or text. This process of representation, complete and packaged as a product of what took place, may be followed later, sometimes years later, by a re-immersion through a process of deep reflection. Our experiences, whilst felt as instant and real at the time, then represented in the aftermath, may not reveal the full weight of their meaning until further inquiry of how and why these representations came to be. In other words, we must not only reflect upon the experience itself, but the acts of representation and making meaning taken from the experience. Equally, as Elias (1956) seems to suggest, positioning the self, amongst others, by defining a project as autoethnographic or ethnographic, requires that individual variations be critiqued as a combination of being involved, detached, personal, and social. Re-attachment, or continual inspection of experiences is a regular part of my day-to-day life. I take it to signify that I am still trying to reconcile the meaning of my habitual form of sea kayaking, harmonising a relationship and understanding between the inner and outer topographies of my expeditioning.

In transitioning to Chapter 3, establishing an ontological foundation on which to inquire into my personal narrative is important. As advocated by Erikson (1963), better understanding of what constitutes ‘identity’ is at the core of this task. Given the continual shaping of self, the study must be explicit in the fact that I am a product of ongoing development and degradation. This chapter aimed to highlight that whilst I am a product of accumulated moments and distinct episodes, with each adventure beset in a different time and place, the reflexivity and ongoing refinement of the *next* experience is equally powerful in shaping our sense of self. Dwelling too long on one key moment through isolation, such as *Day 62*, might forgo authentic insight into the bigger, ongoing picture of my sea

kayaking, adventure-expeditioning self. Yet, one must start somewhere, and so in terms of positioning a study of self-defining narrative through phenomenology, I now unpack phenomenology broadly, and existential potentials specifically, to gauge how I navigate a portrayal of myself as an adventurous, expeditionary sea kayaker. This also aims at exposing personal identity through experiencing a particular environment, addressed within this project as a liminal relationship with land, sea, and others.

Chapter 3. Phenomenology

Phenomenology was employed in this study as a guiding theory to inform, at least in part, what would take place during the *Bass by Kayak* expeditionary experience. This chapter aims to articulate my intentions for the research and explain the use of self-autoethnography in this context. As suggested earlier, it also signposts how the reflexive aftermath of the expedition (beyond the paddling) has largely provided the most philosophical vantage point to make meaning of the experience. That is, dwelling at home brought about messy, then consolidated, clearer lines of thinking about what took place. What my post-structuralist metaphor of building barns hinted at in the introduction was how this study became largely about reflecting through mid 20th century phenomenologist Martin Heidegger's 'Building Dwelling Thinking', from his seminal study *Poetry, Language, Thought* (1971). Heidegger proposed that to dwell is to build, which was an original (German word 'bauen') form of 'being'. As dwelling relates to how we exist, 'being in the world' (p. 135), Heidegger pursued the idea that the essential qualities of home, of dwelling, can nurture 'certain relationship with existence. . . enabling the world as it is' (p. 148). From home I compared, contrasted, judged and thought about ways to narrate a sense of self from a past, relatively short experience that became increasingly abstract as time went on, whereby I was influenced more from the 'things', as Heidegger would say, that make up my material, alive place of dwelling. In other words, what this study became, was a search for the self, reflected upon through ruminations of past, by constructing a predicted future.

Two contemporary scholars and their formative works have significantly informed how this research took hold of the lived experience, and reflected on in deeply in the homed aftermath. The first is van Manen's (1990) phenomenological text *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy*, which helped with guiding the study in terms of education and learning. Second, given my relationship with the outdoor world, to question my perceptions of landscape and seascape, I took direction from Abram's (1996) *Spell of the Sensuous*.

Both van Manen and Abram were key advisers to this research for several reasons. First, they are present-day phenomenologists who bring a contemporary approach to phenomenology. Where van Manen focuses on phenomenology as a human science with great potential to offer insights into learning by doing, linking to Deweyan influences of

reflection, Abram uses it to investigate the lived experience of human–nature relations. Both have taken heed from founding phenomenologist Edmund Husserl (1900/1978, 1910/1965, 1928/1990) and his students Martin Heidegger (1971, 1975, 1977) and Maurice Merleau-Ponty (1962, 1973). More than that, van Manen and Abram have advanced in their own phenomenological work, ideas that help to shape research methodologically. I adopted, for instance, several of their operational and epistemological frameworks given their adaptability to visual-ethnographic methods. By comparison, early- and mid-20th-century founders of phenomenology, potent and revolutionary as their ideas countered positivist approaches to philosophical inquiry, conceived and propagated their ideas of phenomenology in a time when the moving image (films, multimedia) was far less prevalent.

To modernise and focus on a specific aspect of phenomenology, this research aimed to investigate how people interpret and represent lived experience. Emphasis, then, is as much on the potentials of allowing for and moulding a framework for documentary film as it is for maintaining the key foundational premise of pursuing insightful, philosophical ‘being’. As a well-known interpreter of the Husserlian lifeworld, Abram’s insight helped transition this key and broad approach to this phenomenological–autoethnographic study and where it fit with specific ideas about the existentials of the lifeworld. Van Manen (1990), to complement this transition, provided key tools for breaking down lived experience representations in order to establish these existentials. Each brought to this project up-to-date interpretations of lifeworld, episodes, existentials, and essences as they pertain to lived experience research. I have represented where these key terms fit, operationally speaking, in Figure 2 (Chapter 1) and Figures 3 and 4 (Chapter 6).

Positioning this study phenomenologically

In the eyes of traditional phenomenologists, this inquiry is a ‘study of direct experience’ (Patton, 2002 p. 54). I was at first uncomfortable with this term. I am, as I believe are most humans, a synthesiser of experiences, user of interpretive tools to tell my story of self. I can never, as many scholars argue, show, tell, or gain insight into what *was* ‘direct’ (Dewsbury, 2003; Ingold, 2000, 2008; Thrift, 2008; Wylie, 2004). What I can do, and what I believe to be a far more realistic interpretation of the term, is *best* tell my story of what was experienced. In doing so, I must grapple with what Abram (1996) called the ‘malleable

texture of experience' (p. 5), mediating what took place by capturing the essential—in my case, (re)representing days, weeks, and months of data captured on digital memory cards, then reduced for essences. As might a seventeenth-century perfumer tending to the seeds of cardamom, I refine towards a distilled product of quality. The aim of reduction was to make dynamic again experiences that have come and gone and may only exist otherwise as abstract, unshared, or internal imaginations. Essentials of the experience are therefore not, in fact, what took place during the experience itself, but the bright mirrors of reflection that acted as re-interpretations of these experiences. As van Manen (1990) stated, 'A lived experience has a certain essence, a "quality" that we recognise in *retrospect*' (p. 36, emphasis added).

Yet, regardless of what constitutes direct experience, be it in the how and when of retelling an experience or questioning what form of retelling best articulates the experience, this study must consider the breadth of phenomena and phenomenological theory. Failing to articulate a specific approach that aims to distil secrets and intimacies of my particular set of lived experience(s) would be to risk switching, chameleon-like, from one form of interpretation to another, exposing the researcher to undisciplined descriptions and inauthentic insights. It might also distil a person's lived experience to be generalisable (objectified) and therefore 'prevent us from developing understanding that remains focused on the uniqueness of human experience' (van Manen, 1990, p. 22). To agitate and articulate a particular stream of phenomenology, or any qualitative method, is to 'rediscover the meaning and significance of the experiences that have become obscured by inappropriate approaches to research and practice' (Wattchow, 2007, p. 13).

To research the life experiences of a sea kayaker using an appropriate phenomenological orientation is an attempt to reveal, broadly, themes of embodiment, creativity, mythmaking, and unique interactions within my world. More specifically, the phenomenological orientation must investigate *how* I narrate my story as an adventurer, expeditioner, and sea kayaker. It is the phenomenal character, not only of the sea kayak experience but *how* that experience ends up being told that is the heart of the matter here. This study must, therefore, capture the spectrum of my day-to-day (departure, days at sea, and landfall) sea kayak life, a process of *showing* to an audience via my lifeworld as a filmmaker, through which I process, mythologise, and subjectively *tell* this life. As such, my method of narration becomes the defining theoretical and methodological tool of this

insight. Ultimately, this aims to register connections between my action and thought processes.

Heidegger, as an exemplar of making connection between action and thought, is noted for his writing on poetics, a powerful form of reduction that aims to show and tell as much and meaningfully as possible in the least problematic way and, at the same time, make it beautiful. Taken up by contemporary scholars of phenomenology, Wattchow (2012), for example, wrote about outdoor relationships as a spectrum of experiences that offer ‘speech and silence’ (p. 122). Whilst overly simplified, which is in fact the point, an active voice represents the doing, silence the thoughtfulness. Not unlike poetry, explored Merleau-Ponty (1973), the other dominant mid-century voice of phenomenology, ‘primal telling, wherein we aim to involve the voice in an original singing of the world’ (p. 17) is an ongoing gesture laced with creative mechanisms. As a result, inspired by what is presented, the researcher and audience endeavour to make meaning from the experiences.

With action and thought at front of mind, I must first ask, what is the intent of inquiring into my sea kayaking life, who is the audience of my retelling and, most importantly, what is my ontological bearing from within this process? As signposted in the retelling of *Day 62*, my intention was as much about drawing myself into phenomenological insights as it was about opening up to other viewers–readers–researchers to make their own set of inquiries. More importantly, and at the very core of this task, was being a satisfied viewer–reader–researcher myself. *I* must be willing to have my experiences represented and retold, whereby I am critical of how I undertook the interpretive and descriptive tasks of storytelling. Van Manen (1990) called this ‘action sensitive knowledge’, a process where I ‘animate and live in the human being who dialogues with the text’ (p. 21). In other words, I must best represent how I live within the day-to-day as sea kayaker, expeditioner, adventurer, *and* filmmaker–storyteller. As German philosopher Wilhelm Dilthey suggested over 120 years ago (citing Rickman, 1979), lived experiences also seem to transcend *when* the lived experience is told and focus more on the held ontology of what took place:

A lived experience does not confront me as something perceived or represented; it is not given to me, but the reality of lived experience is there-for-me because I have

a reflexive awareness of it, because I possess it immediately as belonging to me in some sense. Only in thought does it become objective. (as cited in Rickman, 1979, p. 223)

To pursue a theoretical strand of phenomenology, of which there are many, is to identify with the conditions for which this study regards the subjective. Menon, Anindyda, and Sreekantan (2014) pointed out that whilst phenomenology seeks to be scientific, it avoids perspectives offered from neurology and clinical psychology and instead searches ‘systematic reflection to determine the essential properties and structures of experience’ (p. 18). It hinges on the philosophical disposition of representing the experiences as they happened or telling it subjectively as they are *happening*. In other words, I must situate my phenomena within a branch of phenomenology that best resonates with how I represent the ‘everyday . . . taken for granted’ (Pink, 2004, p. 77), particularly how this process has emerged to ontologically shape where I go, what I notice, feel, and how I interact with the world. As I have signposted, I situate this study as an inquiry into the lifeworld and existentials of my sea kayaking experiences. To do so, I must give some brief historical context into phenomenology and where these key terms have transitioned through the ideology of phenomenology over time.

Foundations of Phenomenology

Phenomenology, from the Greek *phainomenon*— ‘that which appears’—is the study of the structure and essence of experience. As a theoretical perspective, phenomenology ‘devotes itself to the study of how things appear in consciousness’ (Giorgi, 1986, cited in Allen-Collinson, 2009, p. 282). Wattchow (2006), in his study of river places in outdoor education, described phenomenological orientation to research as ‘intention to reveal aspects of human experiences that cannot be fully revealed through other, usually dominant . . . methodological approaches’ (p. 43). Broadly speaking, a phenomenological orientation to research ‘focuses on exploring how human beings make sense of experience and transform experience into consciousness, both individually and as shared meaning’ (Patton, 2002 p. 130). Jardine (1998) proposed a consideration of ‘the deep ambiguities of life as it is actually lived’ is so that we might ‘restore life to its original difficulty’ (p. 11).

According to Orbe (adapted from 2009, p. 750), several assumptions underpin phenomenology, which help to explain its foundations:

1. Phenomenology rejects the concept of objective research. Phenomenologists prefer grouping assumptions through a process called phenomenological epoché.⁹
2. Phenomenology believes that analysing daily human behaviour can provide one with a greater understanding of human nature.
3. Phenomenologists believe that persons should be explored. This is because persons can be understood through the unique ways they reflect the society they live in.
4. Phenomenologists prefer to gather ‘capta’, or conscious experience, rather than traditional data.
5. Phenomenology is considered oriented on discovery, and therefore phenomenologists gather research using methods that are far less restricting than in other sciences.

Van Manen (1990) offered a similar set of advisory points by outlining what a ‘human science cannot do’ (p. 8). His approach adopted a known technique within philosophy of attempting to define something by defining what it is not. I have paraphrased the following four key points of advice (pp. 21–23), which are reintroduced in the later discussion (emphasis is from the author):

1. Phenomenology is not an empirical analytic science. Evidence is empirical, based on experience, but it is not *inductively* empirically derived. This includes the misnomer that phenomenology can be used to generalise. It cannot.
2. Phenomenology is not mere speculative inquiry in the sense of unworldly reflection. It is a Western research method, which should not be confused as ‘mystical’ or Eastern meditative techniques of achieving insights about the ‘meaning of life’.
3. Phenomenology is neither mere participatory nor sheer universality. It aims to mediate a personal way of particularity (being interested in concreteness, what is

⁹ *Epoché* in its philosophical usage, describes the state where all judgments about non-evident matters are suspended in order to induce a state of ‘ataraxia’ (freedom from worry and anxiety).

unique) and universality (being interested in the essential in difference that makes a difference).

4. Phenomenology does not problem solve. Questions seek *meaning*; meaning cannot be ‘solved’ and thus done away with. Meaning questions can be better or more deeply understood so that, on the basis of this understanding, I may be able to act more thoughtfully and more tactfully in certain situations. However, in some sense, meaning questions can never be closed down; they will always remain the subject matter of the conversational relations of lived life, and they will need to be appropriated, in a personal way, by anyone who intends to benefit from such insight.

Based on this foundational overview, the following section focuses on phenomenology in terms of how it is positioned to grapple with my personal narrative. In particular, it explores how founding father of phenomenology Edmund Husserl came to distrust early discourses of psychology in the way the human mind, human actions, and human experiences were objectified. Abram (1996), in his formative work written at the dawn of global warming rhetoric, based largely on the ‘violent disconnection of the body [of humans] from the natural world’ (p. 327) (as one reviewer notes, from the perspective of a ‘fully embodied human animal’), probed insightfully this Husserlian dogma. He explored that it came about through the provocations and boundaries of mathematics. Like Husserl, Abram— and phenomenologists more broadly, responded to great thinkers like Galileo, whose genius mapped the world through structures and numbers and algorithms:

Written in the language of mathematics . . . its characters are triangles, circles, and other geometric figures without which it is humanly impossible to understand a single word of it; without these, one wanders about in a dark labyrinth. (Abram, 1996, p. 22, citing Galileo, n.d)

Husserl was seen to question, ironically through being a mathematician himself (but no doubt because of this deeper understanding), that the ‘sciences consistently overlook our ordinary, everyday experiences of the world around us’ (Abram, 1996, p. 32). Acknowledging the wealth of initiatives, inventions, and modern-day practices stemming from the great mathematical thinkers of the 16th to 20th centuries, Abram credited Husserl

in first articulating that the world ‘is not an inert or mechanical object [to be calculated] but a living field, an open and dynamic landscape subject to its own moods and metamorphoses’ (Abram, 1996 p. 32).

Lifeworld

According to Abram (1996), Husserl’s uncompromising pursuit of deeper ways to explore the human experience led to a reconceptualisation of what he called lifeworld dimensions. He argued, ‘The life-world is thus the world as we organically experience it in its enigmatic multiplicity and open-endedness, prior to conceptually freeing it into a static space of “facts”—prior, indeed, to conceptualizing it in any complete fashion’ (1996, p. 40).

Translated from German *lebenswelt*, lifeworld is the ‘world’ each one of us lives in. It is the sum of all experiences. One could call it the ‘white noise’ of all experience or, poignantly for the sea kayaker, as suggested earlier, the horizon of all experiences. All objects, living and inanimate, inform us of personal meaning, individualised through experience. Husserl suggested that within the various and ongoing layers of a person’s lifeworld, different cultures influence the forms of engagement that humans have with the world and therefore enact a different language for that person’s life. Even the relevance and disclosed ‘objective universe’ of Western, contemporary civilisation cannot be discounted from this life. Yet, Husserl believed that beyond this, or deeper still, was a primordial and ultimately subjective dimension. According to Merleau-Ponty (1962), Husserl suggested

that the earth lies at the heart of our notions of time as well as of space. He writes of the earth as our “primitive home” and our “primitive history”. Every unique cultural history is but an episode in this larger story; every culturally constructed notion of time presupposes our deep history as carnal beings present to a single earth. (p. viii)

In the words of Abram (1996), to Husserl the earth was an ‘enigma that exceeds the structuration of any particular culture of language’ (p. 43) and therefore transcends human-to-human lifeworlds, instead encompassing all. Abram (1996) eloquently summarised Husserl’s magnum opus, whereby his phenomenological worldview

was a plea that science, for its own integrity and meaningfulness must acknowledge that it is rooted in the same world that we all engage in our everyday lives and with our unaided senses—that, for all its technological refinements, quantitative science remains an expression of, and hence much guided by, the qualitative world of our common experience. (p. 43)

Husserl was suggesting that the earth was being left behind in our sensorial, experiential thinking or, more likely, that we were not allowing what was, and would always be, reciprocity with 'Earth'. This, Husserl believed, was the forgotten basis of all our awareness. He called this reciprocity 'transcendental' in the way in which the world was spread out and completely transparent before the conscious. It is with this point that I transition Husserl's lifeworld with van Manen's (1990) 'Lifeworld existentials as guides to reflection' (p. 101). Such a task introduces one of Husserl's leading students, Martin Heidegger, who furthered Husserl's phenomenological philosophy by questioning his premise of a transcendental and primordial sense of being.

Existentials

Critical of his mentor's lifeworld construct, Martin Heidegger, in his mid-century *Being and Time* (1962) rejected the transcendental ideology of phenomenology by putting ontology (systems of 'being') before epistemology (systems of knowing). Heidegger proposed that a conscious being, as forever present in the world, must think of their experiences as presuppositionless. Heidegger believed that the body, as carrier of being, was the key life force that generated experiences and the primary interface with the world. Husserl proposed that phenomenology was a scientific disciple of philosophy founded on the ego's transcendence of the world, found in the world as 'spread out', whereby the conscious human can interpret, interact with, and define themselves (Sokolowski, 2000).

Existentialists such as Heidegger and Merleau-Ponty, equally indoctrinated in the thought that lived experience is a subjective measure, considered phenomenology to be fundamentally deeper than science itself. Science, they argued, does not exist without a body (conscious or unconscious), and therefore, science is neither phenomenological nor philosophical. 'Being is the proper and sole theme of philosophy . . . this means that philosophy is not a science of beings but of being' (Heidegger, 1975, p. 41). According to

Heidegger, science is only one way of being and knowing the world and no more or less a claim of truth than any other belief system. This in itself emphasises the practical and day-to-day importance of functional, incidental, and idiosyncratic human life. Sceptical of such an approach, Husserl was said to think of this as quasi-mystical, contributing to their divergent phenomenological positions.

To continually refine the broad phenomenological scope, I now transition this section by articulating what van Manen (1990) means by ‘the lived world as experienced in everyday situations and relations’ (p. 101). The aim is to cultivate a way of understanding structures within the human lifeworld. As an existential phenomenologist, sharing Husserl’s lifeworld context yet taking it forward through Heidegger’s ‘body as being’, van Manen structures meaning via themes. In van Manen’s words,

as we remain at the most basic level of the lifeworld we may find that this grounding level of human existence may also be studied in its fundamental thematic structure. For example, the fundamental existential themes such as “life”, “death”, “being”, “otherness”, “meaning”, and “mystery” have occurred in the phenomenological human science literature. (1990, p. 101)

Van Manen (1990) identified four fundamentals of lifeworld, prescribed under the banner of ‘existentials’, which he believed most likely ‘pervade the lifeworld of all human beings, regardless of their historical, cultural or social situatedness’ (p. 101). Given this, the idea of existentials was to guide reflection in the research process. The fundamental existentials—spatiality, corporeality, temporality, and relationality—are now paraphrased (with some direct quotes) from van Manen’s (1990) overview (p. 101–105, author emphasis).

Lived space (spatiality):

Felt space. ‘Lived space is more difficult to put into words since the experience of lived space (as lived time, body) is largely pre-verbal; we do not ordinarily reflect on it’ (p. 102). Home is naturally a place where ‘lived space’ is potent and is fundamental to our being. Words such as sanctity, protection, comfortable, intimate, and where we ‘feel ourselves’, ‘home is where we can *be* what *we are*’ (p. 102),

whereby if we are not home, we feel the differences in the spaces and relate to ourselves differently because of this.

Lived body (corporeality):

We are always bodily in the world. Our [physical bodies] reveal something about ourselves and at the same time conceal something, ‘not necessarily consciously or deliberately, but rather in spite of ourselves’ (p. 103). The look and feel of the lived body may differ in modality or naturalness, depending on who looks upon the body (self or others, through feelings such as love).

Lived time (temporality):

As opposed to objective or clock time, lived time is subjective time. It tends to speed up when we are enjoying ourselves and slow down when we are not. Such time hinges on contexts such as ‘personal life story’ or ‘life project’ and includes our visions of memories and forgotten experiences. If a person is considered to be ‘on a path’, where might they be going? ‘The past changes itself, because we live toward a future which we already see taking shape, or the shape of which we suspect as a yet secret mystery of experiences that life in store for us’ (p. 104, citing Linschoten, 1953, p. 245).

Lived other (relationality):

Sharing space with others and what interpersonal relationships this brings. ‘We are able to develop a conversational relation which allows us to transcend our *selves*’ (p. 105).

Abram (1996) made several key contributions to this summary. In terms of transcendence, he extended the interpretation of relationality to include the more-than-human world, in how ‘others’ includes the relationship between humans, humans with other living things and, most importantly, how relationships exist between other living things (nonhumans) with other nonhumans. Our relational, subjective perception of these more-than-human relationships is important to consider when lived experiences take place in the wider world, most of which is made up of more-than-human elements. In Abram’s (1996) words, ‘How could we ever have become so *deaf* to these other voices that nonhuman nature now seems

to stand mute and dumb, devoid of any meaning besides that which we choose to give it?’ (p. 91, author emphasis). Mindful of objectifying what I see and feel, relationally speaking, I should be thoughtful of aspects that shape my experience, such as my perception of landscapes and seascapes. Merleau-Ponty (1962) would add that transcending, if possible, ponders how the world exists beyond the knowledge bearing influence and ‘flesh of language’ that human order and human relationships bring to bear. Language, Merleau-Ponty (1973) argued, is a coded response to the animate and nonanimate world. Abram (1996, p. 90) summarised his mantra of language as being

informed not only by the structures of the human body and the human community, but by the evocative shapes and patterns of the more-than-human terrain. Experientially considered, language is no more the special property of the human organism than it is an expression of the animate earth that enfolds us.

Phenomena of experience, in other words, are in many ways an investigation ‘into the living experience of language—the way the expressive medium discloses itself to us when we do not pretend to stand outside it, but rather accept our inherence within it, as speaking animals’ (Abram, 1996, p. 86).

Abram also spoke at great length about time. His insights on temporality, titled in his book ‘Time, space, and the eclipse of the earth’ (p. 181) shed light on how stories have for a long time been part of oral culture. Abram argued that the advent of text and records of writing has seen an uncoupling with how stories were told, enacted, and passed on in-place, therefore contextual to interacting and feeling (sensing, hearing, seeing) the story as it unfolds. By writing down stories in the aftermath, free to evoke and make believe a sequence of time–place events, the clean fresh page of the paper’s potential revealed a very different kind of narrative. Unlike the oral, singing, and nontext passing on of stories, the ‘felt power and personality of particular places began to fade’ (p. 183). What Abram argued, as did Merleau-Ponty before him, is that a disconnection emerged. Modern humans, subject to an endless landscape of stories, were in fact reading neutral, untelling, unfeeling stories, so far removed from the landscape itself.

Contact with the regional landscape—and the diverse sites or places within that landscape—was the primary mnemonic trigger of the oral stories, and thus integral to the preservation of those stories, and of the culture itself. Once the stories are written down, however, the visible text becomes the primary mnemonic activator of the spoken stories—the inked traces left by the pen as it traverses the page . . . The places themselves are no longer necessary to the remembrance of the stories, and often come to seem wholly incidental to the tales, the arbitrary backdrops form human events that might just have easily happened elsewhere. (Abram, 1996, p. 183).

Suggested is the perceptive power and influence of representative mediums, speaking to the methodological challenge that phenomenologists grapple with when talking about describing, then interpreting, experience—especially, I would argue, when a key aspect of the research is engaging with our perception of the lived, natural world.

Last, in terms of talking of phenomena via existentials, van Manen argued that each existential, whilst a relevant and standalone theme, can never operate in isolation. ‘They all inform an intricate unity which we call the lifeworld—our lived world’ (p. 105). He asserted that researchers may wish to differentiate lived experiences via the thematic existentials, mindful that one theme is merely part of a greater other.

Essences

If funnelling from broad to specific, phenomenological reduction could be seen to start as a wide and omnipresent horizon offering lifeworld. Episodes, perhaps the landmass that becomes present within this horizon, delineate the key grounds of this life. Existentials, to continue the metaphor of a blank horizon filling with detail on a continuum of scale, are aspects of life that are closer, more intimately experienced, and are as much real as they are mindful in terms of presence. Existentials, as discussed, provide a thematic template for this whole, selective, and intimate lifeworld to be told.

Key to the task of conceptualising worthy existentials of this lifeworld story, layered as they are through interrelated and woven themes involving people, place, and time, are what phenomenologists call ‘essences’. The idea of essence, a word of late middle English origins, via old French from Latin *essentia*, from *esse* to ‘be’, refers to ‘the intrinsic

nature or indispensable quality that determines character' (Sokolowski, 2000, p. 211). The search to reveal the essence of a phenomenon for an individual or group of people is central to the task of the phenomenological researcher (Patton, 2002).

Touched on throughout the proceeding discussion is the phenomenological premise that the incidental, everyday, and practical aspects of life are equally important to a person's lifeworld as prominent events. Take a wedding, for example, representing a powerful life episode, opposed perhaps to the menial task of polishing shoes for the event. Whilst the wedding is clearly the hallmark event of the day, it *could* have been whilst polishing shoes that a particularly insightful moment, or set of moments, defines how the person getting married (or you, the onlooker, who also polished shoes) felt that day. Breakout moments, or mini episodes, might ultimately engage a thread of evidence that reveals something of great potential. I imagine this is the case for scientists when a more powerful telescope comes along, whereby a previously micro world becomes macro and the new micro level reveals a new realm of unseen detail. Much the same can be said for the essential nature of experiences. When existential themes, or events, are further scrutinised in terms of beheld essences, in the words of van Manen (1990), the researcher must ask what constitutes 'incidental' or 'essential' to these themes? The difficulty of this task is that incidental moments and everyday elements of a person's life can often be an essential element of that life, and therefore considered an essence. This exploratory and subjective aspect of phenomenology becomes the key methodological challenge. In van Manen's (1990) words,

The most difficult and controversial element of phenomenological human science may be to differentiate between essential themes and themes that are more incidentally related to the phenomenon under study . . . *In determining the universal essential quality of a theme our concern is to discover aspects or qualities that make a phenomenon what it is and without which the phenomenon could not be what it is.* (pp. 106–107, author emphasis)

The phenomenologist must then use their chosen methods to freely and creatively imagine if what they see, witness, feel, and reduce from the experience is what they consider a thematic aspect that has inherent phenomenological essence(s). Payne (2003), for example,

uses phenomenological ‘digging out’ (p. 177) to denote the task of deriving embodied experiences, those underlying patterns of human experiences in natural environments. Van Manen (1990, p. 104) offered a set of questions that the researcher might ask when engaged in this reduction:

- Is the phenomenon still the same if we imaginatively change or delete this theme from the phenomenon?
- Does the phenomenon without this theme lose its fundamental meaning?

To this point in the dissertation, the focus has been on charting the research aims and questions and narrating some of their origins. The overall structure of the research has been revealed, positioning autoethnography within an overarching phenomenological orientation. In summary, what phenomenology offers the autoethnographic filmmaker is a unique opportunity to visually and textually narrate the lived experience of sea kayak expeditioning. This can be done through capturing experiential data (van Manen, 1990), which is compelling in its prospect of examining frame by frame and then line by line (based on what is seen, felt, and reflected upon) the existentials and essences of my lived experience. These parts contribute to a whole—a lifeworld. I further elaborate on the methodological framework and visual-ethnographic methods in Chapter 6. Timely now is a critical review of key literatures about land and seascapes and about the narrative character of identity, sea kayaking, and expeditioning, and how using these as theoretical frames serves as a compass bearing through the remainder of the research.

Chapter 4. Landscape, Seascape, and Liminality

As ethnographer Marina Tyrrell (2006) communicated in her paper ‘Growing to know places at sea’, for every departure, journey, and homecoming her ‘identity evolved’ (p. 230). Tyrrell’s narrative, whilst not set up as providing phenomenological insights, very much reads like one. It is easy, as a reader, to be enticed into imagining her experience of place by the sea. Apparent dangers, laborious repetition, taken-for-granted scenery, expert skill are but a few of the value-laden elements that give the scene, and the characters sitting naturally within it, a sense of belonging. Sense of place resonates with a sense of home. Identity is revealed to represent an intimate familiarity within a particular kind of world. For me, like many people who surf, fish, sea kayak, or head to sea repeatedly for a host of reasons, ‘The sea stops being, as it were, the edge of the land, the end of one thing and the beginning of another. It becomes instead a sort of encircling element’ (Wylie, 2004. p. 241). Like Tyrrell, who writes poetically and poignantly about her lifetime of experiences, the sea becomes an informative space that gives life meaning.

To address my sea kayaking identity in relation to the land, coast, and seascapes of my travels, this chapter reviews the key terms: landscape and seascape. I do so through discussion on wayfaring, in how humans navigate the terrestrial world on foot, and liminality, by way of introducing sea kayaking as a particular kind of seafaring. The review sets out literatures that talk practically and philosophically about a character that oscillates between the terrestrial and marine worlds. Key concepts aim to ground the study with a perceptive lens that is sympathetic to how we experience, tell, and embody our world. The most problematic feature was dividing the discussion into distinct land versus sea dichotomies. I found myself consistently comparing and contrasting, yet at all times merging, the worlds of land and sea. Often inseparable, the tension has ultimately shaped the need for this review and at all times informed the difficult task of talking about a land–sea–land life, which defines sea kayaking. Land and sea are obviously different types of space to experience, yet both offer the same opportunities to exercise what phenomenology deems subject–world relationships. Landscape studies, anthropology, and the emerging scholarship of landscape phenomenology within cultural geography, are therefore key navigational aids to this chapter. Literature from human geography also contributes to the review, including a brief appraisal of art history and the influence of the Romantic and Impressionist Movements on changing the way that land and sea are seen. This aims at

arranging popular and scholarly human projections of the world within the context of travel. I consider how humans see, sense, and experience the world as they move through and over it. There are gestures here also to how experiences are represented, another matter at the heart of this research. A consideration of land and seascapes allows a critical assessment of the role that an artful (creative) autoethnography can express my understanding of an adventurous, expeditionary, liminal experience.

Liminality, a term often used for outliers of society, conjoin and finally transition the essential values of the reviewed literature. As Varley (2011, p. 92) noted, the sea kayaker's world is 'liminal in that more than any other small craft, the kayak explores the territories where the edge of dry land meets the sea . . . the tidal reach is emblematic of the "betwixt and between" character of liminal states—not quite land, but not entirely of the sea either' (emphasis citing Trubshaw, 2005). As with the opening chapters, I autoethnographically contextualise how leaving land in a sea kayak presents a clear ultimatum; whilst I depart to engage with a new day-to-day world at sea, it is the forces of land, and a need for landfall, that shapes this day. Sea kayaking is not a life spent at sea, it is a life spent on land, with occasional, daily exodus.

Autoethnographic Context: Land, Sea, and Landfall

I do not mean to say that the sea cannot engage humans in a profound way. As the predominant surface of the earth, it has long been a bearer of personal, cultural, and human values and aspirations. For those that float upon its changeable surface, or delve beneath it, there is a distinct space, and even place for some, to spend time. Most obviously, it contrasts land like no other surface on earth.

As my opening story alerts, swimming playfully in six feet of water a stone's throw from a wide and friendly beach, 'There are few realms on earth where people are more out of their depth' (Phelan, 2007, p. 3). For seafarers, those that travel over the world's oceans and seas, tensions surface in what Phelan (2007) called 'being at-sea' (p. 3) and/or 'being on-land'. Being at sea is likely to present at some point feelings of fear, boredom, and madness towards the confines of the boat. Land, on the other hand, is often yearned for. Land is home. One lives *on* land. At the same time, being on land, also bound to the routines, confines, and political agenda of the people and culture, a person can want nothing more than to depart, pushing out onto a clean ocean where only imagination and a

new beginning beckons. Ontologically speaking, ‘being’ at sea or ‘being’ on land often has us experiencing one while wishing for the other. The hours of paddling after the wave on *Day 62*, for example, were bridled with a simple desire to be on land. Yet, I was unable to reach shore, at least not immediately. In this lies a great fear of seafaring, knowing then as I do now that by choosing to depart, ‘being at sea’ often means staying at sea. Whether it is swimming or in a craft, a technological device designed to maintain human existence at sea for a period of time, leaving land exposes us to our strengths and weaknesses as bipedal and terrestrial. As anthropologist Jim Acheson (1981) sees it, researching the risks of fishing, ‘Marine adaptations are one of the most extreme achieved by man’ (p. 277). On one hand, humans are able to exist at sea based largely on the seagoing performance of their craft. Where the captain takes the vessel, on the other hand, exposes this design, as a sum of parts, to the whim of an immense geographical and hydrological force. My handhold with safety on *Day 62* was severed by a number of raw, elemental factors of sea kayaking: in the first instance, being held within a wave, miles from shore, then being unable to make land due to the steep beach breaks and long stretch of reef paralleling the continent. My kayak and I, ‘we or me?’ I once wrote in a journal entry, would likely not survive if making a direct line to shore. Africa stood, seemingly at arm’s length, as if a cavalry line had been set up to defend the coast. Gusts were becoming more prevalent and sea state was consistently more unpredictable. To be at sea was to keep moving. No stopping, no slowing down. I continued paddling south to the port town of Richards Bay where I distinctly remember the moment I turned behind the impressive human-made seawalls, dwarfed by massive ships, coming and going. Cathartically, it started to rain. Gut loosening, hands free of the paddle, my whole body released the urge to be somewhere else. In reach of land, or at least the unnatural, awkward boulders of the seawall, I stopped. I felt safe for the first time on that long, long day.

As with any sea kayaking experience, and not unlike the practicalities of departure itself, landfall was dictated to me by the nature of coastscape. Plagued with intricate challenges and often-unseen dangers, approaching land often presents a clear choice; you can land, or not. To make landfall in a micro vessel such as a sea kayak represents a distinctive relationship with land or, more accurately, the components of coastscape. The coast, with all its intricacies as land’s outermost edge, dictates the comings and goings of a paddler. Certainly, the reciprocity and knowledge I have of my kayak and my potential

within it, dictated by skills, physical strength, and fitness, are part of this relationship. Where I might depart, and come ashore, is as much dictated by my technical expertise as it is my ability to navigate the elements of coastscape itself.

I elaborate on the sea kayaker's embodiment with their craft in Chapter 5, but it is worth pausing here to signpost the idea that the paddler at sea might well be a seakayaker—one word—where the sea, the kayak, and the human can be thought of as a single entity. Ingold (2000) would agree, suggesting the craft itself is redundant in its own right, existing meaningfully only when operated by the paddler and in a specific context. The 'design itself', as a boat-person entity, is a direct 'response to the sea' (p. 186). Ethnographer Bronislaw Malinowski (1922/1966), examining adventure within traditional seafaring activities of Micronesia, saw the relationship of people to their craft 'as the deepest ethnographic reality' (p. 106). Lindemann (1955/2012), writing at length about his felt connection with his boat during two solo crossings of the Atlantic (1950 and 1952), talked of this boat-body merger when triggerfish eat barnacles off the bottom of his kayak, noting, 'My body was so much a part of the boat that I had the sensation they were attacking me' (p. 131).

The nature of a paddle day is unique in that it takes on by default the challenges, hardships, and mundane realities of a world that is often at arm's length from safety of land. I did not expect, naturally, to see such a large breaking wave so far out during *Day 62*. What continues to emerge is the appreciation that a repeated day-to-day sea life is, in so many ways, a reflection of, and at times a resistance to, land life. Reasoning why I depart, sharing with others their struggle to articulate a clear response, is perhaps a raw attraction to experiencing a world that is in fact unpredictable. An activity 'at the margins', said Varley (2011), is 'at odds with the late-modern obsession with security and safety' (p. 93). Today, I still go out on days that are potentially volatile in the face of terrifying experiences of my past. Something can be said of what land has come to represent: safety and stability, where I live, work, write, run, and grow a vegetable garden. Coming back from the sea, home is a beacon providing a privileged place of stability, where sentimental elements of our tactile human lives create 'us', and therefore a deeply social landscape shaped over time. By contrast, I feel as if seascape has emerged in recent years to take on the challenge of articulating a new, complementary way of understanding my land life. It may be that the sea, and sea travel, might act as a thought-provoking antithesis. Ironically, this also makes

me aware of how and why I always, without fail, make plans for departure. This has shaped my ontological self, core to the values of perception, laden through experiences of home that are periodically shaped by going away (Tuan, 1974).

As Lopez (1979) noted, recognising the embrace of the world place by place as a sum of elements that are sensed and subjectively experienced is of central importance when identifying the self:

Formal ideas we refer to as mind are a set of relationships in the interior landscape with purpose and order; some of these are obvious, many impenetrably subtle. The shape and character of these relationships in a person's thinking, I believe are deeply influenced by where on this earth one goes, what one touches, the patterns one observes in nature—the intricate history of one's life in the land . . . The interior landscape responds to the character and subtlety of an exterior landscape; the shape of the individual mind is affected by land as it is by the genes. (p. 65)

Lopez argued that by being comfortable with the external essentials of place, and knowing what they are, personal distinctions of self—the inner terrain—can be shaped. Talking about men's narratives of the body and sport, Sparkes and Silvennoinen (1999) remarked that we should 'explore the intimate subjective experience' (p. 665) in the way multiple senses of self become part of our everyday and can be talked about freely. Denoting *Day 62*, perhaps like any other day, allows that a day at sea, not on land, is to return home and consider the passage for its loaded, experiential meanings: broadly speaking, how landscape is a sum of cultural and social meaning, and more specifically, 'what', 'why', and 'how' I personally reflect these ideas. In doing so, the sea may take on meaning of its own, and at the same time, Lopez's inner and outer metaphor becomes a viable way of understanding my perception of the world.

Relationships Between Landscape and Seascape

The word landscape entered the English language in the fifth century (Calder, 1981), most probably via the early German *landschaft* ('small administrative unit of land'); it was not until the Dutch artists of the 17th century, through *landschap* paintings, that the word gathered its now common meaning as a projection upon a scene (Jackson, 1984).

Landscape was first imagined as a ‘physical’ entity before it became a perceptual or even physiological one—as a seen or felt landscape. Over time, landscape became ‘a shaped land’ (Lippard, 1997, p. 8) of ordered houses, dwellings, and fields, in complete contrast to notions of disorderly wilderness. ‘Scape’, as a suffix to the word, acts as an increasingly popular metaphor in modern times for particular types of human projections and perceptions. People may seldom experience certain ‘scapes’ in actuality, such as the moonscape. Or sometimes a ‘scape’ refers purely to a metaphor, as is the case with reference to ‘the political landscape’. Thus, reference to a ‘scape’ carries meanings with which we are familiar that do not need to be directly expressed. This is why usage of the word *landscape* suggests that the viewer is already standing in a privileged position, where they can see all that lies before them. Further, it hints that the viewer is arranging parts of the scene into sensible order, that he or she is making order out of chaos. As the landscape scholar Meinig (1979) noted, ‘Any landscape is composed not only of what lies before our eyes but what lies within our heads’ (p. 34), and, I might add, what lurks within our bodies.

As a concept within the human psyche, landscape is never far away from our perceptions of society, culture, and place (Wattchow, 2012). Land is felt organically and symbolically as our place of abode, connection, nourishment (Tyrell, 2006), and even reincarnation (Connery, 2006). Contrastingly, the sea as a unique geographical sphere promotes very different ways of seeing and feeling. ‘It is not surprising’, Connery (2006) argued, ‘that humanity, a terrestrial species, should have terrestrial forms of thought’ (p. 497). Thus, the sea may be a space of ‘radical otherness’ or a ‘scene of negation’ (Connery, 2006, p. 497), providing significant challenges to meaning making. Land, as ‘home’ (Berry, 1989; Thoreau, 1966; Tuan, 1974, 1977) and shaper of our ‘lifeworld’ (Abram, 1996; Husserl, 1970; van Manen, 1990) tends to locate us.

The ‘sea’ as ‘other’ might at first repel our efforts to understand it as an experiential domain as we struggle with the mismatch between our terrestrial ways of thinking and the otherness of the sea. Wylie (2005) noted this land–sea dichotomy as he came out of the forest near Land’s End in the UK. Emerging from an enclosed path, confronted with the wild coastline of his country, he wrote:

I began to be very aware of being on an island, of being on an aqueous globe, an earth encircled by a world of ocean. The land was fractal, the sea Euclidean: it was

difficult to believe that this coastline was the product of their interactions. (Wylie, 2005, p. 241)

Seeing the coastal fringe of land and sea abutting one another, Wylie (2005) paused in his physical journey and offered us an example of how particular spaces engage humans differently. At land's edge, he reached the boundary of his inquiry. The seashore acts as a 'marginal or cultural periphery' (Ford & Brown, 2006, p. 7), perhaps hampering 'a consideration of the imaginative, aesthetic and sensuous geographies of the sea' (Lambert, Martins, & Ogborn, 2006, p. 479). It is, for many, both a littoral and literal zone that is too daunting to imagine crossing.

After the Dutch landscape artists, our view of outdoor landscapes took another turn with the Romantic Movement, a philosophical reaction against the Industrial Revolution starting in Western Europe in the mid-18th century. For the Romantics, nature and outdoor landscapes became objects of desire. 'Nature', wrote de Botton (2002, p. 136) had come to represent an 'indispensable corrective to the psychological damage inflicted by life in the city'. Wild landscapes and the industrial, capitalist city had come to be seen as opposites and travel had come to represent a chance to escape, to revel in the picturesque and embrace the sublime experience. The Grand Tour of the Alps, specialist travel guides (such as Wordsworth's guide to the Lake District in England), companies with dedicated travel itineraries (such as Thomas Cook and Son), purpose-built accommodation, even the souvenir industry, all emerged during the Romantic era in Western Europe. It is the birthplace of modern, mass outdoor tourism.

It can be argued that in their desire to escape the foul air of crowded cities, writers like Coleridge, Wordsworth, Blake, and Shelley, and artists such as Constable and Turner, so popularised outdoor landscapes that they unwittingly spawned the adventure travel industry. Heading 'out of doors' (re)introduced travellers to a new concept—the purposeful pursuit of fear. By getting close to the wildness of a storm in the mountains, or through clinging to the face of a precipitous cliff, or confronting the crashing surf of a stormy sea, it was anticipated that the traveller would *feel* the grandeur and universal sacredness of nature. Human feelings, it was argued, became 'thrillingly amplified' (Macfarlane, 2003, p. 90) in such a wild theatre. Wild nature, previously shunned if possible, was sought out as a site capable of providing an intensity of experience no longer available in the city, and the

romantic traveller was ever ready to distil its essence onto paper and canvas in order to share, and perhaps profit from, the experience.

The grand project of the Romantics, according to Bate (2000), can be summed up as a 'return to nature'. They dreamt of a transformation of the self and of society. Their method was to use 'reverie, solitude, walking: to turn these experiences into language' (Bate, 2000, p. 42). 'A landscape', wrote de Botton (2002, p. 166), 'could arouse the sublime only when it suggested power, power greater than that of humans and threatening to them'. According to Macfarlane (2003), by the 19th century a particular way of seeing and participating with wild nature was well entrenched:

The deeper one advances into the century, the more entangled become the concepts of risk with concepts of selfhood and self-knowledge. . . . While an alertness to the desolate beauty of wilderness remains in place, what moves decisively to the fore is the sense of the wild landscape, with all its hazards and asperities, as a testing ground—a stage upon which the self can best be illuminated. (p. 85)

Navigating landscape: Walking as wayfaring

To better understand the corporeality of landscape as a projection of a human's lifeworld, walking, as the most typical of land acts, has helped theorise human movements in particular environments. Baker (2005) called our connectedness (often subconsciously) to land a 'landfull way of thinking' (p. 270). As an act of being grounded to earth, walking gains what Solnit (2002) would call 'steadiness', or what Macfarlane (2012) presented to be 'a way of seeing the landscape; touch as sight' (p. 29). As landscape phenomenologist, Wylie's (2005, 2007) walks offer insights into self-interpretation whilst feeling, reacting, being within, and travelling through a specific landscape. His landscape is formed through sensory immersion, the feel of the land encountered through walking over the surface of the earth, senses of enclosure and exposure, an amalgam of geographies through mind, legs, and feet. Phelan (2007), in reciprocating the ideas of Merleau-Ponty (1962), would likely say that Wylie's writing 'guides the reader or listener into the world, perceptually attuned to the environment' (p. 8). His walk is signposted by fixed points of reference: a particular tree, a thistle growing from an obscure rock, a plastic wrapper, or more internally how a bench as resting spot might contribute or detract from the experience. As reader, it is

possible to feel his walking and see his landscape while also recognising that the experience is something singular and unique to Wylie himself.

Donald Meinig's (1979) oft-cited chapter 'Ten versions of the same scene' is an excellent commentary of how individuals overlay a variety of projections upon a physical scene. 'We will not—we cannot—see the same landscape' (p. 33), Meinig contended, given our epistemologically complex underpinnings. He did, however, propose commonalities to these projections, not unlike a bench that Wylie described (and sits at, as did I when walking the same length of track). Fixed in a place to sit and ponder on a set trail suggests that someone else might sit and ponder the scene in a personal, yet similar, way. Meinig (1979) prescribed landscape commonalities as nature, habitat, artefact, system, problem, ideology, history, place, and aesthetic (p. 34). These perceptive and recognisable marks suggest not only the complexity of how we view the world, but that communicating, recognising, and at times repeating these complexities serves to formulate a more robust interpretative process. Walking, for example, might highlight certain projections more than other forms of travel across the earth (Dol Karin, 2015). So, too, might walking to work when compared with walking for leisure (see, for example, Ingold & Vergunst 2008 and Lee & Ingold, 2006 on representing walking using various ways to represent the corporeal, kinaesthetic, and lived experience). Rebecca Solnit (2002) in *Wanderlust: A History of Walking* fine-tunes this relationship between mind–body and world further. She cited, for example, that 'the mind at 3 miles an hour' (p. 14), as part of a body walking through the landscape, has been the *modus operandi* of some of the great thinkers and writers of the Romantic era. Wordsworth, as a key figure of this era, is said to have composed his poetry as he walked through the Lake District in the English countryside. The 'fells', as they are called, offered an agrarian topography to compose his works. 'The Excursion', Wordsworth's early-19th-century piece (1814), is theorised as a reflection of wayfinding by Pirrie and Macleod (2010). A momentary sequence of events whilst walking, they contended, such as the ability to slip and fall, is a storied insight into the subjective lifeworld of a physical act. I take this to mean that experiences, as peculiar, whimsical, and personal, are presented as a path (way)finding event. They (2010) attributed the essence of walking to 'its very unpredictability', to 'the sheer presence of the body in the world that we believe is the key to reflexivity' (p. 368). Reflexive, given its relationship and conjoining of cause and effect, rather than of a relationship driven purely through the

interface of humans enacting, or representing, the potential of a place. In a very simplistic way, this idea suggests that the incidental and unexpected components of walking a path, ‘on the way’ as Becker (2007) would call it, are not just essences of walking, but wayfinding itself. The ‘slip’, ‘trip’, or ‘stumble’ are in fact essences that shape the walk and therefore equally important to the subjective takeaways that mountain tops, panoramas, raging waterfalls, and sublime scenes tend to embellish. The less obvious embodiments of walking become walking.

Often the walk(er) heads into the unfamiliar wilds of natural spaces: forest, desert, scrublands, and tundra. Novel and exotic, the new or natural setting is thought provoking and sometimes confronting. Opposing awe and comfort within the ‘endless milieu of going deeper and deeper into a limitless world’ (Bachelard, 1969/1994, p. 22), something can be said of this anxiousness and nervousness that walkers enter into, where ‘infinity and immensity is, simultaneously, an intimacy’ (Wylie, 2005, p. 237).

Grounding a particular act serves to highlight these certain projections. Walking *as* landscape, Wylie (2005) contended, is to prescribe that a particular physical movement propels the human with both forwardness and mindfulness in a fundamental way. Correlations are drawn between this particular act and how it might encourage a particular way in which humans see, feel, and experience the scene, in this case projected as Wylie’s (2005) formula for ‘self-landscape’, positioned ontologically as wayfaring. Wayfaring can be defined as ‘purposeful wandering, an allowing of the self to drift through the world, totally alert though without a conscious destination’ (Shepard, 1994, p. 134). To drift unmitigated and thoughtfully is perhaps a suitable segue back to sea. Yet as Phelan (2007) noted, it might be different or difficult to talk of the sea in this way. The sea has an absence of landmarks, monuments, fixed bearings, or human artefacts such as benches upon which to rest (and stop entirely). Instead, for the sea kayaker, sailor, fisher, or paddle boarder, ‘perceptions of the sea are a great deal more elusive or transient’ (Phelan, 2007, p. 8).

Considering that much of the time spent experiencing a sea kayaking journey is in fact living much of the time on land (typically, a kayaker is on the water from two to 10 hours a day), Phelan’s assumption has merit. Take ‘fieldwork’, for example, a term used readily in a multitude of workplaces and university faculties. ‘Field’ itself is a word of Old English origins (*feld*), defined as ‘a large tract of open country’ completely covered in a particular form of agrarian (cultivation *of land*) activity. Fieldwork suggests, perhaps

subconsciously, the longstanding notion that land-based activities make up the great percentage of (field)work, based on studying, mapping, segmenting, and objectifying the terrestrial earth. It is an assumption, rightly so, charged with historical merit. Walking and working, and therefore perceiving, within open tracts of country are literal and physical grounds for humans to engage in ongoing and cyclical, culturally adaptive processes. But what Wattchow (2012) called the 'landscape gaze' (p. 60) had begun to shift in the shadow cast by the Romantics. A new breed of international writer wrote about the sheer size and potential human extent of sea life (Melville's *Moby Dick*, 1851/2003; Jules Verne's *20,000 Leagues Under the Sea*, 1870/2005, Joseph Conrad's *Heart of Darkness*, 1899/1999, to name but a few) in an era that saw ideas and visions (Manet, Monet, Turner, Constable) offered by the late Romantic and Impressionist Movements.

Artfulness in representing the sea through experience

The human-at-sea lives of the sailor, explorer, merchant, and their representations are only now influencing a contemporary definition of seascape (Phelan, 2007; Tyrell, 2006). Lacking the historical depth of landscape, seascape as a way of seeing, feeling, and arranging physical space is seen to be 'void of the universal folk ontology of landforms' (Levinson, 2008, p. 257). The sea remains, for most, overly simplistic as blank, flat, or an endless body of lifeless water. As Wylie (2005) noted of our predisposition to a sea view, there is 'nothing really to say about the sea's character except what we always already know from looking at it—it's always different, always the same' (p. 241). Yet, and perhaps as a catalyst for bringing forward a particular kind of seascape vision, a small group of artists emerged who shaped the way landlubbing society engaged with, or more likely envisioned, offshore life. I return to mid-late nineteenth century impressionist painting of the Bourgeoisie.

In particular are the visions of a sailor–artist Edouard Manet (1832–1883), who has emerged as a central figure in shaping a culturally implied perception of seascape. *Manet and the Sea* (2003), by art historians Wilson-Barea and Degener, suggested the influence of this particular man, in a particular era, formulating how we now see and perhaps experience the sea. Most obviously striking is that Manet was both sailor and painter. Living through sea experiences, Manet's three (six-month) Navy voyages, the artist was able to develop dramatic, emotive representations of the sea not seen or felt before (first by Manet himself,

then the viewers of his art). The idea of seascape engaging the public through Manet's 'beautiful and challenging views of the sea' (Wilson-Barea & Degener, 2003, p. 76) draws a link between his two vocations. As Groom (2003) described, 'his [Manet's] extraordinary ability to suggest a direct sensation of reality' (p. 47), was recognised by viewers and artists alike. In a letter to his mother in 1848, Manet talks of this reciprocity: 'It is impossible to form an idea of the sea if you haven't seen it wild as we did' (Groom, 2003, p. 50 citing Manet's journal).

Through Manet's paintings, it was as if the sea, portrayed in the emerging palate of oil colours available to early impressionists,¹⁰ allowed representations of the world to be depicted as a richer, viable reality. It was as if, with this broader palate, the vocabulary of the painter dramatically increased. To the upper class of Paris, and other wealthy European cities where these seascapes were first seen, viewing this creatively disparate genre of 'landscape' painting (often with no land within the scene) likely translated into a new way of perceiving the sea world. As Wilson-Barea and Degener (2003) suggested, 'Because the sea is a natural force in a constant state of flux, it offered Manet and his followers the perfect vehicle for developing new painting techniques and compositions' (p. 67). What was once a coldly benign, often sunless and fearsome scene was layered with lived meaning.

Elevating Manet as an early figure in redefining what we now perceive as seascape is perhaps a testament to his paintings that continue to hang in Europe's elite galleries long after his death. With an ongoing audience, his works, which over time have come to be called masterpieces, emerged as evidence to a shifting visual-social vernacular. This new way of seeing in turn influenced cultural discourse. His works of seascape, quite unlike the work that followed from more famous contemporaries such as George Turner (1870s to early 20th century) serve to highlight that Manet painted through an experiential lens. The emotion of his experiences at sea was expressed and was able to be interpreted by the viewer. Whether Manet painted to purge himself of the fears and hard physical challenges of his time in the Navy or for others to bear witness to these experiences is hard to say. Art historians talk about how Manet influenced others to take up his mantle of expression and

¹⁰ The Impressionist movement, at a pivotal time in art history, coincided with technology offering a new spectrum and quality of artist paints. Van Gogh's still life *Sunflowers* (1888), for example, was when chroma yellow (based on lead chromate) was emerging in use for oil paintings. The viewing public, attracted to the warmth of these colours (never before seen other than in real life), changed the way artists could creatively represent their worlds.

less about the experiential–creative journey that manifested his personal identity. But perhaps, they had not been to sea.

To transition and summarise this chapter with the subject of liminality, exploring what Lett (1983) described as an active life where tension exists for people in search of ‘idiosyncratic symbolism and individualism rather than collective participation and collectively held meanings’ (p. 45), I cannot, unfortunately, continue to rely upon Manet. Too little is known about what Manet himself thought about his creative–experiential motivations. What Manet’s life suggests, however, and which I resonate with like so many others who experience the world and narrate their experiences via paint, words, poems, dance, or any form of creative means, is that the liminal character might very well engage in a life that in some way resists the norm. In doing so, the storyteller, in both experience and telling, journeys into new outer and inner landscapes, to employ Lopez’s (1979) image. The following section addresses this idea, discussing first the defining natures of liminality, contextualised through sea kayaking, and finally how the narrative of the sea kayaker, liminally speaking, can be taken forward methodologically.

Navigating seascape: Sea kayaking as liminal

As framed by Lett (1983), examining personal experiences can be considered under the guise of cultural resistance, whereby an individual undergoes a ‘moral conflict with the received values of the society’ (Hutchinson, 1993, p. 193). According to Gilcrist, Carter and Burdsey (2014), humans can enact out this form of peripheral life in the liminal, coastal zones of the land-sea fringe,

a nebulous, ambiguous, multifaceted entity. People travel to it, work and play within it, worry about how to save it, and generally perceive it as a particular kind of location in which social activity takes place. It is neither exclusively a workplace nor a leisure space. The coast is a location between culture and nature; a borderland civilization and the wild. (p. 6, citing Fiske, 1989)

For the sea kayaker who departs the coast, adrift in the ‘rootlessness and alienation of modern life’ (Richards & Wilson, 2004, p. 4), inherent themes pick up on what renowned British expeditionary paddler Derek Hutchinson (2007) would call ‘marginal’. A sea

kayaker operates on or beyond the margins, in a particular offshore zone, often alone, in a bid to travel silently and physically under the rule of their own faculties and abilities. Deeper knowledge of themselves, when talking about operating small craft at sea, suggested Clifford (1997) and Longyard (2005), comes from the ability to create personal pathways. Lett's (1983) definition seems to hinge strongly to the idea that individualism exists in isolation of others or, put another way, that the individual goes about removing themselves from social and interpersonal engagements to spend time with themselves. Considered to operate outside, or on the peripherals of political economic and industrialised processes, Turner and Turner (1978) added that the liminal character is someone who exists along the edges of what is considered acceptable to society. According to Raban (2001), 'a particular kind of release from land' (p. iv), regardless of whether this release is alone or in the company of others, hinges on this attachment to autonomy, skill, and meaning.

For the sea kayaker to make their 'metaphorical crossing of some imagined spatial or temporal threshold' (Pritchard & Morgan, 2006, p. 764), hunter and adventurer alike undergo a strange metamorphosis. Shimmying into the cockpit, conjoined by a tight neoprene spray-skirt (traditionally seal skin 'tuelik' where the hunter was actually stitched into the cockpit of the vessel), it is hard to decipher where the sea kayaker starts and the sea kayak ends. The always tethered, constantly gripped paddle propels the boat person away from land. At sea, sitting below the water line, the paddler is in many ways immersed, split between worlds of blue. Moving towards open water on the horizon is to move away from life as we know it. Soon the kayaker is floating, *being* without solid resistance for their limbs, looking out to apparent lifelessness. For many, this represents a deep cultural fear. Pushing seaward for the first time in a kayak during his 1915 Greenland expedition Norwegian explorer Fridtjof Nansen put words to this common fear: 'The feeling that seized me just as I left dry land was one of unspeakable insecurity' (as cited in Scott, 1935a, p. 111). Jenson (2006) in his fictional yet historical portrayal of Danish seafaring culture talked of coastal departure not unlike Nansen's, with 'sand marking the furthest edge of the world . . . swimming straight into the immensity of the universe' (p. 134). For the sea kayaker, their environment can be

an alien, marginal, liminoid world. The ocean is not the natural territory of human beings. The kayakers move from the land to the sea and from comfort to hardship,

from security to uncertainty, passivity to commitment and from action governed via ocular experience to total bodily/sensual immersion. (Varley, 2011, p. 85)

When finally reaching the offshore zone,¹¹ still within sight yet beyond the immediate grasp of land, this transitory space of deepening water takes on a distinct set of propositions. Routines of day-to-day take over as rhythms between body, paddle, water, and sea kayak. Surfing, a similar pastime in that it relies heavily on reciprocity with and ‘reading’ (Martin, 2008) of the natural world, has produced a multitude of sociological studies in the last 10 years. In particular, given the breadth covered in their book, *Surfing and Social Theory*, Ford and Brown’s (2006) commentary is an excellent resource for scholarly insight. One chapter examines ‘The Enchanted Sea’ for ‘the evolving perceptions of the sea, coastscape and beach’ (p. 7) and engages in commentary about beach nations, beach cultures, and beach tourism. Yet the surfer, liminal in some aspects, is active most often close to land. The sea kayaker, able to cross oceans, operating offshore, has a different set of potentials.

One of the few studies that focus on sea kayaking in terms of liminality and perception is Peter Varley’s (2011) insightful study on contemporary adventure. He touches briefly on the notion that to sea kayak is to be ‘geographically, culturally and experientially set apart from urban life and thereby emphasizes its own liminoid character’ (p. 91). Yet, both Ford and Brown’s (2006) text and Varley’s (2011) research are not broad enough (or unpack a different kind of leisure/adventure) to consider in detail the affinity of being at sea in a sea kayak for its day-to-day phenomena.

Summary of landscapes, seascapes, and the liminal

Wylie walks to uncover self-landscape and Lopez talks of the terrain of his world as inner and outer landscapes. Better understanding of how the perception of our world is tied to unshakable terrestrial life is one way of positioning walking as wayfaring and sea kayaking as liminal—given it gestures as a resistance, or counter experience, to land. Emphasis is on the perceptions one has on the world through the particular way one lives, and then travels, within it. By focusing on Baker’s (2005) ‘landfull’ ways through landfull perceptions, one can assume that mirroring the insights of geographers, phenomenologists, and nature writers in this space might bring about a clear insight into life at sea or, as is more likely,

¹¹ Beyond 2 nautical miles from shore (approximately 3.5 kilometers).

into what insights are lacking for understanding human lived experiences in this space. Ingold's (2008) paper 'Bindings against boundaries: Entanglements of life in an open world', for example, does not at any time talk of inhabitation at sea. He does make reference to the fluid world when talking about how sun drying a puddle 'water gives way to reveal...dry mud' (p. 1799), but in stark reference to land. I find it odd that the largest 'open world' the earth has to offer is not discussed. He suggested how it is easy to assume that the world's rigid and nonporous domains 'keep to their respective domains and do not mix' (p. 1802). 'As every inhabitant knows', Ingold (2008) added, 'rainfall can turn a ploughed field into a sea. . .frost can shatter solid rocks . . . snow into drifts and water of lakes and oceans into waves (p. 1802).

Water worlds and land worlds seem naturally in stark relationship with one another when we think of how the surface of the world is divided into geographies. Assuming, however, that 'land ends abruptly as the sea takes over' (Huntsman, 2001, p. 174), kayaking experiences should promote a plethora of experiential essences in the same interactive and perceptive way as land-based journeys. To study such a life, Husserl would call upon research 'to describe as closely as possible the way the world makes itself evident to awareness' (as cited in Abram, 1996, p. 35). Finding new tools, new words, or new ways of seeing evidence might need to be considered to best investigate this newly aware life. Such a task encourages a paddler-researcher to think of the fluid, at sea 'scape' in terms of its unknown and subjective potentials as much as an inquiry into why I am drawn to travel there.

Signposting a method that illuminates land-sea-land life

Typical components researched in the fields of outdoor education and expeditionary learning, such as the quality/wellness of experience (Brymer, Thomas, Cuddihy & Sharma-Brymer, 2010), morality and ethics (Payne, 1996), and skill acquisition (Hattie, Marsh, Neill, & Richards, 1997; Henderson & Vikander, 2007; Henderson, 2005; McKenzie, 2000; Payne, 2003; Thomas & Thomas 2000; Wattchow, 2012) are often considered indifferent to the geographical natures of land and sea. Water, soil, and rocks that give structure to each place and the diversities of flora and fauna that live in each element are often seen as 'green

screen’¹² for programming and learning. Sea kayaking, as with many forms of outdoor practice, has been left largely without a voice in educational studies and speaks to this deficit in place-based, or in this case land–sea-based, inquiry. Those few studies about sea kayaking that do exist in a broader context, which Chapter 5 reviews, provide thought-provoking commentary and raise fascinating questions that challenge taken-for-granted assumptions about the nature of land and learning. Missing are broader ontological insights into the lifeworld of sea kayaking via the landscapes, seascapes, and liminal nature of the experiences it offers. In addition, the few studies of sea kayaking and sea kayakers’ narratives begin to reveal how this experience is comprehended epistemologically through storytelling, reflection, and ongoing departures.

Their efforts remind me, as a researcher, to avoid the complacency of outdoor education research, often predicated with a form of environmental ‘neutrality’ (Ihde, 1990; Payne, 1996), where the experiential outcomes are prescribed regardless of the physical setting. In considering landscape discourse, Phelan’s ‘landscape bias’ (2007) noted that turning our attention to the sea and ‘the movement of those upon it’ (p. 1) should allow for hybrid bodies of work to emerge in order to best articulate human experiences within nonland settings. Indeed, underpinning a study into the phenomena and narrative of a lived experience requires a critical approach ‘in the sense that it [that I] continually examines its own goals and methods in an attempt to come to terms with the strengths and shortcomings of its approach and achievements’ (van Manen, 1990, p. 11).

The paddler–researcher needs to comprehend that the interplays of human activity in unique physical spaces, and indeed the arrangements and order that we overlay, is therefore key to the lived experience and subsequent narrative of that experience. To draw on Meinig’s (1979) premise, ‘seeing’ mindfully through a projection and interaction with the immediate scene and environment might privilege the filmmaker. Wiley’s (2005) concept of *self-landscape* also offers structural advice, with potential to explore issues of experience and identity through a type of *self-seascape*, or perhaps even *self-land-sea-landscape*. Yet it cannot be simply a case of switching like for like, for the land and sea are not the same. I do so acknowledging that this will continue to compare and contrast

¹² A green screen is commonly used in filmmaking for superimposing a background digitally, usually behind the fictional acting or scene, which is fabricated in a studio. There is an obvious disconnect between the actor (in the studio) and the green screen, but this is not always obvious to the audience.

experiences had on one form of mass as opposed to another. I also recognise that no one moment, or location, is responsible for great upheaval or epiphany.

But perhaps it is the sea kayaker, more so than all other travellers, who has to learn to reside in the changing states of land and sea, homecoming and departure, and in the liminal space between. Needed is a reflexivity that demands a different kind of thinking and a new vernacular of seeing and interpreting, much like the pioneering works of Manet.

Chapter 5. Narrative Identity, Sea Kayaking Adventure, and Expeditionary Learning

Can you imagine what it is to cross an ocean? For weeks, you see nothing but the horizon. Perfect and empty. You live in the grip of fear; fear of storms; fear of sickness on board; fear of the immensity. So, you must drive that fear down deep into your belly. Study your charts. Watch your compass. Pray for a fair wind and hope, pure, naked, fragile, hope. At first, it's no more than a haze on the horizon. So, you watch. You watch. Then as a smudge, a shadow on the far water. For a day, for another day. The stain slowly spreads along the horizon taking form until on the third day you let yourself believe. You dare to whisper the word, land. Land. Life. Resurrection. The true adventure coming out of the vast unknown. Out of the immensity into new life.¹³

Emotively engaging humans through story is at the heart of this chapter, as it is in the thesis more broadly, and follows Chapter 4 where I signposted the need to shape this study via appropriate methodological approaches. The critical review in this chapter aims to highlight that stories, narrated through language, are central to our ever-changing human subjectivity. The imagery provided in the above monologue (delivered in the film *Elizabeth*, Hurst, 2003) by a fictional portrayal of Sir Walter Raleigh, resonates a powerful story of human experience in an unfamiliar space. As discussed, seafarers do not live permanently at sea. Rather, they live at sea for a while and must regularly return to land. Much like the sailor, yet with an even more pressing need to return, the very identity of a sea kayaker is defined by the relationships and perceptions of daily land–sea–land experiences. This chapter considers how a secret life may be illuminated through story as narrative. To do so, I split the chapter into three correlated sections: Part (A) Narrative identity, Part (B) Narrative of the traveller, adventurer, sea kayaker, and Part (C) Narrative of ‘the expedition’ and outdoor learning.

Discussion funnels from broader, theoretically based themes of narrative and identity to the historical and specific stories that reflect the adventurer and sea kayaker's

¹³ This is a fictional version of Sir Walter Raleigh's address to Queen Elizabeth I in the film *Elizabeth*, 1998 (Screenplay by Michel Hirst).

day-to-day experiences. The focus of the review ultimately sharpens towards narrating the existential phenomenon of sea kayaking by suggesting a suitable methodological framework, which Chapter 6 unpacks. Below is a synopsis of each key section in this chapter.

In Part A, the discussion of narrative identity focuses on the broad ontological context of ‘story’ and ‘myth’ in terms of how humans construct their sense of self. It considers how a person’s narrative evolves through episodic highs and lows and the routines of life. These experiences are reflected upon and represented via self-constructed stories over time. The section identifies several aspects of narrative identity discourse that are suited to this study. First is the broad and ancient idea that storytelling and mythmaking help humans make sense of the world, a process of passing on aspects and components of our life that are closest to us, meaningful, and life changing (McAdams, 1993). I briefly explore the terminology of inquiry and identity, as prescribed and often misunderstood (Clandinin, 2007, 2013) in narrative research, before a critical appraisal of Nigel Thrifts (2008) NRT. I have included NRT in this chapter to raise valid issues about embodiment and representation. Its underlying assumption is that embodied acts are representative of themselves and risk being misrepresented, or wrongly theorised (often from a third party), through further re-representation. In NRT, doing, acting, and being is considered the best form of representation. Appreciating yet dismissing NRT, I discuss how ‘being’ is subjective and contextual and can be as much about an experience being real, lived, and present as it is to be reflexive, evocative, and even inspirational through reimagining.

In Part B, the narratives of the traveller, adventurer, and sea kayaker are reviewed. Adventure travel and adventure travel narratives are considered for their broad agency of human exploration, curiosity, and fable. Compared to other seafaring adventures like sailing, sea kayaking expeditions have generated fewer storytellers. Those that are available, often epic tales of near death, of actual death (told by someone else), but also intimate stories of coastal discovery, represent sea kayaking as a liminal form of being. A review of sea kayaking literature in this case involved a deep reading of selected expeditionary narratives. I sought scholarly insights from those who have researched the ideology of adventure (Nerlich, 1987), the adventurer (Zweig, 1974), and those that prescribe to particular forms of adventure, such as mountaineering (Fleming, 2001; MacFarlane, 2003; Noyce, 1950, 1958) as exemplars of what may be possible for sea

kayaking. What results is a review that focuses on a transient, subcultural type of adventurer, set up through a broader discussion of adventure and the adventurer's narrative. A brief history of sea kayaking is included to signal the origins and nuances of contemporary sea kayaking, before select sea kayaking narratives highlight a unique modern-day insight into the way of the sea kayaker. Like any form of activity, sea kayaking should not be considered timeless, culturally neutral, or unproblematic (Payne, 1996). I use this section to emphasise the reflexive nature of narrative, annotating text and images from select sea kayaking expeditions via the four existentials of phenomenology (Husserl, 1928; van Manen, 1990). Whilst this pilots how I analysed my own experiences, this section also exposes the relationship that exists between the self and others within autoethnography. What becomes apparent is how this influences my own narrative, and analysis, in terms of how I provide textual insights into the *Bass by Kayak* film series. The narratives of travellers, adventurers, and sea kayakers presented here are likely to be the 'invisible hand' (Macfarlane, 2012) that guides my own experiences and interpretations.

In Part C, I explore the narrative of the expedition and outdoor learning. Compartmentalising an expedition as lineal and phasic (including pre-, during-, and after-expedition experiences) is to consider the adventurer's lived experience as episodic. I examine expeditionary learning guides and experiential cycles often used in outdoor education to further inform structures and narrative guidance for the *Bass by Kayak* film.

Part A: Narrative Identity

Story and myth

Taking a broad approach to narrative is to subject the very simple idea of storytelling to a range 'of social and discursive influences' and how through better understanding these influences, an individual 'gradually develops a broader and more integrative narrative identity' (McAdams & McLean, 2013, p. 235). Story as myth, proposed Dan McAdams (1993) in his seminal work *The Stories We Live By: Personal Myths and the Making of the Self*, paints a picture of a world that individuals conjure for themselves and tell to others. This story is 'forged from the available repertoire of cultural myths, images, symbols, settings, and plotlines that we learn from family, community, literature, art and media' (Baddely & Singer, 2010, p. 178). Such an interwoven tale, yet simple in premise, is

inspired by a view that humans, individually and socially, lead storied lives (Clandinin, 2006, 2013; Connelly & Clandinin, 1999; Clandinin & Rosiek, 2007).

Story, in the current idiom, is a portal through which a person enters the world and by which their experience of the world is interpreted and made personally meaningful. Narrative inquiry, the study of experience as story, then, is first and foremost a way of thinking about experience. (Connelly & Clandinin, 2006, p. 375)

As a formal process of researching, narrative inquiry ‘focuses on questions of how individuals seek to make meaning of their lives, both how they understand themselves as unique individuals and as social beings defined by a multiplicity of life stage, gender, ethnicity, class, and culture’ (Singer, 2004, p. 438). Narrative identity research, as with McAdams’s (1993) ‘mythmaking’ inquiries, is the focus of interdisciplinary research and proposes that individuals form identity by conjoining life experiences as an evolving story, particularly during the central adult years, whereby a person

reconstructs the autobiographical past and imagines the future in such a way as to provide a person’s life with some degree of unity, purpose, and meaning. Thus, a person’s life story synthesizes episodic memories with envisioned goals, creating a coherent account of identity in time. Through narrative identity, people convey to themselves and to others who they are now, how they came to be, and where they think their lives may be going in the future. (McAdams & McLean, 2013, p. 233)

As a combination, this narrative story contains plots, characters, incidents, a setting (or settings), heroes, and antiheroes and follows a cyclical routine of a beginning (often an event), middle (crisis and consequence), and an end (as success, failure, and/or criticism) (Baumeister & Newman 1994; Goodnow, 2008; Gottschall, 2012). The idea that people construct self-identity through stories has emerged particularly over the past two decades in the humanities and social sciences, principally through 30 years of education and social policy research by Dan McAdams. The following section, to offer steerage explores the confusing nexus between inquiry and identity.

Inquiry and identity

Reviewing how to inspect the narrative of personal documents, Jean Clandinin's (2007) edited *Handbook of Narrative Inquiry: Mapping a Methodology* problematises the terms identity and inquiry. Consultation of this text makes clear how ambiguous, complex, and ultimately disparate the field of narrative research can be. As a result, this section is less about exploring nuances, given there is so much overlap concerning what makes an *inquiry* or an *identity* a body of work. Rather, my concern here is more about defining how narrative researchers need to be clear about what kind of narrative they wish to pursue. More so, that identity seems not simplistically an outcome of inquiry but more likely a capturing process emerging within it. Naturally, as a filmmaker, capturing and identity are closely aligned. To articulate this, however, assuming for a moment that identity *is* a result of inquiry, whereby there is hierarchical cause and effect, Clandinin (2007) warned that this positivistic notion might trap research (and researchers) into reporting on what she called 'nonnarrative'. She argued that the 'most prominent theories, methods, and practitioners continue to do work that is based on quantitative data and positivist assumptions about cause, effect, and proof' (p. 3). Supporting this caution, Casey and Schaefer's (2016) narrative inquiry into the experiences of negotiating the dominant stories of physical education (PE) sheds light on the messy, semantic, and nonlinear nature of narrative research. Much like the defining natures of reflexivity, both identity and inquiry are both collaborators of a person's story over time, as people are forever inquiring into what identity means to them as they narrate. Drafting text, fleshing out notes, or the multiple rounds of editing of a film project, for example, alert the visual ethnographer to narratives that are as much about initial curiosities to inquire as they are to ultimately represent what took place.

Like Clandinin's multiple works over the last two decades, Casey and Schaefer's (2016) recent study alerts narrative inquirers to question, and continually contextualise, their epistemological and ontological place within the narrative genre. Their paper is a response to Clandinin and Connelly's (1999) twin works *Storying and Restorying Ourselves* (1999) and Connelly and Clandinin's (1999) *Storied Identities: Storied Landscapes* and seems geared at maintaining the momentum of narrative research coming in from the margins. Leveraging Clandinin and Connelly's dual (1999) works with Clandinin's (2013) cautionary paper on what the highly contested narrative space looks and

feels like, Casey and Schaefer (2016) discussed the integral role of context (re-telling) and relationality (re-living) in presenting narrative. As Clandinin and Rosiek (2007) advised,

The epistemological implications of this view [the need to be explicit about context] are nothing short of revolutionary. It implies that the regulative ideal for inquiry is not to generate an exclusively faithful representation of a reality independent of the knower. (p. 39)

I take this to mean that both inquiry and identity, as process and product, can operate under the same ideological framework *as* narrative. Coming together, or perhaps never divided in the first place, is the resulting research. Clearly, there are no lineal pathways or procedural maps that define a narrative project from start to finish. Nor are there clear boundaries containing inquiry and identity narratives. The point being, this *is* the point; researchers and their participants in the narrative space should make clear, contextually, how they will go about mapping the wild topography of human story. Clandinin and Connelly's (2000) work on metaphoric narrative articulates this and in many ways reads like a phenomenological methodology. It implies that researchers must think deeply about experiences based on the three key dimensions shaped by sociality, temporality, and place. Clandinin refined this in later work (2006), whereby

the personal and social (sociality) along one dimension; past, present and future (temporality) along a second dimension; situation (place) along a third dimension . . . [is where] we find ways to inquire into lived experiences, and our own experiences during our inquiry to show how the co-constructed experiences developed through the relational inquiry process. (p. 47)

To exercise caution once again (Casey & Schaefer, 2016; Clandinin, 2006, 2007, 2013), there are some rudimentary guidelines for conjoining inquiry and identity. This harps back to avoiding the production of an overly positivistic and homogenous nonnarrative. As recent work promotes, researchers are encouraged to 'justify their work personally, practically and socially, or theoretically' (Casey & Schaefer, 2016, p. 116) from the outset. With this in mind, and returning to Dewey's (1938) pragmatic ontology, much of my narrative ideals stem from the reality of experience or, to state it more cogently, *my* reality of experience. To be physically experiencing and doing is very much an underpinning

philosophy of how my narrative has been represented thus far and aims to be within *Bass by Kayak*. Yet, as I alluded to in recounting *Day 62*, many experiences of a person's life cannot be told or reproduced. It, 'life', is simply lived and represents itself. When it is 'told', the mythical, re-conjured story is more than likely a production that takes place far removed in time and space from the (past) experience itself. Liminality is raised once again if we are to understand why some people share their story and others do not. Seafarers in particular, suggested Slocum (1900/2000), head to sea not only to experience a different kind of life and likely where it will *land* them, but to push away from the overthinking, overly bureaucratic processes of land life. 'Being at sea', Phelan (2007) noted, was to confront adventure, hardship, reality, and a new kind of freedom. It may also suggest a lesser need to show or tell others about this life. Solo French sailor Bernard Moitessier demonstrated this point dramatically when leading the first round-the-world sailing race (in 1972), which he abandoned in sight of the finish line. We can speculate why based on the insight he unwittingly provided, firing a message via catapult onto the deck of a passing ship, explaining his reluctance to re-join humanity. His handwritten note said, '*parce que je suis heureux en mer et peut-être pour sauver mon ame*' ('because I am happy at sea and perhaps to save my soul', cited in Raban, 2001, p. 45). Characters like Moitessier gesture to a theory that the body in space and time living within, or what Tim Ingold (2004) called 'as', often depart to be unexamined, unwritten, unjustified, and unreduced. This informs the key ideology of Nigel Thrift's (2008) NRT. For many people, Thrift argued, the simple act of doing seems to be the most complete, visceral, and in fact only form of true representation.

Non-representational theory

British social theorist and cultural geographer Thrift (2008) presented the idea that the body is a representative form in and for itself. Thrift put forward that an experience such as sea kayaking, much like walking or playing tennis, is embodied and therefore not in need of further representation. NRT is increasingly used in contemporary studies of lived experience (see, for example, Thorpe & Rinehart, 2010, who investigated alternative sport broadly), and while its key tenets are useful here as a counter to representation of experiences, as filmmaker, writer, and researcher (what, after all, would I not re-represent?), this study does not prescribe to NRT. Yet, signposting it eludes to a deeply

philosophical conversation about *why* humans are compelled to re-represent their past lives. NRT questions the convoluted nature of (re)experiencing, (re)telling, and (re)storytelling, suggesting that all forms of representation are narratives of the past, lived events best represented by the acts themselves. As a critical pragmatist, I agree that NRT by rights should be considered in all studies that claim to represent lived experiences. Thrift's (2008) challenge to shift theory 'toward a poetics of encounter which both conveys a sense of life in which meaning shows itself only in the living, and which . . . recognises that the unsayable has genuine value and can be "felt on our pulses"' (p. 148) is a valid, yet somewhat impossible, point of view for writers and filmmakers. Thrift articulated his theory via seven key tenets under the subtexts of '(1) on flow, (2) anti-biographical and pre-individual, (3) practices, (4) things, space, time and nature, (5) experimental, (6) affect and sensation, and (7) experiences, ethics and morals' (Thrift, 2008, p. 51). His aim was to unpack the complexities of experiences and, in particular, the difficulties in communicating embodied subjectivity.

Scholars from a variety of disciplines within the social sciences (e.g., cultural geography, sociology, philosophy, cultural studies, critical studies of sport, and physical culture) have recently taken up challenging the theoretical and conceptual tools adopted to communicate lived experience (often under the premise of embodiment; see, for example, Hahn, 2007, on Japanese dance; Maivorsdotter & Lundvall, 2009, on preservice PE teachers; Spencer, 2012, on ultimate fighting). Many, if not most, forms of activity have been inquired upon through research, and many are insightful (Allen-Collinson & Hockey, 2001, on distance running; and Purdy, Potrac, & Jones, 2008, on rowing are excellent examples of researcher-participant interaction and critical narrative representation). There has been some push into the visual-sensory space (Merchant, 2011; Orr & Phoenix, 2014; Sarah Pink's multiple works over the last decade), which I discuss in more detail shortly.

Encouragingly, an emergent era of researchers in the alternative space do exist (see, for example, Kay & Laberge, 2002, on adventure racing; Kidder, 2006, on bike messengers; Lewis, 2000, on rock climbing; Wood & Brown, 2010, on bouldering; and Allen-Collinson & Hockey, 2010, on scuba diving). Joan Ormrod and Belinda Wheaton's (2009) edited text *On the Edge: Leisure, Consumption and the Representation of Adventure Sports* is evidence of a shift towards other ways of thinking and representing the body at play, presenting case study-based chapters exploring issues of commercialisation, identity,

and lifestyle across a number of alternate sports. Yet, as Thorpe and Rinehart (2010) noted in their paper on alternative sport and affect, reviewing much of the alternative space to critique how narrative is presented, kayaking, surfing, mixed martial arts, or snowboarding, for example, have had few empirical or theoretical studies that examine how, or if, they are unique ways of *being*. Since their article, Bäckström (2014) on skateboarding, Humberstone (2010) on windsurfing, and lisahunter's (2013, 2014) and Evers' (2010) multiple works on surfing have, however, put a spotlight on 'what makes surfing, surfing', for example, raising aspects of experience that certainly talk to Thrift's critical tenets of NRT. What seems apparent, however, is that researchers are still tentative to explore the liminal spaces of alternative activities given the often transient and slippery natures of the 'new'. There are no 'fields' as such; equipment is being modified rapidly as the sport itself morphs, and the modes and mediums representing these pastimes—often based on cutting edge technology—are forever evolving. Those that are comfortable in the alternative space are often from within, which suggests a parallel emergence of autoethnographers who expose to others what is to them embodied. As it stands,

images, narratives, representations and meanings associated with alternative sport (such as kayaking, mountaineering, rock-climbing, skateboarding, skydiving, snowboarding, surfing, wake-boarding, and windsurfing) are often so richly colourful, dynamic and omnipresent that sometimes we forget that they are secondary characteristics. (Thorpe & Rinehart, 2010, p. 1268)

Historian Susan Howe (1998) supported this notion when talking about snowboarders in how they consistently talk of their experiences as being sensual, embodied, and immediate, and that expressing this in words can do little to express what took place in reality. When the experience is represented, as Thorpe and Rinehart (2010) expressed, (non)narratives, coined by Clandinin (2007) might be seen to show only what visually, obviously, exists at surface level and inadequately tells of the ephemeral and visceral. More simplistically, what may be missing is the everyday felt aspects inherent to these acts. 'To snowboarders, snowboarding is not a book. It's not a symbol or a fashion or an attitude either. It's an awesome, personal experience that's better left unarticulated' (Howe, 1998, p. ix). The difficulty in looking beyond (or into the phenomenological 'everyday') of an odd, fast-

moving body using trend-driven technology (explored in papers by Brymer, 2009; Brymer & Gray, 2009) suggests that a lack of investigation in the alternate space is understandable yet unacceptable. It is likely that research inquiries to best represent these acts are, or have been in the past, difficult given the physicality, wetness, highness, deepness, strangeness, and/or newness of these physical acts. Evers' (2004) work on surfing emphasises that 'despite a recent turn to the corporeal [including the few alternative sport studies at that time], it has been argued that much of this academic work continues to privilege the disciplined, exploited, and controlled body' (p. 29).

NRT is complicated in a number of ways and seems to comprise opposing ontologies. Examining the complexities of experience by lacking what Howson and Inglis (2001) call '*Lieb*' (referring to the Germanic root of the word) as 'feeling, sensing, perceiving and emotional body subject' (p. 300) seems accepting of the body in action representing itself. Yet paradoxically, to maintain a push into new and alternate terrains, researchers and their participants must critique this (lack of) representation. Doing so is likely to revert to a sociological examination as '*Ko`rper*', the structural, objectified body (the Germanic opposite to *Lieb*) (Howson & Inglis, 2001). Few studies have openly revealed the 'modes of action or ways of life' (Kirmayer, 1992, p. 328) inherent to the complexities and merger of *Lieb* and *Ko`rper* as wholeness of experience.

I take Thrift's (2008) seven tenets of NRT as an attempt to provide a guide to positioning theory, or potential theory, *within* the fluid, disjointed, inconsistent milieu of lived experiences. Merging *Lieb* and *Ko`rper* aims to conjoin the subjective with the objective to create a fuller representation of the lived experience. As Thorpe and Rinehart (2010) noted in their alternative sport study, they were attracted to Thrift's tenets given the explicit ideology that accompanies each, essentially separate, canon. They embraced what Law (2004) has termed a search for 'asymmetrical knowledge' (p. 101), whereby the idiosyncratic, irregular, nonlinear, and surprising breakdown of the day-to-day, moment-by-moment natures of the lived experiences are embraced. In much the same way, lisahunter and emerald's (2016) work recognised that the body's response to the world around us is a form of language, reflecting the world's components. To do so, their work prescribed 'epistemes', positioned to represent the 'situated/placed/spaced/temporal nature of experience' (lisahunter & emerald, 2016 p. 31), as if sensory linkages of experience and not necessarily a series of theoretical staging posts such as Thrift's seven tenets. Lorimer

(2005) would likely consider this to (re)discover ‘embodied movements, precognitive triggers, practical skills, affective intensities, enduring urges, unexceptional interactions and sensuous dispositions’ (p. 84) in the way sports are embedded ‘as’ nuance and physicality. Visual ethnographer Sarah Pink (2007, 2011), not unlike Law’s (2004) ontological approach, reinforced the idea by advocating that researchers aim to harness the complexity of day-to-day, minute-by-minute influences of a person’s world through atypical representations and various multimedia forms. Background sounds such as wind, a humming computer, barking dog, or the sound our clothes make when moving over skin, for example, are part of our nonrepresented lifeworld that in fact shapes a large degree of our everyday. Pink (2011) called this ‘emplacement’, whereby the individual (and researcher) is entangled in all components of the environment. Typically, this would result in researchers finding that one or several of the tenets would speak more to the experiences being studied, whilst others would have little resonance. Investigations thereby amalgamate the tenets in uneven, often messy linkages, mirroring the complexity of life.

Herein lies the challenge of NRT for researchers implicating and using a theory that exemplifies that lived experience be left alone to represent itself, yet requires inspection to inform the reader (viewer) where tones, essences, and insights of experience might be seen to ‘speak’ the most. As a counterpoint to set up a well-rounded case for narrative discourse, NRT, however, is an important conversation to broach but seems an overly problematic ideology. As filmmaker and writer, this project sees great value and, in fact, a deeply informing discourse of inquiry in the artfulness and subjectivity of re-representing experiences. Bernard Moitessier is a fine example. Many years after (finally) coming ashore, he wrote an evocative biographical account of his solo sailing. His memoir is not only epic in the true sense of the term, but his rich descriptions drip from the pages, in my mind, with as much heart-raising reality of the act itself. His manifested reality to me, as with him, exists well beyond the doing. One might even suggest that the re-representation, as its own form of reality, makes more meaning from the experience.

The next section aims to emphasise this subjectivity and the meaning-making potentials of re-representation. All humans in some capacity, I present, tell stories throughout their lives, what McAdams (1993) called ‘myths as narrative’ (p. 12) based on a person’s interaction, exploration, and telling of the experienced world. Part B presents

some rich examples of this through the narrative of the traveller, adventurer, and the emergent, relatively new voice of the sea kayaker.

Part B: Narrative and the Traveller, Adventurer, Sea Kayaker

The intention of this section is to illuminate a narrative for ‘the adventurer’s condition’ (Zweig, 1974) in such a way that it is possible to develop greater understanding of the adventurer–sea kayaker. I do so through critical discussion of adventure travel and adventure travel literature. It wrestles with the idea that influential stories from others and self-adventure are entwined, and that pursuing a research narrative with this union in mind was a fascinating and needed supposition of this study. Some adventurers and sea kayakers, it is clear, are more or less inclined to tell their story and often depart in a bid to either reveal or conceal to others what took place. Reviewing the narrative of those that have come before me is to reflexively navigate between interpreting key dialogues, as ethnographer, and reflecting on how they have influenced my own narrative as autoethnographer.

Taking first an historical approach to reviewing adventure travel and the powerful influence of the adventurer’s narrative, I then give a brief overview of sea kayaking history. Getting closer to the present day, and having funnelled down to a select certain kind of adventurer, I identify four sea kayaking expeditioners that I believe are exemplars of the adventure narrative genre. I use these examples to pilot how insights from *Bass by Kayak* might be examined, responding to certain passages, quotes, or select images from their stories. I do so under the guidance of van Manen’s (1990) ‘whole’, ‘selective’, and ‘line-by-line’ approach to phenomenological inquiry. Be it via the sea kayaker’s sense of epiphany, landscape, day-to-day, liminality, or any other aspect of their narrative that was most profound, I briefly look into these aspects for existential insights.

The adventurer traveller’s narrative

It is impossible to refute that the adventure traveller has played a pivotal role in the development of the Western narrative. Discovery, trade and colonisation, migration, and other geopolitical encounters are as central to the story of the West as are the concepts of home, community, region, and place (Mullins, 2009; Wattchow & Brown, 2011). As geographer Yi Fu Tuan (1974) noted and as I contextualised in my earlier stories, ‘home’

might well be a meaningless word without ‘journey’. The narrative of a home and away experience offers endless worlds for the adventurer and the people who read, view, and absorb their story. Nor does one have to go far to be exposed to a hugely different world, at least to those aspects appreciated by what Relph (1976) called the ‘intimate observer’. What counts to many is perspective, often having travelled under their own power or unique skillset to use the world’s forces, such as currents and tide and wind. Feeling, seeing, smelling, and sensing as they go engages this intimacy.

For adventurer travellers and their audience, immersing in a travel–adventure narrative exploits our attraction to novel insights. Such insights may relate to geographically distant or different new cultures and the even greater infinity of the inner terrains of the adventurer’s psyche. Becker (2007) saw the wild and raging world affecting the mindfulness of those willing to venture:

Waves and rollers, storms and winds, rock and mountains are teachers in two senses, in so far as they teach the adventurers something about the obstructive nature of the world and something about their own attitude towards them, and both—the adventurers themselves and their understanding and knowledge—are changed in the process. (p. 83)

Only a handful of publications have critically reflected upon what the adventure narrative looks and reads like in relation to influencing, or being influenced by, culture. Alain de Botton’s *The Art of Travel* (2000), amongst other anthologies of why humans are attracted to new places, is a stand out within popular press. De Botton has an exceptional ability to illustrate the use of poetic, artful, and idiosyncratic ways people filter their perceptions of new places. The pages of his books are as full of photos, paintings, and sculpture as they are of words. For example, he connects grand tourers (wealthy young adults touring Europe in the Romantic period) and the grand tour itself as being one and the same thing. He does so by alerting us to how groups of travellers, over time, have narrated their travels, whereby reflexively, the travellers and their experiences have perpetuated the type of travel itself. What are commonly called ‘backpacker bibles’, such as the Lonely Planet series, guiding

the traveller to ‘almost every destination on the planet’,¹⁴ seem to be a contemporary version of the same thing. Guidebooks acting much like friends telling one another where they went, why they went there, and what stood out from the experience. In doing so, they influence where a traveller walks, eats, and shops, pointing them to must-see tourist ‘sites’ along the way, often amongst gentrified coffee houses and well-advised accommodation. What they do less obviously is reinforce or shift patterns within culture, of which they themselves are the current idiom (Richards & Wilson, 2004).

Paul Zweig’s (1974) *The Adventurer* is one of the few scholarly texts to investigate ‘adventure as culture’, in which the author explores travel as ‘the oldest, most persistent subject matter in the world’ (p. 6). His work, much like the characters and adventures he examines, reads as if unpacking a world of limitless potential. In his own words,

The possibility of adventure lies within our grasp . . . [not just] in the magic countries, but the irruptive, dazzling intensities of risk and inner venture which flit by us in the margins of our lives. We need only value them with high seriousness, to possess them, and to be possessed by them. (Zweig, 1974, p. viii)

Michael Nerlich (1987), without the attractive prose of Zweig, proposed an ‘ideology of adventure’. What his book does display, however, is an astounding chronicle, set out to grasp all of Western history as an interrelated event, weaving together philosophy, sociology, history, and literature. Adventure and modernity, Nerlich argued, and the adventurer’s narrative that goes with it, are inextricably linked in the development of Western culture. In the preface to his book, Nerlich stated, ‘Writing about adventure is to venture in writing’ (1987, p. xix), forwarding the notion that complex underpinnings of language and text (like any form of current modernity) are in fact an inseparable phenomenon of adventure shaping humanity. Unlike Zweig, who writes and investigates with a romantic undertone, Nerlich argued that adventure is a product of the political and economic time, and thus, any character that pursues other places is merely living out cultural patterns. What this ideology suggests is that adventure is not an innate construct of

¹⁴ Lonely Planet has sold over 120 million guidebooks (correct as of August 2017).

a person, as if biologically wired, but a role fulfilled by people in time within capitalistic society.

Beyond the broad geopolitical scope of Nerlich's inquiry and Zweig's philosophical trust in a person's intrinsic desire to venture forth, both talk about adventure as a universal phenomenon, be it from the prow of a ship, flanks of a cave, or a mosquito-infested river bank. Countering the neutrality of the setting, albeit one based on broad cultural form, a small number of notable publications embark on a cultural understanding of particular forms of adventure. Noyce's *Scholar Mountaineers* (1950) and later Macfarlane's (2003) *Mountains of the Mind* (see also Fleming, 2001, *Killing Dragons*) signpost a need for gathering deeper insights into the unique ways humans travel and write when they adventure. Gesturing at the reciprocal nature of adventure, culture, and narrative, these works allude to different forms of adventure being told through particular nuances of dialogue, image, and fable. Collectively, their insights into mountaineering adventures reflect a mix between the romantic notions of Zweig and the ecopolitical manifesto of Nerlich. In my interpretation, a reflexive, hybrid character within culture in time emerges, who blends the artful, romantic, innate, and subjective urge to explore with objective, reasoned, social, and cultural imperatives. Eras of adventure over time—where people go, why, and how—evolve also with the type and technology of adventurous acts, naturally inventing, problem solving, and innovating as they go. In doing so, everything shifts, including the narrative itself, emerging 'out of the episodic particulars of autobiographical memory' (McAdams & McLean, 2013, p. 233).

Noyce (1958) in *The Springs of Adventure* used himself as this autobiographical starting point (the spring) by asking, 'Why climb?' (or paddle, or ski, or fly, I might add), questioning that if such inquiry 'exists in *me*, who am in general a most unenquiring person, how much more must it be present in many others among my fellows?' (p. 1). Expanding on this notion of an adventure narrative ideology in outdoor adventure education (OAE), Lynch, Moore, and Minchington (2012) proposed 'adventure as culture', where adventure-related print media portrays a representation of the self, mirroring culture through a trajectory of distinct national 'signatures'. The narrative of adventure magazines and books, as a combination of pictures and text, instil how 'adventure as culture' looks and reads. In this way, the narration and representation of adventures as presented through the popular press, or emerging media such as online blogs, feeds, and tweets, evolve

through the narrative identity of individuals and the broad culture of the activity itself. Both are united in a reciprocal relationship. In terms of reflexivity, as Cunliffe (2004) suggested, 'In practical terms, this means examining critically the assumptions underlying our actions, [and] the impact of those actions . . . from a broader perspective' (p. 407). How adventure narratives are represented is evolving rapidly, and much like adventure pictures adorning the cover of an economics textbook, the metaphor of adventure is 'far from being a clear and constant construct' (Lynch et al., 2012, p. 239). The idea of the adventure is 'utilised by diverse interests for a range of purposes so that it becomes a slippery, contested notion, disaggregated rather than a singular whole' (Lynch et al., 2012, p. 240).

If the adventure narrative evolution is about anything, it is about the endless search for novel experiences—an almost ceaseless pursuit of the new—and 'the new' is the portal one must slip through to record even deeper inscriptions of one's identity. When we read the accounts of modern or contemporary adventurers, they are 'in fact heir to a complex and largely invisible dynasty of feelings: we see through the eyes of innumerable and anonymous predecessors' (Macfarlane, 2003, p. 167).

Adventure travel narratives are often written within a quest genre . . . The quest follows a sequential pattern of events. First, a travel writer describes her life prior to the journey. She is characterized by feelings of discontent with her life and the longing for something more meaningful, real, or something more akin to truly living. The response to this disenchantment with life and society is to accept the call to journey (Campbell, 1968). The traveller then leaves the safety, security, and routine of daily life in order to journey to dangerous, uncomfortable, and uncertain places . . . and this travel encourages discovery and insight into life and self. (Goodnow, 2008, p. 8)

At last, feeling freed from the expectations and norms of regular society, the adventurer seeks a liminal experience, a crossing of the threshold. Later, exhausted but fulfilled 'with his [*sic*] concrete or symbolic treasure, [the adventurer] makes his way back home to tell the others what he saw and experienced, to reconstruct a new order, to establish his life and that of his group anew' (Liotta, 2009, p. 127).

In the complexity and chaos of postmodern societies where virtual reality can replace the real and vicariousness can be substituted for experience, the modern adventurer has an alluringly simple, seemingly timeless, story to tell—and sell. In telling the story, it appears that it is crucial that the adventure writer is willing to expose their inner fears, their state of confusion, turmoil, and crisis. As readers, we consume their insights and struggles not just to survive, but for meaning. This inner journey, the slow and painful passage to transformation, is central to the plot. A description of the journey itself is no longer enough. Capturing the transformational story of the self has become equally important.

What links this section to the previous discussion is to ask how and why adventurers feel compelled to record and write down their adventures. Where do the likes of Noyce's (1958) 'spring' spring from? 'The traveller's tale is as old as fiction itself', wrote Hulme and Youngs (2002, p. 2), where in 'one of the very earliest extant stories, composed in Egypt during the Twelfth Dynasty, a thousand years before the *Odyssey*, tells of a shipwrecked sailor alone on a marvelous island'. Classical and biblical traditions may have also prepared early cultural templates for travel stories, with Exodus, the punishment of Cain, the Argonauts, and the Aeneid all being prime examples. However, the Ancient Greek poet Homer's story of Odysseus, written sometime around 850BC, has had the most enduring impact upon the ideals and values of modern adventuring: 'The whole cluster of ideas at the heart of *The Odyssey* is echoed in the entire tradition of sea literature' (Peck, 2001, p. 11). After all, Odysseus 'gave his name to the word we still use to describe an epic journey, and his episodic adventures offer a blueprint for romance, indirection, and danger of travel as well as the joy (and danger) of homecoming' (Hulme & Youngs, 2002, p. 2). The ambiguous figure of Odysseus—adventurous, powerful, and unreliable—is perhaps an appropriate archetype for the traveller. Homer's *Odysseus* provided later writers with a guide in the telling of the adventurous story, with its trials and tribulations, its epiphanies, and its heroic quest.

Yet Odysseus needed Homer to immortalise his story, whereas my interest lies with those adventurers that see writing and representing their travels as part and parcel of the journey. For the purposes of this chapter, I must therefore make a leap forward through time of nearly two thousand years to the age of geographic and scientific explorers who charted 'new' lands and 'discovered' and named 'new' species ('new' to the West, that is, but already well known to local indigenous peoples). Recording a narrative of the

exploration for publication became a key component of the experience. The structure of these exploration narratives is worth consideration, as is the corollary effect they often had upon Western literature and indeed the cinematic world from the early 20th century. The travels and writings of William Dampier provide a good example.

Dampier was the first Englishman to set foot on the Australian mainland in 1688, four decades after the Dutchman Abel Tasman bumped into Tasmania in 1642, and seventy years before James Cook landed at Botany Bay and charted Australia's east coast. Dampier has been described as a 'pirate, navigator, writer, natural historian, naval officer and adventurer' (Hill, 2012, p. 31). Sailors like Dampier were known as buccaneers, with their pirating activities sometimes legitimised by the state or supported by wealthy sponsors (Chester, 1984). His descriptions of the Kimberley region of Western Australia where he landed are the first of the great southern landmass in the English language, though he did not know that he was standing on an island continent; it would be centuries before Terra Australis was circumnavigated by Matthew Flinders and the coastal outline of 'Australia' completed. Dampier's first book, *A New Voyage Around the World* published in 1697¹⁵, was a spectacular commercial success and indicative of an emerging appetite for travel writing at the time.

In January 14, 1699, Dampier left England again, in charge of the Navy vessel the HMS Roebuck. In this voyage, Dampier returned to the west coast of Australia via Africa and sailed on to South America. The vivid descriptions of his travels in his following book(s), *A Voyage to New Holland* Vol. I (1703) and Vol. II (1709), are said to have inspired Daniel Defoe (*Robinson Crusoe*, 1719/2007), Jonathon Swift (*Gulliver's Travels*, 1726/2008), and Samuel Coleridge (*Rime of the Ancient Mariner*, 1798/1972). In addition, Cook and Flinders, and later Charles Darwin, are said to have benefitted from and praised Dampier's writings for their descriptive accuracy (Hill, 2012). The point here is that Dampier's written accounts of his travels not only served as guides for other explorers, navigators, and scientists, but writing them was integral to his travel experience and his career, and they also served as a catalyst for other writers who invented imaginary worlds and characters that further heightened interest in the adventure narrative. The Industrial Revolution and the radical reaction to it that came to be known as Romanticism provided

¹⁵ As stated/cited in his subsequent publications in 1703/2006 & 1709/2000. See reference list.

the impetus for the next significant development in travel writing and outdoor journeying. The Romantic Movement peaked between 1800 and 1850, and journeys into nature were undertaken for their own sake, regardless of mercantile, geographic, or scientific interests. Romantic artists and writers developed a particular way of seeing nature and experiencing travel that brings us much closer to the mindset of travellers in the 20th century and to the rhetoric surrounding the use of adventure activities in nature in outdoor education.

And so we arrive simultaneously at visions of the modern, existentialist adventure traveller, whose agenda is to immerse him or herself so deeply into a state of risky wildness that a revealing light will shine within their own psyche. The prime motive for adventure travel in the second half of the 20th century had become the search for an existential experience. Whether the travel narratives respond to, or create, a public appetite for adventure is an interesting question, which can be answered by probing a little further into the narrative trajectory of adventure sea kayaking expeditions. As a note, to maintain the narrative thread of this chapter, the following section unpacks sea kayaking narratives (expeditionary stories) and not sea kayaking research, which I review in Part C. The reason being is that the few research studies that do exist on sea kayaking offer insight into the educational setting, of which the final part addresses.

Select review of sea kayaking–adventuring–expeditionary narratives

Sea kayak adventure writing has really only emerged in the last 50 years. Whereas the golden age of polar exploration was over by the 1920s, and mountaineering with the summit of Mount Everest in 1952, this is almost exactly the beginning of sea kayak adventuring. Whilst mountaineering reached its greatest heights when nationalistic teams competed to bag the last of the 8,000-metre peaks, sea kayakers were just getting started on their coastings, circumnavigations, and ocean crossings. But their expeditions were small scale, often individual, and far more existential in character.

Each of the paddlers reviewed here have undertaken a remarkable journey, noted for either length of expedition, distance of crossing, or being the first or fastest to circumnavigate a continent or country. You might say the sampling are a handful of ‘outliers’—those members of society that seem to be ‘unusual or special in some way, such as outstanding successes or notable failures’ (Patton, 2000, p. 231). All these journeys, like my own formative expeditions, have been solo. The paddlers reflect not just a pivotal

journey, but also a distinct description of sea kayaking phenomenon by resonating to me, as reader and fellow paddler, a particular existential insight. My interest for this section was to read these narratives deeply, searching for descriptive passages that reveal something of the lived qualities of the sea kayak experience. It was also to review narrative construction and how the paddler's identity is represented.

A focus on sea kayaking as a form of adventure narrative was not to distil personal narratives to their raw descriptions or repetitions of the essential, true, or authentic condition of adventure. As Zweig (1974) and Nerlich (1987) suggested, such a singular whole does not exist. Rather, the goal was to attempt to reveal some of the human characteristics that emerge in adventure narratives in order to provoke narrative awareness. Interest lies with aspects of adventuring that might all too easily be taken for granted. Narratives reviewed can be considered cultural texts in modern sea kayak adventuring, stories that have made a substantial contribution to a particular genre of writing and the cultural representation of this form of outdoor experience.¹⁶ They can also be read as depictions of narrative identity. Doing so aims to 'explore further the role of broad cultural contexts in the development of narrative identity' (McAdams & McLean, 2013, p. 233).

This signposting review also provides a spectrum from the contemporary era of sea kayaking, defined here as the 1980s to today. Each journey has been represented via rich textual accounts; two are biographical (Glickman, 2012; McAuley, 2010) and two autobiographical (Caffyn, 1994; Duff, 1999).

1981/82: Paul Caffyn's circumnavigation of Australia in:

The Dreamtime Voyage: Around Australia Kayak Odyssey (1994)

1996: Chris Duff's circumnavigation of Ireland in:

On Celtic Tides: One Man's Journey Around Ireland by Sea Kayak (1999)

¹⁶ Each of the selected accounts is among the most purchased narratives on sea kayak adventure. When keywords 'sea kayaking' are searched on Amazon, Glickman's (2010) biography of Freya Hoffmeister, *Fearless*, is the 18th most-sold publication on the subject, whilst Chris Duff's (2004) autobiography *Celtic Tides* ranks 12th. Noteworthy is that the other top 20 publications are instructional manuals or pictorials, making these the most purchased accounts of journey/adventure-based sea kayaking from online sales (Amazon) since 2002. The other two selected journeys do not carry this analytical data, most likely as Caffyn's (1994) *The Dreamtime Voyage* is self-published and *Solo* (2010) by Vickie McAuley seems to be less known/purchased in the larger Northern Hemisphere markets (whilst prominent in Australian/NZ bookstores and online sites).

2007: Andrew McAuley's attempt to cross the Tasman Sea in;
Solo: A man, a Kayak, an Ocean (McAuley, 2010).

2009/10: Freya Hoffmeister fastest circumnavigation of Australia in;
Fearless: One Woman, One Kayak, One Continent (Glickman, 2012).

Select accounts that were shortlisted (read in full) but not included in this deeper reading and review are listed below in chronological order. They fulfilled the role of providing a broader spectrum of words, images, and contexts that are typical (or, atypical) of sea kayaking tales.

- Fredrick Chapman (1931): an historical Western account of Greenland exploration from a member of an ill-fated British expeditionary party.
- Gino Watkins (1931): 1890's-early twentieth century journal notes of early contact with sea kayaks and sea kayaking from early British expeditions to Greenland. Watkins disappeared mysteriously during the 1931 expedition (cited in Scott's, 1935a biographical account of Watkins).
- Hannes Lindemann (1958): completed two of the most audacious crossings of the Atlantic (from East to West) in sea kayaking-type craft post-WWII.
- Ed Gillette (1987), media excerpts and third person accounts (as no book exists) of his crossing from mainland United States to Hawaii (cited in Longyard, 2005).
- John Dowd (2000): a chronicle of sea kayak travels over several decades, including expeditions around Western Europe and the UK.
- Derek Hutchinson (1995): in the same ilk as Dowd, a prolific expeditioner, teacher and commentator of British sea kayaking (citing from his 2007 instructional manual that talks about his key UK expedition).
- Eric Stiller (2000): tells a tale of two young men attempting to circumnavigate Australia.
- James Casttrission (2009): a story about two young men who paddle a hybrid paddling vessel from Australia to New Zealand.
- Earle de Blonville (2009): a failed attempt to paddle long distances in Greenland by

a mixed party of sea kayakers in the 1990s.

For Caffyn, McAuley, Hoffmeister, and Duff, as selected narrators, their sea kayaking expeditions read as if they sought detachment from their other, regular lifeworld. Their departures read very much as a search for the liminal encounter. As a brief biography, Paul Caffyn (New Zealand) is considered a doyen of modern sea kayaking, having solo-circumnavigated Japan, Ireland, the UK, New Zealand's North and South islands, and paddled the entire length of Alaska. Freya Hoffmeister (Germany) turned her energy and attention to sea kayaking after years of competitive gymnastics and skydiving. She quickly (speed is a consistent theme in Freya's journeys) took in circumnavigations of Iceland and New Zealand before becoming the second paddler, after Caffyn, to circumnavigate Australia. In July 2015, Hoffmeister became the first person to circumnavigate the entire coast of the staggeringly technical and politically diverse continent of South America. The technical, emotional, and logistical task of Hoffmeister's South American paddle is, to the paddling world, the equivalent of a moon landing. Like Hoffmeister, Andrew McAuley (Australia) came to sea kayaking after many years of high performance endeavours in other arenas, his being climbing and mountaineering. Often alone in the mountains, McAuley transitioned to the sea with a calculated yet risk-averse mindset. He crossed Bass Strait and the Gulf of Carpentaria solo (a consistent theme of McAuley's endeavours) in Australia, both notoriously dangerous bodies of water, and was one of the first people to take in a significant section of Antarctic coast by sea kayak. Unlike Caffyn, McAuley, and Hoffmeister, Chris Duff (UK), as the last storyteller reviewed, seems far less concerned about being the first, fastest, or boldest. The challenges of paddling the U.S. coastline, then circumnavigating Ireland and New Zealand's South Island, seem representations of 'not the self-affirming individuality of the hero, but the pure instrumentality of the spirit, which acts and speaks through him' (Zweig, 1974. p. 8). These paddling biographies fit within a rapidly emerging and evolving sea kayak travel history.¹⁷

The following section provides either a photo or quotation from the four selected texts. Much the same way a review of literature isolates key statements, ideas, and aspects of thought, the purpose of this section is to demonstrate how particular storytellers have

¹⁷ The following websites may help the reader to situate these paddlers and their expeditions into the broader enterprise of kayak expeditioning: www.expeditionkayak.com/chronology-of-sea-kayaking/ and www.en.wikipedia.org/wiki/Sea_kayak#Pioneering_sea_kayak_expeditions

revealed aspects of their lived experience. I annotate briefly a textual or visual vignette from these narratives as a phenomenological, descriptive artefact, considering it a window into their lifeworld. More specifically, each is addressed for its existential quality, as in what I believe to be pivotal ‘descriptive passages’ (van Manen, 1990), that provide essential insight. As if sounding out my questions that I have of myself, and the literature already addressed, aspects of landscape, seascape, and liminality emerge through the narratives. I recognise that these are personal insights and subjective in nature and resonate with me as a reader–viewer for a multitude of reasons. Yet, pointing this out responds to what Fetterman (1989) called ‘emic’ and Patton (2002) referred to as the ‘insider’s’ perspective, an ethnographic-autoethnographic voice that I must continually fluctuate between. It recognises the influences of a sociocultural world and that I reflect these influences in my own story. Rickly-Boyd (2012), who writes about truth and reality of capturing experience through narrative, might call this an engagement with ‘authenticity’, whilst Steiner and Reisinger (2005, p. 299) would say that as reader–viewer I am actively looking to ‘encounter one’s authentic self’ in the descriptive passages of others. As Singer (2004) noted,

we can employ stories to raise our spirits, guide our actions, or influence others as a tool of persuasion or rhetoric. We can draw inferences from stories with particular self-relevance in order to gain insight into our own nature, values, and goals. (p. 442)

As commented by McAdams and McLean (2013), ‘the internal dynamics of private life narration and the external factors that shape the public expression of stories about the self’ (p. 233) could well be the key to authentic interpretations within autoethnographic inquiry.

Caffyn: an image of spatiality



Figure 3. An image of spatiality
(Caffyn, 1994, p. 45)

Typical of most sea kayaking stories, Caffyn's over-the-bow photo represents an immense lifeworld. The paddler's seascape is a flat expanse of subtle blemishes and a constantly moving marine environment. Land on the horizon is a beacon of arrival and will be strategically aimed for based on dead reckoning,¹⁸ whereby tides, wind, swell, and a multitude of finite and felt aspects of sea state come together to gauge a paddler's progress over time. Segmenting a large journey into sizeable chunks is what often defines the success and viability of sea kayak expeditioning. Powered by a consistent displacement of water and energy across the predominant surface of the world (rarely is one of the blades not moving the craft forward), I interpret this image of sea kayaking as purposeful movement within a spatially aware world. In much the same way, the mountaineer slogs upward at a breathtaking angle, similarly plodding. Sea kayakers are often referred to as the

¹⁸ 'Dead reckoning' is short for deductive reckoning, which is how a seafarer estimates how long it will take, and by what route, to get to a destination (or destinations).

mountaineers of the sea, yet unlike mountaineers, thrusting forward and up via spurs and ridgelines, guided by a dramatic and three-dimensional topography, the paddler assumes a sense of self-guiding through flatness. Imprinting the scene with their own lines, imagining a route, the paddler maps themselves atop unseen topography that lies *beneath* them, hidden from view and touch.

Duff: Relationality to land as liminal.

There is a double-aspect to the relationship the sea kayaker has with the land. Most expeditions are a series of regular land-based camps, as if punctuation marks between long days at sea. Each day begins with departure and ends with arrival. Constantly crossing the threshold between the solidity of land and the fluidity of the open sea can be fraught with peril where the land is either ‘blessed refuge or cursed executioner’ (Duff, 1999, p. 182).

From the land, the sea is a place of departure: from the sea, a place of arrival. To the coastal paddler, the corridor of ocean meeting land is a place of both departing and arriving. A time of looking out as well as inward. (Duff, 1999, p. 54)

Land. Such a simple, taken-for-granted word. For the sea kayaker, it can be tantalisingly close but unreachable, and in many respects represents a porthole back into the land of the living. What it means to be human may seem more meaningful and potent to the liminal character who chances their days at sea. Heading to sea might be a bid to rekindle, or reset, a relationship with land and humanity that resides there.

Hoffmeister: Speed as tempo (reality)

Hoffmeister’s ‘Race Around Australia’ blog (and her recent 2014 South America blog) are a running list of stages, dates, kilometres paddled, and hours on the water. As she noted while cruising past an interesting looking group of islands of the north-west coast of Western Australia,

All of them would be worth a landing and exploring, but I had to keep on going . . . 7:00 am to 5:30 pm, 55 km. What to say? Just another paddling day . . . strong beam wind with some strange contra-productive waves the morning, calm the afternoon. 30 km to Onslow tomorrow. (Hoffmeister, 2010, as cited by Glickman, 2012, p. 123)

For Hoffmeister, ‘the race’ to beat Caffyn’s ‘record’ around Australia seems, at times, to reduce the coastline and paddling to little more than arithmetic. Distance over time, whilst a fundamental of sea kayaking day-to-day, seems to dominate the narrative and discourse of Hoffmeister’s expeditions. Deep focus on tempo makes Freya Hoffmeister the likely candidate as the most prolific sea kayaker of the modern era; that is, if it is the counting of miles that counts.

McAuley: Corporeality as descent into darkness

The quest genre of the adventure narrative, wrote Dan (1999) and Goodnow (2008), demands that the protagonist faces many trials and tests. The fortitude and endurance of sea kayaking ‘outliers’ is remarkable. Days and weeks are spent alone at sea amongst huge waves, where they grapple relentlessly with their uncertainties and fears. Typically, a series of crises, like Odyssean tests, must be overcome in the heroic tale. For those that survive a near-death experience, as did Duff, Caffyn, and Hoffmeister, there are times when they question their own mortality and life’s meaning.



Figure 4. Andrew McAuley self portrait
(McAuley, 2010)

This haunting self-portrait/photograph (the cover of the book *Solo*, written by his wife

Vickie McAuley, 2010) captures McAuley somewhere in the middle of the Tasman Sea. His small waterproof camera held captive this digital file, found in his upturned kayak retrieved off the coast of New Zealand. McAuley himself was never found, nor was film footage and the majority of his photos.¹⁹ Yet this one image can speak volumes about the decent into darkness that McAuley likely experienced. It tells of a retreat into an inner monologue, a language and kaleidoscope of words that will never be shared. Mortality and corporeality are at the heart of this penultimate image of the adventurer–sea kayaker–expeditioner who failed to make landfall.

Summary of other sea kayakers' narrative existentials

The brief examples above show tantalising glimpses of what might be possible in terms of revealing aspects of the sea kayaker's lifeworld. By examining narrative representation through image and text, my study offers the opportunity/possibility to go much deeper. To contextualise this section, before moving into expeditionary and experiential learning models, I must make clear that these sea kayaking adventurers represent a small and perhaps extreme sample of sea kayaking as adventure travel. Yet, it is possible that fellow sea kayakers, ranging in expertise, adventurousness, and experience still bring these cultural, narrated, existential qualities to their own paddling experiences. It is feasible to read and see how the narrative identity of adventurers is reflexive with culture and therefore enters our consciousness prior to us ever dipping a paddle in the water. It is also perhaps where narrators and readers merge their understandings of the world. As noted by Singer (2004),

narrative processing and autobiographical reasoning often converge because many of the cultural forms that guide the creation of narratives will subsequently influence what meaning or lesson we extract from a particular narrative unit. (p. 442)

Part A of this chapter has highlighted a continued need to critically approach the practice and reading of life experiences. Part B, noting at times the extremities of human

¹⁹ The waterproof camera did leak, and only a few images could be salvaged from the salt-ridden/corroded memory cards.

experiences, brings to the fore existential phenomena that has over time come to represent sea kayaking adventure expeditioning. Whether we see it obviously, or not, we all live in a culture that has been defined by the narrative tones, images, and insights of those that ventured before us. We all experience the world within the confines of our horizon. We now arrive at the methodology chapter with an informed set of theoretical and procedural structures and guides. The following section reviews the few sea kayaking studies that exist, and the expeditionary and experimental learning guides that reflect the phasic nature of expeditioning experiences.

Part C: Exploring Expeditionary Learning

As a tool for outdoor learning and to help chart episodes and existentials of *Bass by Kayak*, this final section of the chapter reviews literature related to sea kayaking and those with an emphasis on expeditionary learning. Should adventure activities continue to be used in outdoor learning contexts, illustrating ‘pedagogical tact’ (van Manen, 1991), I must recognise how the expedition broadly, and sea kayaking expeditions specifically, can be thought of as a unique form of travel, adventure, narrative, and learning.

Emphasised in the previous section, narrative representation of the sea kayaking journey and the inner experience that results have long been elusive. Cautioned earlier with Payne’s (1996) ‘neutrality’ in outdoor education programming, whereby a wide variety of activities have for decades been prescribed to fulfil a general set of aims, little if any writing about adventure expeditioning and its educational potentials and pitfalls has considered it as a broad(er) sociohistorical phenomenon. For outdoor educators, and often for the adventurers themselves, it seems assumed that the expedition experience is ahistorical and timeless, rather than a product of changing times. Sea kayaking meanwhile is used extensively for education and learning and is growing exponentially as a form of leisure, adventure travel, and expeditioning. Glimpses, representations of it, are everywhere and often in strange places. I recently saw the cover of an economics textbook with an image of a sea kayaker in full regalia, storm jacket, hood, and gloves, punching through wild waters of a desolate coastline. Catching myself immersed in the photo, the image seemed to hinge on the historical and mythical idea that adventure and expeditions are poignant, powerful, and meaningful and in this case metaphorical. Yet, few contemporary studies engage sea kayaking directly in terms of the adventurous, expeditionary, and

subjective natures, nor the artful narrative potentials. Curiously, I was disappointed to see that even the publisher's page in the economics textbook failed to mention the specifics of the photo (where, who, and when), only that it was from Getty Images. The few studies that do exist with sea kayaking in mind, in what seems an encouraging trend, include some insightful and original contexts.

Studies of sea kayaking

In particular, Lief Magnussen's (2012a) doctoral thesis, *Laering i Friluftsliv. Om padlefellesskap i havgapet (Learning in outdoor life about paddling community)*, an inquiry of phenomenological learning strategies, has produced a number of insightful papers, the first being 'Try this! Imitation and copying in the outdoor learning world of sea kayaking' (2010), exploring ethnographically the relationships between sea kayakers and their sociocultural environment. Magnussen set out to inquire into a Heideggerian (1962) 'being-in-the-world' perspective of sea kayaking, where learning occurs in time and place. Findings reveal that 'some of the kayakers consider imitation to be an inferior learning strategy and that increased competence heightens their skepticism towards learning from others' (p. 42). The research suggests a need to focus on the internality of the experiences, rather than copying in outdoor learning and skill instruction, and has implications for guiding practice. Magnussen's (2012b) second piece, 'Reflections upon uncertainty and resistance', reveals how paddlers from a Norwegian sea kayaking community feel a sense of freedom and release from Western pressures.

Beyond the concept of liminality, which is an obvious simile with Magnussen's work, is the philosophical position of *friluftsliv*. Translated as 'open air life', or what many refer to as 'a simple way of life' (Gurholt, 2008, p. 55), ideas of *friluftsliv* have a particular synergy to this study given it is acknowledged as a value-based philosophy built on the idea of environmental engagement through informal outdoor life and outdoor travel. Such a clear distinction is in contrast to the commercialised, skilled, and risk-oriented activities denoted by the notion of outdoor education in English-speaking cultures (Henderson & Vikander, 2007; Reed & Rothenberg, 1993). According to Gurholt (2008), citing a keystone study by Breivik (1978),

Owing to late modernization and urbanization *friluftsliv* as popular culture may be

said to rest on two strands of origin: one in an aesthetic and adventurous approach inspired by, for example, English explorers and brought forward by a Norwegian bourgeoisie at the end of the nineteenth century, and another in the transformation of longstanding harvesting traditions of the rural regions. The old Nordic tradition of the public's right to free access to outlying areas is the basic precondition for this. (2008, p. 56)

The potentials of a socially embedded 'open life' in the spirit of *friluftsliv*, given the popularity of sea kayaking in the fjords of Norway, is picked up in the summary chapters of this thesis in reference to potentially taking forward a form of sea kayaking pedagogy.

Timothy O'Connell's (2010) paper on 'The effects of age, gender and level of experience on motivation to sea kayak' and Sweeting's (2010) dissertation, *The Decline of Kayaking Traditions in Arctic Canada*, are also insightful. O'Connell (2010) considered motivational factors such as risk, temperature, enjoying nature, equipment, and teaching/leading others, and gives a concise overview of (North American) participant profiles and industry figures. O'Connell (2010) synthesised trends in the commercial leisure market and participant motivations. I alluded to Steven Sweeting's (2010) research in the previous section regarding the culturally (dis)connected state sea kayaking has with traditional sea kayaking populations. His work examined a body of secondary data (film, television, radio documentaries, newspapers, interviews and accounts, including a thorough examination of Gessain's [1968] anthropological study on the decline on kayak hunting) to better understand the emerging and rapid disconnection of sea kayaking in Inuit peoples of arctic Canada. Many other anthropological studies exist on the sea kayak craft and sea kayaking communities. See, for example, Gert Nooter's (1991) study of 'The East Greenland kayaks', seen to be a pivotal investigation on the history of East Greenland sea kayaking, and Sandy Noyes' (2011) comparative report comparing the language and design of East Greenland and West Greenland kayaks. These studies offer a powerful link to what has anthropologically taken place but fall short of providing direct insight into Western perceptions of adventure, expeditioning, and education in relation to sea kayaking, to which this study aims to make a contribution. Nor, by the same token, is this study wide enough to capture the full weight of sea kayaking history given the multiple continents and 4,000-year history of craft and their communities.

O'Connell (2010) noted that sea kayaking is one of fastest growing forms of water sports recreation in the Western world (United States and Canada). Given the increase, it is little wonder some of Australia's most prolific providers of outdoor education are using sea kayaking under the auspices of journey-based, expeditionary learning.²⁰ As to the day-to-day functioning and perhaps phasic understanding of such sea kayaking programs, there seems little evidence to suggest how the unique modality of sea kayaking can inform particular types of experiences.

Serious questions have been raised about the learning potential of adventure travel and activities in recent times (see, for example, Brookes, 2003; Cooper, 1994; Nicol, 2003; Payne, 2002; Varley, 2007) once central tenets such as character building (Brookes, 2003), comfort zones (Brown, 2008), transfer of learning (Brown, 2010; Sibthorp, 2003), and risk (Brown & Fraser, 2009; Cater, 2006) have been brought into question. And whilst there have been some who have explored the tensions that surround the use of adventure activities (Martin, 2005, 2008; Thomas, 2005) from a more neutral or positive perspective, it seems reasonable to suggest that adventure educators no longer uncritically accept popular adventure education constructs. Mortlock's (1984) adventure education paradigm, for example, or Luckner and Nadler's (1997) model of the adventure education process (with its emphasis on the need for novelty and a state of disequilibrium on the part of learners) might contribute to glossing over the shadowy dimensions of expeditionary habits and routines for the romantic notions of hardship and character building. In truth, expeditions might be inherently contradictory in what actually takes place day-to-day and in how this is normalised through representations.

The expedition as educational

How does the expedition, as a form of a meticulously planned, exploratory pursuit of new space and perhaps a new sense of self, differ from other forms of travel? Chris Loynes (2010) argued that the word "expedition" is important for conjuring an image that is different from "journey", "trip", "travelling", "touring", "backpacking" or "voyage" (p. 1). Drasdo (1998) posed the challenge over 40 years ago that outdoor educators 'separate out the critical elements of the satisfying expedition' (p. 42). In much the same way, Outward

²⁰ Outward Bound and the Outdoor Education Group (OEG) in Australia, for example, are two of the most prolific providers of students' days in the field under the auspices of outdoor education and both operate sea kayaking programs.

Bound educators Walsh and Golins (1976) composed the Outward Bound process model (with particular emphasis towards expeditionary learning outcomes) into a near formulaic sequencing of ingredients, phases, and events. Their approach was reworked by Nadler and Luckner (1992) as the outdoor learning model, which in turn evolved into the adventure-based learning model (Luckner & Nadler, 1997). Arguably, these developments have been influential in outdoor adventure education, even as these models continue to be renovated and renewed.

Critique of the early OAE models (McKenzie, 2000, 2003) on outcomes predictability (Dickson, 2004), the self in a group settings (Potter, 1997; Stott & Hall, 2003), and youth expeditions (Allison, 2002; Warner, 2015) has begun the process of raising issues about the mythology of risk, group sociology, and the place responsiveness or placelessness (Mullins, 2009; Wattchow & Brown, 2011) in how expeditionary activities are prescribed and the pedagogies used by leaders, guides, and educators. What seems to have emerged as influential is that the adventure expedition experience involves an interplay of physical setting, social environment, and adventurous activity (Beames, 2004). Yet, by and large, debate about expeditionary themes or research into the subjective qualities of the adventure expedition experience has been sparse.

In an attempt to provide a formula for OAE, early theorists may have rendered the expeditionary scene empty or abstract. Much like Clandinin (2000) warned, narrative inquiries against the homogenising risk of positivistic ‘nonnarrative’, formative OE learning models prescribe the expeditionary setting as a neutral backdrop devoid of any distinguishing quality in and for itself. More telling, perhaps, is that the unique nature of the outdoor setting influenced little the human experience in terms of shaping the perceptive lens of encounter (Wattchow & Brown, 2011). Beyond being a place for personal problem solving and travel to take place, the sea, land, biotic, and inanimate environments play at best a supporting role. In such a view, a mountaineering expedition to snowy peaks, for example, might be seen as offering the same learning opportunities as a bushwalking expedition in the desert, rather than the potential and experience of each one being unique. Two problems emerge immediately when a universalised approach to expeditioning is assumed as the starting point. Both the activity and the location seem largely irrelevant. It seems, educationally at least, that the birdwatcher, canoeist, ice climber, or skateboarder simply need to gather the right ingredients and follow the formula

regardless of what is being done, and where it is taking place, so long as it is challenging and testing.

Beames and Allison (2010) noted that research into expeditionary life has either been about researching the physical world (such as the processes of collecting and examining ice-core samples in Antarctica) or about expeditioning for the purposes of seeing, experiencing, and challenging ourselves in the exotic, adventurous, and empty (of other humans, that is) corners of the globe. For the latter, qualitative and quantitative research has typically sought to detail 'the participants and leader being studied as a means of understanding the influence and process occurring during and after an expedition' (Beames & Allison, 2010, p. 118). Prior to 1990, the few studies that existed were seen as 'poorly conceived research that lacked appropriate methods and measurement tools' (Bunyan, 2011 p. 9, cited in Berry & Hodgson, 2011). Such research was seen to justify to those outside the adventure (educational) experience of the potential and likely benefits of outdoor programming. Many of the early studies came from the various Outward Bound (OB) schools, mainly from the United States. Clifford and Clifford (1967) produced the first empirical evidence attempting to detail the link between self-concept and an experiential learning program (Colorado OB, cited in Gair, 1997, p. 40). The study concluded that going away reduced discrepancies between the self and ideal self. Wetmore (1972; Hurricane Island OB) and Koepke (1973; Colorado OB) also found a distinctly positive change in self-concept, and that the participants viewed 'themselves more positively and possess[ed] lower anxiety levels at the end of the course' (cited in Hopkins & Putnam, 1993, p. 71). Based on a time series design, where pre-, during-, and post-course questionnaires were conducted, replicated studies within the OB franchise continued to reveal that a positive effect was felt by participants in relation to self-concept, self-esteem, and self-awareness (Hopkins, 1982, OB Canada; Shore, 1977, cited in Hopkins & Putman, 1993, p 72).

While much of the academic writing about adventure and expeditioning in education has examined externalities (the ingredients) and eventualities (the outcomes), my primary interest lies within the phenomenological lifeworld as existentials. As a filmmaker, I am also attracted to the idea that phenomena often take place episodically (van Manen, 1990), specifically those that may be inherent to my sea kayaking experience and therefore narrative.

The episodic nature of expeditionary learning

To transition towards a procedure in which I chart the episodic lifeworld of *Bass by Kayak*, the following section outlines leading expeditionary and experiential learning models, cycles, and guides. I have selected those that are used frequently in outdoor and adventure-based learning, which in some way highlight the phasic nature of a practical, episodic learning process. Some prescribe to a universal starting point and others encourage the learner (and guide) to start at various points of the cycle as needed. This shorthand and tabled review bid to hybridise some of these leading ideas, signposting aspects that will likely resonate at various stages of the expedition, particularly the complex and subjective environments of a sea kayaking expedition that might be examined as existential and essential in nature.

In the contemporary, formal education setting, experiential learning is taken forward as a modern theory that draws largely from the 20th-century work of John Dewey, Jean Piaget, and Kurt Lewin. Lewin's early 20th-century experiential learning cycle was constructed on the belief that learning occurs in an integrated process, engaging the here and now, in-field interactions, which are carried forward as data in the form of experiences. These experiences are then analysed and the conclusions used to modify, via feedback, individual behaviour and the choice of new experiences. Joplin (1981) and Kolb's (1984) models, based on Dewey's (1938/2014) and Lewin's (1946) theory, enforced that through acting, experimenting, and experiencing, a telling, showing, and narrating process aids in the cyclical and episodic progression. There are also models that prescribe directly to the expedition as cyclical and pedagogical. The commonly referred to Walsh and Golins' (1976) Outward Bound learning process predates a flurry of models and guides. March and Wattchow's (1990) expeditionary learning guide, McNiff's (1988) action research, Gair's (1997) hybrid offering of staged OAE, and Luckner and Nadler's (1997) adventure-based learning process have been used frequently in educational programming over the past 40 years. It is encouraging to see that many of these models and guides prescribe to a narrative, reflective process. Given this, Table 1 consolidates these key experiential and expeditionary commentators of the 20th century. It is particularly useful to note that the phases, ranging from 4 to 8 in progression, share common themes and adjoin or transition from one stage to the next in likeminded fashion. To help guide the narrative production of

Bass by Kayak, the experiential–expeditionary learning guide (EELG) was constructed (Table 1).

Table 1. The Experiential–Expeditionary Learning Guide to Phases and Narrative

Phase or Episode	The Outward Bound Learning Process Walsh & Golins (1976)	Experiential Learning Cycle (Lewin 1946) Kolb (1984)	Action Research (Lewin, 1946) McNiff (1988)	Expeditionary Learning March & Wattachow (1990)	Adventure-Based Learning Process Luckner & Nadler (1997)	The Phases/Stages of Venture Gair (1997)
1	New learner		Plan	Concept and dream phase	The individual	Concept
2	Assess physical and social environments	Planning for future	Act	Preparation phase	Disequilibrium and novel setting*	Planning
3	Problem solving	Having an experience/adventure	Observe	Action reality phase	A cooperative environment and unique problem-solving situations*	Action
4	Adaptive dissonance	Reviewing the experience	Reflect	Reporting, reflecting, and processing phase	Feelings of accomplishment	Reflection
5	Mastery	Drawing conclusions from the experience			Processing the experience	Review
6		Reorganising and meaning making			Generalisations and transfer	

Note. *Two phases have been added together in these squares, noting that the Luckner & Nadler process is eight phases.

Justification and limitations of an experiential–expeditionary learning guide

Rarely, however, as McNiff (1988) and Gair (1997) pointed out, do the stages always, if at all, transition seamlessly from one phase to the next. Heller (1993) suggested that it is really an act of facilitation by the researcher and participant, in my case being both, to ask questions of the unfolding experience and create an environment where transition can take place. In terms of filmmaking, this presented me with, at the very least, a starting point to conceive of likely themes and phases when capturing footage and posing questions about how it should then be analysed to form a representation of the expeditionary sea kayaking experience. There is, of course, the risk that such analysis would produce a formulaic scaffold that I would then layer with essential aspects of reality. But as this chapter has clearly revealed through discussion of how narrative inquiry and identity develop simultaneously and how travel, adventure, and sea kayaker narratives can replicate while evolving a culture, structures can both precede and proceed important insights. As

researcher–paddler enmeshed as autoethnography, as Foote Whyte (1991) exemplified, I must also engage with the spontaneous social (others), physical (self), and geographical (land, sea, sky) world to both question and help solidify where transitions seem to take place. In other words, by starting with a framework, I must continually question how it relates to reality, whilst at the same time engage with it for its structural strength as a template.

Chapter 6. Methodology: The Mirror of the Sea

The overarching premise of this chapter borrows from mariner, sea captain, and author Joseph Conrad's (1906/2010) *The Mirror of the Sea*. His memoir charts 'intimate revelations . . . to lay bare, with the unreserve of a last hour's confession, the terms of his 'relation with the sea'.²¹ My reference to Conrad's book title has been a consistent touchstone in terms of utilising a powerful metaphor. His writing is both obvious in the way it contextualises a reflective narrative of one man in a particular lifeworld and subtle in the way it alludes to a complex relationship between a man, the sea, and his vessel.

Sitting beneath Conrad's ontological metaphor is the question of how to best capture the lived experience of seafaring life. For Conrad, this involved his time and passage on various working boats and ships; in my case, it involves sea kayaking. It was important that I developed a methodology that best mirrored my 'correspondence with the real world' (Patton, 2002, p. 91). At the same time, I heeded McGuigan's (1997) advice by choosing methods that 'serve[d] the aim of the research' and not research that 'serves the aims of the method' (p. 2). Exploring ideas, concepts, and methods of research is what Denzin and Lincoln (2000) explained as the 'crisis of representation' (p. 79). According to Denzin and Lincoln, this crisis is a phase (fourth of six) within contemporary qualitative study that 'focuses on reflexivity . . . undermine[ing] traditional notions of validity and neutrality' (2000, p. 80). The crisis to this study was the way it engaged the final (sixth) phase of qualitative research, which they call 'postexperimental'. In this final phase, 'the boundaries of qualitative inquiry are expanded to include creative nonfiction, autobiographical ethnography, poetic representations, and multimedia presentations' (p. 80).

My use of the term 'crisis', a word that has frequented my question asking to this point outside of it being an idea that contests how we represent ourselves, is in many respects an excellent term that can define 'seed' moments in terms of implicating research. Based on Denzin and Lincoln's (2000) phasic approach, crisis ultimately refers to the methodological and epistemological wrestle I had with the use of text and film to capture, represent, and theorize my lived experience. I asked myself—as did many others during the ongoing defense and penultimate reviews of this thesis— 'what is the insight, is it authentic, and how might it be communicated to a scholarly and public audience? As indicated earlier

²¹ Back cover blurb of the (2010) reprint.

with the inclusion of NRT, I feel that many experiences are indeed deeply personal, ephemeral, tacit and visceral, and that telling and showing experiences are limitlessly hard to pin down, or objectify. As Varley (2017) noted in the penultimate feedback of this thesis, ‘why *must* we retell?’ It is a good point, but I believe somewhat moot, as all expeditions members tell their story in some way or another- be it practically, verbally, textually, visually- even metaphorically. Some might never speak of the ‘horrors’ they experienced, which in itself speaks volumes as to the nature of the experience, influencing no doubt their decision-making process day-to-day. Telling, or not, is telling in the way it shapes a person’s life. Furthermore, crisis is only ever momentary, and so the sticking point– epistemologically and ontologically speaking–tends to shift with time, moving along with a different kit bag of tools, ideas, influences and platforms. In my case, having access to a waterproof camera, or not, can dictate what I show, or tell, and thus impacts how the experience is passed on. The maturity of a research project is the realization that we tell, explain, represent and theorize our lives and our experiences *regardless*–regardless of how insightful, or in what form, our transfer is. Crisis becomes a question of using the best tools and thinking approaches we have at any given time.

In terms of researching lived experiences, moving beyond or being comfortable with crisis means developing a working rapport between methodology and method. I do so in this chapter via two connected parts. Part A maps the subjective orientation of this project, beginning with a brief statement on the epistemological and ontological positions adopted. I briefly discuss relevant aspects of autoethnography and reflexivity, adding to the introductory text of Chapter 1, and review visual ethnography as both a practical and theoretical field of inquiry. I then focus on a fusion of fields, discussing how and why text is used to deepen the phenomenological existentials of the lived experience via the episodic film series. This brings to the fore the questions: What makes a film a product worthy of interpretation and what can text add to this interpretation? This highlights that filmmaking can be thought of as a product of analysis itself, gesturing to how this study used creative representations as postexperimental. Prescribing phenomenological insights textually is discussed as an appropriate agent of reflexivity.

Part B focuses on the procedural methods involved in capture, reduction, and narration. It expands on how my expeditionary narrative came together, first through filmmaking, then textual response and addition to this narrative. Included is a chronological

(tabulated) rundown of the filmmaking process, and what ethical considerations and risk management (RM) procedures were adhered to. Emergent and reflexive theming of episodes through a filmmaking-writing fusion of fields aimed at presenting innovative insights into the secret life of a sea kayaker.

Part A: Human Subjectivity and a Sea Kayaking Life

Leading to this point have been dedicated chapters that focus on the theoretical, epistemological, ontological, and qualitative (subjective) orientations of this study. The overarching theoretical orientation derives from phenomenological philosophy, namely, the psychosocial underpinnings of what I perceive to be unique to my existential lifeworld and how my filmmaking, and at times textual narrative of sea kayaking, is a tool for meaning making. I have pursued this idea pragmatically in the past through expeditionary-filmmaking projects, aiming to do likewise in this study yet with a deeper theoretical agenda via *Bass by Kayak*.

Epistemologically, I have approached this research as an interpretivist, assuming there to be no independent objective knowledge. Reality is viewed as socially constructed as a consequence of social relations (Grbich, 2007), and that there is more than one reality that is constructed and altered. As Denzin and Lincoln (2000) noted, realities are not more or less true, but simply more or less informed. My primary aim as an autoethnographic interpretivist is to understand and reconstruct my experience and knowledge.

Ontologically, I must articulate where I fit within ‘qualitative inquiry in the postmodern age’ (Patton, 2000, p. 41), tapping into what I consider my ‘truths’, such as my intimate relationship with sea kayaking. Lincoln and Guba (1994) discussed this direct connection as a phenomenological–constructivist ontology, where ‘meaning making activities themselves are of central interest to social constructionists/constructivists, simply because it is the meaning-making sense making/attributed activities that shape action’ (p. 167).

Autoethnography

As with Nicol’s (2012) insightful autoethnography of his 700 km journey on foot and by kayak around the British Isles, this study set out to ‘explore some personal accounts of . . . [my own] outdoor experience from which I derive distinctive meanings’ (p. 1). Following on from introductory text outlining autoethnography at the head of the thesis, this chapter goes forward under the key tenets of autoethnography, being

- a form of critique and resistance, offering insights (van Manen, 1990, Patton, 2000) and contesting the meanings of self within culture (Neumann, 1966, Goodall, 2000);
- that living within and asking questions of a particular form of life can determine historical (Ormrod & Wheaton, 2009), environmental (Abram, 1996), sociopolitical (Nerlich, 1987), and narrative meanings (Ellingson & Ellis, 2008; McAdams, 1999; Nicol, 2012);
- that caution should be flagged at the ego-logical (van Manen, 1990), overtly Western (Humberstone, 2009; James, 2004), and trivial (Sparkes, 2000, 2008) aspects of this life;
- that in visually documenting this life as a filmmaker, to paraphrase Russell's (1999) poignant advice, autobiography becomes autoethnographic (taking on board my prior three points) through a 'staging of subjectivity' (p. 276), representing the self as a performance;
- influenced by Ellis and Bochner's works (from early 1990s to present), the discourse of creative first-person narrative emphasises the importance of the researcher's story, a person's story over time, and the discipline and drafting/reduction required of this narrative. This corroborates with other key informants and the theories they bring to this study (the extensive narrative identity work by McAdams, Singer, Erikson; foundational and multiple works by phenomenologists Husserl, van Manen, Abram).

I now focus on the specific components of autoethnography that I used in this study specifically. Richardson (2000a) noted that autoethnographic and ethnographic methodologies are not usually evaluated in terms of their philosophical standpoint (such as positivism). Nonetheless, they need to be evaluated in some manner, noting that whilst there is little consensus on evaluation standards, Richardson (2000a) provided five criteria that ethnographers might use as a framework:

- *Substantive Contribution*: Does the piece contribute to our understanding of the social life? *Aesthetic Merit*: Does the piece succeed aesthetically?

- *Reflexivity*: How did the author come to write this text [or make this film]? Is there adequate self-awareness and self-exposure for the reader [and viewer] to make judgments about the point of view?
- *Impact*: Does this affect me? Emotionally? Intellectually? Does it move me?
- *Express a Reality*: Does it seem ‘true’ a credible account of cultural, social, individual, or communal sense of the ‘real’? (p. 254, author emphasis)

Whilst hoping to make a substantive contribution to lived experience research with a study that embeds a production of aesthetic merit and aims to be impactful by showing the fullest expression of reality I can conjure, at the forefront of this is my awareness of reflexivity. More specifically, this involves a reflexivity that can be represented through the medium of documentary film. This aspect of the autoethnography that is perhaps the most potent in terms of agitating critical layers of my lifeworld, especially considering I approached the study from so many overlapping and self-driven agendas, as researcher/filmmaker/writer/participant.

Reflexivity

If autoethnography is the key methodological frame for this study, reflexivity is the analytical ally. That is to say, to interpret *Bass by Kayak*, I must be reflexively aware of a distinct yet symbolised voice. As outlined by Patton (2002), first-person narrative must aim to articulate a unique, credible, and authentic voice in the full knowledge that ‘complete objectivity being impossible and pure subjectivity undermining credibility, the researchers focus becomes balance—understanding and depicting the world authentically in all its complexity while being self-analytical, politically aware, and reflexive in consciousness’ (p. 41). As Judith Brown (1996) wrote in *The I in Science: Training to Utilize Subjectivity in Research*, the point to reflexivity in research is to actively pursue self-meaning within complex, subjective experiences, whereby we aim to make transparent ‘the domain of experiential self-knowledge’ (p. 1). As Patton (2002) noted, a ‘credible, authoritative, authentic, and trustworthy voice . . . through rich description, thoughtful sequencing . . . and contextual clarity . . . the reader [or viewer] joins the inquirer in the search for meaning’ (p. 65). Being at the ontological, constructivist core of phenomenological description, van Manen (1990) would likely add that, ‘In the words, or perhaps better, *in spite* of the words,

we find “memories” that paradoxically we never thought or felt before’ (p. 13, author emphasis).

Reflexivity has a rising impetus in qualitative study as a way of articulating the critical importance of being self-aware, something lacking in the majority of historical studies that wrote through passive, third-person perspectives. According to Macbeth (2001), ‘by most accounts, reflexivity is a deconstructive exercise for location of the intersections of author [and filmmaker], other, text, and world, and for penetrating the representational exercise itself’ (p. 35). In my case, to take on this first-person voice instead of the historical and passive (other), reflexivity is the act and art of a transparent investigation into my expeditionary life as sea kayaker and the filmmaking methodology that represents this life.

Self-reflexivity through documentary film

The reflexive context for this study is my understanding, communication, and narrative process of documentary filmmaking. Emerging use of self-made documentary films within autoethnography is built upon early work that Russell (1999) called ‘personal cinema’ or ‘diary film’. Russell built a foundation for her work *Experimental Ethnography: The Work of Film in the Age of Video* on pivotal works such as Mekas’ (1972) *Reminiscences of a Journey to Lithuania*, Benning’s (1992) *It Wasn’t Love*, and Kuchar’s (1988) *Weather Diary 3*. More recent work, all of which aimed at creatively narrating experiences via a film log (of footage and images), set out to interpret and represent a particular facet of life (such as Wood and Brown’s [2010] *Lines of Flight* on rock climbing; Hockey and Allen-Collinson’s [2006, 2007] films of distance runners; Kluge, Bevan, Friend, and Glick [2010] on Masters athletes, and Holliday [2007] on sexuality). Given this, and based on my reflective processes throughout previous filmmaking expeditions, I was encouraged to adopt self-reflexivity as a crucial component of the overall research design.

For Anderson (2006), self-reflexivity ‘entails self-conscious introspection guided by a desire to better understand both self and others through examining one’s actions and perceptions in reference to and dialogue with those of others’ (p. 382). For this research, these ‘others’ were in my case three distinct groups: first, fellow expeditioners; second, the viewing public of the film series; and third, educators and guides of expeditionary learning (such as those within institutions who conduct sea kayaking expeditions within their programs).

Capturing the reality of sea kayaking

Until recently, capturing adventurous acts on water via film has been problematic on a number of levels. Whilst acquiring film footage has been relevant to adventure travel since early 20th-century exploration, it has rarely been used in sea kayak journeys. As reviewed in Chapter 5, the liminal sea kayak journey has been illusively textual, solo in nature, with occasional ‘still’ images capturing iconic scenes—over the bow, facing a giant wave, or being flanked by cliffs or rocky shores that offer no landings. There are, however, a small number of recent and emerging documentary film exceptions. Peedom and Michôd (directors) of *SOLO* (2008) depicts Andrew McAuley’s ill-fated Tasman Sea crossing. Shortly afterwards, Castrission and Jones successfully crossed the Tasman and their efforts were represented in *Crossing the Ditch* (2010) by Miller (director). Their films represent a growing genre of sea kayaking vision, yet at the same time signify how few others, before and since, set about narrating such vision with an insightful dialogue. What seems lacking are works that tell a full(er) story, beyond a sequence of attractive shots set to music.

In recent years, camera micronisation, battery-life technology, and device waterproofing (a fascinating paradox—keeping out the very element that provides the experiential world) have seen a proliferation of film footage captured in all forms of experience. ‘Cost-effective, durable, light and small’ (Stonehouse, 2007, p. 48), modern-day film devices require minimal technical expertise. Modern phones come complete with an inbuilt 3.85 mm lens—the equivalent of a standard 35 mm lens—with the ability to capture high definition (HD) film footage. Specialist micro devices such as the GoPro, succeeded now as the world’s most popular digital camera (Mac, 2014), have seen millions of devices marketed (and designed) for use in remote, wet, salty, cold, and hot environments. This rapid growth in technological innovation has resulted in a profusion of footage.

Noted as the most increasing form of paddle sport in the world today in terms of participation (O’Connell, 2010), sea kayaking experiences are certainly part of an expanded world of digital vision (Drummond, 2016). Sea Kayaking TV²² (SKTV), an online source ‘for sea kayaking instruction, gear reviews, action segments, and much more’ received 3,287,271 views as of August 25, 2017 and hosts a huge array of footage. Another online

²² Retrieved August, 2017: <http://www.youtube.com/user/SeaKayakingTV>

site, Cackle TV²³, hosts the sea kayaking production series *This is the Sea* (2001, 2003, 2006, 2009, & 2013), claiming to have ‘pioneered a new genre in sea kayaking films’ by producing films to ‘some of the world’s most beautiful paddling destinations’ as paddled by the world’s best paddlers during ‘cutting edge expeditions’ (Curgenvens, 2013). Both SKTV and Cackle TV productions support the notion that popular media narratives and vision of sea kayaking surround the exotic, dangerous, and highly skilled components of sea kayaking. What also seems to be occurring is a rapid conforming to an archetypical genre of adventure and sea kayaking combined. They emphasise what the market wants, normalising a subculture through vast quantities of raw yet specifically risky and hazardous selections of vision set amidst panoramic, and at times foreboding, backdrops (Lyng, 1990).

‘Capture’ is taken from within synthetic polymer housings that block out salt, wind, solar, and water elements of the sea (the traditional limitations of filmmakers). As such, there seems to be little emphasis or feeling towards the rawness of these elements. The long periods of day-to-day rhythms, a literal soaking of sea world essentials, are therefore absent in much of the proliferate content. The expeditionary sea kayaker’s space, like the one-step-at-a-time, all-day mantra of the mountaineer, becomes one of constant and essential repetition amidst daily slabs of time. The very nature of ‘the sea’, the day-to-day of the sea itself, like snow and cold for the mountaineer, works itself into the internal spaces of the sea kayaker. Whilst many online clips show departure, journey, and return to land through the sometimes oblique, personal, human-eyed view of wide-angled lenses, the internal seascape must emerge from the predominant visions of chaos and conquer.

Yet creating an interesting and introspective narrative of an often-subconscious, automated 30 to 60 strokes a minute, all-day expeditionary paddling act might be like trying to tell the tale of someone breathing or walking, perhaps embodied to the point of monotony. Is the paddling act, as suggested in earlier discussion of NRT (Thrift, 2008), the narrative itself? What about the endless tasks that define the acts of ‘otherness’ between, or concurrent to, paddle strokes? Payne (2005) called these tasks a list of segmented, rudimentary, and reactionary acts fulfilling ‘enigmatic time’, such as finite body movements adjusting to sea state and weather, timely applications of sunscreen, eating, and

²³ Retrieved June, 2017: <http://www.cackletv.com/>

navigating. By tasking and normalising, living within the day becomes procedural, a new form of everyday. Just as telling are the potential insights of the everyday, enigmatic wanderings of the mind. Representing the ‘implosive viscosity’, as Tuassig (1992) called it, in potentially exposing an embodied and mindful act of sea kayaking might seem to ‘hurl us beyond the world of the symbol and that penny-in-the-slot resolution called meaning’ (p. 226). I take this to mean that in searching for sea kayaking day-to-day via embodied rhythms and tasks might dissolve the beauty and subjectivity of such acts.

Take, for example, the tension that a paddler might feel when losing sight of land, of long crossings to follow, potential capsize in rough water, or forever feeling doomed with the onset of worsening weather? For some, and talking from personal experience, it might even feel as dramatic as the hunter becoming the hunted in the presence of a primeval food chain, a setting of exposure pitted against the technical ability and physical aptitudes of the expert paddler. It paints a potentially heroic scene. As explored in Chapter 5, archetypal representation this way seems typical of sea kayaking narratives. Yet most day-to-day passages are far more mundane. That is, safe, strategic, and normalised activity where a ‘state of preoccupation and self-reflection, a peculiarly intense space of interiority’ (Wylie, 2005, p. 238) pervades the experience. Such an everyday scene is potentially left unexamined or unseen. My own dialogue of this state, textualised after a particularly long but relatively normal day at sea, was written as a journal entry: ‘Blue. Endless blue. Sky and sea blending to become a blank canvas, only the human mind as company’ (Miles, 2007, n.p.). This simple note offers an insight into various other layers of introspection. Words in this case offer an image, suggested by the writer but conjured by the reader, whilst film vision of this day might offer alternative insights and possibilities. Partnership of image and text could entice multiple ways of seeing, encouraging reflexive feedback. In textually narrating (only) that particular day or moment, representation might miss much of the essential reality within the scene itself. Likewise, using vision only when the unsaid and untextualised is missed in the immediacy of frame-by-frame motion picture. Lopez’s (2009) ideas about ‘intimate geographies’ might describe either of these representations as missing elements or what it is (or means) to be whole. Not unlike passing a signpost that gives directions, multiplicity of narrative seems to be an obvious window into finding and locating oneself.

Whilst a vision might be attainable in the mind's eye of the discerning reader, it is film vision of this scene that extends the feeling of the scale of the open sea and the stroke-upon-stroke essence of the paddling act. Merleau-Ponty (1973) might see this image as representative of the kinaesthetic body, 'whereby everything is experienced through one's proximity and relation to the ground or sea' (p. 222): the rolling of the paddler's hips within wave motion, hands dipping in the occasional high reach of water, and the automatic rotation of arms and torso. The following section finds methodological grounds for visually narrating and representing this authentic sense of self.

Visual ethnography

Visual methods, according to Harrison (2004), incorporate research designs that utilise vision as evidence. *Bass by Kayak* responds to this new visual era for ethnographic research, of seeing life in action. Evidence stems from a spectrum of mediums: sketches, doodles, photography, posters, and websites to name but a few (Harrison, 2004). Documentary film, as one such method, presents an example of how contemporary film footage can be methodologically and operationally used to theorise human experience (Loizos, 1993; Ruby, 1982, 2000). Visual ethnography via documentary film, sometimes referred to as videographic research (Kluge, et al, 2010; Kozinets & Belk, 2006), uses the medium of film to capture, in broad and finite detail, 'images as *evidence*, images as *construction* of reality and images as *texts*' (Knowles & Sweetman, 2004, p. 4, author emphasis) within culture. Grady (2004) explored that an 'image can be extremely objective—a record of what occurred at a given moment—yet its interpretation is entirely subjective . . . images usually represent complex subjective processes in an extraordinarily objective form' (p. 18). As with other forms of autoethnographic edge work, to explore visual ethnography is very much an act of continually asking questions. As Phoenix (2010) noted in her paper on visual methods within physical culture, visual methods must 'act as an impetus for asking questions. How are we *able* to see? How are we *allowed* to see it? How are we *made* to see? *What* is being seen, and *how* is it socially shaped?' (p. 94, author emphasis). Contextualised through the work of anthropologist Henley (2000) and visual ethnographer Pink (2003, 2007, 2011), distinguishing between the representative mediums of ethnographic film (vision) and writing, two more questions emerge: 'Can film and writing be equally anthropological? And how do film and writing communicate

anthropological and ethnographic knowledge differently?’ (Pink, 2003, p. 47). Phoenix’s (2010) advice is also poignant, suggesting that visual researchers ‘provide some broad responses to the following questions: what are visual methods? Why might they be useful? How can they be utilized? And how might they be criticized’ (p. 94)? I cover these questions within the ‘fusion of fields’ discussion shortly, but for now, what these questions allude to is that not all forms of lived experience might be equally suited to multiple forms of representation.

With substantial defence regarding validity (Richardson, 2000a, 2000b; Sparkes, 2002, 2008), film visions are emerging to offer an ‘appropriate alternative to represent and tell a tale of people’s [particularly] physical activity endeavors’ (Kluge et al., 2010 p. 284), suiting inquiry into the body, bodily function, its artfulness, and the lived-through expression it promotes through visual connectivity (Pink, 2007). A rapidly growing body of visual-ethnographic film research includes inquiries into the lives of athletes (such as Kosonen’s [1993] early research on running and Tsang’s [2000] exploration of an Olympic rower) and how a person’s physical decline can be visually represented over time (Gilbourne, 2002). Sparkes (2008) observed that ‘as confidence has grown there has been a gradual shift in the balance from telling to showing experience and/or a mixing of both [film and text]’ (p. 656). To be given worth, ‘There needs to be a shift forward incorporating literary and artistic forms of judgment that are non-foundational in nature’ (Phoenix, 2010, p. 96).

Boundaries and potentials of visual methodologies

Visions, either imagined or on a screen as van Manen (1990) suggested, can encourage the viewer to see, feel, and reimagine the experience in a different way (see, for example, Houge & Kerr’s [2012] study of fire emergency personnel and adventurers in white water river settings using the vision of head-mounted cameras to test ‘stimulated recall’ of experiences). A growing body of researchers are taking to visual analysis in research and visual methods, allowing a body of substantiated work to emerge (see Banks, 2007; Knowles & Sweetman, 2004; Rose, 2007; van Leeuwin & Jewitt, 2001).

Constructive critique continues to emerge concerning the use of visual ethnography as ‘new ethnography’ (Gooding, 2000), much of it from those willing to trial visual mediums, thereby working through issues within their work. Wood and Brown (2010), in

their exceptional visual-ethnographic piece on rock climbers, repeated the mantra that a balance must be struck with vision and text, creativity, and realistically. Researchers should be transparent when creating ‘cinematic reality’ in their processes and ‘treatment’ of editing. The layering of actuality and the simplistic production of emotion beyond the (raw) shot should be at the forefront of the filmmaking/visual-ethnographic representation. Pink (2007) would say that a chronological thread should be adhered to as it follows a traditional (and well-versed) pathway of lineal representation. In other words, a visual ethnography should be as true to documentary form as possible, avoiding (I presume) what has come to be known as ‘reality television’, an emergent genre of commercial media that appears overtly produced and manipulative of the characters.

Pink (2005, 2007) and Kluge et al, (2010) encouraged researchers to explore ‘beyond the visual’, whereby visual methodologies accommodate notions of embodiment (Johnson, 1999), including the senses (Isahunter & Emerald, 2016). Problematic representation of adventurous sports is noted by Ormrod and Wheaton (2009), particularly those that are solo in nature (exclusive), at sea (liminal), or, as with surfing, resisting of normalisation through theorisation (Canningford, 2009). As textual reimagining is constructed only in the aftermath, lived scenes are always by default represented outside or external to the lived experience itself. We can only ever really assume that notions of ‘secrecy’ (Wood & Brown, 2010) and resistance (as explored by Ford & Brown, 2006 on surfing; Richards & Wilson, 2000, on backpacking; Thorpe, 2010, on snowboarding) on the part of the participants inform us of a reluctance of representing whilst doing.

Exponential growth in technology, however, aligns to the greatest potential of visual-ethnographic inquiry, providing a different kind of ‘access to an intensely lived experience’ (Woods, 2010, p. 44), such as creative mediums where words (either spoken or textualised on screen) are not often needed. Although not an example of formal research, a fine example of this is feature film *All is Lost* (Chandors, 2013), starring Robert Redford. With a running time of 106 minutes, the film has virtually no dialogue. Spoken and written language is subtextually left to the creativity of the filmmakers, and in many regards, the imagination of the viewer. No doubt driven by scripted words and richly annotated scene descriptions in the writing of the film, off-screen preparations as text are largely lost to the audience who simply immerse themselves in the at-sea actions of the sailor through vision and sound. Pulaski (2013), on reviewing the film wrote, ‘*All is Lost* is a strong film in terms

of mood and score. Some will hail it . . . and others will loathe it for not getting more to the bottom of things and leaving each scene with some element of ambiguity' (p. 55). Pink (2007) would likely argue that gleaning insight from such a performance is a case of scientific versus reflexive dogma, challenging positivist arguments on how truth and knowledge are comprehended. Grady (2004) suggested that writing, discussing, presenting, and thinking with visual images can make arguments *more* vivid and *more* lucid than alternative or one-dimensional forms of representation.

Visual images, therefore, have the ability to construct and convey arguments whilst powerfully indicating the multiple meanings embedded within (physical) culture. None of this, of course, is to say that visual methods can do everything, or are a panacea for understanding. They are not. They are, however, one valuable way to examine our social world and physical culture. (Phoenix, 2010, p. 187)

Ambiguity, or at least a sense of it via the idea of liminality, is precisely the space I wish to subjectively represent in *Bass by Kayak*. Barbash and Taylor (1997) noted that film may well be a 'quintessentially phenomenological medium' capable of representing the everyday through a 'unique capacity to evoke human experience' (p. 7). Unlike text, requiring the reader to 'take hold of the abstract' (Devereaux, 1995, p. 58), visual film footage may provide an additional layer of narrative, whereby deeper introspection potentials lie beyond the obvious realities of seeing and hearing. As Phoenix (2010) noted in discussion about sport and experiences representation, the potential of film mediums is all about linkages, 'enabling insight into what the eye can physiologically see' (p. 94). Rose (2007) called this 'visuality', a tangible sense of reality. While text becomes the descriptive tool to engage the reader's mindful imagination, particularly in describing the struggles, musings, and everyday internality of the adventurer, vision is used to show us the fleshy and animalistic.

As I have touched on at various points of the thesis thus far, I hope to avoid problematic dualisms and contradictions. Yet it should also be recognised that whilst visual representations can bear a role in better seeing human experiences in bodily, experiential form, as Pink (2007) noted, 'They cannot replace words in theoretical discussion' (p. 6), nor in a sense replicate the calm, reflective aftermath one experiences in the safety of their tent or at home at the kitchen table.

As with Manet's artful representation of the sea where he merged his creative outlet with a nature that was allowed to 'work on him', I use Goodall's (2000) concept of 'new ethnography', where 'creative narratives [are] shaped out of personal experience within a culture and addressed to academic and public audiences' (p. 9). Maréchal (2010) described this approach as bridging 'form[s] of self-reflection and writing that explores the researcher's personal experience and connects this autobiographical story to wider cultural, political, and social meanings and understandings' (p. 43). To be given worth, Phoenix (2010) extended, 'There needs to be a shift forward incorporating literary and artistic forms of judgment that are non-foundational in nature' (p. 96).

Fusion of Fields: Documentary Film and Phenomenological Text

This study makes a case for fusing film within text, and to some extent text within film, as a rigorous and symbiotic process of analysis. Educators Hall and Wall (2016, p. 210) noted that a large number of 'claims have been made that a key aspect of visual methods' accessibility has to do with avoiding text' (see, for example, Mason & Davis, 2009). To counter this claim, Rich (2004) argued that 'showing *is* telling', and like Chalfen (2004), bemoaned the assumption that visual representations must be translated into words for analysis and discussion to occur. Many other visual ethnographers (Banks, 2011; Chalfen, 2004; Hall & Wall, 2016; Margolis & Pauwels, 2011; Phoenix, 2010; Prosser & Schwartz, 1998; Rose, 2007) agree that the visual artefact itself can be a descriptive, analytical artefact in and for itself.

In light of this, the overarching aim of this section is 'to gather and siphon an understanding of "best practices"' in terms of representation and analysis for this project, given 'the goals, approaches, and audiences for academic documentary film directors differ widely' (Levin & Cruz, 2008, p. 62). As Levin (filmmaker) and Cruz (anthropologist) explained (2008) in writing up their collaborative five-year film/research project *The Mayan Dreams of Chan Kom*, they were consistently charting a

fusion of . . . fields [regarding documentary filmmaking, research and the crisis of analysis] especially in linear, traditional media formats. As often occurs in a visual documentary that evolves over a period of time, the nuanced story, character, and

audience were revised throughout the process of production and post production. (p. 62)

Equally as telling was how Levin and Cruz came to rely on text to give further, or different, meaning to their work. Given the ongoing nature, intensity, and layered process of narrating a film project (both in developing the deeper, storied narrative and producing the actual dialogue itself), the question, according to Chalfen (2004), should be ‘What do we bring to this image [or film] in conjunction with what we are supposed to do with this visual text (if anything)’ (p. 145)? In other words, what is the intent of a film (series), and therefore, who is the audience? Given the complexity in deciphering a particular narrative from footage, should the reduction represent itself as a time-in-place work of investigation? In direct reference to Chalfen’s question, this section demonstrates how the six-part documentary film series *Bass by Kayak* is (a) in the first degree, a product and process of interpretation and is balanced by (auto)ethnographic text and (b) in the form of phenomenological, existential insights (Abram, 1996; van Manen, 1990). Film and text in combination are therefore put forward as reduced, produced, refined, storied, and theorised content. As findings, both the film series and existentials are labelled and talked of in terms of my personal, phasic, and expeditionary ‘episodes’. As a whole (conjoined as a film series) this represents my lifeworld in terms of both the broad (long-term) and day-to-day essences. As suggested, the embedded challenge was to determine an intended audience for this research–documentary. How do I convert what Borofsky (2007) might call a shift from public to applied filmmaking skills in a bid to ‘make critical interventions [from] outside academia’ (p. 441)? At the core of this intervention is the depth of insight a documentary film series can provide to first guide research questions, and second show how these insights inform practice in the intended fields. In this case, how does this film series inform an audience of the intricacies and potentials of sea kayak expeditioning in particular and outdoor life and learning more generally? The following section outlines how the film series is produced as a form of analysis, and then how existential text accompanies each film to provide further insight.

Approach to analysis

This section is guided by Pink's (2007, 2011) advice on positioning and interpreting visual data and pioneering documentary maker Grierson's (1946) definition of a 'creative treatment of actuality' (Blais, 1973, film: *Grierson*). The aim is to articulate how representation of lived experience can be applied as a two-step and symbiotic process of filmmaking and autoethnographic writing. To be clear, in a field famously unclear, both are types of analysis, with 'creative treatment' referring to how the documentary film moves away altogether from the established modes of factual communication, or what Grierson (n.d) called 'shapeless reproduction of a "literal reality"' (as cited in Winston, 1995, p. 19). According to Wood and Brown (2010), a documentary film medium enacts a certain 'appearance of the world "creatively", [and] precisely to produce a gain in emotional and even dramatic impact on the audience' (p. 6). In other words, documentary film, like other forms of 'cinematic reality', are so thoroughly produced, directed, layered, and manipulated through *artfulness* that this subjectivity must be embraced as the procedural analysis in and for itself.

'Encounter[s] between the raw material of the world that has been placed before the camera and its cinematographic treatment' (Wood & Brown, 2010, p. 6). represents the difficulty (and subjective artfulness as analysis) in reducing 40 hours of film footage (representing 3.5 million frames) into (six) short-film episodes. Whereby, each episode is expressive of a particular phase, theme, experience, tone, or place (in reality, a complex blend). The intended filmic affect is what Mullarkey (2008) called a

'multi-sensory fabulation or refraction of the real [where] raw material is extracted and juxtaposed into a more meaningful and coherent narrative for the purposes of emotionally engaging the audience, one that is placed stylistically halfway between the fictional and non-fictional forms'. (p. 60)

I would add that this is also where the filmmaker is documenting their own evolving narrative identity. Heider (1976/2006) provided an excellent statement into the tools and disciplines used to capture, show, and analyse story and is particularly insightful:

The ethnographer writes and rewrites, analyses and reanalyzes; in short, she composes and recomposes words into sentences, and sentences into paragraphs. The final ethnography hardly contains a single phrase as originally set down in the first field record. On the other hand, except for a few printed titles, the final ethnographic film contains only images that were originally photographed. The basic difference in the way in which understanding enters the process is dramatically illustrated by the fact that when the footage has been shot, someone other than the photographer can (and usually does) edit it into the finished film, but it would be almost impossible to write ethnography from someone else's field notes. (p. 8–9)

The point is, as filmmaker–researcher (director, writer, paddler, expedition coordinator, and coproducer) of *Bass by Kayak*, the creative, reductive formulas of filmmaking (following story arches with conflict and resolution, introducing people and places, highlighting epiphanies and hardships, etc.) has meant that my introspection and reduction of raw footage is by nature an intensely analytical process. My relationship to the technical process and skillset of filmmaking, for example, is pivotal to what I can actually tell, given the editing expertise required. Such learning is a typical component of producing and directing a film, yet most often invisible to the audience.

In essence, the visual-(auto)ethnographic medium sets out to demonstrate time-and-place insights as phenomena and ‘show characteristic attributes of people, objects, and events that often elude even the most skilled wordsmiths’ (Prosser & Schwartz, 1998, p. 116). To then leverage the potency of words, in spite of (and because of) this, authentic insights may be further strengthened. I unpack the way existential texts were drawn from the film series in Part B, given the structural method involved in the process.

Satisfied with the representative and analytical validation of a conjoined filmic/textual project, the following section explores what Pink (2007) described as two approaches to visual-ethnographic study. First, this is done through examining the ontological and methodological disparities of a ‘scientific reality’ versus ‘reflexive approach’. Second, having signposted what Pink meant by establishing ‘context’ and ‘content’ in relation to audience, I take forward lists of context and content for *Bass by Kayak* to storyboard the filmmaking and to write up processes as method.

Content and context

In the words of Wright (1998), contemporary ethnography, in which autoethnography is embedded, is largely used ‘to translate the visual into words’ (p. 210). In reference to strictly visual forms of data collection, such as photos, films, artwork, and other artefact materials, early visual ethnographers, Collier and Collier (1986), for example, saw analysis as a distinct stage of research whereby the visual is decoded, allowing researchers to ‘intellectually define what we have recorded and what the visual evidence reveals’ (p. 167). Pink (2007), describing this process of translation akin to turning art into science or subjectivity into objectivity, offered a different approach that

begins with the premise that the purpose of analysis is not to translate visual evidence into verbal knowledge, but to explore the relationship between visual and other (including verbal) knowledge . . . In practice this implies an analytical process of making meaningful links between different research experiences and materials such as filmmaking . . . [into] more formal ethnographic writing. (p. 119–120)

As such, ethnographers need to articulate the experience and context from which their filmmaking and photographs (and other materials) were produced. The key words ‘content’ and ‘context’, according to Pink (2007), help articulate two approaches. Aligning with one of these methodological ideologies will help create a film (and then textual) dataset. They can also be thought of to help engage the lived experience narrative. First, much like Collier and Collier’s (1986) work, is the ‘scientific–realist’ approach, which ‘seeks to regulate the context in which images are produced in order that their content should comprise reliable visual evidence of complete context and process’ (p. 120). A contrasting and ‘reflexive approach’, with which this study aligns, argues ‘that it is impossible to record complete processes, activities or sets of relationships visually, and demands that attention be paid to the contexts in which images are produced’ (Pink, 2007, p. 122).

According to the scientific–realist approach, by regulating the fieldwork context (of a particular subculture or person within this particular subculture) in which images were produced, the representativeness of their content could be advanced. Produced images and

films (questioning what in fact constitutes *produced*²⁴), were thought to create the conditions for a reliable analysis. ‘The significance of what we find in analysis is shaped by the context established by systematic recording during fieldwork’ (Collier & Collier, 1986, p. 163). This approach demands that to be analysed responsibly, visual evidence must be ‘contextually complete and sequentially organized’ (p. 163).

Based on the formative work of Pink (2004, 2005, 2007), the contrasting ‘reflexive approach’ to analysis of images and films is instead based on three assumptions:

First, that it is impossible to photograph or video [film] an objective and true visual record of any process, event or activity, therefore analysis will never be of a complete or authentic record. Secondly, rather than being a place for *controlling* visual content, the context of image production should be analysed reflexively to determine how visual content is informed by the subjectivities and intentions of the individuals involved. Thirdly, analysis should focus not only on the content of images, but on the meanings that different individuals give to those images in different contexts. (Pink, 2007. p. 123, author emphasis)

Given the brief overview of what constitutes ‘scientific–realist’ and a ‘reflexive approach’, framing how I intended to contextualise content, and thereafter produce *Bass by Kayak*, became the key epistemological and methodological bridge. What, after all, were my questions asking that I see, feel and pass on through the way I produce footage? Then, mindful of the autoethnographic pursuit of better understanding self within culture, what were the broader implications for new knowledge in answering these questions? Pink (2007) argued that in crossing from documentary filmmaker (with a broader, nonacademic audience) to (auto)ethnographic researcher requires that video is considered by degrees of formality. Wood and Brown (2010), in support of arts-based practice of a documentary film *Lines of Flight*, telling the story of free solo rock climbers in northern England, empathised with the difficulty in assigning a creative body of work to be scaled within formal–informal. They argued, however, that documentary film, as a realist medium to represent subcultural life, can sit neatly, and one might assume ethnographically, in both camps.

²⁴ National Geographic, for example, have a charter that stipulates no altering of photographs other than cropping and colouring, yet the cameras themselves can see and define objects that the human eye cannot detect.

The basic function of a documentary film appears to fall neatly either side of the presumed opposition between logical–deductive approaches to intellectual/explicit knowledge and sensory/aesthetic-based and embodied ways of knowing. That is, between the real and the poetic. (Wood & Brown, 2010, p. 6)

I take this to mean that there is no one process nor particular style or rigid formality that a set of evidence must look like. Every visually ethnographic project ‘varies according to researchers’ objectives, the content of the tapes and the meaning attached to them’ (Pink, 2007, p. 135). As alluded to earlier, with this last point in mind is the thorny issue of different ways of knowing or, as is more likely the case, the subjectivity inherent to different ways of showing. The issue seems to be that there is a continued need (or feeling as if needed) for qualitative researchers to moderate an already interpreted representation towards text. Claims of the objective foundation of filmmaking, raised by Wood and Brown (2010, p. 5), ‘drawing attention to the relation between the camera, the filmmaker and subject’, call into question the filmmaker’s view of the world. Discussing their particular ‘in-between’ position as hybrid filmmaker–researcher (or neither), Wood and Brown (2010) argued that *Lines of Flight* itself, an experience of living intimately within a climber’s life during filming and participating, is *the* methodological challenge in that they felt compelled to ‘refract the empirical world’ (p. 7). The documentary film, as opposed to other more elaborate cinematic realities, is

communicating the dense network of connections, or wide mise-en-scène between the film and audience in the here and the now; a relation to actuality that acknowledges the aesthetic production of the film, but at the same time consonant with a novel experience in-the-making. (Wood & Brown, 2010, p. 7)

Summary of content and context

This project claimed a starting point in how to produce (therefore reduce and analyse) the two-year filmic log of *Bass by Kayak*. I now list contextual- and content-driven objectives, many of which have been signposted and discussed in previous chapters. The list makes clear how this study set out to illuminate personal qualities of sea kayak expeditioning, my

perception of landscapes and seascapes, and how my representative lifeworld is fused through documentary film and reflective/responsive text. This process is also a continuation of dualism, in that whilst *Bass by Kayak* was subjected to both a film series and textual commentary, both acting as findings, each are weighted with intrinsic value. This premise is based on the insightful conclusions of Wood and Brown (2010). They stated,

By making a visually stimulating presentation . . . a rich, engaging, lively and colourful argument has been contributed to the ongoing discussion about how critical thinking and a [different] quality of life are [made] possible . . . Equally important . . . a political subject . . . the use of the arts-based practice of a short documentary film . . . has contributed a new filmic affect that can better open up and articulate an aesthetic appreciation of experiences, both inside and outside of the work, which cannot be captured easily by conventional text of its own. In the end, of course, it might simply be asked what lines of flight we, as viewers, grasp in the present moment? (Wood & Brown, 2010, p. 19–20)

Based on broad discussion thus far, and specific advice from Pink (2007) about categorisation of context and content, and Wood and Brown's (2010) insightful commentary on their documentary film *Lines of Flight*, I approach *Bass by Kayak* through a political and applied (textual), artistic, and public (filmic) analysis. To come full circle at this stage is to readdress broad research aims mirrored as context and research questions reflexive as content. Following these lists, a brief summary will transition to Part B, 'Capturing, reducing, and narrating *Bass by Kayak*'.

Context of *Bass by Kayak*:

- How have I autoethnographically come to narrate (tell, show, refine) a dialogue of adventurous, liminal, expeditionary, sea kayaking life?
- What aspects of this lived day-to-day phenomena experience can I (best) tell and show via film then text?
- Create a documentary film series intended for both academic and public (online) audiences.

- Narrate a story from first-person perspective, but with co-expeditioners and Bass Strait (sea and island environments) as supporting characters.

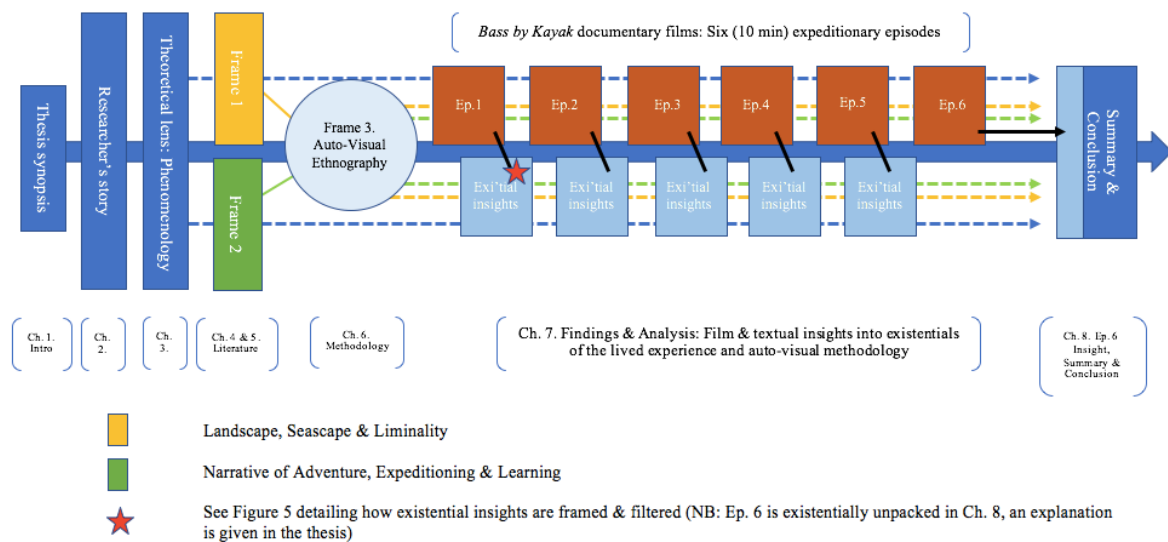
Content of *Bass by Kayak*:

- Exemplify the day-to-day phenomena within episodes, highlighting transitions throughout the pre, during, and post experience of *Bass by Kayak*.
- Engage with co-expeditioners pre, during, and post expedition.
- Emphasise the reliance on dynamic weather and sea environment.
- Immerse in visions of landscape and seascape, nature of mainland(s), islands, flora, and fauna using micro and macro storytelling (a spectrum of close-ups to drone and satellite imagery).
- Allude to filmmaking processes that hindered or exemplified the storytelling process.
- Show micro and macro experience via dialogue of film and words (flora, fauna, human, animate, inanimate).

In summary, what should be evident in the context and content are obvious links to how the films could be captured, reduced, and narrated before being finally shown. Whilst the phasic, lineal, and larger themes of an expeditionary adventure experience are expected to dictate how episodes are formed, phenomenological day-to-day existentials flesh out the story. To further unpack the phenomenon as a fusion of fields is to continue to question the *Bass by Kayak* experience.

Part B: Methods for Capturing, Reducing, and Narrating *Bass by Kayak*

This section describes the processes and sequences of how data was gathered and analysed. The description outlines how a fusion of fields was put in to action, operationally unpacking how capturing, reducing, and narration of the episodes are presented. In many respects, this final section charts how findings look, feel, and function. At this point, it is worth briefly reviewing the operational diagram of the research project provided in Chapter 1.



A repeat of *Figure 2*. Operational overview

Each of the six episodes of *Bass by Kayak* is accompanied by existential text, isolated phenomenologically. Watched and then read, episode by episode, *Bass by Kayak* itself is a fragmented presentation. Yet as a whole, it represents a creative, thematic, interpretive (and interpreted) dataset, priming the thesis for a final chapter that addresses directly the research questions with summative and conclusive discussion. Multirepresentational methods were trialled briefly in Chapter 5, whereby I reviewed pivotal sea kayaking narratives by signposting what I thought to be existential aspects of their lived experience representations. Figure 5 represents how each film episode will be first watched, then read, via existential insights.

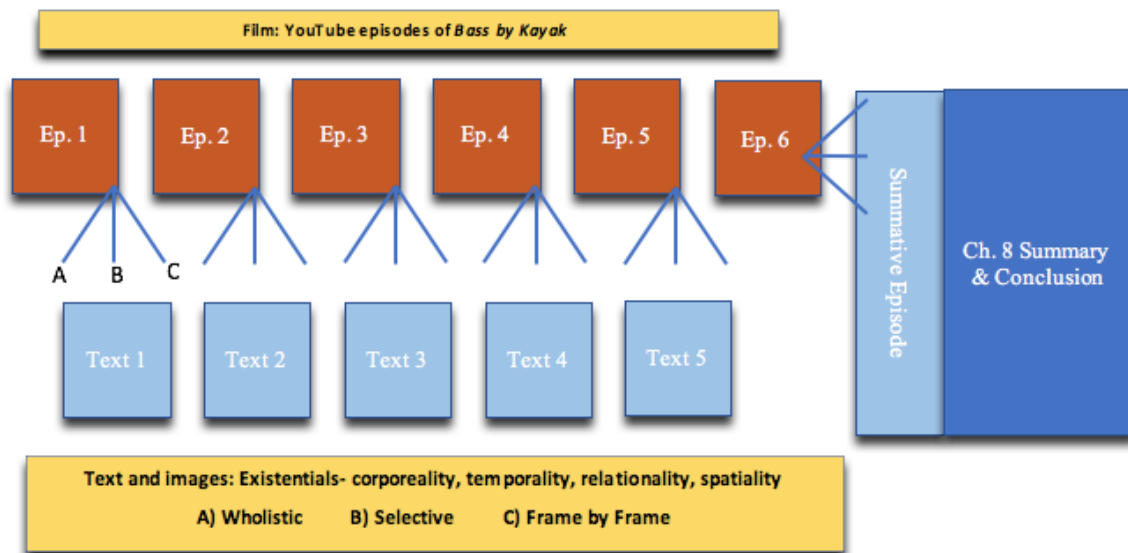


Figure 5. Deriving existentials from film episodes as represented in Chapter 7 ‘Findings and Discussion’

Delivered in lineal fashion, that is, in the same order, the ‘Findings and discussion’ chapter presents the data. Part B first describes how *Bass by Kayak* is produced filmically. Included in this is a table representing operational tasks over time, highlighting aspects (time, place, reasons for) of filming, training, adherence to ethics, co-expedition member invitations, and so on. Textual method follows, where I review how I apply reflexive, existential responses to each episode. I summarise the chapter by advocating and stating the importance of embracing a viable, innovative fusion of fields to best represent the lived experiences of the pre, during, and post phases.

Capturing and reducing Bass by Kayak

As presented in Chapter 1, the capturing process was a relatively straightforward process of shooting the experience before, during, and after *Bass by Kayak*. As an experienced filmmaker, emphasis was placed on capturing professional quality sound, using a mix of lapel and shotgun (directional) microphones when possible and getting a variation of shots from a range of cameras. The entire two-year shoot was coproduced with Mitch Drummond, a friend and colleague who helped shoot the majority of preparatory and aftermath footage with high-quality DSLR cameras. In a very simply way, this increases the watchability of the footage, as footage shot by a third party plays with focus fields

(where a shot is in and out of focus) and adds more movement to footage when compared to self-produced. On-screen movement, made either by the human subject (moving in the scene) or from the camera mount (whereby the camera moves via a cameraperson, tracking system, drone, etc.) is a vital aspect of creating visually stimulating footage. *How much* movement, from either subject or camera, is one of the key directional and procedural tasks of the filmmaker. Too much, particularly from handheld cameras, means the viewer will lose focus or even feel a sense of motion sickness, often finding it hard to engage in the story as the vision itself seems formless. Too little movement and the viewer is likely to lose interest or disengage from the visual story being told.

Hockey (2001) and Allen-Collinson (2005), in their study of runners, used tracking footage of runners as they trained. Undulating roads, sporting fields, and vehicle traffic amidst buildings and billboards provide a profound sense of movement as the runners slide by. They balance the movement and high-paced activity with care and are rewarded with a visually stimulating piece of footage. For the human subject speaking to a third-party-operated camera, the dynamic human movement of the operator creates a relationship with the camera, thus viewer. Conversationally narrating the scene with the moving/human handheld camera, in essence, acts as the audience as I engage with the lens. For static footage, we often used tripods, high points to prop or rest the camera, and at all times looked to shoot the incidental, often macro, world of expeditionary life. I also handed the camera to family members, co-expedition members, passers-by, or other colleagues when wanting to talk to camera or capture a moving moment with myself in shot. All co-expedition members consented to being a part of the filmmaking process. Each expedition member was provided with a GoPro camera and asked to shoot as much of their experience as possible, including the preparatory phase. Having co-expedition members capture their experience (or not) was initiated to gain insight into both their filmic/representative narrative of the expedition, including how artful they were with this process and how I responded to this additional footage in building it within my own story. Gaining additional footage from others was an important part of the reflexive narrative and suggested that an ethnographic (dataset) of the expedition can inform further research. At all times, the capturing process was both diligent and opportunistic. Over the course of the two-year shoot, footage was uploaded to computer hard drives, imported into Adobe software, and filed based on date and key content. Table 2 represents the *Bass by Kayak* expedition in

terms of operational development over time, including where and why co-expedition members were invited, the completion and application of ethics, and other practical elements. Following the table is a focus on reducing the dataset.

Table 2. Bass by Kayak Expeditionary Timeline and Film Data/Shooting Schedule

Task/Time	Detail of Task
<p><i>Early 2015</i></p> <p>Define the practical considerations of <i>Bass by Kayak</i> expedition (at this time, the expedition was yet to have a name)</p>	<p>Consult maps and charts and past expedition reports from kayak parties and individuals who have crossed Bass Strait. Assign expedition party size and requirements of potential participants. (Original party size ideal: 6–8 of mixed gender.)</p>
<p><i>Jul–Aug 2015</i></p> <p>Assign basic logistics to expedition</p>	<p>Draft and send risk management (RM) documentation (see Appendix F) and explanatory statement and consent forms (for co-expeditioners; see Appendix A & B) to Monash Institute of Graduate Research (MIGR) with accompanying low-risk ethics documentation. Set up research as an ethnography; thereby, co-expedition members can be informants for future research on the expedition.</p>
<p>By personal correspondence (email and phone), ask co-expedition members to participate in the expedition</p>	<p>Approach a smaller, purposeful sample of 4–6 co-expeditioners based on their sea kayaking expertise and potential availability.</p>
<p><i>Oct 2015</i></p> <p>Training and filming begins for <i>Bass by Kayak</i> expedition</p>	<p>Film narrative of expedition starts November 2015. Capture is via Canon DSLR professional cameras, smaller cameras (Sony RX100 III) and GoPro (Hero 2 and 3), waterproof devices when sea kayaking, and professional sound recording devices when appropriate. Settings include home, work, and various coastal and inland water bodies. Co-producer (editor, camera operator) helps capture third-person images and</p>

	<p>scenes and is often engaged in preparatory conversations to establish context and content of filmic storytelling.</p> <p>In conversation with five co-expedition members as a viable ‘pod’ of paddlers, with only one being definite.</p>
<p><i>Nov 2015</i></p> <p>Review feedback from ethics application and RM</p>	<p>RM and liability of expedition raise flags with Monash University. Redraft and return paperwork to MIGR.</p>
<p><i>Dec 2015–Jan 2016</i></p> <p>Preparation phases, including 2–3 weekly paddles in Victorian coastal and lake waters</p>	<p>Unable to assemble a mixed-gender expedition party; it proves incredibly hard to find a female paddler who is available from a comparably small pool of candidates.</p> <p>Low-risk ethics approval for project is received from MIGR (Project number CF15/4211 – 2015001784. Jan 2016, see Appendix E).</p> <p>Three other co-expeditioners confirm for the expedition.</p>
<p><i>Feb 2016</i></p> <p>Training continues; sea kayaks are fitted with sails and specialty modifications are made</p>	<p>One co-expeditioner unable to attend expedition due to illness (bringing party size down to three). Via social networking, I am contacted by two other paddlers due to head across Bass Strait in March. We join parties, making a group of five. It is, however, always a party of two pods, whereby the original three and the new pair will operate independently if needed. (As it turned out, we started on different days, but ended up spending the majority of the time in the same place (on islands within Bass Strait) and paddled all crossings with one another.) First use of drone (Phantom v3), piloted by co-producer.</p>
<p><i>March 2016</i></p>	<p>Depart Wilsons Promontory National Park on March 10 with Matt and Dan. Craig and Paul will leave the following day and join us two days later on the first crossing day. Expedition takes 15 days to complete (roughly 350 km). As a note, Matt and Dan meet for the first time on the beach of departure.</p> <p>Travel home (via ferry), takes an additional three days of travel.</p>

<i>Mar–Nov 2016</i>	Continue to shoot aftermath reflections of expedition, and shoot drone footage of training locations and Victorian coastline. Storyboarding and editing starts, whereby footage is broken roughly into EELG episodes.
<i>Production of films</i>	<ul style="list-style-type: none"> • Footage uploaded into Adobe software and itemised into broad EELG areas. Original conception was to create 5–7-minute episodes (based on short film length) before extending the length to 10 minutes based on an emergent six episodes (equating to total time of 60 minutes, prescribing to feature-length film). • Each batch of footage watched and cut down based on quality of sound/dialogue, quality, and interest of footage. For the first time in my filmmaking experience, the construction of each episode was layered upon key dialogue (talking, narrative), where vision(s) were put to real-time commentary (and not the other way around). Any postproduction narration will be done last (where real-time dialogue was not available). • Editing takes place at various locations at work (using conference rooms for large screens and surround sound on which to edit) and home. Laptop production means we (co-producer and I) can edit anywhere. • Music score is either purchased from online sources or provided by friends. Sound engineering is outsourced when films are close to completion, whereby the film file is exported as a wave file (audio) and film file (all vision). The sound edit/engineering process plays the vision file behind the audio as they edit the audio levels. I direct the sound engineer in much the same way as the films (in whole), by sending off the file with a set of director's notes, alerting to ideas, creative suggestions, and technical questions. Films are 'rendered' when finished and are ready

	<p>for showing or uploading as one file.</p> <ul style="list-style-type: none"> • Whilst some episodes are easier than others to piece together, and/or more emergent as a distinctive phase, each takes approximately 120–150 hours to edit (does not include re-shooting).
<p><i>Jul 2016</i></p> <p><i>Bass by Kayak</i> series named</p>	Present preliminary findings (at Seventh International OE research conference in Canada), a film of nine minutes representing a raw medley of shots and narration (lineal but not phasic).
<p><i>Nov 2016</i></p>	Present first three episodes (close to finished edits) to audience of academics and students at Monash University ($n = 120$). This showing acts as a production deadline and as a way to gain feedback from a closed audience.
<p><i>Dec 2016–Feb 2016</i></p>	Finish all episodes of film series. Episodes 1–5 uploaded online biweekly from March 8, with a theatre showing ($n = 350$) on March 10.
<p><i>Apr 2017</i></p>	Write-up existentials insights to Episodes (1–5) as findings.
<p><i>Apr–Sep 2017</i></p>	Create and write up Episode 6 and deliver within conclusions of research. Episode 6 acts as a summative piece of work and is uploaded at the time the thesis is handed to examiners.

To aid in the reduction of footage, as represented in Chapter 5, I tabulated the phasic natures of expeditions (EELG) based on experiential and expeditionary literatures. The guide was created to help segment the experiences narratively and, therefore, into phenomenological episodes (Abram, 1996; Husserl, 1970; van Manen, 1990). Rather than four or up to eight phases, as some guides promote, the narrative of *Bass by Kayak* eventually settled on six. The addition of a prologue (Episode 1), much like this thesis, established the expeditionary context of Episode 1 (my background, explanation of expedition, introduction of co-expeditioners, etc.), whilst an epilogue, representing Episode 6, was filmed in the 18 months after returning from Tasmania and houses the reflective/reflexive aftermath.

Table 3. The Expeditionary–Experiential Learning Guide Including Narrative of Bass by Kayak (2017)

Phase or Episode	The Outward Bound Learning Process Walsh & Golins (1976)	Experiential Learning Cycle (Lewin, 1946) Kolb (1984)	Action Research (Lewin, 1946) McNiff (1988)	Expeditionary Learning March & Wattchow (1990)	Adventure-Based Learning Process Luckner & Nadler (1997)	The Phases/Stages of Venture Gair (1997)	<i>Bass by Kayak</i> (2016–2017)
1	New learner		Plan	Concept and dream phase	The individual	Concept	Episode 1
2	Assess physical and social environments	Planning for future	Act	Preparation phase	Disequilibrium and novel setting*	Planning	Episode 2
3	Problem solving	Having an experience/adventure	Observe	Action reality phase	A cooperative environment and unique problem-solving situations*	Action	Episode 3
4	Adaptive dissonance	Reviewing the experience	Reflect	Reporting, reflecting, and processing phase	Feelings of accomplishment	Reflection	Episode 4
5	Mastery	Drawing conclusions from the experience			Processing the experience	Review	Episode 5
6		Reorganising and meaning making			Generalisations and transfer		Episode 6

Note. *Two phases have been added together in these squares, noting that the Luckner & Nadler process is eight phases.

Using the renewed EELG of Table 3 as a guiding structure to segment *Bass by Kayak* into a series of episodes was also symbiotic of a filmmaker’s story arch, in that films typically track a character (or characters) on a quest narrative (Goodnow, 2008, Liotta, 2009) or hero’s journey (Dan, 1996; Zweig, 1974). As reviewed, these journeys likely operate on a spectrum from start to finish that contains conflicts and resolutions, epiphany, and disillusion. My job as a filmmaker was to pull these aspects to the surface, yet counter them with the everyday, sea kayaking acts of engagement between human and vessel, the landscapes, seascape (and skyscapes) of travel, and with the social co-expeditionary environment.

Narrating Bass by Kayak

I have often narrated under the directional premise of ‘show, don’t tell’, sequencing vision amidst layers of sound to portray mood and motion amidst the scale, risk, and routine of expeditionary travel. Small sequences within the feature-length film often emerge to reveal the greatest insight in the paddler’s journey. A particular movement, colour, or sound may provide the viewer with intimate insight to the secret life of the sea kayaker. Howels and Negreiros (2012) discussed the use of postproduction voiceovers as potentially impacting

negatively on the story of vision, suggesting a lack of trust and creativity on the part of the viewer. Mullins (2016), in a unique study on fly-fishing participants, instructed the beginner, intermediate, and expert fishers to tell their story by consistently talking whilst casting and catching (head-mounted GoPro cameras are fitted with audio). This act of talking to oneself is a contemporary form of soliloquy. Distinct from a monologue or an aside (a monologue is a speech, in which one character addresses other characters, and an aside is a comment by one character towards the audience—the technique originating in Shakespearian drama), narrative soliloquy offers ‘speaking one’s thoughts aloud’ (Howels & Negreiros, 2007, p. 44). Considered an observer’s interpretative voice, it is often used by documentary makers to reveal subtexts. Cautiously, however, voice-overs delivered by a neutral or nonparticipant actor can remove the audience member from a sense of reality and truth about what they are viewing (Russell, 1999). The *Bass by Kayak* series was narrated by me, yet at times and as often as possible and where appropriate, it took dialogue from co-expeditioners. Soliloquy, on my part as first-person narrator, and the additional voice of co-expeditioners, even if not in direct dialogue with me, was a relatively new form of narrative filmmaking for me. I explore the potentials and difficulties inherent to this in the ‘Findings and discussion’, Chapter 7.

Bass by Kayak prescribes to the filmmaking genre of episodes via a multitude of ‘edited clips’ as a way of breaking down full-length documentaries (Pink, 2007 p. 180). Through careful selection, artfulness, and refinement, I autoethnographically found ‘memories that I never thought or felt before’ (van Manen, 1990, p. 13). I have in the past called these ‘mini stories’, where a small set of film footage is isolated, told as a standalone narrative, and inserted back into the larger episode. Segmenting the narrative serves to show how a person develops a degree of *modus operandi* over time, yet is a mode of living that is still dispersed with pivotal events. Through these events, emergent within comfortable habits and routine of the everyday, clear transition zones between one cluster of mini stories and the next indicate start and finish points of episodes.

To enrich the visual with ‘textual expression of these essences’ (van Manen, 1990, p. 36), existential text provides an opportunity to assess how and why I represented lived experiences in the way I did, and how my audience might interpret these representations. In the same way that the sea kayaker must cross and re-cross the threshold between land and sea, commentary in the form of accompanying text (and at times voice-overs in the films)

invites the viewer–reader to cross another liminal boundary—this time between image and word.

Existential insights accompanying episodes

Episodic visions, Grady (2004) argued, bring to life the words of accompanying text as a more vivid and more lucid representation. Text, in this way, is the second form of narration for the expeditionary dataset. As you have read in *Day 62*, and through the autoethnographic gestures inherent throughout this thesis, the existential (textual) findings aimed to inform the (now) reader a view from behind the scenes. Text is a particularly reflexive device given it can inform the reader of methodological and theoretical perspectives that were perhaps masked in the creative treatment of the film series. As Russell (1999) and Padgett (2004) suggested, obtaining the ratification of two or more types of insight strengthen the overall study design as it compares and contrasts data from different viewing points. In this respect, adopting a comparative strategy (Patton, 2002), even if informal, was integrated to facilitate an increased depth of understanding (Greffrath, Meyer, Stryton, & Ellis, 2011).

Reductive advice from van Manen (1990) suggested that researchers ‘can take three approaches towards uncovering or isolating thematic aspects of a phenomenon’ (p. 92). I took the liberty of applying all three approaches given the broad lifeworld context (perceptions of landscapes and seascapes—my outside world) right down to the minute (frame-by-frame) inspection of the filmmaking experience. Each approach was designed to reveal phenomenological insight from the lived experience descriptions, those being first the film episodes themselves, and second, the audio transcript, notes taken in the field, and photos taken throughout the expedition.

1. The wholistic or sententious approach ‘attends to the text [or film, or transcribed/textualised form of film such as a spoken word audio transcript] as a whole and asks, What sententious phrase may capture the fundamental meaning or main significance of the text as whole?’
2. The selective or highlighted approach is to ‘listen to or read [or watch] . . . several times and ask, What statement(s) or phrase(s) [or passages of film] seem particularly essential or revealing about the phenomenon or experience being described?’

3. The detailed or line-by-line (or frame-by-frame) approach is to ‘look at every single sentence or sentence cluster and ask, What does this sentence or sentence cluster reveal about the phenomenon or experience being described?’ (van Manen, 1990, p. 93).

After the *Bass by Kayak* series was made, I viewed each episode intensely. After watching the episode in full without pausing, I took brief notes signposting passages of personal, existential quality. I then rewatched the episode several times over and paused in and around the resonating sections. Each existential was prescribed as either a broad theme of my life (and story) and therefore an existential worthy of wholistic pause, or a passage, moment, or frame that might tell of a deeper, perhaps untold context with a paused ‘frame’. Many, naturally, were somewhere in between and discussed for their ‘selective’ insight. I often referred back to the audio transcript to fill in the gaps, re-immersing myself in a textual dialogue of the key section before watching again the film. The process of backward and forward between the mediums brought to the surface a ‘behind-the-scenes’ take on my conjoined life as an expeditionary-filmmaking experience. These combined, critical components of my lifeworld illuminate my ‘secret life of sea kayaking’.

Episode 6 is a standout episode in that it was created in conjunction with existential text and narrates the long reflective period after the expedition. It portrays a film-text narrative that makes obvious the key aspects or moments of meaning making, not only aspects that are perhaps subtle to the viewer, but aspects that are obvious to me now as pillars of the story—experience itself. If, for example, someone were to ask me about the expedition takeaways, it would be these key elements that I would reveal. This final episode is introspective in that it no longer follows a lineal or literal map or chart, as does the narration of Episodes 1 to 5.

This research, as with the sea kayaker striking a balance between sea and land worlds, is now represented as a medley of vision and text. Rather than seeing this approach as separate epochs, the intended effect of using both documentary film and existential—phenomenological text was to overlap and merge the narrative. Trusting in the rigour of reduction, context, and content, the viewer—reader may learn, for example, about the sea kayaker’s embodiment through text and interpret something of their state of mind through film images or vice versa. Many possibilities emerge in the methodological quest to reveal more of the hidden qualities of life as it is lived, even in the most challenging of terrains.

Ethical Considerations and Risk Management of Expeditions

Before I introduce Chapter 7, the ethical considerations and risk management profile of *Bass by Kayak* should be touched on. The ethical process for this research was difficult in that the expedition posed real risks. Thorough risk management (RM) documentation was constructed (see Appendix F) to support the low-risk ethics application. The most contentious aspect of the research was what kind of relationship I had with co-expeditioners. As in, what kind of leadership chain existed, and therefore, what forms of obligation existed for the safety and wellbeing of others. To avoid the confusion, each co-expedition member signed a consent form that explicitly stated that they participated at their own free will. Aligning this was a democratic leadership structure, where all key decisions were openly discussed and decided upon. In terms of my own (real) risk, I had to convince the university lawyers that I posed minimal real risk whilst at sea/on expedition, based on my expertise (evidenced) and decision-making ability in the field. I suspect that each university (as do different cultures) has a different formula for assessing how much ‘real’ risk an autoethnographer can subject themselves to in the name of research.

Chapter 7. Findings & Discussion: *Bass by Kayak* Episodes 1–5

As van Manen (1984) expressed, ‘All phenomenological human science research efforts are really explorations into the structure of the human lifeworld, the lived world as experienced in everyday situation and relations’ (p. 42). *Bass by Kayak* aimed to represent one particular self (sea kayaker, adventurer–expeditioner, educator) lifeworld. As a series of six episodes, Chapter 7 blends curious, impactful insights from documentary film with theoretical, existential, and textual critique. I must assume the viewer–reader, as an interpretive member of my audience (Pink, 2007; van Manen, 1990), can compare and contrast their own world to the story being told. Potentially contradictory at every turn is how I now present Grierson’s (1946) ‘cinematic reality’ (as cited by Blais, 1973), whilst at the same time being mindful of the dangers ‘of becoming art’ cautioned by Russell (1999, p. 10). To do so, the structure of this chapter is strategic and twofold, showing an essential version of my lived, two-year experiential log of *Bass by Kayak*, then providing the viewer with my immediate textual/reflexive interpretation.

The discussion exemplifies and problematises the lived experiences represented in the films. Key to this visual–textual analysis, reiterating that the films you will watch are a process in and for themselves, are autoethnographic signposts to lifeworld existentials. It may be argued that existential aspects of this lifeworld are ‘likely to pervade the lifeworlds of all human beings’ (van Manen, 1990, p. 101), thus engaging the viewer to read on. Some existentials will be more obvious than others within the series, episode, or individual frame. As with everyday life, meaningful insights are often all around us. But we do not often allow ourselves the time to dwell upon these aspects given the commonplace nature of the (non)event. As a result, they forgo being looked at from different angles or compiled again in multiple or different forms. To best operationalise thoughtfulness and insight, I now outline how this chapter is structured.

Structure of findings as analysis

In line with van Manen’s (1984, 1990), structural advice, I address the film autoethnographically and phenomenologically under three subheadings:

- 1) Wholistic: divulging the fundamental and overall meaning of the episode;

- 2) Selective: detailing key passages or micro stories within the overall episode that shed light on a particular facet of the episode;
- 3) Frame-by-frame: identifying with particular shots, moments, phrases, or ideas that define the everyday nature of the lived experience.

Each of these sections evidences existential reflexivity, whereby I allude to the lifeworld themes of lived space (spatiality), lived body (corporeality), lived time (temporality), and lived human relation (relationality or communality). Naturally, these themes allude to ideas, such as corporeality, linking with judgement and decision making (to paddle or not, in conditions that are not ideal, chancing misadventure or even death) or spatiality, for example, about human perceptions of the physical world, addressing directly Wylie's (2005) 'self-landscape', Lopez's (1979) 'inner and outer' and emerging ideas about the liminal experience of the sea kayaker (Varley, 2011). In fact, this *is* the point, to 'develop a conversational relation which allows us to transcend our *selves*' (van Manen, 1990, p. 105), whereby I might talk generally, yet subjectively, about the ethnographic world of sea kayaking. As one reviewer asked in the penultimate review of this section 'CAN one divulge the meaning of the episode, I wonder?' I also wonder, but only to the point of knowing my wonder will shift, trusting that a consolidated effort to best find meaning at this point is the key task.

The findings I present here must also address what facilitators in outdoor education call the 'So what?' question. Higgins and Wattchow (2013) suggested this be addressed by raising critical awareness of one's experiences in relation to one's culture. I must question what makes lived-experience data and its representation 'worthy of scratching beneath the surface' (Wattchow, 2012 p. 54). A set of guiding questions that address my ontological bearing and the epistemological worth of the study are often cited as the methodological strength of autoethnography (Denzin & Lincoln, 2005). I use Richardson and Adams St. Pierre's (2005) guide to address the strengths, challenges, tangents, and theory of the film series. They asked,

Does the piece *make a substantive contribution* to understanding social life or a subculture; . . . does it have *aesthetic merit*; . . . is it *reflexive* by way of showing

self-awareness and self-exposure; . . . what *impact* does the series, episode or frame have on me, and do I expect the same for my audience?’ (p. 963, author emphasis).

Spread throughout the episodic insights are reflections on the method of documentary filmmaking, whereby I talk about the constraints and limitations of representing the pre, during, and post experience of *Bass by Kayak*. Aiding this continued reflexivity, emphasising method, is Phoenix’s (2010) questions that speak directly to the visual nature of the project by asking, ‘Does it express true, credible, real, reality? How are we *able* to see? How are we *allowed* to see it? How are we *made* to see?’ (p. 126, author emphasis). At times, I refer to verbatim audio taken from the three-hour transcript of the *Bass by Kayak* audio file rough cut (see Appendix C). This file was reduced to become the live audio file for the series (used for mapping episodes via phrases, narration/talking to camera etc.). I also bring in various images from broad-reaching sources to help visually narrate the episodic insights. Time codes from the films are used to locate a particular frame. At times, I use a single frame to tell of a larger (wholistic) theme, alerting to the fact that the thematic statements use multiple sources of data, either an aspect that is explicit or broad in nature, to narrate the wholistic, selective, and frame-by-frame world of *Bass by Kayak*.²⁵

Episode 1: Kayaking Bass Strait



<https://www.youtube.com/watch?v=KZaFo00Hel8>

²⁵ A brief note as to the online title of Episode 1 (as with each episode title): Strictly speaking, *Episode 1* is the title itself, having struggled over time to name each episode (phase) with a suitable, educational, or catchy motif. Instead, to respect context and audience for these films, I have prescribed to what is called ‘clickbait’, whereby I consider what an unsolicited online searcher might type into their search engine if looking for information about ‘Kayaking Bass Strait’.

Wholistic

It was important to start the film journey from home. The act of working on home soil was as much metaphor as it was practical. Digging was, in effect, searching for a start point. Crossing from the Australian mainland to Tasmania has in many respects become an obvious rite of passage for the Australian expeditionary sea kayaker: an alluring, perfectly shaped–spaced arch of islands linking the two land masses. Close to 400 Australians have made the crossing since 1971 (J. Jacoby, 2017, personal communication March 18th, 2017), and continues to be on the bucket list of many Australian sea kayakers.

The opening sequence alludes to the fact that I actively resisted the idea of crossing (Bass Strait) for years. ‘Why paddle Bass Strait?’ (written in my open notebook sitting next to the mound of freshly dug earth) took me many hours, days, weeks to answer. I settled reluctantly (unscripted) on George Mallory’s famous (why climb) Mount Everest quote ‘because it’s there’, said to be the most famous quotation in mountaineering (MacFarlane, 2003) and often used as a throwaway line by those setting out without a clear reason. My raised agitation in the paddock scene was genuine. ‘Why’ (cross, climb, run) is often the hardest and most complex question to answer. Bourdieu’s (1992) reflexive advice would say that at this point, I was inspecting my prior sea kayaking experiences in a bid to make transparent the ‘effects of my own position, my own set of internalized structures’ (p. 77) in terms of evaluating this resistance. Why did I wait so long to paddle Bass Strait? Equally, why had ‘away’ waters been sought for 15 years ahead of ‘home’ waters? Why now?

Self-reflexivity explores a person’s narrative, in this case inquiring into the (in)tension of where one goes, geographically speaking, to explore. My short film *Paddle Australis* (2004, 7 min) and feature film *The Green Paddle* (2005, 47 min) tell the stories of paddling the Nuyts and Sir Joseph Banks Island groups in South Australia and the Recherche Archipelago in Western Australia. The (2003) expedition was six weeks in length and was my first foray into sea kayak expedition-filmmaking. Several years later came *Africa by Kayak* (2010, 51 min), based on the (2007) five-month expedition to Mozambique and South Africa. These two sea kayaking projects represent a creative body of work capturing two formative expeditions, both being ‘away’ paddles. Alain de Botton (2002) would call these destinations ‘exotic’.

A consistent message and theme of these earlier films was that the reflective production processes of story making were not hurried. Beyond this, being a logistical

response to the cost and technical nature of postproduction, it was in many ways an organic response to homecoming, a process of telling my story verbally to those close to me while leaving film footage to be produced to show what happened to a wider audience at a later date. The films were released one to three years after completing the journeys, which is telling of my reluctance to inspect and delve back into what had just taken place. What it does reveal more obviously, however, is that home space is where the narrative of these expeditions was created and in doing so, made me methodically start to compare, and for the first time see, how I looked when living within and reacting to other places. I would often talk to myself on screen when ‘directing’ myself in postproduction, referring to myself in the third person as ‘the paddler’ or ‘the sea kayaker’. The paddler seemed an earlier, less complex representation of my current self, transient within a simplistic scape of basic elements.



Figure 6. Home space. Working on the representation of Bass by Kayak

Introspection as to the ‘away’ or ‘exotic’ nature of my first two sea kayaking expeditions says a lot about my perception of landscapes and seascapes at the time. It seems as if I were alerting the viewer–reader to a backdrop, rather than a special, unique, particular landscape. Depictions of camp above the high tide mark, for example, would often seem mooted or homogenous, almost irrelevant to the principle narrative (of self). In *Africa by Kayak* (2010), I told little of the change in vegetation and geology, even across sections of

storyline encapsulating months of paddling. Much the same can be said for the representations of day-to-day at sea—a simple procedure of distance over time across a large expanse of water world. You could say that the backdrop was much the same as a modern-day ‘green screen’, whereby filmmakers superimpose any background they wish as a setting for their story.

Yet over time, particularly since owning a small farm, landscape and seascape has become witnessed on a localised scale. I have come to compare and contrast the seasons, trees, and animals, watching them as if personally mapping myself against their activity. Processes of being home instil a greater appreciation for the intimacy, complexity, and beauty of my location and therefore potentially for all places. Bass Strait, a body of water I have had contact with my whole life, began to resonate a different kind of worth: feeling as if my small place within the landmass that overlooks Bass Strait, living often from its shores, suggested an adventurous pathway with meaning.

Home landscapes and seascapes provoking in me a renewed sense of exploration and adventure is perhaps the very simple notion of being grounded in one place, engaging with other living things. The living and inanimate, human and ‘more-than-human’ aspects of the world (Abram, 1996 p. 11) open the film series and episode by resonating value to home lands (my paddock) and home seas (my local waters).

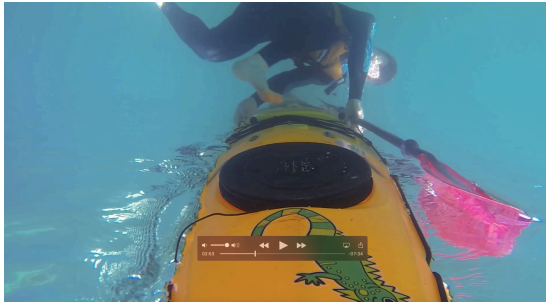
Selective

The poor bugger, he’s just had a really big year of health problems with cancer . . . and it’s still there. So, that was hard to hear. I’m so healthy and so strong and to see this other guy who is so strong . . . get crippled by this thing. You know, he’s a non-drinker. He’s a man of faith. It’s just cruel. (Self to camera, Feb 2016, from rough cut transcript of film audio; see Appendix C)

There is no clearer link to corporeality than hearing of Tim’s (re)diagnosis of cancer. After reading Tim’s email during breakfast on that particular morning, then conversing with Helen (and the camera for over 20 minutes), the eventual 40-second narrative of Tim’s withdrawal from the expedition became an incredibly hard story to tell for several reasons. First, commentary or inclusion of Tim’s health as an aspect of *my* story seemed invasive of another individual’s deeply complex, sensitive lifeworld. Second, I was acutely aware of

sensationalising the content, exaggerating conflict to create narrative resolution. This difficult passage of storytelling emerged to counter Goodnow's (2008) depiction of the heroic adventurer's quest narrative. Such a narrative often flagrantly casts aside the mortal human, whereby the adventurous hero sets off in blind faith to *overcome* real danger and real adversity. *Bass by Kayak*, contrasting this, as I believe many successful expeditions, would be a day-to-day procession of calculated and expert decision making. The context and gravity of Tim's email seemed to consolidate this thought, furthering my thinking that expeditionary life essentially mirrors everyday life (albeit, in a different context and setting) by making life-living, over life-risking, decisions. *Bass by Kayak* exaggerates safety and an appreciation for life, and not the other way around. For the mountaineer, it might well have been (and remains for many) summiting and for the sea kayaker, making the crossing (as with McAuley, 2007) at all costs. For myself, and those that remained as the expedition party, the feeling was very much a feeling of health and wellbeing. Returning to home soil after the expedition was very much a priority.

Frame-by-frame: Ep. 1. 02:53-03:09 & 05:31



Frames: *Entry & Manoeuvre*



Frames: *Between under and up*



Frames: *Rebalance and re-set*

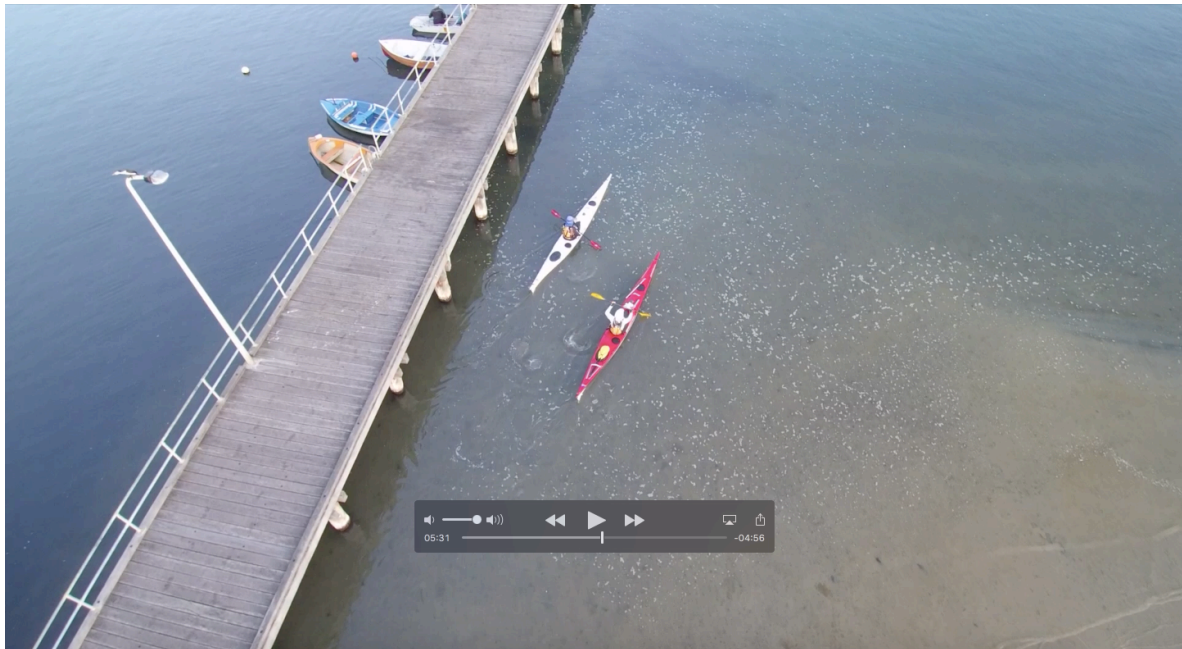
Demystifying a quintessential act of sea kayaking is visualising ‘the roll’ (often called the ‘Eskimo roll’,²⁶ and in this case, a ‘re-entry and roll’), a technique used to upright the kayaker after capsize. Being upside down has the kayaker in a potentially tangled-up and

²⁶ No longer called an ‘Eskimo roll’ for the pejorative connotations of the word ‘Eskimo’. There are many variations of the roll, most of which stem from subarctic hunting and paddling cultures who used closed cockpit vessels.

confused place, uncertain where to position body and paddle in order to perform the correct sequence. Such a sequence speaks to the temporality of finite skills that embody physical acts. Varley (2011) commented, ‘The practice of performing a roll is virtually impossible to adequately describe in words’ (p. 92), quoting Mitchell (1985) as being ‘beyond the scope of language’ (Varley, 2011, p. 210). I take this to mean written language, given the insight that is possible through visual techniques, as shown in this 16-second, six-framed window.

As a frame-by-frame sequence, both moving and still footage of the roll illustrates to many what is considered a secret and magical act. Much of the rolling sequence normally occurs out of view for those watching. Observed in the shallows of a Greenland bay during 19th-century exploration, Western explorers were spellbound, captivated by the peculiar skill for its daring and expertise. Norwegian Fridtjof Nansen (1892), on seeing the roll for the first time, ‘looked with despairing envy and desire at the Eskimo’ (cited in Chapman, 1931, p. 44). Seventy years earlier, David Crantz (1820) saw the trickery of rolling and hunting from the slim craft as sublime human-boat reciprocity: ‘A Greenlander in his kayak is indeed an object of wonder and delight . . . he rows with extreme celerity . . . [and] possess in the management of this vessel, dexterity peculiar to themselves’ (cited in Hutchinson, 2007, p. 3). Now mastered by paddlers the world over, rolling has only been recently broken down into visual snapshots and moving film, often in slow motion. YouTube hosts a huge array of instructional videos on rolling. Well-known sea kayaking instructor Ken Whiting’s ‘How to roll a kayak’²⁷ has been watched by over 419,000 viewers. Typically, the most-visited sea kayaking film visions on the web are instructional videos. These visions shed light on the intricate timing and positioning of body, paddle, and vessel, a language and artfulness in and for itself.

²⁷ Retrieved September, 2017: <https://www.youtube.com/watch?v=v-riOC8poAs>



Frame: *The drone eye view*

Transition from the underwater world of rolling to the birds-eye view from a drone has (perhaps by contrast) revolutionised the filmmaking scene. Modern filmmaking technologies now allow for imagery of the immediacy and intimacy of the capsized sea kayaker and, in the next frame, the tiny speck of the craft and paddler afloat on a vast sea. This is the first time that both fellow producer/cameraman and I were able to capture sea kayaking with a drone (opportunistic in this instance, befriending a man at the beach). Like no other tool of the filmmaker, this new method of capturing a moving, wide shot from up to 500 m above the drone operator,²⁸ gives a profound sense of *spatiality*. Footage from as little as 10 to 12 metres above portrays a wonderfully aesthetic scene, showing in great clarity the size and contrasted elements of the sea kayaker's world—the size of our sea kayaks compared to other boats at the jetty, the slender craft design mimicking roughly the width of the paddlers' shoulders, and how modern sea kayaks are often produced in vibrant colours (to be seen from afar, or above, opposing the colour of green/blue/black water). This represents a complete contrast to the hunting vessels that were originally designed to be unseen (camouflaged in stucco 'white' to mimic ice or dappled brown/white like the icy

²⁸ The 'Phantom 3' in this instance has a capped height of 500 m. Distances that a drone can fly from the ground, and overall distance laterally from the pilot, depend on the make and model.

and rocky shore). Yet, not all is obvious from above. Payne (1996) reflected on the stark differences in material composition of the modern versus the traditional sea kayak:

A [contemporary] kayak is a cocoon-like tool, an artifact manufactured to bring about technically certain human actions and consequence in pre-specified settings. The cocoon's yarn, or texturing, is fiberglass, or more recently (almost unbreakable) plastic; the material transformation demanded by the need for the kayak-tool to resist physical damage. (p. 86)

So, whilst the drone continues to show a profound sense of scale by widening the view, the higher it goes the less intimacy is seen. What happens next, however, to continually shape what is and is not seen, is to tilt the view from above. A topographic view (from *topos* 'above' and *graphia* 'to write or draw a scaled representation') is typically a representation from directly above. But this shot, soon to be tilted back, expands to show a wide view of the city, a large bay, and its broad reach of water. Such a scene is telling of the sea kayakers' soon-to-be open experience. Anthropologist Tim Ingold (2008) referred to the openness of places by degree to which 'entanglements of life, immersed in the fluxes' (p. 1796) instigate 'formative and transformative processes' (p. 1801). Operating in what Bachelard (1969/1994) referred to as environmental 'milieus', such as deserts and seas, Ingold (2008) argued that open (outdoor) life is not necessarily a life that is lived through, or on, but *as*. Vitality of the lived experience is beheld in the 'now'. To think about my time at sea 'through' experience might mean that I make meaning from sea kayaking prior to, and after, the experiences: as in the lived experience as 'through' is slippery and transient and therefore impermanent. The point is, '*as*' prompts the paddler to navigate the physically fluid world by embracing minute-by-minute, stroke-to-stroke shifts. Rather than passing over (through) the sea with little connection, sea kayaking might be seen as a conjoined and cyclical process of felt experience, shifting perceptions, ongoing reflection, and repetition.

Naturally, open life *as* appeals to the sea kayaker, a deeply philosophical yet practical idea that theorises our perceptions of experience. *Bass by Kayak* from both within and above, capturing cadence, colour, patterns, horizon, and a scaled world against a moving figure, could be seen as a new harbinger of a person's 'narrative track', or as Ingold

(2008) called it, ‘organisms . . . not as externally bounded entities but as bundles of interwoven lines . . . and movement in the open, far from being contained within bound places’ (p. 1796).

Episode 2: Kayaking Bass Strait



https://www.youtube.com/watch?v=l9_rgrvxxvk&t=241s

Wholistic

Called ‘departure’ during most of the editing phase, Episode 2 hinges on the idea that most expeditions have a final, busy, often pressurised period of preparation. Naturally, it also signposts a point in time encompassing a typical phase where both individual and expedition party reach a point of readiness to depart. Taking the first paddle stroke or step of an expedition often occurs after a long, and at times tedious, gathering and sorting of resources. Such a phase, particularly for weather-dependent pursuits, is often followed closely by a holding pattern, awaiting a weather window, within which the expedition party can depart. Mountaineers famously climb, and sometimes die, on Mount Everest during a compressed few weeks in May. Parties from all over the world aim to make the most of this month, a seasonal epoch wedged between the last of winter and the start of summer. For the sea kayaker, aiming to leave the south-eastern quarter of the Australian continent in the last two weeks of March and the first two weeks of April is considered this window. Benign, often moisture-laden, easterlies sweep through from the Tasman Sea. Predominant south-westerly winds, driving south-westerly swells across one of the globe’s longest uninterrupted zones of fetch,²⁹ are less severe during this time.

Whilst crossing open water differs from coastal navigation, and coastal journeys differ in nature depending on where in the world one is, it is the minute-by-minute, hourly, weekly, and seasonal play of wind over water that wholistically dictates much about the world of the sea kayaker. Such a force, unseen in many respects, is also one of the most difficult elements of nature to narrate. Humans do not actually see the wind. We feel it and witness its effects. When we do consider ‘seeing’ the wind, we are really seeing its kinetic energy pushing against other objects, both live and inanimate. In much of *Bass by Kayak*, not unlike the 20-knot training day (Ep. 1. 06:43), wind tends to narrate itself by bending,

²⁹ Wind over water unimpeded by landmass, as seen in Ep. 2. 01:34.

shifting, and shaping the local landmass. As I complain about my new seat, much of my angst stems from a long paddle day cut short by a steadily increasing breeze. Venting about a sore backside was in reality an outlet for frustration, knowing that I should still be on the water, logging valuable training time. On shore, at this alternate, windblown destination, I am provided a narrative backdrop. Land, after all, is where most of the film's narration takes place. Living and then textualising a direct experience from sea (narrated to camera immediately after, on land, and then much later from my desk) therefore plays a key role at (re)telling the story of wind. Merleau-Ponty's (1962) *Phenomenology of Perception*, in his famous chapter on 'The body as expression of speech', discusses at length the experiential origins of language. As Abram (1996) noted, 'Communicative meaning is first incarnate in the gestures by which the body spontaneously expresses feelings and responds to changes in its affective environment' (Abram, 1996, p. 74).

Great adventure stories of seafarers tell expertly the subtle, at times terrifying, nature of wind and how its fickle nature dictates the life of the voyage, inhabitants of the ship, and general nature of the story, all of whom I imagine are recounting to some degree the images and experiences from their time at sea. In a visual sense, this may be much like the emotive scenes of sailor/painter Manet who, for the first time, captured the sea (state) in an impressionistic, emotive state (Wilson-Barea & Degener, 2004; Groom, 2004). To induce the reader into the felt natures of open sea life where 'the weather belonged to the wind' (Lindemann, 1955/2012, p. 152) might also come via a comparison, or window, into the tasks and representations of land life. Predeparture as it were, representing Episode 2, constructs the idea that an expedition does not, or at least should not, depart unless the individual or party is comfortable with the weather window (also meaning ready on all other counts). Comparing and contrasting when to go and where to make landfall is essentially addressing the idea that to leave is to leave from home(land), safety, comfort, and familiarity, thereby exploiting the 'at-sea' narrative from the safety of shore, exposing the different, alien, offshore (sea) world that the expedition represents.

A lived experience of reading, understanding, fearing, and working with the wind guides the following passages. I alert the viewer, in phenomenological tones, to how and why the expedition departed on a particular day (March 10, 2016), noting how wind predictions were used in this episode as a subtle hook. It is as if the wind itself were an unseen yet leading character in shaping the narrative. Descriptors of this kind are rarely

articulated. Whilst wind can be explicitly heard within the documentary series, and in fact proves to be one of the most challenging aspects of filmmaking in wide-open spaces (reduction or eradication of the amplified wind during filming and postproduction editing remains an ongoing challenge for all outdoor filmmakers), feeling the exuberant sense of wind, as one does in reality, is easily lost through the transmission of film. In other words, the viewer experiences a dull, perhaps vacuumed impression of the swirling and cold, gusty, continually active windscape of exposed reality.

Selectively, I talk about the sea kayaker's 'taskscape', a term Ingold (2000) coined to speak of the 'practical operation, carried out by a skilled agent [or agents] in an environment, as part of his or her normal business of life' (Ingold, 2000, p. 195). I touch on the representative tensions (and symbiosis) of living within and narrating a real element of the world that is, in fact, invisible. The aim was to alert the viewer to the felt and sensuous nature of living by the wind, and at the same time show how the expedition party relied on sophisticated yet simplified technology. Departure, in so many ways, hinged on the trusted detailing of our screened weather-world portals.

Selective

The key task for the sea kayaker and the sea kayaking party, I would argue, is understanding tempo within an environmental force: in this case, travel within the wind-weather-world (first informing departure, then speed, safety, distance, drift etc.). This assumes that the phenomenological agency of wind within the weather world, environmentally speaking, is not only an everyday part of my sea kayaking lifeworld, but that the invisible windscape and resulting effect on water *is* this lifeworld. Determining when, where, how, and why of a sea kayaking expedition, based on this relationship, becomes fundamentally the 'practical operation, carried out by a skilled agent [or agents]' (Ingold, 2000, p. 195). Constraints and enablers of initiating this everyday business (technical skillset, equipment, provisions, desire, etc.) is what Ingold (2000) called a 'taskscape'. Much of this taskscape is in fact provisioning the expedition (food and equipment overlaid with risk management formulas) and physically training (logging kilometres and relearning technical aspects, such as re-entry and rolling Ep.1. 02:55). Yet try as we might, most of these practical tasks were ineffectual in forcing a start date. An

expedition is grounded, windowless in terms of departure, without a broad-reaching understanding of how we can interpret wind in relation to where, how, and why.

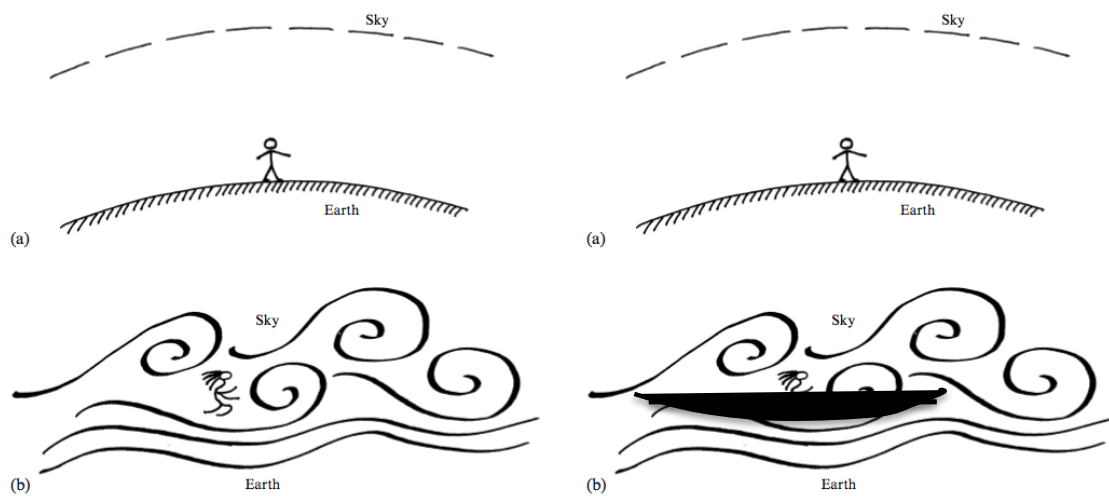


Figure 7. The exhabitant of the earth (a), the inhabitant of a water-weather world (b) (Ingold, 2008, p. 1804: my mirrored adaptation on the right-hand side adds the kayak silhouette and uses the air/sky swirls as ‘combers’ of the sea).

In the mind’s eye, I have grown to imagine and concoct whirling impressions of wind much like Ingold’s (2008) picture (see Figure X), relating it directly to my modified sea kayaking ‘inhabitant’ (mirror image in a kayak). With eyes closed, grounded (likely in my tent), to hear the wind is to be pushed and pulled with suggested movement. Thoughts come in knots and numbers, directions and trends. Gentle breezes of 7 to 10 knots are likely to becalm the mind given it becalms the sea itself, rendering a conformable and friendly air. Anxieties are at bay. Gale force (34–40 knots³⁰), opposing this steady state, might bend the tent in a particular way or choir a roost of panicked birds as it races through treetops. At home, I hear westerlies shouldering the side of my barn, reverberating what I gauge to be the particular wind speed. Lying in bed, I wonder if there are enough screws in the iron.

When kayaking, what I experience as wind is a conflation of rhythms and patterns. Peculiar whooshes, brushing, and roaring tell me of movement that is immediate, often making direct contact with me, the boat, equipment, or all three. These personal and felt

³⁰ Scale of the Beaufort Wind Scale (scaled from 1–12, rating the wind from 0–120+ knots of wind/up to 200 km per hour).

aspects of subtle body–air movements merge with broad winds that come from the horizon and sky. As a whole, the spectrum is felt, heard, and seen. ‘Everything is itself an entanglement . . . of knots . . . strands . . . they become tied up with other strands, in other bundles, [and] make up the meshwork’ (Ingold, 2008, p. 1806). Heidegger (1971), in critiquing the ancient meaning of words, would likely call this person–boat–wind ‘thing’ a knot of lines ‘gathering . . . in a particular binding together of the threads of life’ (p. 177).



Figure 8. Heading east, trailing a training line across the (sea) earth

A much cleaner line, at least in the visible sense, is the imaginary trail humans leave behind when travelling across the earth (Ingold, 2000). It reminds us of our former path, an ever-present shadow reminding us of our passing. Yet it is more than just ‘the distance between two places’ (Ingold, 2008, p. 1808), alerting us to the bumps and curves, objects, and anomalies of the earth. My line on this particular day varied depending on which way I paddled. Light headwinds with subtle whitecaps³¹ (for this particular screen shot, see Fig 8, ‘Heading east’) dipped and curved my line, following me as I manoeuvred through small breaking waves. When turning, to return to the car, I ran with the following sea. Downwind, unkinking my line, syncing with swell and wind, my speed doubled. On other

³¹ A general rule of thumb is that if you can see consistent whitecaps (even small), it means that wind is travelling over water as a 10-knot breeze (18 km/hr).

training days, where wind comes at you from the side, it often means bracing, the act of putting your paddle perpendicular to the kayak to stabilise oneself to avoid capsize, much like an outrigger. Abeam winds leave you soaked in paddle spray, from the 50-plus strokes per minute (25 from the windward side sweep across your body as you rotate the paddle blade from your exit point at your hips to the re-entry point near your toes). Wind over water shifts the paddler's transit line by moving both the sea and the paddler who sits within it and, in doing so, significantly shapes and influences the experience. This attempt to theorise what Mol and Law (1994) called a modality of 'fluid space', proposing an alternative topology to experiences of landscape living. In fluid space, they explored, 'There are no well-defined objects or entities . . . rather, substances which flow, mix, and mutate as they pass through the medium, sometimes congealing into more or less ephemeral forms that can nevertheless dissolve or re-form without breach of continuity' (p. 659).

If caught out at sea, like my (untold) shortened paddle day (Ep. 1. 06:20), unexpected wind dictates the sea state almost instantly. It often signals a rapid retreat to shore, if possible. I have experienced this on a larger scale over the years, where pockets of rushing and 'hard' air entice an immediate sense of anticipation, often a fear of 'what's next', or 'where did that come from?' (much like *Day 62*, introducing my researcher's story). Headwinds can feel like you are in a fight to make progress, adjusting ferrule on the paddle (from 0–30 degrees to 60 degrees)³² in a bid to cut the rotating blades through the oncoming air. 'Running' downwind, peeling away mileage, is in fact one of the hardest forms of kayaking, continually blindsided and broached from unseen waveforms. To feel the wind is to exist in relation to the real world, where skin and nerves come into contact with the movement of air. The world, Abram (1996) suggested, provides mindful triggers, whereby

imagination is not a separate mental faculty (as we so often assume) but is rather the way the senses themselves have of throwing themselves beyond what is immediately given, in order to make tentative contact with the other sides of things

³² Ferrule is the 'offset' you oppose blades with on a double-ended paddle. Zero degrees would render the blades flat and bilateral (even), 45 degrees means that one is at right angles to the other, and so on. At 60 degrees, the forward pushing hand, into the wind, means that the blade 'cuts' the air, therefore making it easier to paddle. It does, however, require a lot more wrist rotation.

that we do not sense directly, with the hidden or invisible aspects of the sensible. (p. 58)

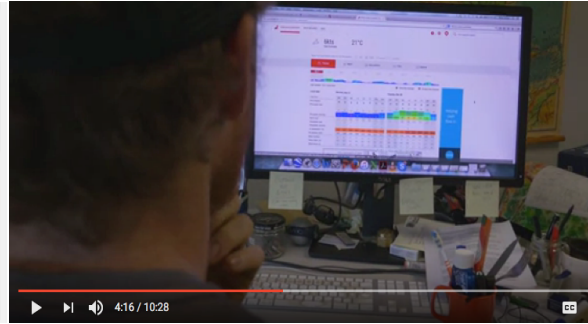
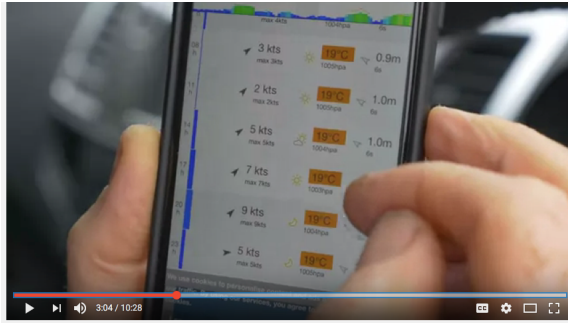
To see and hear the wind might enact sensorial aspects difficult to represent via words. Yet words still conjure some of this reality, playing on a lived experience using metaphor and rich prose. Film might conversely show wind for what is *not* seen and feared. A flat sea represents infinite potential, much like my closing sentiments of the episode: ‘When conditions are perfect, it can only get worse’ (Ep. 2. 10.34).³³

Ultimately, Episode 2 represents the taskscape of arriving at Day 1, ‘the technical, as distinguished from the sentimental, “good-bye”’ (Conrad, 1906/2010, p. 2). That is, determining a day that represents months, perhaps years, of planning and preparation whereby departure can take place within a suitable weather window. Land might offer ‘a wife, children perhaps, some affection at any rate, or perhaps only some pet vice, that must be left behind’ (Conrad, 1906/2010, p. 1). Yet, trumping these very human land-held factors are the literal forces of wind: where it has come from in leading weeks and days, how strong it has blown, and what future trends, by way of forecasts, are interpreted in response to this.

Frame-by-frame: Ep. 2. 03:04 & 04:16

Wednesday to Thursday builds, Friday . . . four knots, three knots, two knots, five knots. That’s dead calm . . . Saturday to Sunday is starting to blow, and Monday to Tuesday is starting to blow out . . . no go days. So, there’s only really one great [crossing] day. (Self to camera, Feb 2016, from rough cut transcript of film audio; see Appendix C)

³³ Or lethargy. In Episode 3, I talk about this as a ‘haunting’ feeling, where in fact a calm sea made me feel disengaged and sapped of energy.



Frames: *Dictated by screened, global weather-world predictions*

The modern seafarer has come to rely on forecasted information through up-to-date information via digital (screened) windows into the short- and long-term weather world (Ryan, 2005). Trends in the troposphere, the skin-air of earth dictated by land and sea, ice caps, seasons and cycles, and forecasted for specific locations across the globe, are mapped using easy-to-read colour-coded, day, weeklong, and ten-day graphs. Arrows, indicating wind, barometric pressure, and a host of other general weather information (temperature, precipitation, humidity, cloud height, cloud type, etc.), adorn the sites. Other elements relating directly to the sea state (and thus sea kayaking and small boat travel) are swell heights, wave length, and sea temperature. Updates for many of the sites come through every three hours (from websites like Australia's Bureau of Meteorology, Buoyweather.com, Windfinder.com, Willyweather.com). Unwittingly, I have come to trust these sites, interpreting quickly what the facts and figures might look like in the real world. It is an odd aspect of 'reading the sea'. I have caught myself looking at my smartphone instead of looking out the window (where I can see the water and trees overlooking the coast), or stepping outside to gauge the wind, cloud level, and general feel of the day. For a confessed lover of the outdoors, it seems at odds with what Abram (1996) called 'direct sensuous reality, in all its more than human mystery . . . the solid touchstone for an experiential world now inundated with electronically generated vistas' (p. x). Whilst the weather world will forever determine sea state in reality, and therefore the day-to-day nature of sea kayaking, it was the unseen data projections from accurate and sophisticated websites that governed, sensuous or otherwise, the decision-making process of *Bass by Kayak* departure.

You could say that departure for an expedition (arriving at or creating a 'Day 1') is different from departure *whilst* on expedition. The latter is a product of having departed in

the first place and is just as much about the critical factors of water and food, time, distance, battery life of equipment, and so on. Weather-world factors and figures, wind being naturally the critical point of contention for the sea kayaker, somewhat abstractly, dictate whether departure takes place or not. Paul and Craig, for example (the last-minute members of our expedition), ran out of time for departure in 2015 given wind forecasting. For their first attempt, they never arrived at day one in the first place.

My shift to trusting the online weather world, especially wind data, so comprehensively has been a surprisingly rapid and subconscious adjustment. I had for years been reluctant to take various forms of technology into the field with me. Hassled with wires, batteries, added weight, and nervous that the expensive equipment would break, be lost, or not work, I understand why leisure time is often a stripped-back version of our screened, technological existence and abundant material attachments. Indeed, not taking recording devices into fields of play might be why people seek adventure or particular acts of leisure in the first place. To assume leisure is engaged with during free time, and is a state of mind (Torkildsen, 2005), being detached from the complications of a technological and complex life, might be precisely the point. Weather-tracking devices are likely to represent this explicit attachment to others and complexity, ever increasing through the proliferations and reliance on digital technology. Yet herein lies the point; devices undoubtedly provide multiple layers of safety, viability, and a growing sense of professionalism and accountability. Much the same as taking oxygen up Mount Everest, some would say that anything less than having the most effective, up-to-date, and sophisticated forecasting devices available is foolhardy. At risk of being lost as a result, Abram (1996) argued, is our innate ‘more than human connections’ (p. 31) to the earth and our sensory perceptions of this connection—much like my reliance on a screen of data instead of what the view from my desk can inform me. These are lifeworld skills of the subarctic Inuit, who designed, hunted from, and explored great swaths of the world in their hand-built craft. What emerges is a reduction in the unwritten, felt, and tacit knowledge of traditional seafarers.

As we return to our senses, we gradually discover our sensory perceptions to be simply our part of a vast, interpenetrating web work of perceptions and sensations borne by countless other bodies—supported, that is, not just by ourselves, but by icy

streams tumbling down granite slopes, by owl wings and lichens, and by the unseen, imperturbable wind. (Abram, 1996, p. 65)

But I wonder if Abram, a man of the mountain and forest, was imagining a human sitting in a kayak far from land, surrounded on all sides with only water as a horizon? My works of film and text reveal to me that lived experience of expeditionary sea kayaking is *not* an innateness with sea, at least not in my current humanness, era, or boat. That yes, the sea is part of the fabric of land and the human scapes that behold it, but to fathom how my transient crossing of the sea can be easily perceived through broad-thinking linkages is I think beyond the felt knowledge of the modern-day adventurer. Unlike the traditional paddlers who set off as a mode of living (of *life sustaining* survival), I have not, nor will I likely. I challenge that we can easily slip in and out of perceptual awareness through one form of immersion. The more I look at a screen instead of the sky, there is a reinforcement of disconnection, and in this regard, I come full circle to once again agree with Abram.

Episode 3: Island Life



https://www.youtube.com/watch?v=b5N5_gdaLOo&t=4s

Wholistic

Episode 3 has a diverse narrative profile, made up of more small stories than any other episode. Continuing to play with Grierson's (1946) 'creative treatment of actuality', each story can be thought of in wave form: building, cresting, and dissipating. It often represents conflict and resolution. The final wave of Episode 3 represents the storm-damaged boat, tensioning the narrative in a state of unresolved flux. Refuting what Wheaton and Beal (2003) suggested to be disconnected states of reality and unreality, the documentary filmmaker goes about producing what I believe to be a natural and unavoidable disposition, revealing both the 'authentic' (action–reality) *and* the 'reflective' (aftermath). Composing this merger involves the use of postproduction voice-overs and drone footage, complex editing, computer-generated charts, and creatively playing with the lineal tempo of day-to-day, distance, and the lived chronology of events. Whilst days, places, and thoughts are placed in relative order to make sense, not all shots (nor stories they tell) are what they seem. Unbeknown or unseen perhaps to the first-time viewer are the complex and idiosyncratic tools of reflection that the paddler–filmmaker employs.

With this dualistic reality-reflective dialogue in mind, I argue that filmmaking shares many of the fundamental premises of textual reflexivity. Textualisation, after all, is an act of passing on, or through, knowledge. Discussion, thoughts, theory, and interpretation can be part of this passing or are themselves a new set of ongoing ideas. Writing in direct response to the film series, as another layer of interpretation, is no more or less removed from the action–reality of the expedition itself. In other words, the 'creative treatment of actuality', operating in full regalia during the slicing and splicing of postproduction filmmaking, does not cease after the last frame of film footage has been shot and cut, but continues on now as existential (textual) discussion and most likely into the future as the narrative of *Bass by Kayak* lives on. Nor, in many respects is authenticity confined to the preparatory and expeditionary (action–reality) phases of *Bass by Kayak*. It

seems very much a part of the reflective–reflexive and representative process of storytelling, especially when navigating through these moments in postproduction. This can be a harrowing process of questioning and reduction. Take, for example, how over the years I came to make sense of *Day 62*. Like other pivotal shots, passages, and anecdotes of *Africa by Kayak*, certain moments from the experience emerged to become *the* authentic mirror of my past reality. More so, it became a mirror that represents the best possible interpretation of that experience, or set of experiences, told by a person in a particular time and place.

But ‘what sense of authenticity’, here and now, do I wish to tell? Wholistically, to place a value orientation on this small-scale expedition might indicate that I steered the viewer towards the natures of *relationality*. That is, natures of the shared human experience, and less about the daring, dangerous, edgy. The episode shows that all experiences, solo or shared, are complex relationships with other living beings and inanimate objects. Surely one of the trickiest aspects of understanding the self-amongst others, an autoethnography responds to the ebbs and flows of the natural and shared world, much like an ethnography would. Emphasised in the discussion of Episode 2, to demonstrate a complex onset of relationality was how the weather world (Ingold, 2008) dictated when the expedition, or rather the humans comprising the expedition, made a start. First from the carpark, then from one landmass to another, and in terms of this episode, how our human responses to the weather world halted us on Deal Island. On the one hand, relationality seems to inclusively gather the other existential tenets by encompassing all lifeworld factors. The other hand suggests that temporality, corporeality, and spatiality offer less diversity, by definition, for broad-reaching (wholistic) existential insight. Self, shared, and group substories, including pivotal moments, resonate over multiple days across changeable seas and landscapes and become this *Bass by Kayak* episode. It seems to me that Episode 3 can be nothing but an episode of relationality. As such, with so many moving components to illuminate, it was also the hardest episode to produce.

I struggled at times to fully articulate the felt natures of the place and the growing camaraderie of the expedition members. Not so much because it was obvious (to me) and happening, but also because it was subtle and momentary. More so, those social changes took place in a changeable environment. Shifting social dynamic seemed atmospheric in nature in that the change was continuous and everywhere, as hard to capture (film wise) as

the momentary or incidental. Filmic insights of these relationships are often lost in action, and in the case of *Bass by Kayak* seem best observed (or recreated) in the aftermath. Dan giving Matt shoulder massages on Day 8 might well have been as a result of Matt looking after Dan when he was seasick on Day 3. When several days of rain drove our expedition party under the awning of a Deal Island building on Days 7 and 8, where we drank bottomless cups of tea and coffee, I learnt about the young families of Paul, Craig, and Matt. Our compressed, locked-down state became a forced, yet enjoyable, social elixir. Matt told us during one of our long group chats that for the first time in his adult life he missed his child, it being the first extended time away from his 8-month-old son. These were wonderfully real moments that were unscripted, unplanned, and are now ultimately unseen.

To readdress my earlier refute of Wheaton and Beal's (2003) take on authenticity is to accept that all lived experiences are indeed action–reality and representative of themselves, much like the argument of Thrift's (2000) NRT. Paul Zweig's (1974) exceptional book *The Adventurer* seems to support the notion regarding action–reality versus reflection in terms of what constitutes 'authentic'. In his chapter, 'The myth of Odysseus' (p. 19), he contended that Homer glossed over Odysseus's idle years on Calyso's Island, sparing the reader the prostrate narrative of sedentary waiting. Embellishing instead his rampant actions once departed, he decorated 'language attuned to acts, not to feeling or motives . . . because those actionless years cannot exist in the story. We discover Odysseus only in his adventures' (Zweig, 1974, p. 19). Yet to moralise how my narrative has come to be, and aware of sounding pompous, I oppose the division between action–reality with reflection–story. Delineating which camp authenticity lives (or not) seems overtly problematic. Narrative identity scholar Dan McAdams (1999) would likely agree, calling the reflexive aftermath of producing a narrative around 'meaningful personal interrogation' (p. 32) an ongoing, inherent process within and from each and every lived experience.

Selective

There are moments within the filmmaking process that manifest as sticking points. Crux moves, so called by rock climbers moving through the hardest part of a climb, confronted me as a filmmaker during the production phase on several occasions. Some were

challenging because a moment or series of moments lacked enough shots to tell the full (micro) story (within the larger story). More difficult was having a wonderful shot, or sequences of shots, that I struggled to overlay with a meaningful narrative. Losing sight of the mainland is one example. Running gently downwind, I remember turning around at 1.30 p.m. on the first crossing day and not seeing the massif of mainland Australia anymore. Buttresses of sheer rock, an easy contrast to see from afar, offset with the much larger but smudged backdrop of Mount Wilson, were taken up with low cloud. Meaningful moments, as Lopez (1979) would say, both internal and external in nature (an idea worth narrating to camera, for example, or in this case an wide and seemingly lifeless panorama loaded with potential as a seascape without land), like many scenes go unrecorded.

With stock footage totalling close to 40 hours, it is easy to forget what scenes, moments, and mini stories were recorded. Whilst exceptional, unbalanced, out-of-focus, or nonengaging footage tended to get chopped or set aside early in the editing process, some shots and sequences emerged as key narrative luminaries. I say emerged, as I have always been opportunistic as a filmmaker, playing on mistakes or pushing together disjointed ideas through laborious, often regrettable, direction. The following sequence was, at first, just another lineal representation of day-to-day. Over several months of editing (across all episodes, building an understanding of the series as whole), this particular sequence came to represent a profound sense of *being*. I am not sure if it was profound then, as it seems now in the aftermath, but a sense of (re)connection to Refuge Cove, representing a true start point for the expedition, resonated from this footage shot by Dan.



Narrative insight: what am I trying to say?³⁴

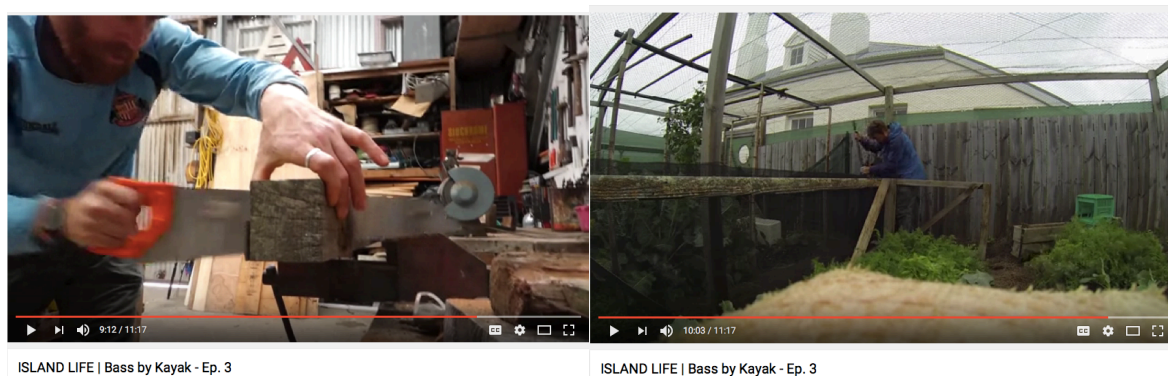
<https://www.dropbox.com/s/kkfc6ltgjnqi2nb/Ep%203%20-%20VO%20Attempts.mp4?dl=0>

Proving difficult to narrate, as seen in this compilation of production outtakes, it was a chance to try some new ways of articulating both the difficulty in directing this passage of film and the pivotal felt moments that were inherent to this moment. As a new way of

³⁴ This is a small cut of film footage made especially for this thesis and is the only film not available to the wider public (although some aspects of it are part of Episode 6). None of the regular Episodes (1–6) are Dropboxed given the ease of access via YouTube.

connecting the filmmaker to the audience (as opposed to the sea kayaker), I trialled the pull-out move (2:58 of short excerpt) on the advice of my coproducer/editor who had seen the technique used recently by his favourite YouTube vlogger. The method did not make it to the final cut based on feedback from close friends who saw it as disjointing, removing them from the scene of the expedition itself. Also trialled for the first time in my filmmaking life was talking directly to an edited sequence as it played. The act of soliloquy, ‘of speaking one’s thoughts aloud regardless of any hearers’ (Macquarie, 2016) seemed an innovative, perhaps duplicitous idea as the camera rolled. The aim was to feel my way through the piece with a basic script, trying to give the narrative a voice. I am reminded of Richardson and Adams St Pierre’s (2005) prompt for the autoethnographer, asking, ‘Does the piece *make a substantive contribution* to understanding social life or a subculture?’ (p. 962, author emphasis). This sequence of vision, of being comfortable in company, aimed to reveal a felt, previously unseen, social life that was sweeping through the newly formed expedition party.

Frame-by-frame: Ep. 3. 09:12 & 10:03



Frames: *fulfilling island-time*

‘Perhaps all landscapes’ as Wylie (2007) noted, ‘could be examined in terms of the tension they set up and conduct between observer and observed, tension between ways of seeing and interacting’ (Wylie, 2007, p. 9). Our wait on Deal Island was a fascinating insight into growing to know a place during a forced holding pattern. Several of the islands of the *Bass by Kayak* expedition, including Deal Island, were in many ways idealised as transitory stopovers. Over the course of a week, various degrees of tension amounted for each

expedition member based not just on ‘waiting, waiting, waiting for the wind’ (06:32), which for the most part was an easy decision to stay or go (made each evening), but more so on how to spend the idle island time.

Everyone is slipping into their routines and habits; the sleepers and the readers; the runners and the walkers. Those who sit in the shade, those who sit in the sun, those who want to brew with other people and those who want to have a cup of tea by themselves. This is maybe the most selfish part of the expedition, the non-doing. You can justify to others the hectic nature of paddling, or a long day at sea, or walking, or whatever it might be. But the in-between [lay days], it’s very indulging and maybe that’s the hardest part for all of us. I know for me the hardest part of an expedition is not traveling, not moving, not going from one place to the next. (Self to camera, March 2016, from rough cut transcript of film audio: see Appendix C)

I transitioned from knowing what Deal Island looked like from above, having stared at the island on maps and charts for months, to knowing what it felt like to experience it on the ground. From above, it looks like an outstretched hand, a series of coves and headlands on one side, offset with an arching cliff line on the other. Given its size, dramatic topography, and remoteness, you could say that the island, with water vistas from most of its raised interior, is a land forever in relationship with water: a place where landscape and seascape not only merge but shape one another. From any headland, you can see Bass Strait literally wrap around the island, swelling and dissipating, reflecting and circling, as might a flooding river bulging around a rocky outcrop. I collected washed-ashore timber on the beachless and windward western shore to make the garden fence, whilst the eastern leese side offered wide and shallow beaches for swimming and reading. I imagine that, over time, each shore represents a sweep of wind that naturally built, and eroded, the landscape I was mapping myself over.

Whilst Deal Island has come to represent one of the most authentic, humbling, and indulgent phases of the expedition, it was not obvious then. I was at all times ready, and in fact wanting, to move on. On-or-off, go-or-stay agendas meant that an unexpected landscape was experienced as a directionless (some would say marooned), unstable period. Time was experienced in a state of suspense. Ready to go the moment the wind dropped,

the liminal character might miss being 'present', reneging full opportunities to explore, relax, and renew the itinerary. To engage expeditionary sea kayak travel as forever-changing liminal living, in a land-sea-weather space, is to open up the potentials of a unique lifeworld. It has been mostly in the aftermath that I have come to see the authentic beauty of lived experiences based on this tension.

Episode 4: The Long Crossing



<https://www.youtube.com/watch?v=dRyI28THydU&t=11s>

Wholistic

If the previous episode represents a wide spectrum of storytelling (nine of 15 expedition days), Episode 4 tells principally the story of a singular remarkable day. Wholistically, I suggest that a single, pivotal day captured on film can show intimately, that is, visually and sensorially, the sublime aesthetic of a natural and open world. To provide existential insight into Day 11, more specifically a luminary passage from within it, I was drawn to consult Alain de Botton's (2002) bestseller *The Art of Travel*. Revisiting his work intended to articulate how artfulness within travel appeals to a person's momentary lifeworld and how this can be surveyed from several key vantage points. First, it is that moments are fickle yet contextual to the whole. Moments within episodes and episodes within a series, for example, suggest that life is lived story by story, being lived/told and compartmentalised, whilst at the same time being compressed, loosened, and jumbled. Time, explored Zweig (1974), 'is reorganized by the adventurer's tale, becoming a neutral dimension in which the story takes place' (p. 23). 'Elastic and transparent', Zweig contended, whereby postscript narrative becomes 'a modulation of space' (p. 24). Second, storytelling is an aesthetic response to the natural world. Crediting Husserl's (1907/1999) genius to realise that objectivity rejects the living realities of human lives, Abram (1996) commented that 'Whenever we attempt to explain this world conceptually, we seem to forget our active participation within it' (p. 40). Striving to represent the world, Abram extended, we 'inevitably forfeit its direct present' (p. 41).

Naturally, experiences are dictated by where one goes, an inherent process involving receptivity according to Abram (1996) and van Manen (1990). Somewhat obviously for the sea kayaker, this space is an open lifeworld of hours upon hours, days upon days spent in a seemingly limitless world. Over time, and pivotal to particular moments, I have come to tell of this world through a particular kind of creative-receptive narrative. Existentially speaking, *spatiality* has emerged through this literal immersion in a

wide, forever wet–windy–salty–world. Unlike those who move across firm earth, where ‘the primary dimension of the visible landscape is overwhelmingly vertical’, nonseafarers rarely attain ‘a view of a distant horizon; instead one’s vision is deflected upward by the steep face of the next mountain’ (Abram, 1996, p. 23). The sea kayaker is embraced by a different kind of encompassing element: sea and sky invoking a profound, hard-to-convey sense of scale.

Much like my story of *Day 62* playing a part in instigating this study, if I am to attribute a moment within *Bass by Kayak* itself, perhaps even a defining scene of my sea kayaking life, spatial components of Day 11 represent a sequence of events that led to a moment where I stumbled upon a clear (or new) perception of seascape. ‘Scape’, as suffix, in this case beholds felt, embodied, and sensed natures of the rhythmical, open, and exposed experience. I imagine it was much the same for sailor–painter Manet and walkers–poets like Wordsworth and Keats, connecting experience and perception as they moved over the surface of the earth—connections, I might add, that filtered into society to become part of broader 19th- and 20th-century thinking about experiencing the out-of-doors (Wattchow, 2012; Wylie, 2007). Contemporary walker–thinker Wylie (2002, 2005) theorised these connections whilst walking over various parts of the English countryside, poking and prodding his thoughts in relation to his, and society’s, complex projections. Laden with inspiration and insight from likely immersive, perhaps emotive, days, the Romantics and the contemporary take up the pen or brush to embellish an insight. For me, it is documentary film, mediating a moment when a scene from my sea kayaking lifeworld came to represent ‘entanglements of life in the open’ (Ingold, 2008, p. 1806). That being, my newly experienced perception of seascape.

I can talk of this episode, therefore, in a few ways: either through my storytelling as a filmmaker in how I creatively portrayed this scene, or more generally, perhaps as a phenomenologist, by how I think my ongoing yet momentary experience of Day 11 contributed to this portrayal. As I have argued in prior discussion, catching myself at times within contradictory or false dichotomies, the adventurer–filmmaker must be represented in this study through a bifocal lens. Splitting my roles is not only fraught with philosophical problems, but seems counterintuitive to an autoethnography. What I can do, however, is apply emphasis. Having consulted de Botton (2002), who in a similar way to McAdams (1999) talked about how a person’s creative response to experience results from a large

pool of influences (people, place, era, etc.), it is also made deeply personally by focusing on tonal, subtle, and less-than-obvious moments. ‘Woven into the present,’ de Botton (2000) tells us, is ‘an activity that necessarily involves both a receptivity to the specific shapes and textures of the present and a spontaneous creativity in adjusting oneself (and one’s inheritance) to those [broad] contours’ (p. 50).

Emphasis in mind, with selective and frame-by-frame insight to follow, I discuss now how Day 11 has come to define for me not just seascape, but connects me and this episode to the idea and lifeworld of liminality. This central ontological essence of sea kayaking, Varley (2011) would suggest, emerged by default. That being, by heading to sea yet reliant on landfall, a liminal way of being encouraged a liminal way of thinking. In doing so, I engaged with a deeper understanding of what seascape looks and feels like. As my panorama of vision engaged with sea–space, loaded with so much critical potential for experiences of life, death, misadventure, and so on, I selectively waymarked two moments from the day (uncaptured on film) to bring focus to this insight. The end frame represents the reflexive weight of lived experience benefitting from an artful, in effect synthesising, process. In attempting to avoid separating the filmmaker and the sea kayaker, this two-step process emphasised that multiple moments lead to a key moment, and that this key moment must then be artfully told to best capture the broader picture.

Selective

Phenomenological research began to suggest that the human mind was thoroughly dependent upon (and thoroughly influenced by) our forgotten relation with the encompassing earth. (Abram, 1996, p. xi)

Liminality might very well be a life that is lived with the full understanding that humans encompass the earth as much as it envelops us. We are problem-solving human bodies, travelling through the various spaces and surfaces of the world (mountains, seas, rivers, glaciers, air, plains, etc.) under the power of their own bodies and the contraptions that we design to harness this travel. As proven by past human explorers setting off with little or no clue about what they would find, ‘space’ offers us compartmentalised zones of earth regardless of how much we actually know. The tension of leaving one land mass for

another, sea life therefore bookended with land and perhaps irrespective of how much we know about operating in sea space, is surely part of this human–space–liminal mindset.

Whilst days at sea, particularly crossing days, can be where ‘every man gets inside their own head’ (Ep. 4. 01:45), in this case of an all-male expedition party, days at sea can also be full of shared moments that help bring to light the fragility of humans in a wide and fluid world (harping back to space and spatiality). Even in full knowledge of expected sea state, time, distance, tide cycles, and so on, the sea kayaker must operate within a state of *modus operandi*—operating, Ingold (2008) would say, ‘as’ the skin–surface of the world. At times, it is easy to feel grossly out of place. A story told by Dan during our long Day 11 pulls this tension to the surface. I will do my best at bringing to life his short, wonderful tale (told as if Dan is talking).

On one of my long training paddles around Hong Kong, I was having a particularly ‘inner Dan day’, lost in thoughts about women and work. Sea state was relatively calm. I was a good distance from shore in deep water. Off my bow I see what I think is a tennis ball. I change direction slightly and paddle towards it, realizing in fact that the object is an orange floating just below the surface. I was thankful to the orange for giving me something other than my internal state to think about. I picked up the orange and to my absolute horror, [laughing as he acts out the scene] hanging onto the bottom side of the orange was a small crab! I instantly drop the orange back into the water. My mind starts to immediately conjure a fantastic story about the crab and his orange [a mix between James and the giant Peach, and Finding Nemo I think, whilst listening]. The crab of course had commandeered the orange from other crabs on shore in a bloody skirmish before the high tide swept them out to sea. I started to conjoin the life of the crab with my own life, mixing our adventures. I realised that the sea kayak to me was no different to the crab’s orange, and that my own prospect of heading to sea [across Bass Strait] had bought us two characters together. Two adventurers bobbing about in the ocean.

This endearing story told by Dan took place roughly halfway between Deal Island and Killiecrankie Bay on Flinders Island. As we continued travelling south-east, coming into focus ever so slowly was Craggy Island, a two-acre dome of impressive granite. Whilst the

presence of the island is the second selective aspect of this discussion, it is really only mentioned as a key landmark for the day in that it mapped our slow tempo against the tide and wind. Much like Dan's response to finding the orange and the crab, his retelling of his story to me was a wonderful distraction from my own internal mantra, much of which was about passing Craggy Island. The day as a whole, more than any other day, was about living comfortably between landmasses through physical *temporality*. The day unfolded through a sense of feeling the cadence in our paddling, mindfully progressing with interesting things to think about and ultimately becoming comfortable with consistently having to recalibrate our estimated arrival time. I knew, for example, early in the day that we would be paddling for many hours in complete darkness. Yet I was comfortable with this, knowing that whilst wind and tide was buffering our speed (down to an average of 3 km an hour for the last five hours), the sea state was stable and unlikely to get worse. Varley (2011) described this as a viable symbiosis of liminal life, being one of comfort when transiting between land and sea. The experience seemed in contrast to what might be presumed of many self-gratifying adventures, to be based on a flagrant disregard of risk (Zweig, 1974). This was not a crossing 'at all costs'. Far from it. As emphasised in Episode 3, Day 11 was exceedingly calculated, enjoyable, and in fact aspirational in terms of it representing a search for a better kind of everyday.

The liminoid spaces temporarily inhabited by the adventurers-at-leisure that foster an otherwise elusive sense of belonging and offer an adjunct to rationalised, comfortable everyday existence, and that this, rather than risk per se, is a major attraction for participants. (Varley, 2010, p. 86)

These selective, perhaps liminal, aspects of the long paddle day were clear to me then as they are now in the aftermath (post film series and experience itself). Dan's story and its relevance to charting time against the unshakable Craggy Island led to a moment at dusk that presented me with a sublime vision of land and sea.

Representing a high point of the expedition (ironically the lowest, sitting in the kayak with my backside beneath sea level for almost an entire day), crossing from Deal Island to Flinders Island took almost 17 hours and burned an estimated 8,000 calories (35,000 kilojoules). Such a long day of experience is hard to portray in a few minutes. Yet as a storyteller I have, feeling as if *I must* (crossing section told in 3 min 22 secs), reduced the experience to the essential. Payne (2005) argued that enigmatic time, signposting how our day-to-day is dotted with small, likely ‘unthinking’ tasks, time is nevertheless momentous in making up the phenomena as whole. These normal, habitual, and seemingly insignificant aspects of our taskscape conjoin a person’s day, much like prepositions are used in writing to link the reader from one adjective to the next. The more telling/thinking moments of the day, as I selectively identified moments ago, are clear points of resonance. Yet to narrate or embellish our stories with a profusion of details ‘would rapidly grow maddening’ (de Botton, 2002, p. 14), and so lived-experience storytellers must utilise the potentials of art, fusing fields perhaps, to somehow capture the essence of story. Writing as a craft, according to van Manen (1990), can achieve much the same outcome: drafting and redrafting, bringing to bear a final text that is true to the essential characteristics of the experience. In so doing, writers are reducing to the essential the most meaningful, perceptive insight this is

the curious phenomenon whereby valuable elements may be easier to experience in art . . . [where] imaginations omit and compress; cutting away the periods of boredom and direct our attention to critical moments, and thus, without either lying or embellishing, they lend to life a vividness and a coherence that it may lack in the distracting woolliness of the present. (de Botton, 2002, p. 14–15)

In other words, artfully telling a moment within a whole, or in fact passing on a sense of wholeness from a moment, is pivotal in revealing the fleshy realities of lived experience. Having introduced de Botton’s work during the literature review, I was surprised to reveal that I missed a subtle, wonderful cue in how he structured the narrative discourse of his (2002) *The Art of Travel*. In the opening chapter, he emphasises curious potentials of

everyday aspects such as street signs, an airport rubbish bin, or the façade of a streetscape. His narrative engages with how the wholistic traveller is inspired or disjointed in powerful and unexpected ways—not so much by the item or scene itself, but by how these everyday aspects of life are used to bring out a broader narrative of being affected by the newly emerging perceptions of these different experiences. The phenomena, he argues, is always contextual to the larger sociocultural fabric of where the street sign might be, for example, in that it becomes artful or curiously observed only when compared to the individual's otherwise everyday (scene or sign). Given a person's life is usually spent in predominantly one place, lived within a set passage of time, curiosity might be seen to be more active when in the company of newness. My 'miss' was the chapter titles of his book ('Departure', 'Motives', 'Landscape', 'Art', and 'Return'). This hidden (to me at least) structure of the book held together the episodic and seemingly fragmentary accounts of experience and reflection. As with Episode 3 discussion, where I emphasised the muddy division of reality and reflection, 'Return' for de Botton (as with Lopez, Thoreau, Leopold) represents where prior episodes and experiences (chapters in de Botton's case) come together. In the case of Day 11, all prior days of the expedition, and in fact all prior moments of the day itself, seem to be resplendently clear during sunset.



Frame: *Sublime seascape of day 11*

Zweig (1974) wrote about the tone of adventure writers when approaching 'new' lands, as if 'gliding back through time' they find 'their subject matter' (p. 15). I had a profound sense of this when paddling towards the moody, darkening sky over Flinders Island. Bounding and bold light represented not just the closing of the day, but a life-affirming paddlers pull towards landfall. The already long day of physicality and comradery seemed to exaggerate the beauty and potential of the scene. Existentially and perceptively, I can comfortably say that this moment was where liminality and seascape merged to become one.

Episode 5: Paddling Into Tasmania



<https://www.youtube.com/watch?v=USPops-0GqU>

Wholistic

‘Smoke rising vertically’, wrote Irishman Sir Francis Beaufort in 1805, refers to calmness on land when conditions at sea are ‘like a mirror’ (as cited in Huler, 2005, p. 12). Episode 5, much like earlier episodes, narrates the existential lifeworld of moving through wide, open space. Variable scales, like Beaufort’s famous standardisation of wind speed by associating adjectives (such as ‘gentle breeze’ equalling 7–10 knots, ‘moderate’ equalling 11–16 knots, and so on) helped determine when and why a seafarer makes decisions of passage. No doubt there are personal scales within this scale, such as when to go (when would *I* go), retreat, change course, push on. These choices, by default, determine the kind of experience emerging from the sea kayaker’s log.

Of course, at this point, I could write about many wholistic factors of sea kayaking that are relevant to the last days and final episode of *Bass by Kayak*: the social camaraderie, filmmaking difficulties, personal epiphanies, and so on. My final paddle strokes, for example, were also my strongest, easiest, and most unthinking. Familiarity with my new kayak, with my extended self you could say, was at a peak of being. I felt at one with the idiosyncrasies of the design, my seat within it, and how under different conditions or under sail it would lean or buck when reacting to various states of wind and water. I had reached a point, as Varley (2011) would have noted, of ‘fostering kinesthetic connections between body, paddle, kayak and ocean’ (p. 91). It was not so much momentous, as in a particular moment in time, but rather a gathering of days where adjustments and compromises were continually refined and adapted. In many ways, I had unknowingly, with perhaps hundreds of fine adjustments over time, reached a state of homeostasis. I could assume the importance of these embodied and felt states to be the finishing-off narrative, a thread of self-knowing that emerged after 15 days. After all, the expedition reached Little Musselroe Bay in Tasmania, a place that could easily represent the destination, landfall defining the finish point, both physically and mindfully. But as I lead towards existentials that best tell

of the key meaning-making aspects of the experience (Episode 6), I must focus on the most fundamental element of the sea kayaker's day-to-day; that being, transit by sea. Ingold's (2008) thinking, addressed under the wholistic approach, can address how my experiences can be thought of 'as' sea kayaking. 'As' interprets 'being', dictated by feeling through, on, within, and 'as' the world. Perceptions, comforts, fears, and relationships with the sea and the coast, you could say my experiences 'as', have shaped in me a profound undoing of landscape. That is to say, my willingness to release from land and explore unsteady liminal space instead.

With my back to land, posted in the coastal fringe, already liminal as I am not really on land nor at sea, I often survey the horizon in order to chart the seafaring potential. My 'attempts to maintain intimacy with the earth' (Lopez, 2009, p. 3), at least the firm aspects of it, are cast aside for the chance to operate in a calm, transient world of easy fluidity. I must decide, as did our quorum of decision makers during *Bass by Kayak*, whether sea state would allow for an estimated tempo to play out: where we stop (or not), what side of an island to paddle around, where might we land to collect water, or how wide we should offset our destination when transiting.³⁵ Whereby, still on the coast—brushing teeth, applying sunscreen, and at all times pouring over large- and small-scaled charts, a one- or two-day (or weeklong) passage materialises. In what seems like a simple decision, based on these factors, I (we) depart.

All acts to this point have been dictated by this (sea) state of being. This is perhaps a *seafull* way of being, or self-seascape to use Wylie's (2004) idea, a way of feeling out the world before departure from land. So often lost in this constant looking to sea existence, as with the form of transience in Episode 5 where the sea was at all times a viable space to travel, is deeper engagement with land life, looking and wayfaring inwardly and not glancing on and from the fringe. Different to Deal Island, both geographically and socially (towns, people, roads, agriculture), the impressive and ancient landscape of Flinders Island is barely explored as we make our way hurriedly along the coast. 'The jewel of Bass Strait' (Ep. 5. 00:32), sporting some 1,367 square kilometres of land, is seen only from sea level, filling the portside view. Strzelecki Peaks, where rare species of animals live and where views can afford the walker (from almost 800 m above sea level) a glimpse of the

³⁵ Where you 'aim off' (looking over the bow of your kayak/vessel), in a different angle to what would be a direct line to where you want to go. This allows for the wind, tide, and currents to work with this offset to make transit easier and more efficient.

Australian mainland and a look at the broad northern flank of Tasmania proper, is a panorama left to the imagination. As calm weather and sun persisted, these peaks loomed over our bow, then over port, and finally off our stern. I remember looking towards these clearly defined mountain tops from our last campsite on Clarke Island, regretting that I (we) had complied with the classic sea kayaking move of ‘handrailing’, coasting the landmass. Walls of sheer rock with fern-filled gullies and waterfalls, trees full of bird song, amongst an endless list of unknown mountain charms rising directly from the sea would remain just as much a mystery to us as the summit itself.

Like Wylie (2005), who wrote about his walk along the southern British coast, I can think about the expedition in the final days as an ‘experimental approach to the performative *milieu* of coastal walking’ (p. 233), in that our like-for-like experiences were travelled within a bandwidth of coast. Our liminality merges in character, skirting in the coastal thresholds of land and sea. The walker along the cliffs, the paddler in the shallows, both see in great panoramic splendour the size and grandeur of the open world. Neither of us touches what lies within the vision itself. Like Wylie, we do not actually experience directly the scene that we behold. Yet both can perceive where ‘distinctive articulations of self and landscape arise’ (p. 234). Wylie looking out, the sea kayakers looking back, ‘both in and of landscape . . . together as lived milieu. In this context, walking [as with paddling] would appear, at least superficially, to have some affinity with the everydayness of being in the world: rhythmic, practical absorption’ (Wylie, 2005, p. 240).

Speaking to this physical state, tempo was exaggerated for what seems like a sprint to the finish. Glorious weather prompted us to live by the mantra of ‘go, go, go when the weather is good’, a simple doctrine of the seafarer. Reaffirming the alarming accuracy of modern-day forecasting, we continued to follow blindly the figures, arrows, and numbers of online weather data.³⁶ Seeing a perfect window of several days, aligning with an afternoon slack tide for the final crossing, a ferry booking by one of the party members spelled the end of our journey. We crossed the notorious Banks Strait, the final body of water separating Tasmania and the islands of Bass Strait, without setting foot on dozens of the islands, let alone explore them. It is hard to convey that dashing was both disappointing in the way it constrained our experiences to a few edge places, yet also a relief knowing that

³⁶ A weeklong prediction of the weather requires trend forecasting data from the entire globe, a three-day forecast requires the Southern Hemisphere, and a one-day forecast in Australia’s case is the entire continent/county.

we were amidst a calm and benign patch of weather. I genuinely felt, even whilst torn, that avoiding the use of this ideal weather would risk another week, or more, waiting. As Westphal (2010) noted, ‘The sailor/kayaker sea-goer has to continually adapt [or adhere] to the fluid environments . . . the lived process is perpetual forwardness that, if you want to survive . . . is unavoidable’ (p. 114). In many respects, there was no other choice but to go, and keep going.

Selective

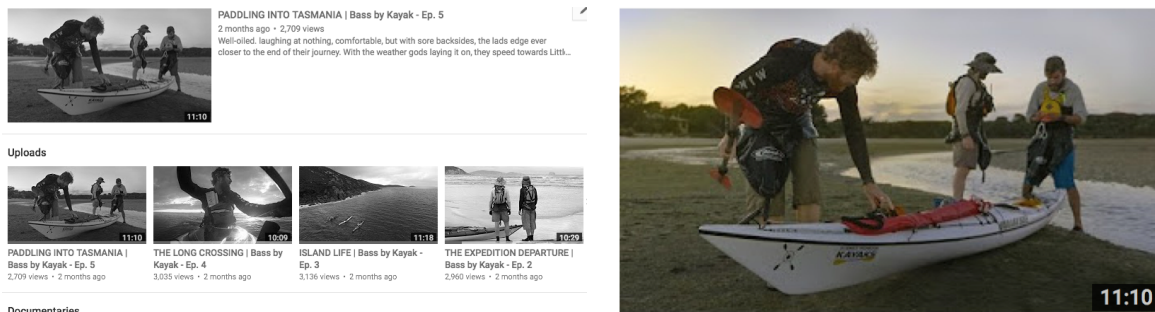
Spatially, the sea kayaker engages with the world in a different way to that of the land traveller. Navigation is supported by charts as well as, or instead of, topographic maps (called ordinance survey (OS) maps in the UK). Charts tell the sea kayaker about the unseen world of the sea floor. Numbers indicate depth in metres, a figure that was in fathoms (6 feet/2 yards/1.82 metres) until later in the 20th century when the majority of the world adopted the metric system (U.S charts still use fathoms). Given my close association with reading, reacting to, and living within the reality of a charted world,³⁷ it was just as important to use charts within the filmmaking process. Not unlike topographic maps that use relief shading that allows us to read the landscape in two-dimensional form, a large degree of imagination and interpretation comes with reading charts as seascape. Having seen charts used once before on the reality television production about deep-sea fishing, *The Catch UK*, I was captivated by their use filmically. Watching clips of the series online, I felt as if I were able to see seascape by its depths (it is *deep*-sea fishing, after all), and therefore learn more about this type of fishing world: how this dictated their type of catch, where they went, how successful they were, what nets they would use, and so on. It was wonderfully insightful and, from what I can gauge, the first time it had been used in filmmaking.

Charts for *Bass by Kayak* were digitised from Memory-Map software, a licensed provider of admiralty charts. Typically blazoned in the simple colour spectrum of yellow (land), blue (shallows), green (tidal zone), and white (deeper water), these two-dimensional representations of the land and sea provided an artful synergy of mapping the expedition party and I across the Strait. Using high-end imaging software (Adobe Photoshop), my

³⁷ New waterproof paper charts, printable and foldable, were shoved daily between my body and buoyancy vest for easy access.

coproducer took a series of raw (high-resolution) photos (screen captures) of the charts, after which the charts could be tilted, zoomed in, panned, and manipulated to act in much the same way a boom camera or drone moving above the landscape could. Ultimately, my directional choice at using charts, as opposed to topographic maps (either digital or paper copies filmed) was to best represent the on-water reality of sea kayak navigation. This wonderful sense of movement, of paddlers moving within a moving chart world, also shows how much the adventurer has come to rely on the supreme accuracy and detail of the mapped and charted world.

Frame-by-frame: Ep. 5. 11:10



Frame (thumbnail): *The core trio*

Scrutinising this screenshot as a representative thumbnail for Episode 5 was a new experience for me, not so much for finding or picking the image itself, which was located within a few minutes of scrolling through approximately 800,000 frames of the episode, but more so the meaning behind picking a single image in the first place. Cautioning Sparkes' (2008) advice by emphasising a potentially trivial task within the research process, perhaps 'unworthy of attention' (p. 661), the clickable and linkable potentials of a single image represents a surprising insight into how humans interact with the online world. I questioned for the first time the potential influence that a representative image can have on attracting an unsolicited audience. I wondered what the visual ethnographer Sarah Pink (2007) would have to say about how this image might capture the essence of what I aimed to tell of the episode itself. Pink (2010) revealed a wonderful moment of her career through her surprising and emergent relationship with an image she produced of a female bullfighter. *The Bullfighter's Braid*, said Pink (n.d),

was popular [to a wide audience, academic and public] and was implicated in how my identity was constituted during fieldwork . . . my journey from student to ‘expert’ . . . embodied my own ambiguous participation in local discourses on gender and tradition. Through it [The Bullfighter’s Braid] I had started to produce the very visual culture of the bullfight that I was researching.³⁸



Figure 9. The Bullfighter’s Braid

(Photo taken during Pink’s research fieldwork in 1993 and the cover of her 1997 book *Women and Bullfighting*)

Pink’s image is in some respects a feature image in and for itself, leading not necessarily to other images but to further textual insight. This speaks to the notion that a photo can inspire people to read on. Or, as with all YouTube content, online newspapers, Facebook, and other forms of social media and online video, to watch on. Both ways implicate a human curiosity to pursue more information beyond the image itself. Denzin and Lincoln (2000) might deem this clickable moment a portal that reveals ‘multimedia text’ (p. 4). By following the image’s hyperlink (see www.brooklynso.org/revealingpictures/pink.html), this one frame signposts a fuller story and, as with Pink’s image, can tell a story itself.

During the final hours of Day 15, this frame is one of the few where Matt, Dan, and I are in the one shot. It tells of a moment where the core trio of expeditioners make final

³⁸ Retrieved August 2017: www.brooklynso.org/revealingpictures/pink.html

landfall. I play on the fact that people are now overtly visual in their online browsing, playing with ‘a fundamental fact of social existence that sighted individuals navigate the social world visually’ (Pink, 2007, p. 94). In selecting the image, I asked myself ‘What represents the final paddle phase of the expedition?’ Or, perhaps more appropriately, ‘What tells a potential viewer that the paddlers have reached Tasmania?’ Relationally speaking, if subtle, I selected a thumbnail that contained all three of us. Or, more accurately, an image that has all of our faces. Yet to be told is how the expeditioner—each face/mind/body, in their own way—re-enters society, re-conjures what took place, and what it means to return home. These meaning-making potentials, and others, gathered in the 18-month aftermath of the expedition represented in the final Episode 6, is shown and discussed in Chapter 8.

Chapter 8. Expedition Reflexivity, Summary, and Conclusions

This concluding chapter begins with an analysis of the final and sixth episode of the film series. Episode 6 summarises and communicates key findings of the expedition, and for this reason its analysis has been separated from the previous 5. It was important that I represent the ongoing complexity and phenomenon of the *Bass by Kayak* experience in the final episode, showing how the almost two-year film shoot and storytelling process was just as much a part of expedition as the 15-day journey itself. It was also an attempt to fuse, and in some respects flip, how the documentary film and existential text response to *Bass by Kayak* is presented. By that, I mean where I used stock footage, subject to nonlinear (day-to-day) presentation, to respond to textual insights of Episodes 1 to 5 and not text responding to the film footage. I was able to script Episode 6 in a way that mirrored pivotal existential insights of previous episodes. Episode 6, and therefore this chapter, illuminates how this research has extended the current fund of knowledge related to one man's lived experience of filmmaking and expeditionary-adventure sea kayaking.

Summary of research findings consolidate key outcomes of the study; that is, where my ongoing lived-experience narrative is most curious, still confused, creatively engaged, and still in want of exploration. The key task is to recognise the complex lifeworld factors within this milieu that contribute meanings to place(s) and time(s), knowing fully well that such a task can be nothing other than a continual adding and shedding of experiences. McAdams (1993) would likely condone this, given his emphasis on a mythmaking lifespan. Phenomenological ideology, just as much a philosophy examining the pitfalls of objectivity (Husserl, 1910/1965), would also support this notion. People never really understand themselves or the world, McAdams (2001) argued, but in working through misunderstandings over time they better conceive of themselves within the bigger picture. Death by default is the point in which we know the most and, by the same token, the least.

Moving on with a renewed sense of understanding, I address how this study has contributed to challenging or confirming theory about cultural perceptions of landscape and seascape, what it means to be liminal, and how humans, methodologically (perhaps mythologically speaking), represent themselves to others. I reassess what narrative identity means to me and how this is relevant to ongoing research, teaching, and practice. The concluding sections of the Chapter are presented in the following order: findings of Episode 6, autoethnographic-reflexive repositioning, and then an outline of key phenomenological

essences that speak directly to the research questions. A final summary is presented in the form of insights and implications. Limitations of the study, further opportunities for research, and final thoughts follow. Phenomenology, as the theoretical and structural guide for this autoethnographic study, is evident throughout.

Episode 6: The Aftermath of an Expedition



https://www.youtube.com/channel/UCm325cMiw9B15xl22_gr6Dw

I often feel the effects of the day after, the ‘lost, almost empty feeling’ (Ep. 6. 00:35) typical of landfall, arrival, and homecoming. With freshly callused hands, normal life takes over. Another threshold, almost immediately, is crossed. To use Heidegger’s (1975) metaphor of stepping over the sill of a door, a line separating the inside and outside world, the shallow edge waters of Tasmania represented a distinctly new phase of the expedition. Our first morning on the Tasmanian ‘mainland’ was the first morning in weeks where we were utterly languid. We seemed directionless, no longer poised for action. Departure, at least by our own devices, was no longer on the horizon. Yet unlike expeditions of my past, or the many hundreds of days I have done on program with students, Little Musselroe Bay signified a distinctly different kind of finishing point. It was in fact a pivotal place of beginning.

Arriving home on previous journeys spelled a reluctance to continually engage with, or add to, the story of the expedition. This time felt very much like an unavoidable confluence, where prior experiences of the expedition and the crossing itself converge with the future. ‘The upshot’ was what Leopold (1949/1989) called it, after living ‘intensely and purposefully’ (p. 127) through the rhythms and seasons of his farm for 12 months. Thoreau (1835/1966) did much the same a hundred years earlier, living ‘unhurried’ for two years on the shores of Walden pond ‘to front only the essential facts of life’ (p. 1). These chronicles engage the potentials of telling, showing, exploring, and unpacking the intimacies of lived experience. In doing so, and taking on board my agenda as an educator, this reflective Deweyan process became the key period of revealing. During and following the expedition,

existential insights were produced to better understand what took place and ‘learn what it had to teach’ (Thoreau, 1966/1835, p. 201). Writers, poets, sketchers, artists, or filmmaker–researchers in my case, give voice to previous lived experiences through the perceptive, reflective self.

As the camera continued to roll, memory cards were uploaded, and film dialogue transcribed, I set about unpacking the expedition in this penultimate phase of the journey. I tried to portray in this final episode, having created and written about the first five episodes months before, a summary of the key moments of the *Bass by Kayak* series: experiences that resonated not just in the film footage from before and during the expedition, essentially represented in Episodes 1 to 5, but also how the film direction process came upon a narrative thread over the 18 months since landing in Tasmania. This final episode presents several of the most resounding phenomenological existentials revealed through *Bass by Kayak* series.

Wanting to create a relatively succinct final episode, I highlighted experiences that I thought and felt were the most meaningful or insightful (see yellow sections of Table 4. Existentials Summary of Bass by Kayak). Several existentials are from a methodological/filmmaker’s perspective on the difficulty of drawing out the essential narrative of the film(s), while the others focus on Grierson’s (1946) artful/poetic creative treatment. Much like the autoethnographic repositioning I will present shortly, Episode 6 hints at the many pathways an adventurer faces when then return home, and in my case, the intimidating pathways and potentials of early career researcher. Perhaps this is why people adventure, much like research, in whatever form they prescribe: for a continual pursuit of asking but never quite answering questions. I signpost and summarise these findings under specific headings shortly.

Table 4. Existentials Summary of Bass by Kayak

Episode	Wholistic	Selective	Frame by Frame
1: Kayaking Bass Strait	<ul style="list-style-type: none"> Importance of home (R) Question reasons for crossing (C) 	<ul style="list-style-type: none"> Health of co-expeditioner (C) 	<ul style="list-style-type: none"> The upside-down/right-side up world of the roll (T) Drone footage from above (S)
2: The Expedition Departure	<ul style="list-style-type: none"> Dictated by a greater force; windscape (S) As such, dictated by lifeworld of timescape (T) 	<ul style="list-style-type: none"> Taskscape (to-dos) of departure (T) Creating lines across the earth (S) 	<ul style="list-style-type: none"> Departure reliance on technology for windscape advice (R & T)
3: Island Life	<ul style="list-style-type: none"> Telling an authentic tale (R) 	<ul style="list-style-type: none"> The filmmaker crux move—hard aspects of the journey to narrate (C & R) 	<ul style="list-style-type: none"> Relationships of land life; learning to be held down by the weather (R & T)
4: The Long Crossing	<ul style="list-style-type: none"> Artfulness and immersiveness of storytelling and creative representations (S & R) 	<ul style="list-style-type: none"> The poetic, liminal nature of the long crossing—from one land mass to the next? (T) 	<ul style="list-style-type: none"> An image representing seascape and liminal experience (S & C)
5: Paddling Into Tasmania	<ul style="list-style-type: none"> The feeling as if you must continue (swiftly—whilst the weather world is good) (T) 	<ul style="list-style-type: none"> Using charts to map the sea kayaker voyage (as opposed to topographic maps) (S) 	<ul style="list-style-type: none"> The thumbnail—an image to tell (and lead onto) a fuller story (R)
6: The Secret Life of the Sea kayaker	<ul style="list-style-type: none"> Pre-, during-, and post-expedition experiences conjoin in filmmaking Key themes of the story emerge 	<ul style="list-style-type: none"> Filmmaking process stimulates new ways of seeing Key moments of the story emerge 	<ul style="list-style-type: none"> Favourite or unused shots used to exaggerate Key frames of the story emerge

R) Relationality C) Corporality T) Temporality S) Spatiality

Autoethnographic Repositioning

To be authentic to the reader–viewer, I must be candid about a level of self-absorption that I feel autoethnography encourages, even demands. As I write this, my body is in the worst shape of my adult life. I have denied my usually physical day-to-day (running, kayaking, digging) experience in order to write, committing daylight hours to sitting 500–600 mm from a computer screen. I am ready to move on. Perhaps my readiness is actually a form of self-loathing, aware of the fact that researching the self feels like a closed feedback loop. As noted in the introductory text, such a journey or expedition can operate in parallel to regular life—not the crossing itself, naturally, but the prelude and now aftermath, both equally formative phases of the experience as whole. Perhaps, like the active phase of the *Bass by Kayak* expedition, living a so-called normal, healthily balanced life—achieving a self-defining equilibrium that has many complex and interacting parts—has been distinctly hard to manage. One distinct auto-ethnographic insights drawn from this research is precisely this tension between expedition and home life.

An expeditioner's life away, as with a researcher's life, can be the antithesis of how their otherwise regular life looks and feels. For all the regularity, comfort, routine, and deeply embodied knowledge expeditionary life can bring, it is rarely home, or homely, as much as we try to make it. There are material, physical, or mindful ways that make it a viable parallel, but it can never occur concurrently. Our friends, families, and colleagues,

for example, rarely come on the journey with us, and if they do, the experience is likely to take on a different kind of meaning. Nor upon return, if the expedition or fieldwork was research, our family/home life can sometimes feel peripheral to the propagation of the research task. Yet, as discussed in Chapter 7, this complex and at times unhealthy symbiosis might very well be a defining nature of a meaningful autoethnography and insightful representation. It may be that contrasting home and away experiences exaggerate better understandings of the lived experience. As Leopold (1949/1989) said, ‘subject to the blurs and distortions of personal experience and personal bias . . . a shift in values can be achieved’ (p. ix). Phenomenologically, investigating essences of the lifeworld, living a juxtaposed life might well be vital to the task of meaning making, whereby we reduce, represent, and disseminate insights and, as a result, build up again a better form of understanding through intense self-inspection. I must therefore reiterate where and why this selfishness, or self-in-ness, is an integral part of this research. Why, after all, pursue an often-uncomfortable unpacking of the self?

I now understand that what has felt to me at times as over-absorption is in fact reflection, and not reflexivity, and that I must, amidst this epoch of life, shift personal meaning making towards better understanding of the social, geographical, cultural, and political lifeworld that I am part of. Mullins (2013), emphasising the importance of a practical application of research during his 100-plus day *Big Sky* expedition, noted that it is important that ‘an interpretive process of reflection, learning, and action that brings together theory and practice . . . guided by particular values and intentions’ (p. 2). I take this to mean that reflexivity, following deep personal reflection, is taken on to bridge gaps between what feel like personal and cultural phenomena.

Many have, after all, argued that reflexivity and autoethnography is a wedded symbiosis (Anderson & Austin, 2011; Clandinin, 2006, 2007, 2013; Cunliffe, 2014). According to Marcus (1986), two distinct meanings of human-centred reflexivity come together to give autoethnography an authentic voice: ‘one that raises the researcher’s awareness of the analytic focus on his or her relationship to the field of study, and the other that attends to the ways that cultural practices involve consciousness and commentary on themselves’ (p. 9). Over the course of this study, mindful of the two canons—an analytic focus on my subcultural field and how I think this is mirrored through my and others’ narratives—it was important to take on Mullins’s practical suggestion of values and

intentions. I emphasise these tacit aspects of interpretation for two reasons. First, it helps emphasise Marcus's (1986) analytic 'focus', of which I do quite literally as a filmmaker, consciously making decisions about what to include and exclude from the frame. And second, because Mullins's advice stems from research conducted on and from expeditionary travel. I must continue to exaggerate that the creative aftermath of *Bass by Kayak*, being the documentary acts of the filmmaking process, is a direct value and intention of the expedition *and* the research. That the subjective weight of this creative–artful–reflexive–researching process, is in itself a form of analysis, seems too often dismissed or discredited. It is all too easy to view the film (or book, or article) as product rather than as representation of a process.

I have come to question with how Nicol (2012) confines or separates representations of lived experience as autoethnography. 'No attempt', Nicol (2012) argued, should be 'made to reduce this complexity [of experience] but to acknowledge it, accept it as real and deal with it as it manifests itself' (p. 5). As questioned in the Episode 3 discussion, Wheaton and Beal (2003) supported this nonreductionist mantra with regard to authenticity. I appreciate Nicol's intentions, respecting the beauty, placefulness, and reality of action, as with Wheaton and Beal (2003) for their emphasis on the visceral. Yet, lived experiences by the same token can also be unseen, exclusive, abstract, embodied, secretive, and illusory, particularly to others, hence the importance of this study.

Meaning making, as prescribed by McAdams (1990, 1993, 2001) and his predecessor Erikson (1963, 1982), must be 'wholistic', and thus attributed to the whole experience (van Manen, 1990). One must consider that a single frame, or the two years of filming that it was a part of, is representative of an experience or experiences that are deeply personal and are at all times part of a collection. Sequences and parts from one experience live (on) as hangovers from the past and are pregnant with a future in a variety of ways and through infinite forms. Take, for example, my coffee-drinking routine that I practice now. The practice itself has changed after drinking coffee with Matt on the expedition. It has influenced and shifted my reality, a newly added aspect (new taste!) added to my daily routine, yet an untold aspect of the film series. Whilst not a significant story thread of the experience, perhaps trivial cautioned Sparkes (2000, 2008), it *could* be, emphasising limitless potentials of reduction and expansion of the incidental *or* momentous. Perhaps, it could be argued, I have exaggerated this potential by elongating the

intensity of the experience with an explicit post-expeditionary medium, such as the filmmaking and doctoral thesis-writing processes. Indeed, this might be the point. At the very least, even without these intensive forms of representation, it is the way I now moralise the pre, during, and post expedition as a collective authentic and as indivisible whole. The ‘now’, I argue, is as much the *Bass by Kayak* experience by passing on and reliving its realities. My lived experiences might be (re)imagined as real, felt, emotive, and meaningful to me and to others, months and years after landing in Tasmania.

Little time within the active phase of the expedition was spent comprehending the impact or meaning of my own actions. The demands of the sea and forward movement simply overwhelmed the opportunities for deeper reflection that, perhaps, required a different set of habits and routines (those found at home). If I am to believe that my identity is shaped just as much through the storytelling process as the experience itself, the 18 months of the postproduction/thesis-writing phase is the very agent that brings to bear ‘the secret life of the sea kayaker’. I am not sure I have any other choice as an autoethnographic filmmaker but to refute the idea that lived experiences and authenticity are divided by a state of doing and non-doing. As if a separation of meaning and nonmeaning, where each stage carries with it a clearly defined set of meanings and boundaries. Such a simple line in the sand seems problematic, as is a division between my conjoined identities as sea kayaker–filmmaker–researcher. Ultimately, my experiences exist to others *only* through a process of retelling. Clear emphasis is therefore placed on the infinite and subjective nature of experience as an indivisible realm, a place where reality and imagination, self and others exist phenomenologically.

Before outlining phenomenological insights, which is equally a re-evaluation of my ontological voice, I must reiterate the gender-political debate that I raised briefly in the introduction. Given my late awareness of an overt masculinity in my own expedition, as it was not on the radar for the majority of the study, I have not drawn more attention to the subject in terms of implications and/or phenomenological insight. Yet precisely because of my blinkered view in ‘missing’ the overt masculinity that I portrayed, a powerful base for future work has been laid. Like other late filters of this thesis, I have also readdressed the tone of this study by recognising and editing my gendered narrative in summative arguments. I might add that this omission does excuse the male privilege that I, this study, and my small expedition has come to represent.

The empathetic outsider and the phenomenological turn

This important section of the thesis must lay bare a philosophical and phenomenological spirit that spells out my most recent ontological voice. Ongoing communication to fellow humans (a task central in so many ways to this research project) is after all an evolving story, told in the way we walk, dress, speak, eat, and symbolise ourselves. To summarise the self is to be acutely aware of the dangers of this slippery vernacular. Images on film and words on the page seem to ‘fix’ and make permanent something that is constantly changing. As Varley (2017) cautioned, ‘realities are fleeting, particular, un-transmittable, human as well as non-human, [yet still] comprised of language’ (p. X). I am after all a human comprised of influences and in the same way influential to another or others. My bias, a somewhat moot point in the poststructuralist world as we are *all* bias, means I can never speak on behalf of my fellow human, even those others with whom I share common ground: outdoor educators, filmmakers, sea kayakers, hobby farmers, barn builders, and even adventurers. And let me be clear; saying I am all these things does not mean to say I am exceptional at being and doing them, but rather that they are vocational to me. Agitating my life on behalf of others as a normative, universal example must therefore avoid, and be mindful of, a sententious voice. I had some time in the past, for example, self-labelled myself as adventurous, a tone that turned into self-labelling my part-time life as ‘adventurer’. I never stopped to think about the deeper natures of what it means to call yourself an adventurer any more than I questioned calling myself a barn builder. Whilst this thesis does not fall into the sententious category overall, there was in earlier versions a tendency for self-labelling as adventurer, a determinedly masculinist, anthropocentric view throughout and aspects at times of a kind of taken-for-granted ‘good’ that is adventuring.

As action has led to reflection and then reflection to reflexivity, I have made a concerted attempt to remove and question my (and *the*) use of terms, titles, ideas, and parochial lines of thinking. For the most part, I have removed the term adventurer when traveller, expeditioner, or ‘I’ were appropriate replacements, although ‘expeditioner’, as Warner (2015) pointed out, is an equally loaded, flawed, colonial construct, given the consumption and exploitation many expeditions (then *and* now) enact upon their host locations. To wrestle with the rightful semantics of adventuring and expeditioning is to continually question the self in larger contexts. Tuan (1974), for example, would likely classify adventuring and expeditioning as bespoke forms of recreation as opposed to acts of

vocation. What the expeditioner may do, as have I, is turn an act of leisure, as pastime, into a vocation. Part of the whole confusion as to the merit of something like expeditioning and adventuring is that it is often assumed to be a universal leisure, not an occupation or occupational. I feel it is less about it being rightly or wrongly a form of play, indulgence, work, or leisure and more about what it can provide in terms of facilitating a return to the more-than-human world of seas, rivers, mountains, and forest. Setting off with sophisticated gadgetry and expensive specialised equipment will indeed filter the experience, but humans have always experienced the world through various technologies distinct to an era, place, tradition, culture, and society. I disagree that all forms of adventuring and expeditioning carry with them pejorative connotations. I am sure the humble idea of barn building to some is also pejorative, representing the slavery of animals and the use of old growth trees as structural posts. Perhaps, as I will comment on shortly, adventuring can be a form of ‘turn’, renewing human experiences with the raw, often-violent (deeply memorable), world.

Another unwanted flavour within my words and visions had translated to some who have viewed *Bass by Kayak* that expeditions are hard, difficult, uncomfortable, and to many, irrational. I proceed from this point by paring back this idea as it was never my intention to exaggerate a level of expertise. Nor do I believe expeditions are hard, or special, in many ways—in fact, as Varley (2017) contended, it is often a first-world conceit: to leave shelter and a regular, accessible food supply, and so on and deliberately forgo much of that to set to sea on a narrow craft with scant rations. Members of ‘third world’ countries largely do not do this; life is quite risky enough without deliberately seeking danger and misfortune. Self-normalising habits and routines, the day-to-day life of the expeditionary traveller is largely a mix of conservative decision making whilst travelling in a specialised and physical manner. In my case, as it is for many of the expeditions that reside in the White-male stories of my bookcase, I was reliant on specialist training and expensive equipment.

Initial research questions did focus on exploring a deeper philosophy of equipment and technology, guided by the ideas of Don Ihde’s (1979) *Technics and Praxis*, aiming to inquire into the psychosomatic relationship between my kayak and me. Regularly, for example, I talk to my kayak. Famous Atlantic-crossing kayaker Hannes Lindemann also conversed with his craft, as do most solo sea kayakers it seems. During one of the violent

storms, Lindemann encountered his kayak speaking to him in long groans and urgent whispers. He eventually lost his voice, volleying bargains, ‘Don’t please, make a fool of me! And don’t forget, you and I have to stick together in this. If you go, I go!’ (1955/2012, p. 152).

Having experienced a relationship with my kayak that at times had felt as though I were travelling with a friend, I had further teased out my sea kayaking world as a unique form of environmental submersion: wet–dry–wet, emblazoned by sun, never spared from the wind, and a feeling of being constantly, unrelentingly exposed. My reliance on a legionnaire hat, gloves, and zinc cream to defend me against the salt–sun–wind felt like a practical way to link my form of practice to the past, comparing my day-to-day and inventory to the traditional sea kayakers of the subarctic. I still talk to my kayak when I paddle with other sea kayakers, but having others in the expedition party certainly changes the way I hold (and volume of) those conversations. *Bass by Kayak*, in many respects, was a conversation with other humans as much as my kayak, and the reliable items of gear that I have grown to appreciate, normalise, and perhaps forget, but each human, the kayak and the gear we stowed was purposeful company.

Whilst I touch on relationships with my equipment, like other tangential aspects of this research that offer a deeper line of inquiry for the future, I largely exclude technics and the use of technology in the outdoors more generally. To maintain a thread of consistency, I continue to come back to and focus key findings on the constructs of storytelling, the social and episodic aspects of an expedition, and my perceptions of the natural world.

Having stated how I make sense of the ongoing, at times contradictory, experiences of the expeditionary whole (ongoing and unbounded), I now return to the research questions as a structural mirror to guide and summarise findings more specifically. Using core literature fields to condense final thoughts operates under the assumption that the perceptions of landscape, seascape, and liminality cannot really be talked of as separate entities. That is to say, whilst landscape or seascape might be talked of separately, they are only threads of the tapestry of the larger narrative. Nor can I separate the methodological driver of filmmaking to that of my ideology of adventure and expeditioning. It is important to blend a response that deals with the unavoidable overlap of terms, ideas, and context relating to the *Bass by Kayak* series. Yet by the same token, as explored in establishing this inquiry and guided by Heideggerian scholars of phenomenology (Abrams, 1996; van

Manen, 1990; and others), each question was put forward to illuminate a particular kind of insight. Following the summary response to each question, I list opportunities for practice and research.

Summary Response to Research Question 1

What are the meanings, structures, and perceptions of a sea kayaker's lifeworld, including a sense of landscape, seascape, and the liminal as interpreted through an adventure–expeditionary experience?

Landscape and seascape: Informing a new sense of home

As indicated, a fundamental finding is that the expedition aftermath at home was pivotal in illuminating the phenomenology or ‘meanings, structures and perceptions’ (Patton, 2002, p. 104) of my sea kayaking lifeworld. Frame one scene one of the first episode grounds this literally as I start the storytelling process from my home paddock. ‘I’m happy in this undemonstrative, rural place’, reflected Lopez (2009, p. 2), doing much the same as I, having returned from his travels to unpack, question, and write about the away-world. He tells the reader about his immediate/reflective space: the desk, the window he looks through to see the seasonal traffic sweeping by, engaging a narrative that grounds his exotic travel with the contrasted natures of his home. It is as if a third-party observer is comparing two places: one short lived and exotic versus another long term and normalised; ‘I know, once more, who I am’, writes Lopez (2009, p. 6), perhaps not only because he had returned home, but because he was at home writing about being away. Such grounding might also reflect age, middle adulthood in my case, where we ‘generate new beginnings’ (McAdams, 1993, p. 224) to curb a growing sense of mortality. Becoming a parent, passing on our DNA, or attaching ourselves to new places and a new set of tasks (or both) seeds new meaning and new purpose.



Figure 10. Connection to landscape (comparison of frame from *Bass by Kayak* [2017] and *Sower at Sunset* by Vincent van Gogh [1888]).

Van Gogh's *Sower at Sunset* (1888), perhaps like the opening scene of my story, could represent this purpose, a sense of grounding to home soil. Powerful and unavoidable relationships to working and living on land also alert me to how influenced I am by the reflective, practical, and likely artful notion that familiar places have on the construction of self. Like many of Van Gogh's famous landscapes, his images to me symbolise an idealised and practical landscape, whereby I see a scene that is aesthetically 'shaped and arranged by the viewer' (Wattchow, 2012, p. 61), a place that is taken on as an imaginative, internal landscape representing a set of home values. Existentially in pursuit of self, I can think of no clearer context to my adventure-travels than charting how the journey experience re-maps my worldview. As Tuan (1974) so clearly stated, 'Home is a meaningless word apart from journey' (p. 102).

What *Bass by Kayak* provided, like all expeditions before, is a counter point. More accurately, it was another filter by which to gauge the self once back on familiar grounds. Physically, the all-day repetition of expeditionary life is much like a sower of seeds, walking all day up and down the hand-tilled rows. I do not for a minute assume that the outcomes of each the sower and the paddler (or walker, climber, rower) are comparable in terms of what is, or not, a meaningful use of time (the food harvest as opposed to a mind 'full' of experiences), but the engagement of both are in some way propagating.

The study has been an exemplified stretch, examining the post-expedition phase by going deeper and deeper into reflection, of then publicising 'turns' reflexively. In consistently looking back, one can think of the (short, relatively speaking) journey itself as having passed through someone else's home—comparing, contrasting, judging, and storing.

When home, the experiences slowly unravel and reveal their significance. What has emerged in this research, perhaps more than any other tenet of human perception, is an experience of personally defining home and away and their complex relations, as in what aspects of home shape the journey and what takes place in another(s) home informs my version of home? Where can I dwell within the reflexive loop to garner a sense of knowing? What, ultimately, are the bounds of my environment—my home—and how does this relate to my ongoing perceptions?

Whilst not a work of eco-philosophy, reflecting on experiences had on Bass Strait's islands could well be. The islands have become the key environment to compare and contrast with my mainland home as they metaphorically and geographically provide impetus to consider the away-home phenomenon. Raw, open sea is as much literal as it is figurative. In many ways, the episodes were shaped around the open-water crossings of Bass Strait, splitting the narrative by way of physically identifying a story. My myth, as McAdams (1990) would say, has come to be told through a geographic-experiential kind of narrative structure. Not so much for the more obvious real-world insight into different plants and animals, or identifying what Muir (1892/1985) called the 'ancient books of rock strata' (p. 6), nor even knowing more about the indigenous and colonial history of the islands, but responding critically to my sense of perception in unfamiliar space. Abram's (1996) more-than-human ideology, responding to the urgent demands of the Anthropocene, is a fitting tension to dwell within. Critical questioning, for example, might best be served looking for answers beyond the anthro-self-centric orientation. I should attempt to think of a world that exists in and for itself, not just to serve my personal curiosities. Ingold (2000, 2008), equally philosophical about how humans have become inherently detached from raw nature in our thinking, would perhaps suggest my experiences transcend to being '*as*', arguing that human experiences are part of interrelated and infinite focus points (not just humans). '*As*' takes on the wellbeing of more-than-human elements, much like the 2017 ruling that saw rivers in New Zealand and Ecuador take on the rights as 'personhood' (Tanasesca, 2017)³⁹—that is, with the help of humans.

As with the advocates for the health of a complex river system, I am an informant putting forward a tainted, ongoing, never-permanent narrative. Reflected in my actions is the natural yet socially constructed world around me, with a multitude of important reasons

³⁹ <https://www.scientificamerican.com/article/rivers-get-human-rights-they-can-sue-to-protect-themselves/>

to consider how humans see, think about, value, and act in relation to the more-than-human world (Abram, 1996). Taking on a broader view is valid, the key supposition in this case taking on ‘as’ to open my eyes to the world of others and the sociological term of ‘otherness’ (Zevallos, 2015).

Whilst at times polarising how a person might perceive the world in states of home and away, which I consider problematic, Tuan (1974), who works in a Heideggerian tradition and more than any other was responsible for initiating a phenomenological turn in human geography, proposed the ‘visitor and the native’ in his seminal study *Topophilia*:

Visitor and native focus on very different aspects of the environment. In a stable and traditional society, visitors and transients form a small part of the total population; their views of the environment are perhaps of no great significance. In our mobile society, the fleeting impressions of people passing through cannot be neglected. Generally speaking, we may say that only the visitor (and particularly the tourist) has a viewpoint; his perceptions is often a matter of using his eyes to compose pictures. The native, by contrast, has a complex attitude derived from his immersion in the totality of his environment. (Tuan, 1974, p. 63)

This is an interesting way to see ourselves in the world: aesthetically judging, inspired by and simplifying the new, whilst in our home worlds we embody taken-for-granted, complex, and every day routines. Tuan (1974) extends with

The visitor’s evaluation of the environment is essentially aesthetic. It is an outsider’s view. The outsider judges by appearance, by some formal canon of beauty. A special effort is required to empathize with the lives and values of the inhabitants. (Tuan, 1974, p. 64)

I take issue with Tuan, as with many popular users of the term ‘aesthetic’, as the word’s Greek origin, noted Quay (2017), means perception of *all* things, not just a filter for considering beauty. Going on to further dichotomise, ‘beauty or ugliness’ Tuan (1974) stated, that a person tends ‘to sink into his subconscious mind as he learns to live in the world’ (p. 65), assuming little of the mundane, practical, and habitual. Humans may well

take more notice of the seemingly pretty (or disgusting, unexpected, or novel) in new places, even if subconsciously, given the ease with which we can judge what we like or already know. Whilst at home, equally subconscious, we are reduced in our looking and seeing perceptively given habitual expectation and order. Gaining a renewal of self when at home could be ‘tamed’ of critical judgements as we see what we expect to see. Interestingly, as I note in Episode 3, going to new places *in* a sea kayak has often instilled in me a profound sense of my home, especially when the start point is from home shores, whereby the several-day departure from the mainland, followed by 12 days of island hopping, was a gentle, stroke-by-stroke removal from the familiar. It started with the decline of known landmarks, then changing smells in the air as we crossed south into degrees of latitude. When approaching new (to me) land, even from sea, gradually revealed island morphology and then flora and fauna showed both remarkable and subtle differences to their mainland cousins. Each crossing most certainly felt like exiting one world and entering into another, as if each island had its own atmosphere. Visually, you see this on your chart when compass dividers trace a perfect circle from your starting point, radiating outwards across sea. Distance to the next landfall is mapped, transitioning you from one world to another.

As with many forms of expeditionary movement across the skin-world of the earth, it is relatively slow, ‘old’ in the way it demands the human body toil away in a raw and tacit reality of being outside.

In modern life, physical contact with one’s natural environment is increasingly indirect and limited to special occasions. Apart from the dwindling farm population, technological man’s involvement with nature is recreational rather than vocational. Sightseeing behind the tinted windows of a coach severs man from nature. On the other hand, in such sports as water skiing and mountain climbing, man is pitted against nature in violent contact. What people in advanced societies lack (and counter cultural groups appear to seek) is the gentle, unselfconscious involvement with the physical world that prevailed in the past when the tempo of life was slower, and that young children still enjoy. (Tuan, 1974, pp. 95–96)

Perhaps the lifeworld of the expeditionary traveller has the potential to recreate a kind of vocational relationship with the natural environment that Tuan suggests many pine for. As

has been seen throughout in this study, in reviews of narrative identity and how travellers have always sought to tell (and sometimes sell) their story, such efforts are a form of work or vocation (as is researching such a condition). But it is also clear that in the late-20th and -21st centuries, critique of the adventurer's need to pit themselves against the adversities of nature in a kind of heroic quest has been challenged. No doubt it persists in stories and images published in magazines and in books and circulates freely on the web. As noted by Macfarlane (2003) amongst others, the cultural template of adventuring has a long history. It is intertwined deeply with the narrative of Western culture and has underpinned notions of exploration, trade, and colonial expansion. Macfarlane found that for mountaineers, such approaches reached their zenith in late-Romanticism, where outdoor travellers embraced physical risk and nature became a *testing ground*. Perhaps mountaineers have continued to feel the need to 'bag' summits and put up 'new' routes ever since. As mentioned earlier in the thesis, sea kayaking has only become a form of expeditionary travel in the last half century, a much briefer history than mountaineering. Macfarlane did not consider issues of gender, technics, or neocolonisation in his study. One of the significant findings of my research is that it reveals (at least for the members of *Bass by Kayak* and me as researcher) that the older cultural template of adventuring persists—and it requires a special effort to go from action to reflection and then reflection to reflexivity. How will these adventurers use words and images to tell these new stories?

Part of the challenge for the adventure writer of documentary film here surely is to find better ways to portray the mundane, routine qualities of travel. Part of exiting and entering imaginary circles at sea, or crossing between any sphere of spatial/geographic awareness, according to Ingold (2008), are the comforts that can be made in difficult circumstances. The moment I am at sea, I am nested in a cockpit. Within arm's reach are a host of personal touchstones: a mongrel piece of blue rag that I like the feel of (even when salty) wedged under a knee brace, sunscreen available in a particular hatch (in a particular location, packed at a particular stage of packing), and a reused peanut butter jar full of nuts and dried fruit tethered by an old shoelace to my buoyancy vest as if an umbilical cord. Tools, costume, and artefacts, both personal and purposeful, are integral to how comfortable I feel. They are not me, as such, but they might be indicative of how much I see, feel, or think about the physical world around me. I am not talking about the embodied feel of the paddle, for example, an obvious, perhaps iconic, maybe 'beautiful' and certainly

fundamental, piece of equipment. The paddle is personal, no doubt, but it is useless, technically speaking, without the technical expertise to use it, especially in rough water or over long distances. Small and incidental artefacts of comfort and function might have more to do with wellbeing given their homely, ordinary natures, and in doing so, allowed me to relax into the scene. Rarely, however, are these microelements seen or passed on as beautiful, inspirational, or worthy of judgement. The point is, mundane elements of a sea kayaker's existence seem to become redundant when the exotic natures of a new island, an approaching storm, or an emerging friendship with fellow expeditioners take hold and then dominate the resulting narrative. The dominant, more obvious, narrative is an easier story to tell and an easier experience to raise in terms of its phenomenological weight. *Bass by Kayak* has, as has my guiding/teaching/instructing life until now, largely failed at exemplifying these homely, obvious, everyday aspects of my microworld. But this research and analysis has raised multiple opportunities for challenging dominant narrative forms, with subtle new story elements and messages.

Other scholars and researchers have examined aspects of the visitor-native scale more closely and presented more nuanced accounts of these differences. Edward Relph (1976), for example, proposed a continuum between insider and outsider. Using Heidegger's phenomenology to deepen his understanding of human geography, Relph referred to the 'native' as an 'existential insider' (p. 84). Ingold (2000, 2008) would later elaborate the subtleties of this insider's relationship with local nature and culture through his concept of the taskscape—a lacework of visible and invisible phenomena that collectively constitutes a local environment and community. Like Relph, Ingold also explored in depth the processes by which a person develops insidedness. He called this process *enskilment*. Key structures of the processes of becoming *enskilled* include the practices of guided attention, a process whereby the learner is shown, often in subtle ways, what to take notice of by an elder figure. Storytelling as a form of teaching is part of this process. So, too, is wayfaring (the ability to find one's way through an experiential and storied landscape rather than by navigating using abstract, technical systems).

I wonder if the sea kayak is a 'usable suitcase' in that we not only live from it, but also experience life from *within* it. Moulded from petrochemicals, made by people in factories, the modern-day Western sea kayak may also close us off to the raw natures of the sea and sea state, and a deeper sense of embodiment may be achieved through a handmade

craft (*craft* in both senses of the word). Hatches full of emergency equipment, energy-rich food, spares, and luxuries may rob the user of a raw, perhaps more dangerous, more skilled, more urgent interface with the natural world. Payne (1996) called the kayak a ‘cocoon’, referring to the modern (unseen) weave of plastics and polymers as hosting the human within a virtually unbreakable shell, protecting the user. As Varley (2011) noted, the modern kayak not only transports the human but keeps the sea out. Sea-as-enemy ‘to be excluded’ (p. 89), questioned Varley (2011), could mean that the cocoon is subconsciously homely, thus safe, whereby our energies and mindfulness propel us easily and slowly,⁴⁰ less thinking and feeling of the sea, water, salt, and wind. In turn, such overwhelming safety offers a deeper sense of feeling for the view, the horizon, steeling us to go further—intent to go far (somewhere, anywhere). I now question whether the sea kayak and land have become home (to me) and the sea a blank space always on the brink as ‘other’, an alien space that must be crossed in controlled haste. A conundrum emerges in that the protective natures of modern-day vessels provide a profound sense of home, safety, and routine, and in doing, potentially block out the vulnerability and likely deeper connections when crossing another kind of world.

Yet again, the unhealthy dichotomy of sea and land emerges, as with Relph’s continuum that ran all the way to the existential outsider, a person who takes no interest in local values, experiences, and practices. Such a person would happily erase the local and a community’s sense of home in order to replace it with an homogenised landscape like a highway or supermarket. It may be that the result of the persistent cultural narrative of adventuring, combined with the safety and security of the envelope of modern equipment and supplies, has the same effect.

Yet insights from both Relph and Ingold provide possibilities for alternative approaches and ways of experiencing. Relph highlighted the approach of the empathetic insider, a traveller who makes a conscious effort to learn local signs, routines, and customs that constitute a place. Both Relph and Ingold suggested considerable possibility in the practice of outdoor travel to deepen one’s observation and attentiveness, to pay particular care to how one acts, learns, and thinks in a landscape and seascape responding to Heidegger’s demand that humans need to learn to dwell in a place if they are ever going to

⁴⁰ Modern sea kayaks are, however, getting lighter, with aggressive new designs doubling the speed and halving the weight of many current and traditional versions.

belong to it. But neither Relph or Ingold explored the possibility that it may take a degree of outsideness, perhaps hinted at by Tuan in his comments about the advantages of being a visitor, to develop a reflexive position and hence, to also question taken-for-granted beliefs and practices. It takes a certain amount of existential distance, or separation, from assumed beliefs and habituated practices if they are to be critiqued reflexively. For my study, this largely occurred during the extensive and extended reflective processes of crafting the film episodes and in fusing textual analysis based on the lifeworld structures of one person—who was simultaneously a researcher/sea kayaker/documentary filmmaker. A new, heightened awareness of the ‘balance act’ between insidedness and outsideness has the potential to guide future research into the subtle conditions of the outdoor traveller.

It is clear that new ways of travelling and adventuring are emerging. This study, through the use of documentary film, made accessible to a broad audience that it is possible to adventure *with* nature, to lessen risk, to be patient and observant, to seek joy and insight rather than fear. Certainly, many of the sea kayak narratives discussed in this study conform to the same dominant beliefs and practices that mountaineers have assumed. But, as shown in this study, sea kayaking (at least in the West) is a fairly recent form of cultural practice. As such, it has opportunities to actively pursue new practices of travel and storytelling. Chris Duff’s *On Celtic Tides* (1999), critiqued earlier in the thesis, balances the old and the new—it is both an heroic tale but also one paddler’s circumnavigation of Ireland *and* a question-filled search for a deeper understanding about the home of his ancestors. I hope that *Bass by Kayak* also achieves this to some extent.

Such approaches offer significant possibility for outdoor travel in the future as a humble form of practice, where the adventurer is still one who leaves the comforts (physical and psychological) of home, not so much to test themselves but to learn new ways of dwelling and being. The importance of insights arising from this type of outdoor travel is that they may also enrich and enliven our experience of home. What this study has shown is that such insights are most likely to come from an extended period of reflective and representational practice, *especially* where it adopts a reflexive position. I will pick up on the reflexivity within my creative treatment of actuality through filmmaking and ‘phenomenological digging out’ (Payne, 1996, p. 175) through text in summarising a response to my second research question shortly. Prior to that, some concluding comments are necessary in relation to the aspect of liminality.

Liminality in 'crossing'

The long crossing day (Deal Island to Killiecrankie Bay on Flinders Island) personifies a state of living within the structures and forces of land and sea. Martin's (2008) literacy metaphor 'of reading the environment' (p. 34) relates to this idea as way of taking in landscape, seascape, and skyscape as I transitioned from one landmass to the next 'like a magician' (Varley, 2011, p. 28).

To depart in the dark, emerging into daylight at sea, shaking off land, we settled into a full day of increasing our sense of openness before being drawn again, having reached the widest point of the crossing, towards the safety and comfort of land. Liminality, the experiential quality of crossing from one state of being into another, could be seen as an invisible seamark that represents a threshold from one safety net (island/land) to another. This says nothing of the sublime beauty of the day itself, particularly sunset, the most meaningful seascape panorama I have ever seen. I felt as if I were *seeing* and *feeling* what is photographically referred to as 'depth of scale', whereby the frame of focus plays with deep horizontal layers of close, mid, and faraway points. The scene spoke to me as a transformative, cinematic moment. In doing so, both the threshold (distance from land) and beauty (a warm sunset layering into descent of cold darkness) redefined my felt and imaginative vision of seascape *as* liminal, as if, like Heidegger (1977) crossing the threshold/sill of a doorway, that long crossing day represented a transition from one kind of world to another. Sunset exemplified a moment within this transition, where the scene beheld a distinct feeling of before, now, and what might come after, when all would be fine, land would be made. Light, colour, temperature, a working body: an easy moment of beauty that has become a significant memory.

Symbolised in the form of a blister on his toe after walking a section of the South West Coast Path in the UK, Wylie's (2005) ideology of 'self-landscape' raises a literal and physical reminder about how humans concoct perceptions about the world. His rubbed toe came to represent the lived experience and self-landscape of his reality. Conjoined is the real and metaphorical way humans make meaning of the world as they pass through it.

For me, the most obvious 'practical absorption', as Wylie (2005, p. 240) put it, was going to bed after the long crossing with claw-like hands, contorted from physical exertion. Once in my safe and friendly tent, I knew momentarily (before sleeping deeply), mindfully you might say, the extraordinary impact of being at sea during sunset. Like *Day 62*, the

long crossing has come to define what it means to be liminal, operating from within a lived aesthetic full of physical and mindful thresholds. To stretch Wylie's (2005) concept towards the 'always different, always the same' (p. 241) horizon of sea, these collective aspects of the long crossing became a way to feel, remember, and see 'self-seascape'. No longer just space that erases itself in folds and flops at the whim of wind and land, I found that perceptions of the sea, and human experiences from within and from it, can be equally insightful and mindful. Equally, as a result of that long period of reflection and reflexivity, I have come to realise that such moments can also be fraught with contradiction, just one person's projection upon an ever-moving seascape. As a 'self' that lives in so many different spaces and scapes, lands and seas, I am not sure it can be any other way. The sea, like any other form of world, reflects me and I it.

Summary Response to Research Question 2

What are the episodic and existential natures of a sea kayaking narrative as seen and heard through mixed media of film, text, and image?

The extensive Chapter 7, which brought together key findings and discussion, addressed much of this question through signposting 25 existentials of my lived experience that emerged from the film series. I highlighted a wholistic, selective, and framed existential in each episode.

Whilst each is not being treated as a theme in its own right, there is considerable potential to explore them, both individually and in thematic clusters, in future research. In much the same way, if I were to go back now and revisit each episode to look for existentials to tease out and analyse, I would not choose the structure of seeking three in each episode in such a formulaic way. Instead, I would look at informing the reader textually of the key episodic moment, moments, or idea(s), generated through the experience and my reflections. Episode 1, for example, could have been solely about the wholistic grounds of preparing for a shared expedition (a new kind of expedition for me in many regards). Or, Episode 4 could easily have been based entirely on one frame captured at dusk on Day 11 (representing liminality/seascape as 'self-seascape'). I found that in allocating each episode a whole, part, and focused existential, which in itself is unorthodox as many phenomenological studies prescribe to only one form of reduction, I have missed opportunities for expanding deeper,

lesser insights. In reality, many of the existential insights (temporality, spatiality, corporeality, relationality) could have been broadened to fit a wholistic response or zoomed in to reveal a frame. This seems a reasonable thing to say now, through the power of reflexive hindsight, but this may also constitute a worthy finding of the study and methodology approach taken.

Another attempt to simplify my response to the findings would be to more deliberately highlight the considerable tensions between ‘wholistic’ and ‘sententious’, as it was never my intention to ‘moralise through wisdom’ (van Manen, 1990, p. 78). I feel this is a possible trap in using van Manen’s existential profiling, or reductionist method, especially when considered through an autoethnographic lens that I am my truest—and only—expert of myself. The self, *I* argue, is the only state of being that I know better than any other, regardless of how confused and complex this state might be. The point being, to be sententious is to be reflexive of what I say, do, think, and act and need not be thought of as pompous, righteous, objective, or universal, as the lens of the narrative does not allow for this. At least, this is the aim of autoethnographic work.

The figure of 25 identified existentials does not include Episode 6 content, given this final instalment is a summative film that readdresses prior existentials. Reflexively, it is now possible to ‘loosely’ cluster these into groups. For the first five episodes, the following clusters emerge.

Aspects of *relationality* (7)

- Home, authenticity, artfulness, narrative of filmmaker, selecting meaningful images, reliance on technology and the weather world

Aspects of *corporeality* (4)

- Perceived danger of crossing/expeditioning, health of co-expeditioner, a sublime image of seascape/the liminal, narrative of filmmaker

Aspects of *temporality* (7)

- Departure dictated by online weather interpretation (3), taskscape, tempo of crossings, timing of the roll, relationships of land life

Aspects of *spatiality* (6)

- Windscape, creating lines across the earth/sea, charts and topographic maps, done footage, artfulness in representing scale (2)

Like Wylie (2005), unsure of a clear agenda when setting out on the trail ‘I often nurtured misgivings regarding this research’ (p. 244), cautious of overthinking what may, or may not, be existentially significant given the research focus and questions. Raising his hand after a recent showing of *Bass by Kayak*, one member of the audience asked, ‘Aren’t you overthinking things?’ My response was something along the lines of, ‘Well, we all think about *everything* we do. My task for this project was to do, think, and *articulate* (emphasis delivered when answering)’. At heart, I also agreed with the question, as there was potential at each turn to unpack the unpackable, exaggerating ‘nonnarrative’, as Clandinin (2007) would say, objectifying the experience through an inspired approach to (existential) list making. During early planning stages of the expedition, and initial data gathering, I felt a shift in my expeditionary formula, as if a different kind of momentum was building. That is, the new expedition felt counterintuitive to my long-standing belief that travelling to new places was to experience the world with fewer distractions, filters, and immediate influences. Paul Virilio’s (2009) dystopian vision *The Aesthetics of Disappearance* comes to mind, whereby I potentially placed too much ‘existential weight’ on the new experience (in this case expedition) with complications and expectation. It felt as if I were transferring my vocational (work, research) needs and habits into free space, opposed to exploring new ways of doing, being, and belonging. Such weighting could be seen to lessen my search for ‘idiosyncratic symbolism and individualism rather than collective participation and collectively held meanings’ (Lett, 1983, p. 45) or alter my desire to be liminal at all. Part of this subtext was layering the expedition with a structural and theoretical research agenda, adding instead of shedding. Unlike Wylie’s (2002, 2005) cautionary words about setting out to research a single daylong walking experience (albeit one with a far wider concept of time, place, and space), I suffered a longer-term conundrum. Reflected in my wayward notes from Deal Island (the only real time I wrote from within the expedition itself as it was the only significant ‘downtime’) was identifying the seeds of existential experience. Always constructed in the aftermath of experience itself, an existential idea has the ability to merge, effortlessly and indistinguishable at times, between days, weeks, and eventually years. It may be found in a moment, but even that moment has a past, a present, and a future.

Consolidating Thrift's (2000) nonrepresentation theory, Dewsbury (2003) would say that I was no longer 'witness' to my own form of 'knowledge without contemplation' (p. 1909). I felt this during the expedition itself when noting down aspects of significance, seeing how easily I would expand on trivial leads one after another, a misgiving that was exaggerated in the true aftermath (no longer wet, paddling, in a tent, training, or planning). The reflexive analysis had begun to dictate to the experience as it was lived. Equally, this may be the price that has to be paid for scrutinising the taken-for-granted and the habitual. Existentials ultimately proved difficult to separate out, critical of an identifiable germination point to contextualise and frame as phenomena. The difficulty lies not so much in identifying the moment, touching down in Tasmania, for example, or locating a conversation I had with another paddler, but reflexively asking *why* such a moment was existential in character. Where the moment/idea/perception had originated from was essentially questioning how far back in human history, and my history, I would dig to best understand its significance. This reflexive digging has continued to alter and question my thinking and being. It continues to challenge me through thinking about the expedition. The more days that gather after landing in Tasmania, the greater the shift.

I suspect that the growing gap between the experience and its 'treatment' lay in the filmmaking process, followed by a hermeneutical–phenomenological textual process. That is, digitising, conceptualising, scripting, and creatively rendering a film narrative, *then* readdressing it textually and phenomenologically. Production of multiple narratives and a kaleidoscope of moving parts, reduction and expansion, blending and deciphering, felt very much like there were too many 'turns', acting as opportunities to follow magpie tendencies, picking up and looking at each new 'thing' that came into view. Far more than a traditional textual thesis, my multipart methodology played with the chronology of what (and how) experiences were considered existential, portrayed, and analysed. My episodic dissection of a 'whole' (expedition) during filmmaking fell somewhat into the trap of showing more than telling, overestimating the subtext of my visions and words. Consequently, the text was at times equally fragmented. The following methodologically imposed structures were part of the resulting tension:

- Producing four to eight episodic films based on phasic stages of expeditionary learning;

- Searching for story arcs within each episode so that each episode had a start, middle, and end;
- Producing films that could be shown publically, yet examined theoretically;
- Telling the story of places, other paddlers, and the self autoethnographically (and at times blurring the boundaries with research being ethnographic);
- Textualising under the banner of four existential types filtered with three types of reductive lens;
- Summarising a multitude of existentials as key findings.

Yet, looking beyond these challenges, it is clear that it was because of this methodological wrestle—showing, telling, visualising, and writing about my experiences—that a stronger, more insightful, range of personal sea kayaking essences were revealed. This summary of key episodic and existential findings is therefore a reassessing of fundamental components of the research and project design. Through this process, I must commit to an outcome by laying bare my contribution to knowledge.

When seeing the existentials condensed, the most resounding finding is the overwhelming influence that the weather world has on the day-to-day tempo of sea kayaking. As a result, the story is dictated by the poetics of departure, landfall, and being land bound, rushing, dawdling, leaving or staying, episode by episode. As addressed in the previous summary, the very lifeblood to this appraisal is the story-creating comparison point of feeling homed. The somewhat obvious lifeworld (human–weather–action) aspects will be addressed shortly under ‘Implications for practice’, given the (Question 3) educational and programming potentials it alludes to. For now, based on the same practical bearing of living by the weather world, and returning to the idea put forward in the methodology chapter as a ‘fusion of fields’, I first address the episodic nature of the experience through the idea that the film, text, and thesis as whole was a tense yet revealing process.

Hiding, revealing, showing, telling

What a fusion of fields promotes, and is potentially the riskiest yet most rewarding outcome of this study, is reflexively questioning the episodic retelling of experience. As identified in Chapter 5, representing the self, evolving a sense of narrative identity through story, in this

case a retelling of lived experience, is a confusing space to navigate autoethnographically. I was often stuck in a crosswind, unsure how to proceed. When I did proceed, I then questioned my choice of direction. As I say, this expeditionary experience *was* different. I had altered my reason for travel. I now have to trust the story as being a complex, complicated, and at times even contradictory layering of decisions made in time and place. This penultimate section of the thesis must articulate why I presented my story in such a way, in a particular order, and why I placed emphasis on some aspects and not others. For, as McAdams (1990) said, most of our narrative selves are built around a retelling, a self-fulfilling concoction of myth. Such is the nature of human subjectivity and storytelling. My version of events was evident in one data set leveraging another, or in some instances using vision over text (when words would not portray my point or experience) or text over vision (when I did not have the footage or filmmaking skills to fabricate a representation). The following section summarises the tensions and opportunities inherent to this fusion of fields as a ‘publishable self’ in how my narrative identity was put forward to a public and scholarly audience.

The Publishable Self

I take it that the publishable self involves decisions made about structuring and representing a personal travel narrative that does not just entertain, but also offers insights that may educate. Complex relations between people and places, travel and home are either obvious, evident, subtle, or nonexistent to the viewer–reader. Taking its genesis from the fusion of fields, the publishable self is in effect a reappraisal of my life-story existentials, as in, how my larger story of self is evident in *Bass by Kayak*, especially given it is my latest story, and created for a wide and multipurpose audience.

Aside from the active phase of the expedition, perhaps the most revealing aspect of this study are the untold existentials of the storytelling process. I touch upon the difficulty I faced in articulating a voiceover in Episode 3 and expand this idea a little when talking to camera in the hallways of my work in Episode 6, signposting that many story tangents evolved over the course of the project, making it hard to proceed with a succinct and accessible narrative. Yet the mechanisms of why I eventually told a particular kind of story with a particular kind of voice—as existential itself—is largely denied. It was certainly not front of mind when filmmaking, which was a pursuit of presenting a past story clearly and

chronologically to a future audience and largely ignored when responding to these representations through text so far. It seems I was looking more for what took place in the story, and not how the story was being shaped (by a multitude of forces and phenomena), or *why* I was telling it. What I find in clear air, having made the film series and created a host of findings, is that I see how I have come to look to the reader–watcher for self-evidence. What does *Bass by Kayak* say about my narrative, created for (and in) the eyes of others? More than that, with a growing audience of online watchers (unlike a closed theatre where I know I am talking to a set number of people, communicating through immediate human connections), the expedition has seemed to take on a purpose of its own, removed from me. It is watched at all times of the day, from all corners of the world, by people I will never meet. Engagement shifts forms, no longer tensions of editing and scripting and problem solving through well known or innovative tools of filmmaking, but subtlety and remotely effecting *another* person's day-to-day as they watch a series of short, clean, end-to-end products. Like any film, book, or artwork, *Bass by Kayak* becomes a small piece of succinct human storytelling that is absorbed and passed on through others. Whilst autoethnographically my first calling is to concentrate on why *I* was doing the telling, by looking back reflexively, a bolder and perhaps more ethnographic insight is borne of asking why *others* engage with, and pass on, my story?

Having published the films online, pushing a 'publish' button each time an episode was ready to go live, the reflexive nature of research must now reveal in some way how my version of self has been received by this audience: how this makes me feel, what might be said of this feeling, and extra insights of this post-film, post-findings period. The feedback to each film, blogged within the feed for each episode on my YouTube channel, has rebounded with a host of insights. I imagine this to be a very different form of commentary to that of the select, or scholarly, panel. Of the roughly 33,000 views the series has seen thus far (26 January 2018), many have commented on the way the films were made: 'honest' and 'real' and accessible in terms of what, who, why, and where the events were seen to be happening. It is rewarding to hear such words, yet worrying in that the creativity (and difficulty) of reducing two years into 60 minutes can be so clearly thought of as a lineal, obvious story. They are right in that the series was a relatively conservative attempt at being creative in the face of being practical and connecting with a public audience. Each episode made a concerted effort to introduce the key characters, location, tensions,

timescale, and so on. My natural inclination, however, would be to produce a more avant-garde piece, stripping the expedition of chronological order. It would have likely reflected a version of recognisable human scenes, human action, and impressions of travel, landscape, and seascape, but without the lineal constraints of time, place, and narrative.

Such a modern piece, perhaps like the breadth of specialisms in academia, reflects a person's subjective and even abstract way of making sense in the world, mirroring how I (and many others I suspect) think in fits and starts, blending time and space and perceptions of self and others. The films would be a meshwork of days and moments, images and ideas, yet largely conceptual. It would likely be labelled 'pure art' and forgo fitting with Grierson's (1946) treatment of *actuality*, in much the same way it might fit neatly into Thrift's NRT (as a definition of 'conceptual' is 'nonrepresentational'), although I am yet to comprehend how a representation of any kind fits on the representational scale. It seems as if the more conceptual and abstract a representation is, the more subjectively the 'self' is revealed.

Whilst on one hand a modern piece would satiate my desire to be different, and perhaps more obviously 'liminal' in my creative resistance, it would also isolate my potential in sharing the story to a wider audience. Avant-garde films, unlike modern and abstract art, are less popularised and in some way—and as a result—less assessable. I suspect McAdams and Grierson's version of 'actuality' would also differ, with Grierson being a faithful servant to being as objective as possible with a subjective medium and McAdams taking review of the film in the aftermath and asking 'What does this say about the maker of this film?' My own version of actuality questions the validity of existentials, given the dozens of film genres and story type that could be produced from the same batch of footage. 'Actuality', hinting again at NRT, suggests I might have been better off presenting to neither a public or academic audience and instead make films as if no one will ever watch them, vacuumed from the 'why?' Plenty of writers and artists, and I presume filmmakers, have gone down this path. Van Gogh famously never sold an artwork during his time alive, merely trading them for art supplies or giving them away as gifts. Banksy, the famous anonymous artist, is perhaps 'in between', known globally through his/her art but without an identity (beyond the art, that is)—at least publically. I also suspect that by calling oneself a writer, artist, and filmmaker, much like adventurer, it brings with it a certain sense of vocationalism, a role that I presume impacts (and therefore interacts with)

others. The interesting suggestion here is that many adventurous acts are not publically shared or represented beyond the doing, but when they are, perhaps vocationalising/commercialising the adventurer, most are unwilling to take a conceptual approach in a bid to connect to an audience.

I certainly now live, dwell within, a product that others are consuming. My ‘self’ has rebounded to the point where the key moments of the film series are found by others. As if practically, then creatively, figuratively, metaphorically, and theoretically—in that order—I have done enough, and the final reflexive evidence is the relationships I have with the audience of *Bass by Kayak*. Phenomenologically speaking, this aligns with the core philosophical undercurrent of existential descriptions, that I must exult essences of experiences through rich, descriptive story in a way that commits the reader–viewer to go on with their own manifestations.

Summary Response to Research Question 3

What phenomenological insights of this (my sea kayaking) life can be taken into practices and pedagogy of outdoor learning?

The nature of my work as a young academic within outdoor education is to navigate my transition from the field to the classroom, practice to theory. It was clear through reading existing expedition narratives of other sea kayak travellers that not all feel compelled to reflect critically upon the cultural significance of the phenomenon of sea kayaking. That said, not all expeditioners are also educators. Investigating sea kayaking visually and autoethnographically has offered the opportunity for reconciling inner and outer scapes, ‘self-seascape’ perhaps, from both a self-driven, adventurer’s perspective and that of educator. Taking on the pedagogic implications of this knowledge, ‘a re-examination of the *nature of experience* as it is theoretically and socially ‘constructed’’ (Payne, 2002, p. 185, author emphasis), this study must therefore suggest insights for outdoor learning. These insights are presented below.

- It is important to emphasise creativity and artfulness in representing experiences as a conduit to understanding. Seascape and landscape, so often thought of by the artful interpretations artists have conjured in the past, are excellent metaphors to explore as students think in complex ways about ‘what this image means to me’ and

‘where might my version of this exist in the outdoors’? Meinig’s (1979) *Ten Versions of the Same Scene* and my artful rendition of this in Episode 6 alert us to the meaning-making potentials of the subjective, creative, outside world.

- Phones (let alone HD cameras, drones, gimbals etc.) are now capable of capturing dry, wet, momentary, remarkable and mundane lives. Both my students and I create visions of what we see and do, and to a lesser extent what we think. Expectations as a result (of me using visual mediums to explain an idea, tell a story or provoke discussion) has shifted subtly, yet quickly. For both student and teacher, it is an exciting and engaging time to use critically, and widely, platforms such as YouTube.
- Using filmmaking to capture the experience pre, during, and post expedition with students/co-expeditioners would maximise the longer-term meaning-making potential of both the expedition itself and the narrative identity of the story.
- As with the potentials of harnessing a representative process over time, the more input all members of the expedition have with all facets of the expedition the more likely it is to blur the phasic boundaries of the experience. As in, engaging with the pre, during, and after phases of an expedition as one ‘taskscape’ (Ingold, 2000) might take the emphasis off the action/reality phase being the only phase where authenticity takes place (Nicol, 2012; Wheaton & Beal, 2003).

Summary of Insights: Implications for Research

‘New’ ethnography, according to Goodall (2000), is to accept and explore the mergers of the sensorial body through creative film visions (Grierson, 1946, as cited by Blais, 1973) with the thoughtful and descriptive mind through rigorous text (Pink, 2007; van Manen, 1990). Of course, the viewer and reader may also learn about the sea kayaker’s embodiment through text and interpret something of their state of mind through film images. Rather than two separate approaches to representation, the effect of using both may be that overlap and mergers are both inevitable and desirable. I have attempted to demonstrate this through living, then representing, *Bass by Kayak*.

Researchers are urged to explore the many ways in which vision can complement text. Barbash and Taylor (1997, p. 7) noted that film may well be a ‘quintessentially phenomenological medium’ capable of representing the everyday through a ‘unique

capacity to evoke human experience' (p. 22). I disagree with Devereaux (1995), who states that text, as opposed to visual mediums, requires the reader to construct reality in the mind by 'taking hold of the abstract' (p. 58). I would argue that the filmic experience, from both sides of the lens, is much the same in terms of abstraction. Whilst text starts as black and white symbols, then strings of words conjuring images and story, it takes little time for the mind to construct a narrative. The first line of a book, I argue, can imaginatively capture a person as much as the first moments of a film. Whilst I agree that a certain objectivity exists in each raw frame of film footage, mirroring life by taking on the visions and sounds of reality, such objectivity ceases to exist when the next shot or sequence emerges. Thereafter, subjectivity is added by degree: a voice from another frame providing narrative, music score emerging, and a god-like drone shot widening the scene from above.

As filmmaker–writer–researcher, I would argue that there is no more or less subjectivity inherent to visual and textual mediums. What do seem apparent, however, are the rigorous expectations of a researcher's text, as opposed to the creativity and artfulness of vision being supplemental or anecdotal. As in, film might be seen as an addition to text and not text as an addition to film. Whilst 'new ethnography' can truly expand horizons of research, it is likely to maintain a certain degree of ambivalence. Creating methodological frameworks that aim to inform the reader-viewer-listener-feeler-taster-feeler of the sensorial natures, imagined scapes, and visceral realities of experience may continue being illusive unless researchers are willing to extend their textualisation of knowledge beyond the written word. This is not to say that textual knowledge is defunct, notional, or less-than powerful. But, unbridled relationships with other mediums to draw upon the complexity of life should be called upon if humans are to better understand the complex human condition. In much the same way, expeditionary practice should be operationalised with an agenda that takes on multiple ways of preparation, action and reflection.

Implications for Sea Kayaking Expeditionary Practice

Mountaineering is presented by Noyce (1950, 1958) and Macfarlane (2003) as a particular way to experience the world. For most forms of practice, the mountaineer is attached to the earth by ropes and screws, boots and gravity. To climb so high, across uninhabited worlds, has long been a fascinating act to ponder and theorise. Mountaineer and sea kayaker are often compared, one living in the vertical, frozen, oxygen-deprived zone and the other in a

horizontal, fluid environment at sea level with more oxygen than any other place on earth. Both live, and often die, as a result of great forces inherent of the weather world. Yet unlike mountaineers, and farmers and gardeners doing equally bound land acts, the sea kayaker at sea is underexplored for the same potentials of human perception.

Expeditionary practice for the sea kayaker might need to develop more nuanced forms of knowing in order to shift and shape this practice. Herein lies opportunity, a form of inquiry championed and moulded to the unique setting, program, expedition, and perhaps educational agenda of the individual and the institution. This also recognises the hugely important reflective aftermath of expeditions in terms of better understanding what took place. I summarised this earlier in autoethnographic repositioning, and the publishable self, emphasising how reflexively and methodically unpacking the lived experience has had a profound impact on how I interpret my world and, in fact, write and film a narrative that goes with it.

As with mountaineering, the most obvious finding in terms of how practice might be influenced, I return to the perceptions and practice of living within the weather world. The first opportunity exemplifies the setting for adventure, questioning Zweig's (1974) outdated premise that I must seek extraordinary places, whereby my actions and itineraries are 'the exaltation of bizarre circumstances . . . [and where] . . . a man's [*sic*] essential moment comes in the midst of danger when all of this life must be translated into action' (p. 15). On the basis of the findings, I would argue that a human's essential moment comes likely in the midst of avoiding danger, if possible, opting instead for purposeful, sustainable modes of life. Prolonging or even cancelling the adventure through calculated decision making, as opposed to standing on the summit at all costs, might allow for Lopez's (2009) 'intimacy' with our physical world: perception born out of waiting instead of dashing. Much can be said about *Bass by Kayak* in the way it was divisible into these two parts, dashing and waiting, both dictated by practical decision making based on listening to the weather world (Ingold, 2008).

In many respects, it was adapting to a new way of reading the environment. To add to Aadland, Vikene, Varley and Moe's, (2017), newly devised checklist for 'situation awareness in sea kayaking', might be a check mark that raises the sea kayaker's awareness of what the landscape and seascape is telling them; tacit, learned-over-time intuitions that signposts both a practical and philosophical approach to decision making, patience and

seeing. Naturalists, wayfarers, philosophers, and contemporary commentators of outdoor life have called this a form of place-based ‘literacy’ (Martin, 2005, 2008; Mullins & Maher, 2007), whereby the scape of our world becomes ‘readable’ (Lopez, 1979, 2009; Muir, 1894/2001; Relph, 1976; Thoreau, 1835/1966; Urry, 1990; Wattchow, 2006). As ‘land-ethic’ champion Aldo Leopold (1949/1989) prescribed, ‘to keep every cog and wheel is the first precaution of intelligent tinkering’ (p. 91), and one must grow to notice the immense detail of the world around us. Yet in the case of *Bass by Kayak*, more than any departure I have ever taken, the mechanics of human movement across water was enabled by online weather forecasting. Smartphones and tablets acted as weather-world portals, where windscape was translated for us, and in doing so, facilitated departure, landfall, or being land bound. Ultimately, the catalyst for gaining experiences in one place as opposed to another, and therefore dictating the episodic flow and breakdown of the film series, was the wind.

The episodic nature of sea kayaking, segmented as ‘leave’ or ‘stay’ days, was in a very simple way living within a great environmental force, that being windscape. Bound to an itinerary that wind enforces seems unique to multiday programming and long-range expediting by sea. Forecasting blocks of time allows, or does not allow, continued passage. Hogan Island for example, with scarce water supplies, was visited strategically for one night only, whilst other islands had a reliable source of water (Deal Island) and offered a place to be held up, to rest, and wait for the next wind window. Naturally, seeing this far ahead by looking to the skies is incredibly difficult, if not impossible, and so our modern-day reliance on forecasted data and the online, infield screens that provide this portal, is an emerging influence that dictates the lived reality of sea kayaking.

Opportunities for intimate relationships with self and others lie in how a person perceives, or segments, their adventurous setting. Staying put or moving along no doubt shapes a person’s expectations of tempo(rality), or in a simple way, how an individual splits their day with seemingly worthy, and wasteful tasks. Rethinking, for example, the elite adventurers’ mantra to maximise efforts to cover as much distance over the shortest amount of time, flies in the face of the hugely rewarding time I spent on Deal island, pottering in the garden. Although to be fair, it felt idle *then*, and was only after the slow week did I realise just how engaging, rewarding and insightful the experience(s) were. Spending more time ‘beyond the fringe’ (Ep. 5. 00:43), such as the coastal zones we

inhabited during out last week as speedy kayakers, would likely result in a deeper connection to the place. This slow, vs fast, distance over time mantra speaks to how expedition parties make decisions based on previously held assumptions and the values they hold towards other forms of activity or the potential relationships and interactions along the way. I would encourage that members of sea kayaking expeditions first and foremost live by the weather, reading from both sky and screen, but at times ignore this to better engage with the landscapes and coastscapes they pass.

Equally poignant is that none of the expeditionary learning cycles or guides suggested that an expeditioner should collect their thoughts partway through. The ‘upshot’, as Leopold (1949/1989) would say, might therefore be two-fold, whereby the expeditioner gets to evaluate what has taken place during, agitating a thoughtfulness from within the active phase of the expedition through interactions and living within oblique places and taking on other everyday tasks. Secondly, living more within the moment, and not constantly obsessed with where the next weather window will take you, unexpected deviation allows for more intimate human and environmental relationships to develop. No doubt reflecting whilst doing happens naturally, to some degree, but to start out with a value laden approach whereby stopping and waiting, indulging in magpie tendencies to explore tangents, the individual emerges—as have I—from the expeditionary whole as a more fulfilled, knowledgeable, critical and content traveller.

To be ‘underway’, as Becker (2007) would say, travelling perhaps a less predictive distance but doing more in fragmented time and space, gains fuller insights into the unique nature of places and the ‘more-than-human’ world (Abram, 1996). As a result, our perceptive landscape and seascape lens, forefront in the mind of the liminal character (Gilchrist et al., 2014; Varley, 2011), is informed by lived experiences that dawdle and dwell. Only when needed, do we dash.

In summary:

- Sea kayaking expeditions/programs should promote a fundamental knowledge of the weather world from both a real (looking to the sky) and online (looking at screens) perspective for interpretive practice. There should be times however when the party makes decisions based not just on moving through suitable weather worlds. Where the individual or group forgo, to some extent, the logistical defaults that are

created for, and from, reaching the final destination point. I felt (as did Matt and Dan) that dashing past places that we had gone great lengths to see and experience, were being under-experienced by following God-like forecasting of online screens. As a result, I/we build a logistical framework around these dates and expectations (such as booking the return ferry, pick up guy, return dates to work etc.). Following previously held assumptions about risk, we were at all times compelled to follow fair weather rules.

- Whilst the ‘adventurer’, speaking on behalf of the ethnographic ‘I’ (Ellis, 2004) has typically departed to find a sense of self in new lands and new seas, I wanted to contradict this ideology by encouraging an exploration of self in home lands and home seas.
- Engagement, or lack of engagement with the islands and people of the Furneaux Group, informed a unique liminal/coastal experience in the final days of the expedition and is typical of locked itineraries and bookings.
- Key learning from sea kayaking might come from embracing the longer-term process of reflective-reflexivity ‘as’ (Ingold, 2008) the lived experience, where expeditionary programs, based on a curriculum or educational agenda, overlay an ongoing reflective process, such as filmmaking, writing, or both.

Limitations of the Study

Phenomenological research is rarely generalisable, suggesting that drawing implications from the study rests as squarely on the shoulders of the third-party reader’s interpretation as it does on the researcher. The practical constraints to generalising or extrapolating to a larger audience are hemmed first by the study being autoethnographic, and second, by the contested state of being reflexive within a small expedition party of three to five others. I have offered some implications and opportunities, yet these are cursory to the key aim, which was to be interpretive through refined forms of representation (film and existentials).

Criticism still surrounds the unclear boundaries of what constitutes an ethnography as distinct from an autoethnography. As many leading scholars in the field contest, as autoethnography is likely carried out amongst people, often of the same subculture, the agent of reflexivity often means that a study of self is actually a study of the self amongst others (Anderson, 2006; Anderson & Austin, 2011). From personal experience, the self-

inspecting lens seemed indivisible at times as I took on a narrative voice for the entire expedition party. The difficulty, as established in early discussion, is that the operational definition of ethnography and autoethnography depends as much on the understanding of the researcher as it does on the wider researching community (Clandinin & Connelly, 1999). For the purposes of this study, and to align with phenomenology, I maintain that the views expressed in this dissertation are complex and therefore mirror my engagement in a world amongst other humans. The point being, it is personal yet shared, and therefore both autoethnographic and ethnographic to an extent. To what extent I cannot tell you, which links well to a phenomenological point of view.

Bridging a similar ontological gap, landscape phenomenologist John Wylie (2007) instigated a vital link in this study by working up a synergy between two abstract fields of philosophy: ‘A faithful description of everyday “lived” experience [amongst landscape] is in fact one of the most long-standing and central goals of phenomenological writing’ (p. 140). My challenge, of course, was to make this palpable via a self-driven visual-textual autoethnography. A lot of methodological problem solving was needed to contain what was a project of many moving parts. Such a broad endeavour could deem to water down the introspective nuances that each medium brings to research. Ingold (2000) might say that my ‘taskscape’ was overburdened with angles of approach, given the depth of inspection required to adequately inform an audience of new insights. His essays on livelihood, dwelling, and skill from *The Perception of the Environment* (Ingold, 2000), for example, is an immense piece of work that unpacks but a fragment of how humans perceive and understand the world. I agree that this study may have overstretched. Yet, the setting of the sea kayaker, the open world of sky and water, is dramatically under investigated in comparison to landscape studies. I felt as if any study of sea kayaking should not avoid a considerable venturing into how the paddler engages with the unique day-to-day setting.

Some other limitations to consider:

- The shared experience was with male-only co-expeditioners. I tried on multiple occasions to solicit female co-expedition members, but to no avail. Whilst not obvious at all times, this did manifest with the feelings of a ‘boys’ trip on several occasions. The masculine nature of the journey was perhaps exaggerated with quiet suffering from Matt and Dan as they experienced heavy bouts of seasickness, as

with Craig and Paul suffering various impediments at other times (I found out later). I would encourage all expedition teams to be mixed gender. As I will likely use the *Bass by Kayak* dataset in later research as an ethnography (more direct data used from co-expeditions and with follow-up interviews/paddles), the key limitation of this dataset is its gender bias.

- Intending the audience for *Bass by Kayak* to be both academic and public seems to be a difficult space to inhabit. How can the filmmaking/research process, what I have argued to be a process of reductive analysis, be deemed a rigorous, scholarly piece of work on the one hand, yet watchable and insightful (and even entertainment?) for a wider and public viewing audience on the other? What does such a film look like? Pink (2007) would argue that the creative product needs to be the truest form of narrative that the filmmaker or artist can produce, thereafter the rigours of text can aid by enlightening the viewer of subtexts, human relationships, cultural meaning, and so on.
- What I can conclude is that trying to engage a public audience did shape the creative process, in that at all times I wanted to produce a series that was accessible to everyone (practically speaking, via internet access) and accessible in terms of a relatively easy-to-follow narrative. Making the 10-minute episodes (for people to view in sizeable viewing bites) was important in this. In doing so, it might have diluted the ‘whole’ potential (of a feature film, for example), which has proven to be a key finding of the project.

Final Thoughts

Sea kayaking is to participate in a vast and humanistic form of journey making, an original act of nomadism that would swell the boundaries of the familiar. Yet for the Western human, no longer required to venture far, sea kayaking might offer less about where one might go, what they find, or how they got there and more in terms of what mindfulness might surface from seemingly mindless paddle strokes. Travelling slower, in a group, more intimately, in familiar waters might provide a closer-to-home alternative from the assumed rewards of high risk, high velocity, far-away travel. Offering a new destination of the mind, and perhaps an escape from the sedentary, can become paradoxically normal in everyday qualities of experience. The modern expression of sea kayaking is after all something that

humans have done for millennia – and that is to go to sea in small craft where the paddler or sailor must pay intimate attention to every wave or shift in current or breeze. The experience of going to sea and returning home *is* human for many.

Writing about *Bass by Kayak*, reflexive of the filmmaking production, has ultimately locked the expedition into a compressed, seemingly complete, state, especially when episodes are uploaded to YouTube (rarely do they come down or get re-edited). The influence of home space, a place to dwell and manifest the lived event, has consolidated a view into my evolving narrative identity. Like Lopez (1979), who jumps from one scene–continent–experience to another, often within a paragraph, the reader–viewer in this case is left to make his or her own abstract connections. The only certainty, as I alluded to when introducing this final chapter, is an ongoing sense of the unknown, punctuated momentarily through insights. My small farm offering me a counter point, a place to create films and texts that will work into the story of others, extending the life of my experience through their own narratives. *Bass by Kayak*, and *The Secret Life of the Sea Kayaker* is neither good, bad, insightful or superficial, as each person will take with them something different, personal, ornamental or significant. As Heidegger (1971) said, to share my story is unquestionably part of the built, yet constructively flawed world around me, ‘part of the community . . . a mutual sense of the present, forged by a known historical past and a predicted future’ (p. 151).

When away, as with being home, as I have represented, glimpses of self and culture are reflected in an overall maze of mirrors. To employ a more seaworthy image, the study has provided me with myriad ways of seeing myself reflected in the shape-shifting face of a wave. The wave builds and approaches out of the sea, driven on and on by the wind. It arrives, and lifts my sea kayaking existence momentarily to see clearly the way ahead from the summit of its crest. But just as quickly and predictably, I fall back into the trough as the wave passes and rolls away to vanish in the vast ocean.

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Appendices

Appendix A: Consent form

The secret life of a sea kayaker: autoethnographic inquiry into sea kayak expeditioning
For: Non-Monash University Staff as Expeditionary Participants

Doctoral Candidate: Beau Miles [REDACTED]
Supervisor Brian Wattchow [REDACTED] &
Laura Alfrey [REDACTED]

I have been asked to take part in the Monash University research project specified above. I have read and understood the Explanatory Statement (including APPENDIX A: Risk Management and Trip Briefing Documentation outlining potential risks) and I hereby consent to participate in this project.

I consent to the following:	Yes	No
I agree to participate in this sea kayak expedition with a full understanding of the physical and psychological risks involved and typical risk management procedures employed to minimise these risks (Please see APPENDIX A). I agree that this process involves prior training and planning with co-expeditioners.	<input type="checkbox"/>	<input type="checkbox"/>
I agree to allow my expeditionary practice (prior, during and after) to be filmed/recorded (sound and vision) by co-expeditioner(s) and used for this research	<input type="checkbox"/>	<input type="checkbox"/>
I agree to participate in filmed briefings and debriefs during the preparation and expeditionary phases of the research	<input type="checkbox"/>	<input type="checkbox"/>
I agree to participate in filming and recording textually my expeditionary experience and sharing these representations (at my discretion) with the co-expeditioner/researcher.	<input type="checkbox"/>	<input type="checkbox"/>
I understand that no video, audio or written material which shows my identity will be used without my express permission. If it is decided that the video recorded data is going to be made publically available, I will be contacted to provide informed consent.	<input type="checkbox"/>	<input type="checkbox"/>
The data that I provide during this research may be used by Beau Miles in future research projects. This includes permission to reproduce the results and findings in post PhD publications. This assumes I have not withdrawn from the expedition process before the conclusion of the research project (i.e. submission of thesis for examination).	<input type="checkbox"/>	<input type="checkbox"/>
I understand the full financial cost (including personal travel insurance) will be borne by me, , that participation is solely at my own risk and that Monash University is not responsible for any costs, damage or liability in relation to the expedition. I also understand that, as a non Monash University staff member, I am responsible for decision-making during the expedition and the costs incurred as a result of these decisions. I understand that Monash University will support this expedition with the loan of communication devices and the daily check-in/advice from a designated Support On Call person only.		

Name of Participant _____

Participant Signature _____ **Date** _____

Appendix B: Explanatory Statement

The secret life of a sea kayaker: autoethnographic inquiry into sea kayak expeditioning

Chief Investigator's name:

Brian Wattchow

Faculty of Education

Doctoral Student's name:

Beau Miles

For: Expeditionary Participants

You are invited to take part in this study. Please read this Explanatory Statement (and supporting documentation; APPENDIX A- Risk Management⁴¹) in full before deciding whether or not to participate in this research. If you would like further information regarding any aspect of this project, you are encouraged to contact the researchers via the phone numbers or email addresses listed above.

Note that as a non Monash University staff member, your participation in this expedition is undertaken at your own psychological and physical risk. Monash's responsibility is limited to supplying some communications equipment (such as GPS tracking & navigation devices and satellite phones) and the Support On Call (SOC) personnel who will be our daily contact for information, advice and updates. Monash will otherwise bear no liability for this expedition and is not responsible for any costs or damage.

What does the research involve?

My doctoral research seeks to explore the phenomenon of expeditionary sea kayaking. The project aims to represent a 20-30 day sea kayaking experience undertaken by four-six co-expedition members using a range of visual, audio and textual methods. The expedition will involve training days and meetings prior to departure (that will also be filmed, recorded and reflected upon). This data will be used to represent the lived experience of the expedition and builds upon the story and narrative of my previous journeys. Past experiences represented in documentary film include *The Green Paddle (2005)* & *Africa by Kayak*

⁴¹ This is the original Appendix reference or the ethics application, and not the in reference to appendix A of this thesis.

(2010), text (journals, magazine articles), and photos. These representations in connection with this new expeditionary experience inform the research via an autoethnographic/autobiographical lens. As emerging life stories, representations will be considered as 'narrative identity' (McAdams and McLean, 2013), which is a leading theme of inquiry for this research. This process attempts to develop a greater sense of self, a greater understanding of shared experiences and how the expeditionary adventure experience is represented and reflected upon as a very personal yet shared story. The final theme of the project is how these aspects fit within and inform outdoor life as outdoor education. The importance of such research is that it develops new knowledge into the "meaning, structure and essence of the lived experience" (Patton, 2002, p. 132). Lastly, the expedition will be conducted in a safe, inclusive, supportive and positive environment that sets out to establish expeditionary companionship.

Summary:

Taking place in Bass Strait, the principal body of water that divides the Victorian and Tasmanian coasts in Australia's south, the expedition will traverse (north to south) the islands of the Kent and Ferneaux Groups, including Hogan Island. Depending on conditions and ongoing (day to day) changes to itinerary, the expedition paddle length will be between 250-400 kilometres. The aim of the study is to record the lived experiences of the expedition. You will be asked to participate in all aspects of the expedition from planning and training through a shared leadership role. Film recording devices and a Sea Kayaker's Reader (compendium of selected readings and blank journal pages) will be supplied to record the journey.

At the conclusion of the project, small films will be created and made freely available online. These films will be from the recordings of all members and will be reviewed and approved by all co-expeditioners. The doctoral thesis, as mostly text-based (but with linked sections to online film content), will exemplify the same process of consent, with any footage, text and imagery (data) being member checked and approved by each co-expeditioner.

Technical Expertise: Lead-in time for the expedition will be spent identifying local paddling conditions (of the Victorian and Tasmanian coasts, including the islands)

emphasising training and research to safely navigate the journey. Training for open water crossings require that scheduled training days (and multi day trips) will take place in the six months leading up to the expedition. Participants need to be comfortable with multiple, back-to-back 70+ kilometre paddling days in open seas.

Cost: Cost will be at the expense of the each participant. This is based on sharing the cost of all major food, equipment and transport requirements. NB: This cost includes travel insurance for the duration of the expedition (including coverage of costs for any potential evacuation due to injury or illness. See also *Risk management* subheading below).

Equipment: Participants are required to have their own single sea kayak (fibreglass preferred), and be fitted with a hands free bilge pump, external rudder, and serviceable sail. All other specific personal equipment needs to be sourced and outfitted personally. Communications equipment (such as satellite phone's, live GPS/tracer-track systems) will be supplied by the Monash University Teaching and Learning Centre (as used in Health and Physical Education/Outdoor Education studies).

Itinerary/Route: A full itinerary (planned day to day travel) and ongoing budget will be communicated throughout the preparatory phases.

Why were you chosen for this research?

You have been contacted as an advanced level sea kayaker capable of being part of a sea kayak expedition in challenging open water conditions.

I have contacted you directly as a personal friend, colleague, and/or member of the sea kayaking community and am aware of your skills and knowledge as an expert sea kayaker.

Consenting to participate in the project and withdrawing from the research

Please review the Consent Form. Consenting involves signing and returning the consent form. The expedition will paddle from Victorian to Tasmania via islands within Bass Strait. Several exit points are available to depart from the field. The following points are in chronological trip (days) order:

Various locations along the Western coast of Flinders Island (road transport available to Whitemark) (expected on days 8-12)

Whitemark, Flinders Island (airport and boat ports. Both serviced multiple times a week) (expected on days 12-18)

Lady Barron, Flinders Island (boat/barge service operates a fortnightly service as minimum) (expected on days 12-18)

Cape Barron (township) on Cape Barron island (road transport available to Whitemark) (expected after day 18)

The right to withdraw from further participation in the expedition would take place once the expedition team reaches Flinders Island (approximately half way). Practically, Flinders Island offers expedition members the ability to withdraw as the island has regular plane and boat services to Tasmanian and Victorian ports. Implications for withdrawal would be at the financial cost to the individual. All representative data (film and/or textual) would be owned by the individual and be made available for use in the research at their discretion.

Risk management

Physical: As this is a real expedition, there are physical and psychological risks associated with the travel. See APPENDIX A as Risk Management (RM) document (and trip brief) for full breakdown of these risks. The RM document lists all possible or reasonably foreseeable risks of harm or side effects to the potential participants (outlining likely incidence and severity).

This document has been reviewed and signed by Safety Officer, Monash University Faculty of Education.

Psychological and Social: It is possible that participants in the research may experience some psychological and social risks as a result of the research. As with physical risks, the RM document within APPENDIX A addresses these potential risks.

Monash University's responsibility

Highlighted in the introductory text, as a non-Monash University staff member, you undertake this expedition at your own risk. Monash support for the expedition is via various items of equipment (such as communication devices), and via daily verbal and digital communication with Mitchell Drummond (Monash staff member) as Support On Call

(SOC). Beyond these communications, Monash has no liability for the functioning day-to-day and decision making of the expedition.

Confidentiality

As you will represent your journey in your own way, via film and/or text, and share this information with the researcher at your own discretion, confidentiality and anonymity will be discussed between researcher and co-expeditioner. All visual data (film footage) and textual accounts can be made available to the researcher, or not, based on your discretion. Any data used in the presentation of research findings will be member-checked by each co-expeditioner before being made available in the thesis and/or public domains such as Youtube or Vimeo.

Storage of data

All expeditionary data from camera devices (digital film footage, including audio) and written/textual data will be stored in waterproof compartments and housings whilst traveling. Once returned from the expedition all self recorded and (co-expeditioner) made available by you to the researcher will be stored in a locked office on Monash premises and a password protected portable hard-drive.

Use of data for other purposes

There is potential for this data to be used in ongoing, and publically available film, text and media projects. This dissemination of findings is important as the pedagogical/educational and learning potentials of outdoor life and sea kayaking relevant to this research. No video, audio or written material which allows any individual to be identified will be used without the permission of the participant. If it is decided that the video recorded data is going to be made publically available, all participants will be contacted to provide consent.

Potential film and text projects:

Books, book chapters and films investigating and highlighting the inner workings of A) a sea kayak expedition, B) expeditionary travel, C) how expeditionary experiences are represented & D) 'liminal' nature of sea kayaking. Note that only aggregate, de-identified data will be used for other projects where ethics approval has not been granted.

Results

Findings will be made available in final Thesis ‘The Secret life of a Sea Kayaker’. Personal contact will be maintained with co-expedition members to access findings and representations (stock/raw footage) as needed or requested.

Informed Consent

As noted earlier, this document is aligned with the Consent Form. This form is a tabulated check-box list of agreements that must be checked to be eligible for participation.

Complaints

Should you have any concerns or complaints about the conduct of the project, you are welcome to contact the Executive Officer, Monash University Human Research Ethics (MUHREC):

Executive Officer
Monash University Human Research Ethics Committee (MUHREC)
Room 111, Building 3e
Research Office

Monash University VIC 3800

3831 Fax: +61 3 9905

Thank you,

Beau Miles (Doctoral Student Researcher)

[Redacted]

Brian Wattchow (supervisor)

[Redacted]

Laura Alfrey (supervisor)

Appendix C: Transcript of *Bass by Kayak* audio file

0:00:00

It's kind of weird not going out in this. You know this is one of my best mates, but a whole new era. I will say I don't now like training. It's wet, it's all the farfel, the stuff. You know it's not as simple as banging on runners and off you go. Here's the difference, the difference between training for a run and training for paddling. It's just all the stuff or the fafe, you know. There's more gear, and you get wet all the time. You get chaffed more. Look at all the stuff that's in the back of my unit just to facilitate a paddle in different locations, different sort of conditions. This is stuff, you know. Once you get beyond that and you do actually get on the water it's primo, it's really nice, but you have to get through that training phase to get to the journey. I don't particularly like training.

0:01:00

Because it doesn't go anywhere. We'll now head back to the same spot we departed. I feel like an asshole for saying all of this because it's magnificent. It's so beautiful out here, but now I'm ready to go back and get back to reality. So it's not my reality here. I suppose that's the thing. It's just... it's a means to an end until I can get to reality which is the actual journey. We have the super duper nice expedition kayak, 5.8 meters from Sydney, Australian made, built for Best Strait It really is. So they had kind of Bass Straight in mind when they designed this. It's got really good long range tanks as in heaps of storage upfront and down the back and we'll take a sail real nice. This is what's going to paddle Bass Straight. Well or paddle Best Straight. It just takes there. Hang on, that's long winded bullshit but...

0:02:00

It's all pretty exciting. I get pretty dead legs. I get dead legs when I paddle so hopefully it doesn't send my legs to sleep. It looks like a shark fin. Doesn't it, shark fin. How nice. Yeah it smells very new. Yeah I can get some goodies in here too. I've been told there's goodies. Whoo-hoo. Sweet. Can you remember the Quantis uniforms a few years ago, the (2.41 unclear). Basically I feel like a hosty. I don't know if there's anything in here. Wow there is. Here's the compass. And we have a spare foot pedal, excellent. Battery (2.59 unclear)...

0:03:00

...mini. What's that mean? Far out. So this is it. This is home for the next couple of months. Training in it and then living out of it. Yeah half of me it makes me really excited and then the other half of me thinks god that's a lot of work, you know. When an expedition becomes just as much your job as it is your passion or your pastime, and then I just want to give myself a swift kick up the ass whenever I say that because what a great thing it is to go out there and live it. You know that thing of living the dream, it really is. To cross a big body of water or to navigate something or to coast a long way up the side of a country or a continent, it's so amazing. And this big thing, you know it's basically a bike.

0:04:00

If you've got lots (4.00 unclear) or a really good pair of runners in a backpack. It gives you that ability to go on a long journey. So this is a comparison. This took me to Africa. This is going to take me across Bass Strait. A coast made for beating up against rocks and a crosser, made for going fast across large bodies of water. I don't know. Grace Kelly and (4.28 unclear). Why does everything I say is always related to women. Well go figure. (4.39 audio interference. It's bloody amazing. Here is the Wonderer. We've got a film crew down here.

0:05:00

I'm only allowed to go actually pretty lightweight, but it's just the challenge is choosing the lightweight gear out of all of the gear that I have in total. Between family and work I've just got to get time to train for this thing. Now that I've had a couple of good sized paddles under my belt I'm getting more confident that physically it shouldn't be a problem. Biking last week I kind of went passed a bit of a mental hurdle and all the other preparation logistics we can dial that. I live 350k from the nearest beach. I'm lucky there's a couple of lakes near Mount Beauty. I went up to Falls Creek at Mount Beauty so I managed to get out there for about an hour or so at least two and hopefully three times a week normally. My experience prior to this has been in (5.53 unclear) so this is at least a couple of that (5.58 unclear) I reckon. And it's through the stable...

0:06:00

... and it's high volume for storage so it's going to be ideal for this trip. There is the sail. All we need some favorable winds in (6.08 unclear). (6.12 unclear) ask me to grow my... and May is pretty good. It's quite regimented, very regimented. He's a very good man to have on the trip. He sent an email a few days ago outlining medicines. It was alright. It would have been drafted. It was awesome. He's been to see his doctor and the stuff that's outlaid on this email, three kinds of sea sickness tablets, multiple forms of pain killers. And the full when to use this and when not to use and if it doesn't work use this. Shit mate I would have a spew over the side and drink a glass of water and get on with it. Awesome. I thought that was some type of trolley.

0:07:00

I was like geeze that's a good setup. The nice part about training is when you can share it too because out there I want to be completely alone or maybe I'm starting to reach the end of my expeditions where I'm just by myself. They meaningless sort of resonates way too much when you're by yourself and you just want to share it. So I'm just back from the paddle and it was a horrible paddle. I couldn't feel my legs after about 10-15 minutes. So for the next hour all I'm doing is trying to get blood to my feet and my knees and legs. Hamstrings are laser tight. So I need to do some major adjustments to the seat which in itself is super comfy but only for about ten minutes and then things just don't work. So it's not good for a training mentality because you just don't want to go back out again until your seat is fixed. So there's another week or two of mucking around and adjusting and fine tuning and what a waste of time. So yeah it pisses...

0:08:00

...me off. I just want it to work and to train and to be efficient with all this stuff. So anyway there's always little things and once you break through this problem, awesome. You have a seat that you can sit in for the rest of your life but the seat and my bum are not friends right now. Just not yet. Not partying.

Helen: Hi buddy.

Brett: Hi Helen.

Helen: Hello, how are you?

Brett: Okay so you know that this morning I am... Tim sent a message through saying that he can no longer come.

Helen: Yes, yes.

Brett: So at about the same time I got this email from Craig. This guy, he's in finance I think. He's an account executive, and he's heading across with his friend Paul the week before.

Helen: Right.

Brett: So I thought...

0:09:00

Brett: We've got one man down, but there's two guys going the week before. Maybe we will join forces. So I talked to him today and he sounds great. He sounds like a really nice guy and that he would be happy to paddle across with us. He's got slightly different boats but with sails and a tight schedule. They've only got from the 12th of March to the 24th. So 13 days is all they've got.

Helen: So when would you leave then?

Brett: In ten day's time.

How about this I've never had to worry about padding out my Roof X before. It's always had a plastic (9.38 unclear) but this isn't the big move of the week or the big news of the week. The big news is that Tim can't come anymore so our party of four is reduced to a party of three which is a real shame. More so from the fact that the poor bugger, he's just had a...

0:10:00

... really big year of health problems with cancer and it's still there. So that was... I'm so healthy and so strong really and to see this other guy who is so strong as well get crippled by this thing. You know, he's a non-drinker. He's a man of faith. And it's just unjust. So I had to get over that pretty quick and realizing that two or three people is just not going to be the kind of expedition party I wanted. Word got out pretty quick and within 24 hours I knew of two other guys going across and said hey why don't we combine forces. And so a new exciting element has replaced a crappy one, and these guys are happy for us to tag along. So essentially our three will join their two....

0:11:00

... and we'll go across a week earlier. So that's good. I've been a builder basically for the last week and half. I took some time off work and (11.12 unclear) wagon. My left arm has been sort of pushed and pulled hauling those big timbers around. So it's given me a workout and I suppose all for the wrong reasons, you know, pushing and pulling and really tweaking and straining. So I will have a physio appointment next week and whether it's too late, too little, too late I don't know, but I've got two Achilles heels. One is my bum and legs not working at all and my arm. So we will fix them before this time next week or I just won't push off. That's probably a lie, I probably

will regardless of what's going to happen. Dan landed this morning and needs to be across everything that's in our boats. In fact we don't have them in the boat yet...

0:12:00

...so that's because we pulled the trip forward a week. We need to get him a boat a week earlier that's got a sail, a seat that's comfortable for him and I think this might be him now. Hello. Hey, look at this.

Dan: Been on campus for about 20 minutes.

Brett: Sorry mate.

Dan: Just getting used to it all.

Brett: I love it he's got his paddle in a sock. Dan's only been in Australia for seven or eight hours. He's British, but he's been working in Asia and he's now in Australia for the first time. I don't even know him very well so this could be a complete bloody disaster. I might not even like the bloke. Three days in and you can't really get rid of him. So you can just paddle north now. Maybe it's the same for me. I might be a complete ass after three days and Dan thinks what have I got myself into. But I don't think so that's why....

Dan: I feel there's a good connection going on, a good vibe.

Brett: Yeah so...

0:13:00

Brett: ...we're going to go for our first paddle together tomorrow. Funny enough we met at a ISKES conference and I don't think we really paddled together. So this is all brand new. So tomorrow is like two virgins going out and just testing the water.

Dan: Is it like that.

Brett: It's exciting because Dan has... used to sail before. I'm going to film him tomorrow flicking up sails and hopefully doing a capsize or two. So we're going to put a plastic bowl on the roof now and put it to test tomorrow.

This has been my first paddle in ten days because I've been barn building so it will be nice to get back in the water and your baptism to Australian waters.

Dan: Yeah beautiful. New boat, sail, perfect.

Brett: Talk about all sorts of crap. We'll invent our menu whilst we're out there because we'll each do five or six meals each and basically it will be on upmanship. So we're going to impress each other better and better every day.

0:14:00

Brett: Every three days, no mate, I just had couscous. So every three days you get a (14.11 unclear) cooking. Awesome. Okay so I will see you tomorrow morning for our first paddle.

Dan: Sweet mate. Yeah the flight from Singapore here, the plane was pretty hot. And I landed and then all the stress just left my body. I love living in Hong Kong but it's pretty (14.35 unclear), pretty height of mobile I guess. So two years of working for Outbound, it's just been pretty full on as well. I was (14.43 unclear) the last five days trying to pack my life into a bag or a box and a satchel thinking about the trip, thinking about learning to use a sail in a boat that I haven't used as I've never been in. I've been pretty full on that. I'm here now and I've just completely relaxed. So I paddle tomorrow at half five so straight...

0:15:00

Dan: ... into it, but that's the way I like it.

Brett: I haven't had shower since, what's today, today is Friday. I haven't had a shower since Monday and I was in a TV commercial on Tuesday. Nothing major just for a friend and I head down, they put product in my hair and it's been giving me jip every since. And I broke my toe yesterday. It just sucks putting on booties. Hurts like heck but I suppose it's (15.25 unclear) it's the best toe to break.

Dan: And how did you do that?

Brett: While kicking a chair. And then I didn't even swear it hurt so much. I just went silent. Fair enough.

Dan: No it's a little bit surreal so far. I haven't quite worried about where I am yet. Either the lack of sleep or the fact that I'm finally in Australia. (15.50 unclear) on the water. Go and test myself out. Still a bit tight but I've got my physio here so I should be alright. I'll just warm up and stretch, should be fine.

0:16:00

Dan: I met Bo at the ISKES conference. So the International Sea Kayak Educators Symposium. At the time I was working for Outward Bound still, who I've recently left. So we sort of co-convened it along with (16.17 unclear) and Bo. So I heard about Bo before. I heard about his exploits and his adventures but I never met the guy. Within about six minutes of meeting him I mentioned this trip just to spark my intrigue, nothing more than that. Just mentioned that he wanted to do it, and I didn't even know where Bass Strait was at the time, but it was enough for me to be keen on doing something with Bo. So that gave me a little bit more motivation to put on a good show through

the conference and then at the end, over a couple of beers on the pier down in Soko in Hong Kong, I got the nod for the trip and within about eight seconds I was fully committed and within 48 hours I booked my flight.

0:17:00

I got my Visa. I had spoke to work and been allowed off my contract a couple of days early and then I rang my mum and told her as well. So pretty full on, but it's going on so quick. The fact I'm here now hasn't really settled in yet, but I'm sure when I'm on the water it will a little bit more. I need to learn how to sail. So that's my next big concern I guess, but I'm happy since I've been here. Been super happy, super content. So Australia in one day is for me. I can already tell.

Brett: How's it going mate.

Dan: Good. Got some decent... well I got up (17.39 unclear). I have to go to the store.

Brett: 105th.

Dan: Some of it you get white in Hong Kong and you use whitening stuff. So it actually makes you whiter. Bleaches you white again.

Brett: Holy moly.

Dan: You scared me, your talk of the...

Brett: No, you got (17.57 unclear).

Dan: So this is factor 130...

0:18:00

Dan: PA+++ . Yeah. So this is very popular in Hong Kong. There's a belief that I guess the whiter you are the more you come from (18.12 unclear). (Crosstalk)

Brett: I got in between the white man with watches.

Dan: I got this just after Bo did a nice talk about the ozone in Australia during the ISKES conference which scared me quite a lot. Like 1 in 2.7 people in Australia develops skin cancer so I'm not taking any chances. I didn't use sun tan lotion unfortunately for quite a long time and I'm starting to get a bit (18.39 unclear) being outdoors all the time. So 130 PA+++ is what you need. They can add to the (18.46 unclear) SPF.

Brett: I've been sea kayaking for enough years to get things right, but every trip I still get something wrong. I mean it's training paddle so you can take that way but there's my water bottle.

0:19:00

Brett: A (19.00 unclear) jar of water. The beauty about not bringing things is it reduces the amount of moving parts in an expedition. The less you bring and the more you forget the less that can go wrong. Does that make sense? A trip with (19:18 unclear) is a very different trip to coasting. When you do have a land mass (19.22 unclear) presence you just keep it on one side of you or in front of you or behind you or whatever it may be, but this really is a trip where there will be five or six days where you lose sight of land both ends. So you look over the bow and there's nothing but blue and you look over your stern and there's nothing but blue. It's a very different kind of trip. Speed is of the essence and you do not take conditions for granted. You go for it when you can. You weren't kidding. I don't have a paddle. Yeah, real pro. I'm not even up the creek yet and I don't have a paddle. So I will have to run back to the car.

0:20:00

Brett: What an idiot. So much one. I haven't had a shower all week. Not because I didn't want to, but because I just really didn't have time. You know, I just wanted to maximize sleep and five minutes of shower and fluffing around with another set of clothes was a waste of time this week, but I'm going to run back to the car momentarily. It's about a K away to go and get my pedal which I left in the car. It's sitting next to the other half of my brain. Fucking idiot, and my water bottle. So it's just been a crazy week and I don't see any let up until we actually push out. It will be a real release, metaphorical and physical when actually will get going because geeze it's been a busy day. It's super duper busy lead up. In fact I need to go on an expedition sometimes just to get back in balanced form of time, you know. I'm trying because I'm bit of a (20.55 unclear) in the fact that I like.. I literally love being off the grid. It's super fun, and yet I love things like...

0:21:00

... iPhone too and it pains me to say that because they're just an amazing tool and you just get in the habit of being an iPhone user and Mac user. I'm just going to get my boat before it floats out to sea by the way. Both are very much to me I guess my safety blanket. You know I've done some paddling, but not in a top end boat like this (21.26 unclear). Once in Thailand I was in a decent boat just surfing and stuff. Watch Bo forget his paddle. Oh no I'm sure it will be fine. I'm sure it will be fine. I trust the guy. He's done a hell of a lot and if nothing else great comedy value, why not. I would quite like to see him paddle the boat without a paddle. I think that would be quite

good. But it's good. Maybe not physically but at least in the terms of a metaphor we started off pretty well. I got Bo, he didn't have a paddle so we're...

0:22:00

... doing alright overall I think. So this is the first starfish I've ever seen, but being in Australia I don't want to touch it because I presume it's going to kill me. The mirage is pretty intimidating at the moment, looking at the shape of it, looking at how narrow it is it looks super responsive. I haven't used a rudder a massive amount and the sail petrifies me at the moment. So we'll see how it goes. As I said, (22.25 unclear) I love it.

Brett: Today is really just about meeting these other guys and get a few systems in order. Physically-wise we can do a few paddles this week, a couple of three or four or five or bloody ten hour ones and I don't think it's going to make a huge difference (22.39 unclear) so now it's about logistics and systems. Getting that lined out which is enjoyable and especially since Dan's here now we can sort of paddle along for the week you know. This is our first paddle together. We're going to see how the dynamics works and how our boats work and how his...

0:23:00

... and how his rudder system works that he just de-engineered. I've got to get good rest too. I've been burning the candle a little bit much. So I've got to sleep lots, I've got to drink lots and I've got to just be, I got to just get happy about leaving and not have all these other loose ends. I dare say that. That's one of the hardest things about expeditions. When you're a busy ambitious person to bugger off for three weeks, you've got (23.30 unclear) away before you go away and these guys, they feel even more. They're the corporate type and their under the pump with small families or with new families and that's... we don't have that you know. We've got girlfriends and we've got jobs to get back to, but that's.

Male: I'm unemployed.

Brett: He's unemployed. Yeah that's the ultimate place to be is an expeditioner unemployed with an open end. And he's got months, you know, I've got weeks. Those guys have only got a fortnight.

0:24:00

You know so that says a lot about how you deal with the travel and how you enjoy it with how much time you've got left at the end of it you know. We will all be creatures of more of the weather and fishing and enjoyment and let's go there because we want to go there rather than let's go there because we've got to get there. There are quite different mindsets. I quite like it when the weather goes to shit because... or when the weather is bad I quite like it because it takes the choice out. I get to sit there and watch birds come in and out and wonder how the hell they fly in 30 Knot winds you know. Yeah read the book, sit in the shade, have cups of tea every hour on the hour. You know it's bloody great. I really like that when it takes that choice away. A big wide blue ocean is a very scary thing, and we look at it now and it's a mill pond. It's glassy and you can see a glaze on it. It's very rarely like that in open exposed waters.

0:25:00

I mean this is legitimately one of the most dangerous bodies of water in the world because it's shallow and it has 14,000 kilometers of (25.08 fetch) There's not a single land mass in this water between here and (25.12 unclear) and so when it gets angry or cross or when the wind whips over it for long enough or hard enough it just gets massive. Saying that, we don't go out on those days it's cool. 15 to 18 Knots and it's paddleable and the wind might be coming from the corridor or slightly head wind and you can paddle in it, but you know it's going to be a tough day and it could get words and they're often the days you take and sometimes you win and sometimes you regret it or it's just horrible. I would like to do as few of them as possible and when it's good you go for it, you know.

Dan: I know I'm going to be in this for the best part of three weeks and the worst thing you can have is to start to get angry with your boat or not like it. It sounds pretty cliché but it has to become a part of you, otherwise you just get fed up and you get frustrated, annoyed and angry.

0:26:00

Dan: It gets in your head more than your body. I know the best is to read it, but my first time in Australia and now I'm leaving Australia on a sea kayak to go to Tasmania. I thought there would be corks hanging off of it. But there's no cork so I don't think it's a true Australian hat yet. So I've got an abnormally large head which I totally admit. So I went into the shop this time when I did my usual thing. Went up to the guy and said I need a massive hat for a massive head and he went yeah me too. And I was like ah cool. I was like 63 cm and he's like yeah me too. High five, a bit awkward, then he pulled this hat out. Perfect. Fits me like a dream. I lost my sunglasses the other day so I got these and these float and they're polarized. So even if they do come off I should probably get them. So looking pretty swift.

Brett: Yeah good paddle. Yeah it's good. I borrowed Dan's. His sail and he's running around quite right or his foot pegs. And his pump didn't work.

0:27:00

Dan: Yeah sail doesn't work. Pump's seems out of battery. Foot pegs moved. (Crosstalk) If we do die at least I know what I'm going to die in.

Brett: Notice little runners, we're catching the waves and having a bit of... well not surf, little waves and just a bit of rolling there at the end. Keep my rows both, (muffled).

Male: I was talking Neil Brinton, he does a lot of the repairs on my kayak and modifications and enhancements and mentioned that this strange (27.46 unclear) roughly about the same time as us. So that's interesting. He said Bo was from one ocean to (27.54 unclear). Neil was saying that sentence I Googled Bo Monash and it come up with his researcher profile. So I said oh...

0:28:00

... Bo and he was like what, you know him? I said no I just Googled him. But yeah so research profile had his email so I just picked that off and said (28.09 unclear) and said heard you're going over, we're going over as well and our dates are 12-24, what are your dates. And he came back with yeah we're leaving on the 19th. So good luck lads and we didn't think anything more of it but then the next day he came back and said things have shifted. It may well work out that we can paddle with you. So next thing you know we're all paddling here at (28.31 unclear)

Dan: So this is the first wind check of Dan (28.48 unclear) more than a week away. You can get a ten day weather report now but I don't really trust it within a week or outside of a week. So I'm just looking at the wind now. We've met our guys and....

0:29:00

... just determined where we put in and what day we put in. As in our starting point Hogan Island to go to wind forecast. And technology now with wind forecasting I will show you the port. It's giving me the app version. I don't want the app version. The app version is really different. Oh well I suppose we just have to live with it. The detailed information Tuesday is going to be blowing it's head off, Monday is gorgeous. Jesus, unfortunately we've got fantastic wind conditions. So this looks like (29.55 unclear). Sorry that's today, idiot.

0:30:00

Alright Wednesday, Thursday builds, Friday, look at that 4 Knots, 3 Knots, 2 Knots, 5 Knots. That is dead calm. Sailors would look at that bad because (30.10 unclear). Saturday, great, coming in from the southwest, perfect. Sunday is a bad day, bugger. Coming from the northeast. Monday, Tuesday, alright.

Male: So give us a recap of what you just told me.

Dan: Okay so wind is looking to be really good on Saturday. Sunday is starting to blow and Monday, Tuesday is starting to blow out.

Male: So in terms of how you would coordinate things.

Dan: At the moment my instincts would be to Saturday, Sunday... at the moment we'd get down to Waterloo no problem on Sunday.

Male: Departing from?

Dan: Departing from Port Water (30.59 unclear).

0:31:00

Dan: So to get down to Waterloo, but then you're held up until, see 8am, 8 meters. Tuesday and Wednesday at this stage are no go days. The only crossing day in here is Saturday. So there's only one really great fantastic paddle day here and that's Saturday and then the rest, Sunday, no, Monday, Monday is alright but it starts off... it blows from 20 Knots all night. With 28 Knot gusts, that's bloody blind. By midday that day it's then 4 Knots. Lots of crunching numbers. Saturday looks fantastic and then it goes to shit.

Male: How far does your forecast go out?

Dan: It goes through to Wednesday.

Male: Wednesday the following week?

Dan: Yeah, Wednesday March 16th.

0:32:00

Dan: So you've got high wind on Tuesday and Wednesday are non-paddle days. Half of Monday is a good Paddle day. Sunday, verging on no. From dawn you've got 7 gusting to 25 for the rest of the day or 32 so no go. Saturday is gorgeous. Exactly (32.20 unclear) westerly, and so easterly.

Male: That's beautiful. Around the corner up in the refuge.

Brett: Yeah the thing you just held up there. Then you're help up there for three days so I would rather go to Snake Island with a big bag of food that we can leave and with running water there and knowing.... I would rather spend three days there than (32.56 unclear). Does that make sense? Wonder around and look at whatever.

0:33:00

That's my take on things and then you'd go down because on Sunday even... Sunday you could down to (33.07 unclear) as well if you wanted to. Just sneak down. But otherwise what is it about 32k around. Yeah. If you guys happen to have a big bag full of food that we just take in and we leave for four days or three days, then that's good option because it's a gorgeous paddle on Saturday.

Male: How long does KFC burgers last?

Brett: At least that long. Let's have a look this over a latte, let's go grab a bit to eat. I don't have long but I'll come in for a shanty anyway.

Male: Are we going back.

Brett: You're coming with me. (Crosstalk)

0:34:00

Male: Yea we go somewhere and then I (34.02) and then he goes go in, just go there. I'm like oh okay. It's good. It's always worked out, but yeah it's very great, I like it.

Male 2: You hope it doesn't go in the middle of day four.

Male: Yeah, as long (34.13 unclear) just goes yeah go that way and I'm going to go, okay cool.

Brett: Yesterday I learned to sail and today I've learnt to fix a sail. We've got Dan here too by the way. Dan. Hello how are you?

Dan: Good mate.

Brett: It's kind of crap that we haven't paddled as a trio together, but I suppose it will be kind of neat to do that off the bat too.

Dan: Yeah, what boat are they in?

Brett: I don't even what sail (34.40 unclear).

Male: It looks like an epic.

Brett: It's so ugly. Craig's boat is the ugliest boat. It's Swedish and it's fast as shit but it's ugly. It is the ugliest thing I've ever seen, and the other one is the Epic which looks lovely but it's got... it's dysfunctional in many ways. The hatches don't work.

Dan: So (34:59 unclear).

0:35:00

Brett: They're both Commandos. They're both reserve commandos so they've been out and about and they've both done a couple of tours in Afghanistan and they seem to be pretty hard and they're not stupid. They were supposed to do it last year and just ran out of time. Lovely fellows and I think it's going to work real well. They really came to put in title so the current wind formula looks just readymade for that.

Dan: It does yeah.

Brett: Saturday, believe it or not, Saturday at the (35.28 unclear) has even dropped since we saw it.

Dan: Yeah I'm just going in now.

Brett: Considerably. It's dropped bloody three to four Knots across the board, and my goal is Sunday and Monday just look magnificent. You've got a slightly breezy afternoon on Monday 14th, and when I say breezy I mean seven Knots so my goal mate.

Dan: Yeah it's looking good.

Brett: Anyway I suppose we'll just keep talking about that day to day from this pint on. Essentially with those two forecasts...

0:36:00

Brett: ... in mind of either leaving from Port (36.04 unclear) or from Tarlo River. We'll do whatever so we've got a few days of logistics up our sleeve.

Dan: Beautiful.

Brett: Thanks matey, we'll talk tomorrow.

Dan: Alright mate, see you fellows.

Brett: That was a 35 minute phone call. Good day, realization setting in.

Dan: I see the keys turn backwards in Australia. (Crosstalk)

Male: You can show me how it works.

Brett: There's your antenna. That gives you the thingy.

Male: What did you just set off.

0:37:00

Brett: It is now on. Let's do that, Jesus Christ. Security... to deactivate push key to release. Where's the key, oh there's the key. Push key in to release. We just set off.

Male: It really did.

Brett: We're about to be rescued. Push key in to release. Does it clip back in there, no not quite. That goes underneath it. Security seal has been broken. Okay the little key.

0:38:00

Brett: Push key in to release. Yeah we've done that and then swing until fully down and latch to deactivate. Unit deactivated off.

Male: Oh that's to test.

Brett: Yeah.

Male: And that should be it.

Brett: Well if we get a phone call any minute and hopefully I will get a phone call any minute. Push key in to release until fully down. I guess that's done because it's no longer in there because I released it.

Male: From what that says, that should be off there.

Brett: You would think so wouldn't you.

0:39:00

Brett: (Talking low) 1-800-406-406, oh no just there. How can they not take the call.

0:40:00

Brett: (phone call playing on speaker) Alright if we get a phone call, we get a phone call. Cool well it's nice to know it works. We need to get another one of these too to have on the other (40.35 unclear). I thought there was... and that's a good proof in the pudding. I thought it was release that and then it would release... we've had others that have got a big red button you push basically. But there you go. Rookie mistake on that one. Have you seen more of these?

0:41:00

Brett: I'm in the kitchen and it's really hot. This is sweat. See it dribbling down my face. The kitchen is where... it's kind of the hub of the house, everything happens in the kitchen in a house and it's the same with an expedition. Food is massively important and so I'm spending a truck load of time in the heat here getting things sorted. This is where you have hundreds and hundreds of items make their way into the boat. Think of sleeping. I need a sleeping bag, a tent, a bedroll, pegs, boom I'm sleeping. Food, you need hundreds of items. Enough calories, enough variety not to keep it too board but I'll happily eat the same thing all the time. Fuck it's hot and I can't talk. I wish I was doing this with others, you know, I wish the other boys were here or up in the shed and we'd do all this together where we make stuff and you have cups of tea in between, but now I'm just...

0:42:00

Brett: ...ticking along and that's kind of nice too. Play some music in the background.

Brett: I'm a bit worried. For every day I've seen Ted progress forward now both tend to bring the trip a day earlier. So I'm losing two days for every day. And my major concern at the moment I've got this sail sort of (42.20 unclear) is sitting in the boat. I need to spend time in the boat. Over the course of the trip I'm probably going to spend a hundred hours in the boat and at the moment I've spent three, two of which from my bum down is completely turned off. So my aim today, today and tomorrow is to just sit in the boat.

So we're in this time zone at the moment which is tricky because we're trying to figure out if this window that we've got on Friday, Saturday, Sunday is really good or if it's just okay and then trying to massage it to be good.

0:43:00

Brett: And we're still eight or nine days earlier than what we wanted to go. Maybe my mind is still eight or nine days off wanting to depart and maybe that's my problem because we're going a week early now to take on these other couple of guys or for us to join them. There is a little piece of me too which is very (43.19 unclear) it's death by analysis or paralysis by analysis. Just get down there on the beach and have a crack and yeah sure retreat if you have to. There's a bit more sense of fun in it. Kids never do this when they want to go and climb a tree. They just go and climb a tree. They don't think about whether the branch is going to snap. One in fifty branches snaps, you know, so we just got to figure out if... I've got to try to come up with an adult version of that where you do it a bit more, just do it and trust that you're strong enough to do it. It's bloody exposed. It's real exposed and maybe I'm too old for this and I probably should have done this 25 when I was about to push...

0:44:00

Brett: ...off with half the knowledge I've got now. I've been wanting to cross Bass Strait for years. I resisted a bit because it's become a bit of a garden route, but maybe it's a good garden route. Some of the best hikes in the world or the best hikes in the world because they're the best hikes in the world, and maybe this stretch of sea kayaking is just so iconic that you just got to go and do it and too bugger if you wanted a notch in your belt or whatever. You just got to go see it. And it nearly always worked where you go and you make it work and you're thrilled at the other end of it because it's worked and it's pushed along things and it's made you even more confident that yep you can do it in a 15 Knot headwind. Yeah, so that's my quandary at the moment. Do I go? Do I not to go? No, it's more are you comfortable going because I think we will go, but how....

0:45:00

Brett: ...comfortable you are you know. We'd made it work. Just means (45.04 unclear) yourself for an extra three or four hours and getting up and doing the same thing the next day. You just... it makes paddling not as enjoyable and paddling with its right is just fun and enjoyable and a real grand tour. It's a grand tour. This might be a slow tour for these first few days, and then I can get the fishing rods out and the reading books and you balance your day with eight hours of paddling and then cooking and fishing and walking. This is just peddle get up, and it's a means to an end. You get across to the bigger islands and you can relax a little more, that's cool. But maybe you can get across in a different fashion as well. That sucked because yeah I've been rambling on the same shit for the last 20 minutes. It's a fact and I've got experience of making decisions....

0:46:00

Brett: ...to safeguard myself but this is so new for me but I don't know if my anxiety is driven and a knot in my stomach saying way out is driven by the fact that I'm just nervous or by the fact that it doesn't feel right because of factors I can't quite pinpoint. Because it doesn't, if I'm honest right now, I'm under the least time restriction. I've got until May. I've got two months to do this paddle so for me to wait would be great, and it seems to me the one thing I picked up, if I look at it objectively, is that the people who've got the shortest window want to leave the earliest and as you go down that chain from the person with the most pressure to get back down to me I'm happy to wait it out.

Yeah I was feeling okay, I just had a lot to do. Just Skype a few people; sister, mum, dad and stuff but I didn't really get a hold of anyone in the end. Yeah I didn't think I would be ready but by this morning I'm feeling pretty good. Ready to go, ready to go now.

0:47:00

Brett: We are getting close. This is good. Cool so spray deck, life jacket, shoes, paddle. Make sure Bo's got his paddle okay. Double check him. Two paddles, good man. I've got 17 pairs of sunglasses which means that at my current rate there will be three days without sunglasses.

Female: So I was catching a plane back from Sydney yesterday and I sent Bo a text saying really looking forward to hanging out tonight and then he wrote back how there's been some changes afoot with the trip. I will call you upon landing. And yeah found out last night that he will be leaving first thing this morning and then I was thinking oh my goodness I really want to go. I've got work tomorrow, what am I going to do. So I'm texting various people at work and luckily I could be here. So yeah today where I found myself useful is this...

0:48:00

Female: ...list. I was the list maker. I've also been moving and sort of being a bit of a carter of boxes and stuff that's going to be packed. Well that's the interesting thing because I said now do you want me to come because I don't know like the whole girlfriend being there, does that put you off and he did sort of say look, you know, it definitely gets into (48.24 unclear) but he was happy for me to come along so that was very kind of him.

Male: The next morning, what happened?

Brett: Well it made complete sense to be dictated by the weather. So it's the best weather today, tomorrow and the next day. So there's your three days that gets you to deep into the (48.43 unclear). We're caught on the (48.44 unclear) a bit. Some of our COMS equipment, charging up things, gluing up hatches, double checking and triple checking things that need to be triple check haven't really been done. But we've just got to trust there's enough in the bag and...

0:49:00

Brett: ...look it's the best weather. The longer we wait, the more risky the trip gets. So weighing it up this is a no brainer. I'm genuinely excited about leaving today because I just know it's the best weather and it's going to piss down rain all day and it will be quite (49.14 unclear). We'll be paddling out through nice sheets of rain, but the swell will be kind to us and the wind will be and that's what a paddler wants. Lots to do in the car on the way down but otherwise look they hay is in the barn now. The boats are on the trailer and we've got heaps of dry bags full of stuff so it's a good start, but of course it's dangerous but it's safe driving on a multi-lane highway I reckon if you're slightly tired or you're on your phone. Yeah. Nice easy relaxing day today. Wake up late, read my book, have a bath,

have a stretch. Real nice. Almost like a personal Valentine's Day for me. Got a call from Bo. Basically he was just saying pull the trigger mate.

0:50:00

Brett: We're going tomorrow lunch time which obviously meant we had to be here at 5am or something and all of a sudden I just had a million things to do so just smiling, just the act of smiling, even if it's not a real smile, I need to keep smiling even just for my own good I think.

So they're going to go to Foster tonight and be on the water by 5 or 6am tomorrow morning and do a big day to Hogan. So they'll do a 70+K day tomorrow. We'll drop them at the caravan (50.33 unclear). No problem. You get to this point where it's just all fuff. You just want to be paddling. Paddling (50.43 unclear).

Brett: I've never packed this boat ever. So this is a little bit of trial and error just to see where the fat bits go and where the small bits go.

0:51:00

Male: Brew kit.

Brett: Yeah just tea. One coffee I think for the trip, just in case. In case of emergency. Yeah just tea.

Male: I'll go for any coffee mate.

Dan: Yeah I'm not really a coffee man, too English.

Brett: And you just got to take these things one day at a time and live in that day too because otherwise it all gets a bit much sometimes. You think god I have to paddle another 400 or 500K across this big body of water. I'm a little hungry, but I'm not hungry. Maybe I'm hungry because I think I should eat right now because I'm about to paddle for five or six hours before dinner. And I'm really looking forward to that to give you. I almost forgot to pack my clothes, clothes bag. That's upfront.

Female: What's this little ball thing.

Male: Oh this? Just a little (51.57 unclear). You can play loads of game with...

0:52:00

Male: ...just one ball. Yeah just one ball. This is like the entertainment center which is good. I've got a few other things. The physiotherapist on the trip, physio/entertainment. There's some cheese. That's all you need. The only three things you need.

Brett: I'm going to give Manny a call and see if he's within earshot.

Brett: Tim actually. Manny is supposed to be here with us. It just sent a involved... he just sent all the best brother, exclamation mark. So I'm just sending back thanks Mate. Pushing off in an hour. And then the last thing I'll do while I'm on this really is to say that I'm no longer in office for the next three weeks. Send my out of office reply.

0:53:00

Brett: Yeah, yeah an hour ago I ready to start, my matey will be here any minute. We'll pack, we'll get on the beach, we'll go. And now we're packed, we're ready and we got to wait. So it just knocks the wind out of your sails because I know every ounce sit here the harder it makes today which makes tomorrow harder, less sleep tonight, later to camp, later to set up, later to bed. Your systems are delayed, but geeze he's had less sleep than me and he's come a long way. I take my hat off to him. We just will try... none of this departure has been easy because we're constantly trying to shuffle around bloody dates rather than live by the weather. The boats should have been packed two weeks ago and you allow... you just go when the weather allows it. That way you can squeeze it between life, you know. That's the pressure cooker. The trouble with the sea kayaking is when conditions are perfect it can only get worse and that's a horrible thing to think, but conditions...

0:54:00

Brett: ...right now are perfect and I just think oh well if we wait two hours, you get out on the water and there's a prickle of wind and another prickle of wind and all of a sudden you've got white caps. God, in saying that we know it's very very good. The forecast for wind for the next few days is exceptional and that excites me. Actually it doesn't really excite me. It means things are functional. The (54.22 unclear) is beautiful and I wish I was here with you camping rather than pushing out for three weeks to sea like some sailor. I don't know. I think I'm just sick of talking about it. In fact I am. I'm sick of talking about all this shit because I just want to go paddling. I want to get this trip underway while the weather is good. All packed ready to go. About three times as much space as I thought in the boat so I could have packed probably a small child as well.

Male: So you had what three or four hours of sleep.

Male: Luckily dad volunteered to drive down from Melbourne and that just saved not having to drive...

0:55:00

Male: ... the last three hours. Alright let's get this down there.

Brett: 10 o'clock in the morning day two. I got up this morning at 3am and went down to the beach and for half an hour tried to get signal and got a whole set of weather data for the next four days and we had the decision to make last night or this morning whether we try to head out to sea and catch up with these two other guys who went passed about four hours ago. The two guys, Craig and Paul. So they're on their way to Hogan. My worry is they may be trying to catch us because I didn't send back one more text. I couldn't get out, couldn't get signal. So they might be trying to catch us, but they've got a 70K day from Tarlo River to Hogan Island and we just thought tomorrow is even better than today. We'll just do another day around a refuge.

Male: Yeah I think if the wind swings to the south today, it's not forecast to but if it does, that's going to be a pretty brutal day.

Brett: Yeah. Yeah so...

0:56:00

Brett: ... we just learned about a whole bunch of stuff at 3:30 this morning between our tents, groggy or wanting sleep, but the overriding thing was rather we could do a 70K day because conditions are potentially really good, but you only got to have one thing go wrong on a 70K day. Dan's sail isn't quite right. So he's got to do some more rigging on that this morning. Yeah 70K day, day two with your heaviest boats and things not quite right means things aren't quite right you know.

Dan: Yeah if you don't have to do a 70K day, we don't need to push for it. Conditions may be there but the margins for error just decreases.

Male: I think with the updated forecast which says the next three days is looking pretty positive for us, I don't think there's a need to push it today.

Brett: The sleep. Just having eight hours sleep was just beautiful. Really nice. So we're a party of three by the look...

0:57:00

Brett: ... of it and their plan goes to plan and our plans go to plan, we won't catch them. I think they'll push right through to (57.07 unclear) and be there at (57.08 unclear) Bay on Monday. So we will be a day behind them now. But that's cool. We're a slower party. We're out for longer and we want to see different things I think.

Male: Yeah that's right.

Brett: But it does worry me you know that they will potentially push today thinking that we're going to be on the horizon all day and that we might be one of the reasons, we're the carrot that they're going for, the rabbit.

Male: Hopefully not.

Male 2: I think it worked positively. They need to get... if they're going to do it, they need to get a shift on anyway. So if they've got a bit of a carrot why not put in the stick I guess. Yeah if the wind changes then they're in trouble but at least they're going to drive I think.

Male: I sent them a text... no before he launched because they might be checking their phone on the water.

Brett: Yeah maybe. Well now they're on marine radio so that's what we'll do. We can potentially send out their own channel to 1672 so we might do that.

0:58:00

Brett: Lovely little hole out here. We're surrounded by a couple of school groups. It was kind of nice. It rained all way up until we went to bed and consistent. So yeah even getting mobile reception standing out there in the rain and it's a pain in the ass.

Male: Everything is damp.

Brett: Everything is damp. I don't mind that because that's just what it is, you know, but it was a different first day. We didn't get anywhere near as far as where we thought we would and it was raining.

Male: It was a bit more testing than I expected.

Brett: Two or three yeah chunks of wind that were way above what was expected, you know. When you get gusts of 25+ Knots in pockets that blow you sideways you think what, this is the weather window. Anyway.

Male: Welcome to sea kayaking.

Brett: Any other consensus from you boys. What are you feeling, are you feeling good?

Male: Yeah this is the best I've felt in the boat. I haven't been in it much. I felt pretty strong yesterday. I'm sure I'm going to get worse, but yesterday I felt like I could go for it, but...

0:59:00

Male: ...I didn't want to push it too hard. Enjoy the journey I think.

Brett: You ate enough for three men yesterday.

Male: Yeah. Absolutely on fire.

Brett: Alright Day two. We did probably 12 or 15K yesterday but half of them were coming backwards. So we're really only 6K or 7K from our put in and by the time we get out around the bay yeah we're only really 4K from where the lads started from this morning. So after refuge anyway down the southernmost tip of the mainland of Australia. What are you making Bo?

Bo: A bit of everything. Manny bought fresh food, silly boy so we're getting rid of all these fresh food and I'm using couscous to suck up the last of the water in the pasta and we'll have it with salmon, cheese and a bit a love which is code for sundried....

1:00:00

Bo: Tomato and garlic, boom.

Brett: So we're in good shape. This is crossing food. The first of our four crossings tomorrow. The rest are coastings or circle navigations, but first of our major crossings tomorrow. (1.00.00 unclear) baby.

Male: Oh I cracked my back. How are you feeling today mate?

Brett: Yeah a little bit tired after two days. Two relatively short days, but I'm going to paddle into fitness.

Brett: How are you feeling mate?

Male 2: Yeah pretty good mate.

Brett: You finally had a dump?

Male 2: I did yes so I'm a little bit lighter which is less weight to carry over to Hogan Island.

Brett: I was gonna not (1.00.50 unclear) this morning so good on you.

1:01:00

Brett: That was good. 9 ½ hours in the bum. In the seat, nah it's in the bum.

Male: It was good. It wasn't 9 ½ hours in the bum, it's in the seat. Different thing.

Brett: Just landed at Hogan Island and today, today was pretty tough, really tough for me. I got horribly sea sick. It was dark. My head started to go and then from there I was going light headed and I started to shake and like my arms were... body was convulsing. I had no energy. I thought I was going to be sick. My head hurt like I was concussed. Real pain, real deep pain. So I just have to dig in, look at the horizon and just paddle. If I stopped, if anyone spoke to me, if I lost my train of...

1:02:00

Brett: ... thought, I was really close to being sick a lot. The crossing today was 50K or so, in pretty good conditions, but still 50K. I mean, Hogan Island starting out you couldn't see it and then it started out this tiny dot in the distance and now we're on it and it's pretty big.

Male: Considering I'm in Australia for the first time, I thought it would be (1.02.25 unclear) so I've got some Vegemite. I think it's like (1.02.29 unclear) but vegetarian. Yes. It's okay. Is my tea. Yum, maybe, eat it anyway, why not.

1:03:00

Male: So you call this a gentleman's wash.

Brett: No, no, a gentleman's wash is you just wash a specific item. It's very gentlemanly.

Male: Ah you wash your balls and dick.

Brett: Yeah you whack your own tally out in the sink and just give it a quick clean before the lady comes around.

Male: And Paul calls it, what did you call it before.

Paul: A bird bath, a sponge bath, splashing bit. It's not necessarily just your crotch.

Male: Two totally differently things.

Brett: This is just like an extended gentleman's wash. You start with the tackle and then you...

Male: This is kitty litter.

Brett: For oil spills.

Male: The camera is wobbling because I'm laughing.

Brett: I've been asked to make a new mallet for the garden. So...

1:04:00

Brett: ... that's what I'm going to do. Cool. The (1.04.06 unclear) said never judge a man by the size of his house, but the size and quality of his sheds. So that is clearly old ropes and you really come in here and fix stuff. That's what I'm going to do. I need to replace a little bit of hardwood in here and a lovely piece of potentially softwood for the handle. I made a new tomato stake banger. A mallet of sorts. Clean sheets of a notebook. Had to tell the story of (1.04.40 unclear), had to tell the story of a sea kayak expedition. Fish jumping on hooks, great company from the caretakers, great company from the lads and heaps to look at, heaps to explore but it's not sea kayaking. It's islanding, island life.

1:05:00

Brett: Fisherman, all these boat people and kayakers are sharing the book. Day 8 and Day 4 of (1.05.10 unclear) we've done more land days than we have days at sea. I've had lots of cups of tea, checked the weather an awful lot of times and almost got into the habit of being here rather than the habit of being a transient and one day to the next landing in a different place. I don't know how I feel about it. All this waiting, waiting, waiting. One moment I'm really comfortable with it and enjoy it and embrace and go off and look at leaves and wind blowing through trees and say hi to a wallaby or two. But the other half of me, the journeyman wants to be on the go. I want to be moving. There's only so many cups of tea and coffee you can have before you start to doubt your decision making and...

1:06:00

...whether you should be a bit edgier and going out there in 19 and 20 Knots and not just sitting and sitting. I don't know whether I believe in that saying. If it's capping, you should be napping. Some caps are completely okay. That will keep you on your toes all day and maybe that's the problem to be (1.06.21 unclear) for 14 hours and so it's a long time to be on your toes. Mental fatigue, your body, but maybe that's what's required and we should just get on with it. We've had morning tea with the caretakers. We had a bbq with them last night. We've written a bunch, read our books, slept a lot. God it sounds like a holiday. When I say it like that it kind of is, and it's probably at least four days worth, what we've all probably needed. Tantalizingly we can see (1.06.53 unclear) arm which to me... to us I think to all of us it feels like the Tasmanian mainland.

1:07:00

Brett: As soon as you make it to (1.07.01 unclear) you can hop your way down the coast and then you've got one little jump across the banks of Australia. So we see... we still (1.07.08 unclear) yet you know. Leaving from the Phantom Data of a phone we trust the graphs and the numbers and the directional arrows of this data that comes through a small to us from satellites and from telecom towers. It's incredible. It hinges our day to day and it makes things very safe, but also not innate either. I'm not looking to the skies much. Although we constantly look to see, we constantly look to see how that data represents itself in real form over water. White caps, wave directions, flow direction, when you can go fishing, when you can't.

1:08:00

Brett: It really does epitomize the expedition, when to have the maturity to wait and when to go and when you go, you go. You know. The sea kayaker has got a funny love in that they... it's like a farmer when it's sun shining. They have to make that hay and we really do. So when the conditions are great and it came up earlier today, do we paddle at night, do we just go when the wind is at its least. Maybe, or do we just simply wait more days, more time to relax, more time to mature into the sea kayaker who doesn't depart rather than departs because they want to. I know one how different my decision making would be if I was by myself.

1:09:00

Brett: I think I may have left today, but I'm not sure. Everyone is slipping into their routines and habits, the sleepers and the readers, the runners and the walkers. Those who sit in the shade, those who sit in the sun, those who want to brew with other people and those who want to have a cup of tea by themselves. This is maybe the most selfish part of the expedition, the non-doing. You can justify it to others the hectic nature of maybe peddling or a long day at sea or walking or whatever it might be, but the in-between it's very indulging and maybe that's the hardest part for all of us. I know for me the hardest part of an expedition is not traveling, not moving, not going from one place to the next.

1:10:00

Brett: I continue to try and justify to myself and sometimes it wings out and sometimes I'm not sure. I want to be moving. I want to be using my flesh to move me forward, but the wind wins out. The wind is more powerful and it's over a big body of water that is shallow and is volatile and it is fickle. It can drop from 2m of swell to 1m of swell in 12 hours with a change of wind like a snap. Very few water bodies are so changeable so quickly and that gives it its great crossability and its volatility. Day 8, we left Tarlo River 8 days ago and here I sit in one of the rooms of the old lighthouse keeper's house. I'm writing my notes. I'm drinking tea and I'm contemplating the so far success of the expedition.

1:11:00

Brett: I read a great story this morning about two men that were drunk back in the 1800s and they were saying one was better than shot and other said I had a competition and their drunk friend on the ground and they put a tin cup on his head and the first guy lined up to take a shot (1.11.21 unclear) on this guy who had passed out and thinks about and thinks about and thinks about it and shoots finally and shoots 12 inches above this guy's head and obviously misses the cup. Second guy comes up, thinks for a split second, aims and fires and hits the tin cup. I wonder if sea kayaking is like that. We can analyze it to death, analyze the wind and the data to death. Sometimes

you just got to look at it to see and maybe know what's happening in the next few days or really trust your cloud judgment and go and get there and maybe do it a little tougher but do it a week earlier.

1:12:00

Brett: I'm sitting here in this seat and I can feel my hat go up and down. Out in the boat, you feel the waves go up and down. I think of land life and the biggest swell on land life is my own chest cavity going up and down.

Male: Wallaby, what have you been doing today on your day of leisure?

Male 2: I've been fishing with varied success. Lost two lures on two gray fish and then caught two little ones and didn't have the heart to keep them.

Brett: Good enough for me. Good try we like it. The biggest problem we have considering the evening, the island is that we've got our biggest crossing to deal with next. I mean there's certainly worse places to be stuck as you can see, but still I'm starting to get antsy, but these are the time when you need to be patient, to try and push it when the conditions aren't right because you're frustrated and you feel that you need to get off the island.

1:13:00

Brett: That's when the mistakes happen. That's when the potential for losses are high. Yes something quite satisfying about having... you've got an outcome for the day rather than just sleep or reading a book or even paddle kilometers to an extent. This is shade some garden and (1.13.22 unclear) and it has a fair bit more worth to it I think. Anyway when you find little pockets of projects to do in these lay days, it just adds more worth to time in lieu I suppose. Waiting for the wind, waiting for the wind, waiting for the swell and what a beautiful little garden to work in you know. A nice little project.

Male: What did you guys have for breakfast. Oh pretty tea bags. Lipton. It's fucking great. I'd rather die. I'd rather die to death.

1:14:00

Brett: Hello ma'am. Ah we'll try tomorrow actually. We're going to go for it then. The swell will be up but the wind will decrease throughout the day. So if we can hack the first hour or two we'll have a turnaround time. It's a little bit hairy. But otherwise I think we'll go in the morning. We'll give it a go anyway. Just daylight, we won't do anything too silly in the morning. So we'll how we go. We have our GPSs all on and travel is a pretty tight plight in the morning. Just tick away and we might know within 20 minutes of just getting out of the pass here between the two islands. We should know pretty quickly if it's a go or not. Alright so it's getting a bit serious now. All these boats up, one just got flipped on its head which could be damaged. How's the damage? Going to go tell the lads in that their boats are being...

1:15:00

Brett: ...tumble drying in the shore break and we have a puncture in Paul's boat. That will need to be repaired before tomorrow. Hey mate, we've got a half an hour of daylight left. So we need to get busy fixing stuff. Back here in the workshop where I spend most of the day and we've got to do a fiber glass repair on Paul's boat. I went down to check on the boats at dusk and sure enough they were all rolling around like a washing machine. So we'll spend the next few hours fixing his boat up. You hear the gentle breeze outside.

Male: Between two and six. So that will be the catalyst.

Brett: This one is the...

1:16:00

Brett: ... (1.16.02 unclear)

Male: Do you want to do a second plan of attach which is just to laminate something directly over the top as a patch?

Male: Yeah how much fiberglass stuff do we got?

Male: Fair bit.

Brett: I'm thinking there's some...

Male: Yeah, yeah I understand. I'm trying to get some sort of... if I can get it popped back in, it will hold better.

Brett: I think of all the place we've been so far we picked the best spot to spend five or six days on. So there's plenty to do on (1.16.43 unclear) Island and we had obviously the caretakers there just taken over for the last couple. Great walking tracks and it was actually really good our team. We really build a good comradery hanging out in that island and just shooting the shit all day.

1:17:00

Brett: ...everyday for five or six days. So I know it was a great spot and we had good COMs. Have to walk about 200-300 meters and we had phone COMs so we could get regular weather updates which made it a lot easier to plan the next day that we do this big crossing.

Brett: Time-wise, 10:24. Left at 6:10, big day on the sea. Still flashing.

Male: Still flashing.

Brett: Good. We had perfect sea state with just everything else against us. So just a light wind, but light wind in our head the whole day and tides are just being strong. But otherwise the lads did well.

1:18:00

Brett: We had epiphanies and swearing fest and epiphanies again all day. Poor old Matty he's been bloody cook as a dog, he's taken more drugs today than he has in the last ten years. (Crosstalk) One, two, three.

Male: We went on one. There's the (1.18.46 unclear). One shoe in the front, everything else is in the back.

1:19:00

Male: You're (1.19.01 unclear)

Brett: No, I did spill a bit but not that much. We averaged probably just under 4K an hour which is just half the boat speed, you know, so that's a long time. Point to point that's about... so one line between (1.19.22 unclear) and here is about 60K. By the time we got out of the channel and then we zettled all the here you know you could nudge 80K so it's one way, far past six. So I started with head torches on and finished with head torches on and the sunset was gorgeous. It just glassed off and the colors, wow, we had a big rainbow and albatross was coming in and visiting us and penguins were dancing around in the last of the light. It was gorgeous. I was cursing 20 minutes before that and 20 minutes, but it was a nice point.

1:20:00

Male: How are you traveling Daniel.

Dan: Yeah my head switch is broken which is great. After 20 hours in the water, good things come up to, but I'm on dry land now so it's fine. Just getting it dry and put my tent up and enjoy sleeping and then have some more sleep for breakfast. I got sea sick on the first big crossing and all I could dream about was landing, falling out of my tent and laying on the sand forever, so only a little bit. Yeah I'm pretty tired, pretty long day. The last sort of six hours were something. You expected to land any minute and it just kept going and going and going and going. We're here now so no complaints.

Male: I'm reasonably tired but now all good, pretty happy to be here. That was.. yeah that was challenging getting across there. The last couple of hours was slow.

1:21:00

Male: I won't remember that tomorrow. I'm going to miss sitting in this thing. I'm still surprised it's standing even in these winds.

Male: It's a tough tent.

Male: Fucking old tent. If I can (1.21.18 unclear) conditions.

Brett: Alright we got some data, we've got new data for the next set. It shouldn't take us too long to get around the corner. Lads, wind data, nothing is getting above 10 Knots all week from around the compass.

Male: Today is (1.21.46 unclear) I think.

Brett: Yeah, no saying (1.21.55 unclear) today. So we'll be completely protected from it.

1:22:00

Brett: Other than the last little...

Male: Staying close and we don't get too far out and the wind shear.

Brett: Yeah I mean we'll just come down through here and shit, but the biggest concern, not much a concern is you can see the rainbow on there on the top on the wind days. Friday and most of Saturday are pretty blowy down at Swan Island at this stage, but Saturday afternoon looks excellent and Friday afternoon I think.

Male: Saturday afternoon, Saturday morning.

Brett: I know it's too far out but it gives a good indication of swell. Thursday is excellent. Knots 24, no it's not, yeah Thursday afternoon, yeah. Thursday afternoon. Friday is a blowout, Saturday is a go and Sunday is really good too if we needed Sunday.

1:23:00

Brett: Anyway we'll reevaluate or whatnot, but I think if we're down around (1.23.08 unclear) or even south of it tomorrow, then great because we've got Mitch we can go maybe a couple Ks south of (1.23.13 unclear) tomorrow and go 25 or 28Ks and then we've got the... Where are we...if we go here tonight, here's Trouser and so tonight potentially tomorrow, that's where the house is or we go to (1.23.31 unclear) and it's a little hop to (1.23.34 unclear) or tomorrow we go down to (1.23.36 unclear).

Male: Yeah we can do that.

Brett: Yeah which is a 35K day and then from there we can get to Cape Baron rather than do Trouser. These days are gorgeous.

Male: For lunch, have a stop there exactly.

Brett: These give really good.. if we're there by Wednesday night, Jesus we're in great shape to just wait for our window and pull around. Preservation (1.23.58 unclear).

1:24:00

Brett: And potentially if we're there Wednesday and we need to waste a day you come down though this sound through here (1.24.06 unclear) camp there, Moriarty Point and we had lunch in here on our way through.

Male: Let's get this right.

Brett: Those are the closest points. Those guys are going to do the jump from there. Very interestingly when you look at...

Male: I might have some (1.24.25 unclear) breakfast.

Brett: Yesterday was a 12 day that we did in 16 and 12 hours would have been slow. A lot of groups do it in 10-12 hours and we did it in 16 because of a head wind, just a constant head wind 8-10 Knots, 6 at times. Really nice at times. A really good sea state so that was the reason we left. Very little swell and it just took a bloody long time. We had a couple of transits so we had Right Rock and we had Craggy Island.

1:25:00

Brett: And we could see them clear as a bell nearly all day and nearly all day they never really moved. It was weird. We gave them other names needless to say afterward, not Right Rock and Craggy Island were both swear words. So that was yesterday. A long day. Made harder too we had some weary paddlers and some sea sickness. He was really (1.25.26 unclear). He needs a gold star on his forehead for getting through yesterday. We came into here under pitch black. We had a moon out though which was real nice and really cold when we got in. It was six or eight degrees and we were all cold. So our big thoughts were get a tent up, get a hot brew into us and get some warm clothes on. We did two of those three things. We didn't have a hot cup of tea and I regretted it for the next 20 minutes laying in the tent. Any giving crossing the day goes up and down in waves. I suppose literally and metaphorically. So it started out really nice. The sunrise is always nice.

1:26:00

Brett: You know it's kind of the start of things and then you get grind down to your pace, you know, you find out how fast you can go and we were slow. We were 4K an hour. We just had to grind it out. And when you get past that point of no return which is 10 or 20K passed your own it ain't right. Our destination is where we're going. We're not turning around. And the day just wore on and wore on and wore on and we were just chipping away at a real low pace and pace. We just did our own thing. We didn't talk much yesterday at all. Until a couple of hours before dusk where we came together a bit more and we knew we had to stay close as a party in the night time, and the sunset was just magnificent and it glassed off for us. Just glass with albatross and rainbows and magic big sunset over moody skies, you know. I had a real moment out there for a while. For a grindy kind of day it was laborious. It was a bloody nice finish to the day. And of course reality kicks in and you've got 12 or 15...

1:27:00

Brett: ... or 18K to do under nightfall. So we just had to pump. And we did the best we could you know, but a few slower paddlers and a few faster paddlers, a few cold paddlers and a few warm paddlers and there's only five of us so we're all a mix of one of those, and a real nice sense of comradery when we come in you know. It was a real, well done fellows, you know, tip of the cap to you all. You do a great job. It was a real nice thing. We left Diel [ph] Island probably a little bit too late and knew we were pretty slow from the getgo and out we went, and it was kind of every man had to just get into his own head and grind away for the day. Everything was slower. We didn't talk much. It was nice when we did come together and have a bit of a chat. You know you try to raise a smile out of someone. I got Dan to tell me a story at one stage and he rambled off all sorts of cool stuff and you could just sit there and listen to it like a news feed you know. We knew by... so we could chip away, chip away...

1:28:00

Brett: ...chip away. We knew we would get there. It was quite a safe passage but just a bloody long one and that's what made it dangerous. It was really good fun and optimism was high. We were riding it through even though we were bone cold and ready for a sleep. We had all been fantasizing about our tents and a warm jumper and a hot brew. About two hours out from Diel Island I started to feel a bit off and it ended up being sea sickness and tried to treat it with a bunch of meds throughout the day and it just lingered around for literally about 12 hours until we were a couple of hours off Kill Cranky Bay [ph] but what can you do? You can't get out of your boat and lay down. So yeah we just kept going. Yeah so now we're... we're just on the northern tip of (1.28.47 unclear) Island and we're going to head west today around I think it's called Cape Franklin and we will probably do about 15K I think this afternoon for probably three hours I would say.

1:29:00

Male: Oh that day. I don't even want to talk about it if I'm honest. It was long, lengthy.

Male 2: I haven't recovered. It's taken me about three or four times as long to do anything today. I keep moving things. I keep putting this here and then putting that up, then I'll move it here and then I'll just stand over here for a bit and I click back in and realize what I'm doing and come over and then I'll put this in here and move this and then I'll walk off. I haven't actually done anything for an hour.

Brett: The sail is great. We've only had two days so far or three where we've been able to sail but it's a huge assistance. You can tap along at at least 1 or 2K an hour especially with the sail on and just light paddling. It's great. We're back on our own again. Craig and Paul have had a day off to have coffees and go to the pub and see a bit of the island while we see a bit of it by the coast.

1:30:00

Brett: Because we haven't really done any coasting. So far it's been a trip of crossing and now coasting. We can see trees and rocks in scale and be a bit more intimate with this island culture stuff rather than just sea culture stuff so that's great. And it's just summer, it feels like an Indian summer too after yesterday which kind of felt stormy and provocative and today is back to being blazing hot and I can feel the sun pierce me through my hat you know. Has your right bum engaged yet?

Male: No.

Brett: He can't feel his right butt cheek. This one.

Male: Yeah, it's totally there.

Brett: He doesn't know I'm doing this. He can't feel a thing.

Male: I like the idea of it.

Brett: He likes the idea of it.

Male: You went tensing there. Honestly I was going to give them to anyway. They've done their job with me. When things get to a certain point where they're pretty warm it seems only right to give them to you.

1:31:00

Male: ... having your (1.31.01 unclear) nature. This is the least efficient I have ever been.

Male 2: We're going to have a head wind as soon as we get around that cave.

Brett: Yeah we'll be ducking behind that island pretty quick and we'll just get close to shore and it's only 10-12 Knots anyway and that's all day. Holy shit, how nice is this. You know the lovely thing is too Dan is that if we had gone south to north, we would be out here at bloody (1.31.34 unclear) and all these big crossings to go.

Dan: Yeah.

Brett: But no they're behind us.

Dan: Yeah it would be a nightmare having the wind to help us. I'm glad we went into it. I like to see the wind directly in my mouth when I'm paddling. There are two types of wind scale. There's a Beaufort Wind Scale and then there's Bo's wind scale. The Beaufort is pretty steady. Bo's one is...

1:32:00

Dan: ugh, it's 8, 10, 12, 14, 16 some of that and the wind is always just in your mouth, directly wherever you are. Wherever you are looking the wind is directly there.

Male: You want something else in your mouth. Shit.

Brett: Now it's gone from a trip of crossing to a trip of coasting with people I really like because I didn't like Dan a few days ago but he's come good. He's said a few things that have made him quite endearing.

Dan: He loves me really.

Brett: He's got a massive head and I don't mean ego. His fucking head is huge. I tried his hat on a few days ago. I should have collected water with it, a fucking bucket.

Dan: That's good. The only thing is if this breaks which it might, then I can just get this out, just get in it and paddle along, perfect. This little canoe, fold out canoe. Fucking lovely.

1:33:00

Brett: You gonna show Mitch your bum? Show that rubby. That's all bruise mate. Is that it, the real sensitive stuff.

Male: Yeah, that's actually not that bad. It's the pelvic bones up around these muscles here. I just had the lumbar support pad a bit tight yesterday and just repetitive just banging against it I guess. It's fine, I loosened it off. It's just a bit tender this afternoon but it will be fine.

Brett: The Bo scale I'm getting used to as well. It's a bit random.

Bo: It fucks with students. They hate it. It's just 6-7K up the road.

Brett: I'm getting used to it so I will understand the whole thing because honestly earlier today the paddle, (1.33.56 unclear) paddle was 20 maybe and some change which I don't know what that means.

1:34:00

Brett: I think with some change means (Crosstalk)

Bo: I just want to make you optimistic.

Brett: It's lying. I'm clashing with my colors. I've never actually thought that you know.

Male: I can tell. Look at you.

Brett: Phillip's never really crossed my mind. Although when I randomly select a lot of clothes, I've fucked up to work sometimes and everything is cocky and these shoes, pants, hat. Son he's like just bloody cocky man.

Male: Bo, (1.34.44 unclear) you know.

Bo: Yeah I like to have certain colors for certain things. Normally my mountaineering coat is green and I have a sea kayak, my sea kayak color is orange.

Male: You have a mountaineering color?

Bo: Yeah green.

Brett: That sort of green.

Bo: Yeah well yeah like lime green.

1:35:00

Bo: And then my kayak color is orange, boat is orange, kayak is orange.

Brett: Have you thought about this before?

Bo: Orange.

Brett: If you went on one of those dating sites online you would say that shit. I have color coordinated sports.

Bo: Yeah, yeah I would. Mountaineering green because you're on land. Kayaking orange because the sun is always there. Just classic normal thing.

Brett: Ask Matty about it and ask him say Matt do you have color codes for your sports.

Bo: Get him on camera.

Brett: Just to see what he says.

Male: Badminton blue.

Bo: Yeah of course, what did you wear. What color do you wear when you play badminton. Polka dots, or is it khaki all the time.

Brett: No, when I'm playing marbles with the kids.

Bo: How do you play marbles.

Brett: Well you play badminton. It's the same shit.

Bo: How do you play it?

Brett: I don't know, I've never played.

1:36:00

Brett: But I (1.36.01 unclear) but that's what I would wear.

Male: I don't even know mauve is.

Male 2: Is it like a red? You don't know what color it is do you?

Brett: No, no it is.

Male 2: He doesn't know what color mauve is.

Brett: It's like maroon but with violet in it.

Male: That's the biggest load of shit.

Brett: What is mauve, what color is mauve?

Male: Is it gray.

Brett: See he don't know either. Fuck you.

Male: I don't need to know.

Brett: I will tell you what mauve is not, it's not a sea kayaking color. You're not going out, can I have a mauve kayak thanks. That's never been said.

Bo: Yeah I think there's certain colors that you need. Yeah green, mountaineering is good.

Brett: Is it inspired by someone?

Bo: I think I realized that I just have a lot of green items and then I just... big green...

1:37:00

Brett: Corn beef with rush noodles, beef stroganoff paste, peas and if it doesn't tastes as wonderful as it sounds, I've got lots of cheese to drown it in at the end. We'll be eating in about seven minutes.

Dan: Hey we're having a discussion. If you had a color for each outdoor activity that you did, what colors would you have for each one?

Matty: Sea kayaking blue.

Dan: Why?

Matty: Because of the ocean water. Rock climbing red.

Dan: Why?

Matty: Because rock climbing starts with "R" and there's a good chance that you're going to see blood. And all my mountain stuff is probably green because it's trees and grass.

Male: What do you mean blue for sea kayaking, we'd never see you. You would die.

Matty: No, I've got a red boat. (Crosstalk)

1:38:00

Dan: Is it a rock climbing boat?

Matty: Yeah I thought you meant all the gear. You said kit.

Dan: Yeah I did say kit. What about badminton?

Matty: Do I look like a badminton guy? Actually pink.

Brett: Marbles, would you play marbles as a kid?

Matty: I did.

Brett: What color did you wear?

Matty: I didn't wear any color.

Brett: You were nude.

Dan: I wish you would have said mauve. If you had said mauve I would have died. This is good footage.

Male: I don't know how to play marbles. Do you play marbles by knocking another marble in a particular way.

Male: I thought you just traded marbles.

Male: I can't remember.

Brett: You just trade them.

1:39:00

Brett: Yeah I've never done it like this. I've sliced it in sandwiches but it's going like a.. what did I say? Just go for it man. And there's millions of cheeses. Do you guys want soy as well?

Male: No I'm good mate.

Brett: Put your (1.39.20 unclear) underneath and then I can double it.

Male: Yeah, oh yum. Pea is my favorite food group.

Male: It is. This is one of your three things that you would eat if you were starving.

Male: That's the way to deal with that shit. Just melt it through your food, great.

Male: Oh putting the wet kit on is going to be horrible.

Brett: Last (1.39.47 unclear) with some couscous. Real good. Day 13, damn, almost two weeks.

1:40:00

Brett: And the thing this time next week, Matty you will probably be in your office. For that matter I might be too. Tuesday next week. You will be pushing the snooze for the seventh time.

Male: Unemployment is great. Just be unemployed. That's my advice.

Brett: I didn't wash the dishes last night so that couscous tasted like Brazilian corn beef. That's a good system. It's working real well here.

Male: It's really good. Come on, work, it will stick eventually. It's a trick.

Brett: You want it to stick.

Male: No, you've got to trick it into sticking. You've got to not care. I don't even care if you stick. That's how you do that. That's another job.

1:41:00

Male: No more official... so this is how you hold it together so you put this here just like that. Put that there, perfect.

Male: He's says (1.41.17 unclear)

Male: And then it literally comes apart.

Male: I didn't even know it was sore until I got in that kayak yesterday and I was like oh wow. That shouldn't be an issue. (1.41.31 unclear) and yeah I will have some coffee. I went over the forecast last night. I think it's 40 Knots Friday.

Male: There's your claim to fame Dan. The most fashionable ever to cross Bass Strait.

Brett: I yeah I think you easily get that and I come a close second just with the hat. (Crosstalk)

Dan: Yeah Bo is going to be third in this group out of three. When the other two turn up he will be fifth out of five.

Bo: You just talk shit until...

1:42:00

Bo: ... you have some food in your mouth.

Male: I'll put it in my mouth here. I don't know whether if this is sand or cheese and dust. But I need to eat. Umm, beefy.

Matty: Yeah Craig this is Matt, what's your location? (intelligible) Approaching where?

Male: Northern island apparently.

Matty: Copy that. Mate you should probably come in for coffee because we're about a half an hour away from being able to launch.

1:43:00

Brett: Making progress south I suppose but looking around because I've already got that overwhelming feeling of it being a sprint to the finish now because we've got things booked we got to be at; the ferry, the pickup guy. So yeah you just got to leave the next day and not to try to be in Saturday already and yet we got to after a reverse engineer from our satellite pickup and that might mean a Friday crossing to get over to the Tazi mainland. So Dave is just putting on some sunscreen. He's painting himself (1.43.39 unclear). That's good.

Male: Ready mate, just got to put some suntan lotion on. SPF 130 PA+++ I've wore this before. good stuff.

1:44:00

Male: Is there any (1.44.04 unclear) I could wrangle for the trip. So in case you need to be protected from the sun, just remember sun plant, it's no game. The problem is because this PA++++ you put it on your fingers, it makes your fingers really sun proof and you can't get it on your face. (1.44.23 unclear) What you need to do, apply it straight on and rub it in and then just go down from there. That's the tactic.

Male: You're now getting sunscreen instructions from the Brit. (Crosstalk)

Male: Low is roughly 6am, that will be good for tomorrow. I don't know. I'm not in a very good mood. It was okay. Those dolphins are incredible. For most of the day it was just...

1:45:00

Brett: ... I don't know. I just want to be there now.

Male: Where's there?

Male: The pub, ironically of all places. Okay, just a bit hungry... running a bit, not too low on food but it would just be nice to be full of food. I've been as miserable as I've ever been in the last hour. It was good though because Bo is so full of optimism. It's getting quite annoying. A little bit grumpier than me and it allowed me to moan a bit.

Brett: Yeah I was sort of bummed to mate, we're both just right now sort of bums him.

Male: The word had passed something that the (1.45.53 unclear) of regret. (Crosstalk)

Brett: Lovely that (1.45.59 unclear)

1:46:00

Brett: She doesn't look like that anymore. She got a bit older. I've got cash in my bag, food bag.

Male: What are you buying. (unintelligible)

Male: So I couldn't find any mints like beef mints so I bought some mints instead so it's very (1.46.23 unclear) and this is just for my mouth. Don't tell Matty that I'm buying it because he keeps taking the piss out of me for being a bit gay, you know, pisses a pink (1.46.34 unclear).

Male: Box of treats. I couldn't find any mints. So I've gone.. I've got bacon bits and salami.

Brett: I go tomorrow night with burgers because I've got bread and squashables. (Crosstalk)

1:47:00

Male: 10-12 Knots northwest.

Male: Cool. We only actually paddle 30-28.

Brett: If you going to do Bass Strait in 20 Knots, you're silly bum you go right ahead.

Male: Did you see the very attractive...

Male: I saw a lot of very attractive people. (Crosstalk)

Dan: Keep my toothpaste. I haven't cleaned my teeth in three days. So I'm just trying to find my toothpaste, but at the moment I think it's in either in a pair of trousers, a pair of shorts, a jacket or in with my snacks. Yes.

1:48:00

Dan: Bo, how often do you clean your teeth?

Bo: Morning and night.

Dan: I see. I think once every three days is as sufficient because your teeth clean themselves.

Bo: Have you seen Austin Powers?

Dan: Yes I have.

Bo: Well you're becoming that with your feral British teeth.

Dan: I think it's fine. There's a couple of things in the body that clean themselves. We all know that.

Brett: That's good for us Aussies because you just keep having bad teeth and we keep having good weather and good teeth. We get all the chicks.

Dan: Have you seen yourself.

Brett: Actually that's a good call because I did. I just saw myself in the bathrooms.

Dan: I walked in the bathroom and you were just washing your face and your penis.

Brett: I like the sprint to the finish line. Bloody book tickets do that to you though. People have bent their lives around us to be there at Muscle Row [ph] so we've got to respect that I think. Yeah. It's real hard to run an...

1:49:00

Brett: ...expedition where you do just run at your own clock which is the most selfish form of expeditionary travel, but probably the most liberating for everyone else because you just do your thing and then the trouble is you want to experience it with them right at the other end. It's not like a bushwalk. Where you're right I'm going to be there in nine day's time at 10 o'clock in the morning I will see you there. We can't do it that way. I don't really want to be... I don't want to be at Muscle Row Bay yet and there's a few reasons for that. First one is I think the shorter the trip, it lessens the value of what I think it is as an expedition. I would rather putter around and do some smaller days and mountain climbing, some more fishing and add some more layers. The second one which is probably more compelling is that I really want to get there and genuinely have my lover, my girlfriend and mum of coming down and hiring a car there to see us in because they've kind of been living and breathing this trip...

1:50:00

Brett: ...as much as I have. It is what it is. The weather is what it is which is a lovely throwaway line but it's kind of true. The weather is only what it is and you've just got to live by it. If that means dashing for the next two days, then so be it. The part B to that is I really do I suppose look forward to sitting at Muscle Row Bay and just thinking about the trip and maybe go for a day paddle and do some fishing and sit there with my notebook and fill it. Just dump everything that's in my head that's just taken place. That virtually never happens in an expedition. As soon as that last step or paddle stroke is taken we jump into a car or a bus or on a plane and we get whisked away. So to be in the place where the trip finishes for two days could be a real peach. So I will embrace and go for it you know and that's nice. If you're dialed in as a sea kayaker, you've got your systems, method.

1:51:00

Brett: You know where everything is in your boat. You know exactly one, two, three, four, twelve things you got to do before you can get into your cockpit and you can be super slick. You can be on the water in 20 minutes from waking up. You know jam down breakfast, this goes there, that goes there, but it's often not the case and with the more people, you've got five people working through their systems and so you have to allow a truckload more time. And everyone's got slightly different systems. Some people are really pedantic about where their stuff goes and some just shove it in, you know. And ultimately like Dad's always said you're only good at it when you finish and I've been sea kayaking now for 20 years and I'm not that old and I've still got really good systems, but I change them slightly every time and at the end of this trip I'm going to have great systems and I'll forget them in three month's time and revert back to weird and wonderful ways before I learn it again, but it's an intense life. Going from land to sea to sea to land, land to sea and all the in between you know.

1:52:00

Brett: You don't have time much other than just to live it which is nice which is what an expedition is but it's often very logistical and operational surrounded by mega long chunks of time just doing the one thing, thinking weird and wonderful thoughts which is the freedom of it I suppose. Like water, do I do this now or do I do it in the morning and I decide to go for a walk and do it now. So there's ten minutes I've saved tomorrow morning so I can have an extra cup of tea or stretch. I won't stretch. I probably won't even have a cup of tea so I don't know what I will do. Just go slower. This is it. You go to the pace to the guy next to you, see where their boat is at you know. There's the wraps. So I will keep them out. What else do I have for the wraps? Peanut butter, where the hell is that bastard. Yeah fill up the front, bedding and odds and sods at the back. Bedding and camping at the back.

1:53:00

Brett: And then all the other little bits and pieces wherever you can fit them. So there's some kind of order in it. Yeah baby that's good stuff mate. I get to just enjoy the morning for a couple of minutes. It's just after 6am, before sunrise and we will be busy just before sunset tonight too. Just busy, the business of life out of a little boat. That was quite charming. Waking up this morning about 5:30 hearing the rooster. Looks good on your man, waking up the town.

Male: Oh it's just an exercise of logistics in the more you do it the more efficient you get at it. If course it's fun when you're out there paddling.

Brett: Undies. Ah, they've been there since...

1:54:00

Male: ... or the day before. (1.54.04 unclear) it's more than a mosquito bite. I will sit on that today. Yeah it's kind of a shame but we've just got to take advantage of this good weather window. It would be really nice to have a rest day and go up the (1.54.21 unclear) Peaks and give the body a bit of a rest and then take our time and really have a good sniff around.

Brett: Yeah it always gets asked what's your most memorable experience or what it is, but it's all just a big blob at the moment. It's 14 days worth of experiences. Of course it's all flown, two full weeks, because it's so intensive. You know it's a sun up to sun down existence. But just the laughs and the food and I think... my email clicked over this morning when I was checking the weather and there's 120 odd emails in there that I haven't looked at yet and I have not interest to and that's really nice....

1:55:00

Brett: ... because when you're at home you feel compelled at all times to action all these other things that are going on in life. So you can be very selfish out here. Just to live by my body again. I haven't done this for a while. It's been a while since I've lived by my body. You really are, you live, sweat and die by what you're capable of and I suppose your decision making too, but of course they're linked. Yeah just the selfishness of that is really great which I think is a needed thing in humans. You need to live by your body and we don't do it anywhere near enough anymore. You learn a lot about the world and yourself by living by your body and that's what expeditions kind of exaggerate. Everything is pulled to the surface because you can either do today or not based on your decisions and based on your body. And so it's a good mix.

Male: They're very special. I just (1.55.55 unclear).

1:56:00

Male: Beach, office, conference call, whatever. If you ever meet the queen, job interview.

Male: Well you don't tape for an interview, are you mad.

Male: But if you were?

Male: But this would be (1.56.14 unclear).

Male: (talking low) I just really feel like a banana. I know I'm only here for seven minutes but I would love a banana.

Male: Oh yeah I've got great (1.56.29 unclear). Look how cool I am. Matty is white.

Matty: I'm happy with my moon tan.

Male: (1.56.42 unclear). I won't antagonize him anymore.

Brett: So if we're in here tomorrow,...

1:57:00

Brett: We come down, we sort of creep down and look out ahead and we make the jump from there. We come across, we go through this little entrance point which could actually be closed out, but the road is here where this red mark is and then runs back in this way. We'll meet there. We're not far off seeing Tasmania proper. We'll get out of the little bay here cove on Long Island and we might be able to see some mainland Tasi. If nothing else I think we can see Swan Island which is just on the edge of the northeast tip of Tasmania. It's a strange feeling this sort of last day and a half because it's been two weeks to this point of the actual journey and months and months and I

suppose years leading into it. So to get close to that finish line is quite bizarre. And there it is, one more crossing, one more dash. So tomorrow is looking to be a crossing day.

1:58:00

Brett: We've just got to tweak with the tides and the wind and make it all mesh together and it's about 25-30K of a rural gap and there's a bit either end. So over in the distance towards the windmill and Tasmania and Champaign and a campfire and the close of one part of the trip. The beauty of it is I think I'm going to have a few days too where I can just sit and write about it and that's very rare when you get to the end of an expedition that you can just stay in that one place. We generally jump in a car or a plane or whatever it is and get the hell out of there. So it's nice to be able to.. to be early I suppose. I've got to look for a silver lining because I really want to be out here for another few days, but today's been excellent. We've just done two hour blocks and been able to stop at a point all the way along. Have a brew, have a wee, some snacks. Once again it's a real nice little...

1:59:00

Brett: .. little trio having a chat on the water.

Male: On the last night before our major crossing to Tasmania. After two weeks of battling the weather and waves, everything came good today and this is our sunset, this is our reward. It's the most incredible thing I've ever seen.

Brett: Hell of a journey but a beautiful sunset tonight, bloody good mean, loads of laughing, you know. Nice run around a lot of the joint, we've been invited to their home. The expedition is kind of coming full circle. Whether I like it or not it's going to finish probably tomorrow and geeze I like tent life. Tent life is just great. Just a little cocoon you get into each night and it's purely for sleeping and resting you know and it's just... sometimes it's the thing that sort of gets you to shore each day is rest, this kind of rest. It's the best kind too in a tent. You've got to earn rest in a tent.

2:00:00

Brett: It means a lot.

Male: I think for now it's hard. I think these sort of trips, I've not done anything quite on this scale, but they're kind of hard to talk about. They're almost the things where people talk, they ask you about them and you expect to have loads to say but you end up just going yeah it was amazing because I need quite a lot of time to process it all myself. And you almost don't want to talk about it because you're a bit sad that you have to shut down to climax to finishing the trip and you still want to be there and you go back to normal life and it's all just a bit normal.

Male: My only concern is that the weather seems calmer than predicted. So my only concern is has it come through earlier and then what was meant to happen tonight.

Brett: Yeah it's a... I don't know why but I've got this concept of bucket list you know and crossing Bass Strait for me has been on the bucket list...

2:01:00

Brett:... and taking it off I thought in my mind was going to be a big deal and helps me sleep easier at night but the reality is just life is just going to be full of challenges. There's always going to be things, exciting things to do. And you get fixated and focused on one at a time. As you get older you get more sensible. But I think my life has changed a little bit now that I'll probably start to include my family in that a bit more instead of me just doing it on my own and be more self-sufficient and comfortable outdoors. There's going to be a lot of people ask you about this trip; at work, family, whatever. What will you say will be the things that you tell them of this story? It's definitely doable. It seems insurmountable to everyone, 99% of the population, 100% of people are (2.01.59 unclear) before this trip.

2:02:00

Brett: Said I was mad, including the people who have done this trip before, said I was mad. Told us don't do it. You need another three years of preparation before you're ready to do this trip. You don't have an appreciation, you don't have the skills, you're not ready, blah, blah, blah.

Male: So today we do our final leg. In about 45 minutes we depart from Clark Island. As you can see around me which is just amazing and we go to Tasi, we land. I don't know how I feel about it yet. A trip of is magnitude seems to take so long to bed in, so long for you to... I won't even get used to it. I was comfortable on the first day. The camping and the travelling and stuff, but just as it started to settle in, this travelling and adventurous lifestyle, it seems to come abruptly to an end. Just enjoy it. Have a few glasses of wine tonight with Matty and Bo.

Male: Yeah now that was a magic day.

2:03:00

Male: Jerk and twist.

Brett: Tasi huh, we call it here the mainland but it's the Tasmanian mainland which is kind of nice. We saw it for the first time yesterday. (Crosstalk) More emotional than I thought I would be. Amazing. So to land, to come through this meandering snake of water was just the fitting end to just an amazing few weeks. I know this is going to be...

2:04:00

Brett: Bad for Tasmania. Night of day 15. We just got in. We're at Muscle Row Bay surrounded by Easter campers and we're in Tasi. We're in mainland Tasi. We had a bit of a melancholy morning because it was beautiful out there on this island and none of us I think really wanted to leave. And so we kind of dragged ass a bit and got on our kayaks about 1:32 and here we are by nightfall. I still don't feel like the trip is finished which is nice because you often get here and your mind goes into email land and life after the expedition land and I'm not. So this is good. I'm just going to bask in the now and have a big feed and we're here for another few days just to unpack it all in our heads. Really nice day on the sea. You don't get the banks strait any calmer than that really. Well under 10 Knots all day even though it was in our face. Blue bird day. And it was really....

2:05:00

Brett: ...unexpected that Paul and Craig have their families here. So you know it's pretty vibey joint you know. It's a real shame Helen and mum aren't here. It really was the hardest pill to take when I realized we would have to push forward a day a few days ago. I love them both dearly. One (2.05.18 unclear) me and the other one looks after me. And so the silver lining is I've got a few days to wait for them so I've got another little sense of anticipation and they'll come with campaign and a bag of licorice and life will be great. But in the meantime I'll be still on expedition which is nice. And I've always thought I would love to do a masterpiece of one or two or three years and I'm yet to do that and I'm sure how or when I can do it, but these things only wet my appetite. I must admit for a real long range, we'll see. We'll see. I don't know a lot about Bass and all of these explorers...

2:06:00

Brett: ...that have got things named after them and geographical landmarks and seas and places. And you know I did have some moments of imagining these old ships coming through here hundreds of years ago and seeing this place in many ways much the same as what we saw it. And that's amazing. You know it's a time warp. The island we stayed on last night Clark Island, I imagine that little cove with the big boulders and rocks and pink hues and sandy coves is like what they would have washed up on 250 years ago. So that's a wow factor I think you know. And geographically you look at it on a map and you look at Australia and you've got the mainland Australia and poor Tasi linked on at the bottom and it's got lovely symmetry and to know that there's these dots of islands between the mainland Aussie and Tasi and you can string it together with a kayak. It's amazing. It's beautiful symmetry. It makes for a real path.

2:07:00

Brett: It's where the Aboriginals used to walk at low tide 10,000 years ago and with the help of canoes. So we're doing a modern version of that and that's a wonderful thing, that's great.

Female: I don't really care who they're for. There are only four of them and you can sort it out amongst yourselves.

Male: The (2.07.17 unclear) grab at whatever they can get their hands on.

Female: Yeah you guys were really good friends.

Brett: We're in Tasmania. The boys are drinking beer. I'm about to have a glass of wine and we're in the busiest little campsite in the world because all the Taswegians have come out to this little nest of the world for Easter.

Male: That's fine, is he drunk. Shall I hold your hand.

Male: It's been nonstop. We lucked out today or yesterday or whatever. I've now been in Australia...

2:08:00

Male: ...22 days. I've been on expedition 15 of them and I've travelled by a considerable margin further by sea kayak than any other mode of transport. It's been a bit of a whirlwind. I haven't been able to process at all but I've got a couple of beers and I have my good friends around me and we've landed so unbelievable. In England for example people like Matty, we normally just... they go to special schools and no one really talks to them and it's all a bit behind closed doors, but the fact that they allow people like him into civilization, into the public is great. Amazing. I knew I was in great hands, and if I'm honest I knew that potentially I was the weak link. I didn't really know what purpose I served on the expedition. Until this point I don't really know now, but I don't think it matters. If Matty gets to laugh at me (2.08.55 unclear) and me and Bo get to have real conversations about beards then great.

2:09:00

Male: That's enough I think.

Brett: It really isn't about paddling for me. And I thought it was. I thought it was about the kayaking I enjoyed but really on these long trips it isn't. It's about the solitude, even within a group, it's about the ability to be by myself in a boat and have my own thought

processes and my own internal struggles and I've had a lot of them through this trip. And a lot of them unwanted where I was struggling today and I was trying to catch Bo and Matt and I could catch them and I prided myself in the fact that physically I was okay and I could always keep up and my pace was good and I just couldn't get any closer. I wasn't drifting back, but I couldn't get any close to them. And they're the small things. It's just stuff around the edges that's important.

Male: We actually had a bit of a chat this morning and everybody was talking about the finish of the trip being walking up here and it was funny because I was like wow that's not the finish...

2:10:00

Male: ... of the trip for me. It's actually getting home, all the way back to Mt. Beauty which I'm still days away from home. What was the question? Like I'm somebody who never really looks backwards, but if you make me I would say my only disappointment of this is that we didn't have seven days to go to (2.10.31 unclear) Island which is what I kind of expected. I mean crossing Bass Strait it's an iconic piece of water and that's part of the trip, but a big part of it was just sharing, going down (1.10.46 unclear) with some great blokes and we rushed that a little bit but that's just the nature of this type of journey I reckon and so you just got to go with the flow. It's probably got to do with...

2:11:00

Male: ...Easter. Either they're cooking or lack of personal hygiene. Yeah I had two experiences with sea sickness which I didn't even really think I was that prone to but low and behold. But it was fun. In fact my favorite day of this whole journey so far, I should have... yeah I knew something was wrong when I went to bed the night before and I didn't feel 100% and then what happened in the morning when I woke I was like ah, I hope this isn't going to be a rough day, but...

Male: And the salami goes in with this special sauce mate.

Male: We had a bottle of Red last night to celebrate, essentially three bottles of Red and three bottles of Port. Is that right. Yeah, two liters of each.

2:12:00

Brett: And there's (2.12.02 unclear) Island over there in the distance. So yeah that's it. It's a bit underwhelming. You know oh god we don't have to paddle anywhere today. The company was great. You know you got the dry humor of Matty and the story telling sort of outrageousness of Dan. It was a great combo. Really liked the lads. No tensions, not even a bloody hint of a tension. Two weeks is a long time of your life really or more than two weeks and so you want to spend that time because it's every night, it's every morning, it's a lot of paddle conversations on the water. You want to spend it with great company. What a chore having to dance around the politics of mateship or friendship, if things aren't quite right and they were right. And what does sea kayaking mean to me? Am I a reflection of my group around me or other sea kayakers...

2:13:00

Brett: ...or the landscape and seascape. I think it's all those things. I like the journey aspect of it and the word journey is contested whether it's too predetermined I don't know. Look at this young guy, that's great. Hello mate. Got his spear, that's just awesome. Sub arctic Inuits, they never did it to travel, they did it to eat. They did it to hunt. And so my form of hunting on this trip was an experience. So I see the sea kayaker as a vessel that I can hunt down experiences rather than something to eat and they both satisfy you. The essence of sea kayaking I'm not quite sure of just yet. I don't think I will find out until I'm dead, if I keep doing this thing and it changes. It shifts over time because half of my thoughts this trip were on the landscape and the seascape.

2:14:00

Brett: And certainly on my friends, and then the other half of my mind was certainly on the fam at home and of Helen and being somewhere else and that's very healthy too. You need home to have a way and a way to have home, all that. So my definition of sea kayaking will continue to evolve as I get a little older. But what a place to think about it. What a place to evolve a sense of identity in a sea kayak and that's kind of what's been happening to me for the last 15 or 20 years. I'm mapping my sense of Bo sitting in a sea kayak and that's a real powerful notion. I can write about that and that's what I will write about. Changeable essences. It's an endearing term to say oh Bo you're off on a trip of a lifetime. I smile and I say yea I suppose I am, but the actual idea of a trip of a lifetime kind of irks me because...

2:15:00

Brett: ...if you have a trip of a lifetime you get home and you sit there twiddling your thumbs and you may as well shoot yourself. You're done. That's it. Your experience high has been had. So it's kind of a flawed sentence, every week, every day, every year your whole future should be the trip of a lifetime. You just keep reinventing it. Go on another trip. Do something different. See it differently,

perceive things differently. Trip of a lifetime is what you make it and damnit you just keep making those trips you know. The other side of it is a really empty, almost overwhelming space in a sense because this big thing has come to a finish.

Appendix D: A Brief History of Traditional Sea Kayaking

The origins of sea kayaking are found in the subsistent lives of subarctic Inuit cultures of Canada, Alaska, and Siberia. Anthropologists estimate that sea kayaks, as a particular form of hunting technology, have been around for at least 4,000 years (Gessain, 1968; Nooter, 1991; Stark, 1992). Marine mammal bones and driftwoods provided the skeleton, or frame, of the kayak, and these were covered predominately with sealskins, which were sewn together using animal muscle sinew. Naturally, sea kayakers made their own sea kayaks. In fact, the shape and dimensions of each kayak reflected the bodily dimensions of the builder–paddler and the natural materials available to them. Production might be seen as a unique metamorphosis, whereby the very animals being hunted became reconstituted into the hunting vessel itself. Other parts of the seal and marine animals, such as the intestines, were crafted into ‘breathable’, water-resistant jackets and spray-decks. The paddler was then laced or sewn, literally, into their kayak to keep it waterproof. For Inuit cultures, sea kayaking became an ‘indispensable part of their way of life’ (Hutchinson, 2007 p. 1). Several thousand years ago, traditional boat designs and construction reached its ‘apogee’, noted Noyes (2011, p. 65), a fit-for-purpose point of perfection, and remained more or less technologically stable until European colonisation. The sea kayak I paddle today looks much the same as a kayak made and paddled by Greenlanders several thousand years ago.

There is some evidence that the traditional paddler also ventured far beyond home shores, although the extent of this is somewhat contested (Longyard, 2005). Dubious dates and recorded sightings reveal the sea kayaker as a potential candidate for early long-ocean crossings in cold northern waters. Quite possibly the earliest recorded contact with indigenous sea kayakers of the North Atlantic occurred when they were captured and used as ‘finnmen’. Their acute knowledge of the sea and powers of observation suited them to the role of whale scouts in the early whale-hunting trade, dating back to the 15th and 16th centuries. Robert (2013) told the fascinating story of a lone ‘finnman’ found exhausted, lying on an Aberdeen shoreline on the east coast of Scotland alongside his kayak in 1728. Having presumably paddled and been blown across the North Atlantic, he was a staggering 1,000 miles from home, and his kayak remains in the University of Aberdeen’s Marischal Museum. ‘Finnfolk’—part animal, part human, and often possessing magical powers—are a part of local mythology. These liminal beings are an important part of Norse mythology, including in the islands of Shetland and Orkney, and it is possible that the origins of such

mythological creatures came from infrequent encounters with Inuit sea kayak hunters. The sudden appearance of a creature with a human head, torso, and arms, covered in sealskins and in a small, pointy, sealskin-clad craft, must have been strange indeed.

Traditional sea kayaking was more than a means to an end. As with many indigenous tools, techniques, and technologies, it was steeped in ritual and a vital component of symbolic culture (Ingold, 2000). Yet increasingly, the effects of Western colonisation rendered the sea kayak technologically obsolete for the purposes of hunting (Sweeting, 2010). In many subarctic communities today, survival no longer hinges on sea kayaking practices, nor is there such an intimate relationship between human, animal, and hunting technology. Even so, sea kayaking production and performance in skin and frame craft is maintained in many subarctic communities as a popular cultural activity beyond notions of utility.

How the indigenous kayak came to be a craft for leisure or expeditioning in the West is a fascinating story. While the following history is far from complete, what can be said with a degree of certainty is that a London-based Scot, John MacGregor, commissioned the building of a ‘canoe’ by Searle’s of Lambeth in 1865. MacGregor had travelled, as many of wealth did in Victorian times, and encountered kayaks and kayakers in North America and Kamschatka. His ‘Rob Roy’ canoe, named after an early heroic figure of Scottish independence, had MacGregor sitting with his lower body ‘inside’ and his upper body ‘outside’ an almost fully decked craft. He sat facing forward, propelling the craft with a double-bladed paddle and could step a small sail. Between 1867 and 1872, MacGregor ‘set sail’ in the Rob Roy and completed several major paddling journeys culminating in three books: *A Thousand Miles in the Rob Roy Canoe* (1867/1999), where he paddled out of the mouth of the Thames and along the British coastline; *The Rob Roy on the Jordan* (1869/2002); and *The Rob Roy on the Baltic* (1872/1976): ‘Glancing water, brilliant sun, a light boat, and a light heart, all your baggage on board, and on a fast current—who would exchange this for any diligence or railway, or steamboat, or horse? (MacGregor, 1867/1994, p. 12).’

Although the Rob Roy might be considered a kayak of a type, it was really a speculative craft built upon the observations of one Victorian-era traveller. It was made from timber in clinker style (of overlapping planks) and, at best, we might say that it was kayak-like, inspired by observations of indigenous craft and paddlers. The storyline of

Western kayak innovation bifurcates soon after the Rob Roy with the development of the skin (canvas) on frame (wooden and aluminium), Klepper-style craft originating in Germany in the early 1900s, and purpose-designed and British-built fibreglass sea kayaks in the 1970s. Extraordinary journeys have been undertaken in both styles of craft. However, as outliers of the contemporary era, my interest for this narrative review lies with the history of the British (now global and often plastic) fibreglass sea kayaks, as it is these craft which have come to dominate expedition paddling, the leisure craft marketplace, and are the style typically used in outdoor education programs.

In 1959, an anthropology student from the University of Glasgow, Kenneth Taylor, was undertaking fieldwork in Igdlorssuit in Western Greenland. He was specifically interested in the significance of the kayak in Inuit culture. Taylor returned with a traditionally built kayak along with many other kayak and hunting artefacts. Duncan Winning surveyed the kayak in 1964 and passed the information on to Geoff Blackford, who was working at the Calshot Outdoor Centre on the Solent coast in southern England.

In 1971 Blackford modified the size to suit his own particular dimensions, retaining the upturned stern, and ending up with a plywood model 17 ft. (5.2 m) long with a 21 in. (533 mm) beam. In all other respects the craft was identical to Ken Taylor's boat. This particular kayak excited special interest because it was a more moderate example of the West Greenland type. (Buckley, 2008, para. 11)

According to Buckley⁴² (2008), Blackford's plywood version of Taylor's Igdlorssuit kayak was used as the 'plug' for a fibreglass mould, which Frank Goodman used for commercial production at Valley Canoe Products in 1972, calling the craft the *Anas Acuta*. In 1974, Goodman modified this craft for expeditioning purposes, increasing the storage volume for Colin Mortlock and three others in their 1975 British kayak expedition from Bodo to Norway's northern most point, Nordkapp (North Cape). Thus, the Nordkapp sea kayak was born. It was the prototypical Western conversion of an Inuit hunting kayak. It is still in production today and has been the source of many adaptations. Sea kayaking expeditions using fibreglass adaptations of the Nordkapp, or other designs inspired by it, expanded

⁴² Retrieved Feb 2017: http://www.ukseakayakguidebook.co.uk/nordkapp/art_nordkapp.htm

rapidly from the late 1970s into the 1980s and beyond. As sea kayak production increased, albeit steadily, so, too, did the published narratives of the expeditions that used them.

This ‘shorthand’ version of how an indigenous hunting kayak, steeped in the work of cultural survival and symbolism, became transformed into a craft for Western leisure and adventurous, expeditionary travel is far from complete. Taylor’s Igdlorssuit kayak was undoubtedly one local and particular example of many variations of kayak design from across the subarctic, each one subtly different in response to its local geography. No doubt there are parallel stories of design adaptation in other parts of the world. But it demonstrates how relatively recent these developments are, how they occurred in tandem with commercialisation, and how sea kayaking expeditioning and narratives evolved as codependents.

Appendix E: Human Ethics Certificate of Approval



MONASH University

Appendix E

Monash University Human Research Ethics Committee (MUHREC)
Research Office

Human Ethics Certificate of Approval

This is to certify that the project below was considered by the Monash University Human Research Ethics Committee. The Committee was satisfied that the proposal meets the requirements of the *National Statement on Ethical Conduct in Human Research* and has granted approval.

Project Number: CF15/4211 - 2015001784

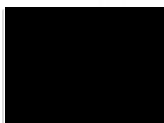
Project Title: The secret life of a sea kayaker: autoethnographic inquiry into sea kayak expeditioning

Chief Investigator: Dr Brian Wattchow

Approved: From: 27 January 2016 To: 27 January 2021

Terms of approval - Failure to comply with the terms below is in breach of your approval and the Australian Code for the Responsible Conduct of Research.

1. The Chief investigator is responsible for ensuring that permission letters are obtained, if relevant, before any data collection can occur at the specified organisation.
2. Approval is only valid whilst you hold a position at Monash University.
3. It is the responsibility of the Chief Investigator to ensure that all investigators are aware of the terms of approval and to ensure the project is conducted as approved by MUHREC.
4. You should notify MUHREC immediately of any serious or unexpected adverse effects on participants or unforeseen events affecting the ethical acceptability of the project.
5. The Explanatory Statement must be on Monash University letterhead and the Monash University complaints clause must include your project number.
6. Amendments to the approved project (including changes in personnel): Require the submission of a Request for Amendment form to MUHREC and must not begin without written approval from MUHREC. Substantial variations may require a new application.
7. Future correspondence: Please quote the project number and project title above in any further correspondence.
8. Annual reports: Continued approval of this project is dependent on the submission of an Annual Report. This is determined by the date of your letter of approval.
9. Final report: A Final Report should be provided at the conclusion of the project. MUHREC should be notified if the project is discontinued before the expected date of completion.
10. Monitoring: Projects may be subject to an audit or any other form of monitoring by MUHREC at any time.
11. Retention and storage of data: The Chief Investigator is responsible for the storage and retention of original data pertaining to a project for a minimum period of five years.



Professor Nip Thomson
Chair, MUHREC

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Appendix F: Risk Management

(on following page due to landscape formatting)

Appendix D:

Risk Management and Trip Briefing Documentation for: Participants of sea kayaking expedition

March 12th- April 10th 2016 (most likely 16th March -7th April)

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3. Tidal Forecast	10
4. Emergency Contacts	13
5. Trip Leader Communication With Support On Call.....	16
6. SOR Incident Management Plan	17

Attachments

- A. Blank Hazard and Incident Report form (2 copies)
- B. Blank First Aid Injury Report form (2 copies)
- C. Blank Missing Person Report form (2 copies)

1. Trip Briefing

Expedition: Bass Strait Sea Kayaking.

Crossing from Port Welshpool (VIC) to Musselroe Bay (TAS) via Kent and Ferneaux island Groups, including Hogan Island. (Port Welshpool/Corner Inlet & Bass Strait, including Franklin sound and Banks Strait).

Expedition dates: March 12th- April 10th

Expedition members (4-8): Beau Miles (+ 3 to 7 others TBC)

Description of activity: (see also Explanatory Statement)

- Sea kayaking expedition crossing Bass Strait via islands over a time period of 21-23 days.
- Expedition dates (including travel days): March 12th- 3rd April (21 days), or 19th March- April 10th (23 days).
- Departure date is determined by 3-5 days of stable and predicable weather for safe departure from Australian mainland.
- All expedition members will have trained together and shared the leadership role in the lead up. This includes collaborating on the itinerary, route, equipment, logistics, expeditionary roles, and timing of day-to-day travel.

This expedition is part of a Monash Reserch Project (The secret life of a sea kayaker: autoethnographic inquiry into sea kayak expeditoning)

Basic Itinerary:

Day 1-7: Departing Port Welshpool, following eastern side of Wilson's Promontory, the expedition will then cross from the Australian mainland to Tasmania via the Flinders island and Kent island groups, including Hogan island. The key destination in this first week is Flinders Island.

Day 8-15: Travel southwards on western side of Flinders Island, Cape Barron Island and Clarke Island coasts (including potential circumnavigations of either/or of these islands).

Day 15+ Cross Banks Strait to NE tip of Tasmania (Musselroe Bay).

Costs:

- Expeditionary (appropriate) food for up to 4 weeks,
- Transport to start location (Vic) & transport (including ferry) costs from Tasmania back to Victoria. (Beau's partner (Helen) will be in Tasmania with vehicle and trailer, having come across on the ferry during the expedition).
- All costs will be evenly split between expedition members.
- All equipment will be a shared and self sourced inventory, coming at individual costs to each expedition member for their own gear.

Estimated total cost (each member) as \$800-\$1000. This cost does not include all sea kayaking and personal equipment (presumed that each member owns their own equipment)

Emergency Contact Person/Support On Call (SOC) in Victoria: Warwick Noles,

Monash Unviersity Ocupational Health and Safely Officer (Education) & Program Manager for HPE/OE.

[REDACTED]

Back up SOC in Victoria: Mitch Drummond,

[REDACTED]

Emergency Contact person on Flinders Island: TBC

Emergency Contact person in Tasmania: TBC

Vehicles: 1x 4x4 with 1x 6 bay canoe trailer	Vehicle and trailer details: TBC	Venue: South East coast Australian (mainland), Bass Strait (eastern section) Flinders Island/surrounding islands & North east coast Tasmania
Departure Date: Return Date: See above	Departure Meeting Time: TBC Return Time: TBC	Departure Location: Port Welshpool pier Return Location: TBC

Day-to-day Itinerary

- TBC**

This day-to-day itinerary will be worked up as a shared preparatory and planning task of the expedition team. Day-to-Day breakdown of the 21-23 days of the Expedition will be outlined several months before departure. Contingencies (change in itinerary/route) will be considered in this Itinerary.

Notes

This trip includes up to 23 days of travelling and camping in remote areas.

Food, water, equipment and logistical considerations must adhere to the nature of the undertaking.

- The expedition team will work up meal and water plans for the journey. This will include taking an oversupply of energy rich food, water, water carrying capacity, and knowledge of key locations on Flinders Island where extra food and water can be sourced in case of emergency.
- Each expedition member will be fully prepared for all paddling conditions. This involves having a training background and expeditionary experience that includes paddling in rough, open sea conditions for long periods of time over multiple days. Only expert (Instructor and Guide level sea kayakers with Australian Canoeing for example) will make up the expedition party.
- Each expedition member will conduct their own training, whilst attending group training (a multi day training trip) where logistical and itinerary agendas will be set for the preparatory phase of the expedition.
- Note that an extensive consideration of logistical requirements and specialty equipment needs will be drawn-up when the expedition team is established. The below box's list KEY safety equipment.**

Communications Equipment

Item	Quantity	Comments	Available from Beau/Monash
Iridium Satellite phone	1	For use in scheduled calls each evening with Support On Call, including spare battery and waterproofed list/pad of emergency numbers.	Yes
3G/4G Telstra iPhone	2+	For looking up weather information; graphs, charts etc and for communication	Yes
EPIRB/PLB	2+	Waterproof one way emergency SOS beacon using satellites to triangulate the position of device/party/person	Yes
Tracer-Track/GPS tracker	1	Similar to PLB device but automatically sends location to SOC who tracks the location of the group using smartphone and computer software.	Yes

Marine VHF radio	1 each	For Marine weather updates and for communication with other vessels	Yes
AM/FM radio	2+	For daily weather updates from ABC Gippsland (Sale) and ABC NE Tasmania	Yes
Handheld/deck mounted GPS	1 each	To track position and aid in piloting (these will be used in conjunction with a full set of charts (marine) and topographic maps (land) of the area. Spare AA batteries.	Yes

Specific safety equipment & spares including sea kayak components			
Item	Quantity	Comments	Avail from Beau/Monash
Desalinator	1	As back-up to fresh water supplies	No
Sail repair kit	Various	Including sheet repair kit, spare halyard hardware and lines.	Yes
Spare rudders	1 per boat	Each boat will have a spare rudder, and spare componentry of rudder systems	Each member to supply Specific to boat
Spares for hands free bilge pump (and bilge sponges)	Various	Each boat will be fitted with a hands-free pump (electronic or foot pump)	No
Spare split paddle	1 per boat	Lashed above deck in case regular one piece paddle is faulty or gets lost at sea	Each member to supply
Spare hatch covers	Full set per boat	To keep water out of bulkheads (maintaining boat buoyancy and dry equipment below deck)	Each member to supply Specific to boat
Flares kit	1 set	4x orange smoke for day and 4x bright-tailing for night	Yes
PFD strobe (waterproof)	1 per person	Fitted to the shoulder band	No
V-sheet	1 per boat	Large plastic orange sheet that floats on surface to alert aircraft and tother boats of sea kayakers location	Yes
Sea kayak repair kit for plastic and composite boats.	1 per boat	Comprehensive repair kit with componentry for each sea kayak. These kits include glues, fixatives, tapes, static and dynamic cords and lines, D shackles, etc. and specific tools to make repairs.	Yes
Waterproof head torch with strobe function and light sticks		At hands reach above deck or in day-hatch for each kayak (paddler)	
Personal paddling equipment including rated PFD, paddling cag, spray skirt, sunglass's, booties, gloves, whistle, one hand knife, sun protection etc.	Each member	Personal items need to be tested and suitable for expeditionary travel.	Personal
Bowlines and towlines	1 per boat & 1 per paddler	Each sea kayak will be fitted with quick clip bowlines and each paddler with quick release belts for towing and assisting	
Paddle float	1 per paddler	Floating device that gives buoyancy to one end of paddle to self-rescue/re-enter the cockpit after capsize and exit	

FIRST AID EQUIPMENT

The Expeditionary group on this fieldwork will carry a Remote Area Group First Aid Kit including basic non-prescription drugs.

Personal first aid kits require specific items that each individual may require, such as prescription drugs or preventatives.

Specific and comprehensive first aid lists will be established through group collaboration

MINIMAL IMPACT PRINCIPALS

The following minimal impact principals must be adhered to on all fieldwork:

1. Plan ahead and prepare.
 2. Walk and camp on durable surfaces like established tracks and campsites. Always walk on the track, even when wet and muddy. Camp at least 100m from water sources (e.g. lakes and streams).
 3. Dispose of waste properly – pack in it, pack it out. Deposit human waste in catholes dug at least 20cm deep. Pack out toilet paper and hygiene products.
 4. Leave what you find. Examine but don't touch cultural/historical structures or artifacts. Leave rocks, plants and other objects as you find them.
 5. Minimise campfire impacts. Use a lightweight stove whenever possible. Where fires are permitted keep them small and use only fallen fuel and sticks. Put out the fire completely.
 6. Respect wildlife. Observe wildlife from a distance and don't feed them. Store rations and rubbish securely.
 7. Be considerate of your hosts and other visitors.
-

WHAT TO DO IF YOU GET LOST (applies mostly to land based scenarios)

- Stop and think. Stay calm.
 - Recheck navigation and map.
 - Retracking steps a short distance may assist. Locate your last known point if possible.
 - Gaining some height may assist with orientation.
 - If the above does not help **STAY WHERE YOU ARE**.
 - Find shelter and stay warm and dry.
 - Attempt to make your position visible to searchers by land and air. E.g. lighting a fire to make smoke and/or laying out bright clothing in an open area.
 - If you are in a group stay together, never separate.
 - Be aware that it can take a considerable time for rescuers to reach you, so your priority is to remain warm and dry, and ration your food and water if necessary.
 - **If you are lost or require help call 000. (This works for Satellite phone also, operating as would an Australian mobile phone).**
-

MISSING PERSON PROCEDURE

Stop	(1) Stop the group, (2) Call out, (3) Listen, (4) Determine your location.
Hasty Search	Quick search of area, backtrack to last seen position if close by.
Notify	If a person or group has been missing for more than one (1) hour then notify Support On Call. If Support On Call is unavailable, call Police on 000.
Contain	Coordinate on ground search to contain the missing person or group, cover road junctions, campsites, transport hubs.

.....

2. Risk Assessment

Expedition coordinator: Beau Miles

Dates of Expedition: March 12th - April 10th

Venue: Victorian SE coast, Bass Strait, Bass Strait islands and Tasmanian NE coast

Expedition party: Beau Miles + 3-7 others TBC

Risk Description	Existing Controls	Rating			Priority	Management
Describe the risk event, cause/s and consequence/s. For example, <i>Something occurs ... caused by ... leading to ...</i>	Describe any existing policy, procedure, practice or device that acts to minimise a particular risk	Effectiveness of existing controls	Risk Consequences	Risk Likelihood	If control effectiveness is poor or unknown provide further management	For those risks requiring management in addition to the existing controls. List: • What will be done? • Who is accountable? • When will it happen?
Management Incident Causes: <ul style="list-style-type: none"> • Poor expedition design and planning • Failure to follow accepted industry practices • Failure to follow University guidelines Leading to: <ul style="list-style-type: none"> • Injury • Illness • Evacuation • Equipment damage and loss • Hospitalisation and/or further medical treatment • Fatality 	<ul style="list-style-type: none"> • Monash University Guidelines for Field Activities in Country and Remote Areas • Completion of a Risk Assessment for each fieldwork trip signed off by Occupational Health and Safety officer (Monash Education Faculty) • Completion of Field Trip Checklist before departure • Review fieldwork planning prior to program departure • Communications with Emergency Services and Support On Call 	Satisfactory	Moderate	Unlikely	Medium	<ul style="list-style-type: none"> • Expedition team (facilitated by expedition coordinator) to consider weather prior to each day's departure, and monitor changing weather conditions for the duration of the expedition).
Illness Causes: <ul style="list-style-type: none"> • Food • Water • Communicable • Fatigue; mental and physical • Pre-existing • Heat or cold Leading to: <ul style="list-style-type: none"> • Evacuation • Hospitalisation and/or medical treatment • Fatality 	<ul style="list-style-type: none"> • Monash University Sport and Outdoor Recreation Staff/Student Handbook • Briefing between expedition members on <ul style="list-style-type: none"> ◦ Minimal Impact practices ◦ Field hygiene practices ◦ Food planning and preparation • Medical Screening and check-up before departure and making relevant health issues known to each member • Stocked First Aid kit carried • Communications with Emergency Services and Support On Call 	Satisfactory	Moderate	Unlikely	Medium	

Risk Description	Existing Controls	Rating			Priority	Management
Describe the risk event, cause/s and consequence/s. For example, <i>Something occurs ... caused by ... leading to ...</i>	Describe any existing policy, procedure, practice or device that acts to minimise a particular risk	Effectiveness of existing controls	Risk Consequences	Risk Likelihood	If control effectiveness is poor or unknown provide further management	For those risks requiring management in addition to the existing controls. List: • What will be done? • Who is accountable? • When will it happen?
Injury - Soft Tissue Causes: <ul style="list-style-type: none"> • Slip/fall • Incorrect lifting and/or handling of heavy objects e.g. rucksack • Incorrect fitting of equipment • Repetitive actions e.g. walking, paddling • Fatigue; physical and/or mental • Pre-existing injury Injury - Hard Tissue Causes: <ul style="list-style-type: none"> • Impact from heavy object • Slip/fall Injury - Burns Causes: <ul style="list-style-type: none"> • Sun exposure • Hot liquids and surfaces Leading to: <ul style="list-style-type: none"> • Evacuation • Hospitalisation and/or medical treatment • Fatality 	<ul style="list-style-type: none"> • Monash University Guidelines for Field Activities in Country and Remote Areas • Have at least 2 Qualified Wilderness First Responder (10 day/80 hour course) trained members • Monash University Information Sheet for Working Outdoors • Briefing and training for students on activity specific tasks such as: <ul style="list-style-type: none"> ○ Manual lifting/handling ○ Pack fitting ○ Correct paddling techniques ○ Trangia/stove use • Use of correct equipment for the activity, e.g. correct use of PFD and appropriate paddling apparel for sea kayaking • Setting up campsites away from objects with potential to fall and away from cliffs • Medical Screening via Medical Database • Stocked First Aid kit carried • Communications with Emergency Services and Support On Call 	Satisfactory	Moderate	Unlikely	Medium	<ul style="list-style-type: none"> • Treatment by qualified First Aider in the field • Expedition members to exercise judgment re the severity of the injury and weather ongoing treatment enables the co-expeditioner to continue, or whether the trip needs to be modified, or whether the group can evacuate the injured participant, or whether Emergency Services need to be contacted to evacuate the participant
Motor Vehicle Accident Causes: <ul style="list-style-type: none"> • Driver error <ul style="list-style-type: none"> ○ Fatigue ○ Inattention ○ Experience ○ Schedule pressure • Mechanical failure Leading to: <ul style="list-style-type: none"> • Vehicle damage • Hospitalisation and/or medical 	<ul style="list-style-type: none"> • Monash University Drivewise Guidelines • Vehicle insurance • Use of fully maintained vehicles 	Satisfactory	Major	Rare	High	<ul style="list-style-type: none"> • Monitoring of driving practices between expedition members. Exercising caution as needed • Monitoring of vehicle and trailer standards as determined by law

Risk Description	Existing Controls	Rating			Priority	Management
Describe the risk event, cause/s and consequence/s. For example, <i>Something occurs ... caused by ... leading to ...</i>	Describe any existing policy, procedure, practice or device that acts to minimise a particular risk	Effectiveness of existing controls	Risk Consequences	Risk Likelihood	If control effectiveness is poor or unknown provide further management	For those risks requiring management in addition to the existing controls. List: • What will be done? • Who is accountable? • When will it happen?
treatment • Fatality						
Exposure To Elements Causes: • Wind, rain, snow, spray • Immersion in cold water Leading to: • Discomfort • Hypothermia • Evacuation • Hospitalisation and/or medical treatment • Fatality	• Members briefed about the causes, effects, symptoms and treatment of hypothermia • Expedition members qualified in Wilderness First Aid (responders) • Stocked First Aid kit carried • Communications with Emergency Services and Support On Call	Satisfactory	Moderate	Likely	High	• Members to ensure prior to departure that all expedition participants have appropriate equipment and clothing for expected weather conditions • Treatment by qualified First Aider in the field • Expedition members to exercise judgment re the severity of the injury and weather ongoing treatment enables the participant to continue, or whether the trip needs to be modified, or whether the group can evacuate the injured participant, or whether Emergency Services need to be contacted to evacuate the participant
Drowning Causes: • Swimming ability • Water conditions; e.g. temperature, moving water • Location Leading to: • Evacuation • Hospitalisation and/or medical treatment • Fatality	• Monash University Guidelines for Field Activities in Country and Remote Areas • Weather is considered prior to departure • Swimmers to be supervised by student or staff with Bronze Medallion for relevant conditions	Satisfactory	Major	Rare	High	• Emergency Services contacted • Monash emergency response protocols followed
Environmental Event (Bushfire, Storm, Flood, Tsunami, Earthquake) Causes: • Fieldwork location • Weather conditions Leading to: • Modified program • Evacuation • Hospitalisation and/or medical treatment	• Monash University Guidelines for Field Activities in Country and Remote Areas • Weather is considered prior to departure (see bold first field on RM doc). • Weather reports monitored by all members via mobile phone and/or radio and observation during program • Daily contact with Support On Call with updates on any significant weather warnings or environmental events	Satisfactory	Major	Unlikely	High	• Strong winds, gales and even storm conditions are possible. Gale and storm warnings and conditions will typically involve a modification to, or cessation, of activity and/or the expedition. • Judgement of the expeditionary members in the field is necessary to make ongoing decisions about route, venue, activity and members during strong winds and rough sea conditions

Risk Description	Existing Controls	Rating			Priority	Management
Describe the risk event, cause/s and consequence/s. For example, <i>Something occurs ... caused by ... leading to ...</i>	Describe any existing policy, procedure, practice or device that acts to minimise a particular risk	Effectiveness of existing controls	Risk Consequences	Risk Likelihood	If control effectiveness is poor or unknown provide further management	For those risks requiring management in addition to the existing controls. List: • What will be done? • Who is accountable? • When will it happen?
<ul style="list-style-type: none"> Fatality 						
Equipment Loss Causes: <ul style="list-style-type: none"> Damage through use Deliberate damage Theft Leading to: <ul style="list-style-type: none"> Injury Illness Evacuation Hospitalisation and/or medical treatment 	<ul style="list-style-type: none"> Individual responsibility for equipment Spares of vital items, such as rudders, batteries, hatch-covers, paddles, sunglass's, navigation devices, communication devices. 	Satisfactory	Minor	Unlikely	Medium	<ul style="list-style-type: none"> Spare equipment and repair kit is carried Equipment may be modified Program may be modified or cancelled
Lost Group or Individual Causes: <ul style="list-style-type: none"> Navigational error Fatigue Weather Inattention Deliberate action Group conflict Leading to: <ul style="list-style-type: none"> Injury Illness Evacuation Hospitalisation and/or medical treatment 	<ul style="list-style-type: none"> Monash University Guidelines for Field Activities in Country and Remote Areas Weather is considered prior to departure (each day) Daily contact from Support On Call with updates on any significant weather warnings or environmental events Expedition coordinator to monitor groups condition 	Satisfactory	Moderate	Rare	Medium	<ul style="list-style-type: none"> Hasty search Contact Emergency Services Contact Monash and follow Monash protocols
Animal, Insect or Poisonous Plant Encounter Causes: <ul style="list-style-type: none"> Animal, insect or plant located in activity location Leading to: <ul style="list-style-type: none"> Injury 	<ul style="list-style-type: none"> Members briefed and trained in avoiding dangerous animals, e.g. snakes, spiders, marine animals Eat primarily food they have brought with them Members qualified in Wilderness First 	Satisfactory	Moderate	Rare	Medium	<ul style="list-style-type: none"> Treatment by qualified First Aider in the field Members to exercise judgment re the severity of the injury and weather ongoing treatment enables the participant to continue, or whether the trip needs to be

Risk Description	Existing Controls	Rating			Priority	Management
Describe the risk event, cause/s and consequence/s. For example, <i>Something occurs ... caused by ... leading to ...</i>	Describe any existing policy, procedure, practice or device that acts to minimise a particular risk	Effectiveness of existing controls	Risk Consequences	Risk Likelihood	If control effectiveness is poor or unknown provide further management	For those risks requiring management in addition to the existing controls. List: • What will be done? • Who is accountable? • When will it happen?
<ul style="list-style-type: none"> Poisoning Evacuation Hospitalisation and/or medical treatment Fatality 	Aid <ul style="list-style-type: none"> Stocked first aid kit carried Communications with Emergency Services and Support On Call 					modified, or whether the group can evacuate the injured participant, or whether Emergency Services need to be contacted to evacuate the participant

This risk assessment was conducted by:

Beau Miles on Nov 2nd 2015

I acknowledge the content of this risk assessment and have taken these risks and controls into account when planning and delivering this expedition.

Safety Officer, Faculty of Education

Cameron Pettiona

Risk Treatment Priority Table

Use the table below to decide the overall risk rating and represent the priority of the each risk for treatment.

Consequences	Major	High	High	Extreme	Extreme
	Moderate	Medium	Medium	High	Extreme
	Minor	Low	Medium	High	High
	Insignificant	Low	Low	Medium	Medium
		Rare	Unlikely	Likely	Almost certain
		Likelihood			



3. Tidal Forecasts

PORT WELSHPOOL PIER – VICTORIA

LAT 38° 42' LONG 146° 28'

Times and Heights of High and Low Waters

2016

Local Time

JANUARY				FEBRUARY				MARCH				APRIL			
Time	m	Time	m	Time	m	Time	m	Time	m	Time	m	Time	m	Time	m
1 0038 0.53		16 0013 0.37		1 0126 0.76		16 0144 0.55		1 0100 0.83		16 0132 0.62		1 0136 0.92		16 0146 0.78	
FR 1320 0.72		SA 1255 0.51		MO 1359 0.55		TU 1415 0.13		TU 1322 0.49		WE 1355 0.09		FR 1353 0.40		SA 1357 0.43	
1914 2.23		1901 2.46		MO 2010 2.29		2045 2.61		1947 2.41		MO 2032 2.73		MO 2027 2.54		2026 2.61	
2 0116 0.63		17 0102 0.43		2 0155 0.81		17 0229 0.63		2 0130 0.85		17 0218 0.67		2 0211 0.91		17 0229 0.83	
SA 0736 2.58		SU 0729 2.71		MO 0759 2.53		TU 0828 2.68		WE 0727 2.51		TH 0815 2.64		SA 0802 2.50		SU 0816 2.39	
MO 1358 0.68		SU 1344 0.38		TU 1430 0.50		WE 1500 0.13		WE 1354 0.44		TH 1439 0.16		SA 1430 0.39		SU 1438 0.59	
MO 1954 2.21		MO 1957 2.48		2045 2.30		2130 2.56		MO 2020 2.43		2114 2.65		2100 2.52		2100 2.50	
3 0149 0.72		18 0104 0.51		3 0225 0.86		18 0313 0.72		3 0200 0.86		18 0300 0.74		3 0247 0.90		18 0311 0.89	
MO 0803 2.55		MO 0804 2.70		WE 0827 2.53		TH 0904 2.62		WE 0758 2.52		FR 0851 2.57		SU 0738 2.50		MO 0900 2.26	
SU 1431 0.64		MO 1430 0.27		WE 1502 0.47		TH 1544 0.17		TH 1428 0.41		FR 1522 0.27		SU 1408 0.41		MO 1521 0.77	
2031 2.20		2048 2.48		2122 2.29		2215 2.49		2055 2.42		2153 2.55		2033 2.49		2136 2.39	
4 0220 0.81		19 0236 0.61		4 0258 0.92		19 0358 0.82		4 0233 0.89		19 0344 0.82		4 0229 0.88		19 0357 0.95	
MO 0830 2.52		TU 0838 2.68		TH 0857 2.50		FR 0944 2.54		MO 0830 2.52		SA 0930 2.47		MO 0817 2.48		TU 0950 2.14	
MO 1504 0.64		TU 1515 0.21		TH 1537 0.45		FR 1630 2.27		FR 1502 0.39		SA 1605 0.40		MO 1451 0.45		TU 1608 0.94	
2110 2.18		2139 2.46		2202 2.26		2302 2.40		2130 2.39		2232 2.44		2111 2.46		2217 2.28	
5 0251 0.89		20 0322 0.72		5 0335 0.99		20 0445 0.93		5 0310 0.92		20 0428 0.91		5 0315 0.86		20 0448 0.98	
MO 0856 2.49		WE 0915 2.64		MO 0930 2.47		TU 1029 2.42		MO 0902 2.50		TU 1014 2.34		MO 0907 2.44		TU 1055 2.05	
TU 1537 0.57		WE 1601 0.19		FR 1615 0.44		SA 1720 0.38		SA 1540 0.40		SU 1651 0.56		TU 1541 0.53		WE 1705 1.09	
2150 2.16		2231 2.42		2245 2.23		2354 2.31		2208 2.35		2315 2.33		2158 2.42		2306 2.20	
6 0325 0.99		21 0411 0.84		6 0417 1.06		21 0540 1.04		6 0350 0.95		21 0517 0.99		6 0412 0.83		21 0547 0.98	
WE 0926 2.44		TH 0958 2.57		SA 1008 2.42		SU 1122 2.29		MO 0940 2.47		MO 1104 2.20		MO 1011 2.37		TH 1215 2.03	
WE 1613 0.55		TH 1651 0.21		SA 1659 0.45		SU 1816 0.51		SU 1623 0.42		MO 1745 0.73		WE 1642 0.64		TH 1811 1.19	
2235 2.14		2328 2.37		2336 2.20				2250 2.31				2258 2.39			
7 0404 1.09		22 0504 0.96		7 0507 1.13		22 0053 2.24		7 0437 0.98		22 0006 2.23		7 0521 0.77		22 0004 2.15	
MO 1000 2.39		FR 1046 2.48		MO 1054 2.37		MO 1230 2.16		MO 1025 2.43		TU 0616 1.05		TH 1135 2.33		FR 0646 0.93	
TH 1653 0.54		FR 1745 0.27		SU 1751 0.46		1920 0.62		MO 1713 0.46		TU 1212 2.08		TH 1756 0.75		FR 1330 2.10	
2329 2.12								2343 2.28		1846 0.86		MO 1916 0.86		1916 1.22	
8 0452 1.18		23 0030 2.34		8 0037 2.19		23 0158 2.22		8 0535 1.00		23 0105 2.16		8 0010 2.38		23 0105 2.15	
FR 1042 2.33		SA 0605 1.07		MO 0609 1.17		TU 0755 1.11		FR 1125 2.36		WE 0723 1.06		FR 0639 0.65		SA 0742 0.83	
FR 1741 0.53		SA 1145 2.36		MO 1153 2.31		TU 1348 2.08		TU 1814 0.53		WE 1333 2.02		FR 1306 2.38		SA 1432 2.23	
		1845 0.33		1853 0.47		2026 0.69				1953 0.95		1915 0.80		2015 1.21	
9 0030 2.13		24 0135 2.33		9 0145 2.23		24 0301 2.24		9 0048 2.26		24 0208 2.15		9 0125 2.41		24 0200 2.19	
SA 0548 1.26		SU 0714 1.12		TU 0721 1.15		MO 0904 1.05		WE 0646 0.98		TH 0829 1.00		SA 0754 0.48		MO 0830 0.72	
SA 1133 2.28		SU 1254 2.26		TU 1308 2.27		WE 1506 2.08		WE 1245 2.30		TH 1452 2.06		SA 1430 2.51		SU 1524 2.36	
1837 0.50		MO 1950 0.39		MO 2000 0.47		2129 0.72		MO 1926 0.58		2058 0.98		2028 0.80		2104 1.18	
10 0139 2.19		25 0241 2.36		10 0254 2.31		25 0359 2.29		10 0201 2.30		25 0307 2.18		10 0235 2.48		25 0246 2.25	
MO 0656 1.29		MO 0825 1.11		WE 0836 1.05		TH 1004 0.94		TH 0805 0.87		FR 0927 0.89		MO 0900 0.30		MO 0913 0.62	
SU 1236 2.24		MO 1408 2.19		WE 1429 2.27		TH 1615 2.13		TH 1415 2.31		FR 1559 2.16		SU 1545 2.67		MO 1608 2.48	
MO 1937 0.46		2053 0.44		2106 0.45		2225 0.74		2040 0.61		2155 0.98		2134 0.77		2146 1.14	
11 0244 2.28		26 0344 2.41		11 0356 2.42		26 0446 2.35		11 0313 2.38		26 0359 2.23		11 0338 2.56		26 0328 2.31	
MO 0806 1.25		SU 0932 1.05		TH 0945 0.88		MO 1056 0.82		FR 0919 0.69		SA 1015 0.77		MO 1000 0.16		MO 0952 0.54	
MO 1345 2.23		TU 1521 2.16		TH 1545 2.33		FR 1712 2.20		FR 1538 2.40		SA 1651 2.27		MO 1647 2.80		TU 1646 2.56	
2037 0.41		2153 0.48		2209 0.44		2313 0.76		2149 0.60		2244 0.97		2233 0.74		2225 1.10	
12 0341 2.39		27 0438 2.47		12 0452 2.53		27 0527 2.39		12 0416 2.48		27 0441 2.29		12 0436 2.61		27 0406 2.37	
TH 0911 1.15		WE 1034 0.95		FR 1048 0.68		SA 1138 0.72		SA 1026 0.48		SU 1057 0.66		TH 1054 0.10		TH 1030 0.49	
TU 1453 2.26		WE 1630 2.17		FR 1658 2.41		SA 1758 2.27		SA 1654 2.53		SU 1735 2.37		TU 1742 2.86		WE 1721 2.61	
2133 0.36		2247 0.53		2308 0.44		2354 0.79		2253 0.59		2324 0.96		2328 0.72		2300 1.07	
13 0433 2.50		28 0524 2.51		13 0543 2.62		28 0600 2.43		13 0514 2.58		28 0517 2.35		13 0528 2.64		28 0444 2.42	
WE 1011 1.00		SU 1127 0.85		TH 1146 0.48		MO 1215 0.63		FR 1125 0.29		SA 1134 0.58		TH 1145 0.10		TH 1107 0.45	
WE 1559 2.30		TH 1727 2.20		SA 1804 2.51		SU 1837 2.32		SU 1800 2.65		MO 1814 2.45		WE 1830 2.86		TH 1755 2.64	
2228 0.33		2335 0.58						2351 0.58						2336 1.02	
14 0521 2.59		29 0602 2.52		14 0004 0.45		29 0030 0.82		14 0606 2.65		29 0000 0.95		14 0017 0.72		29 0521 2.46	
TH 1108 0.84		FR 1213 0.76		MO 0630 2.68		MO 0630 2.46		MO 1218 0.15		TU 0550 2.40		TH 0615 2.62		TH 1145 0.43	
TH 1702 2.36		FR 1815 2.22		SU 1240 0.31		MO 1249 0.55		MO 1856 2.74		TU 1209 0.51		TH 1231 0.17		FR 1828 2.65	
2321 0.33				1903 2.58		1913 2.37				1849 2.50		MO 1913 2.81			
15 0606 2.66		30 0017 0.65		15 0056 0.49				15 0045 0.59		30 0031 0.94		15 0103 0.74		30 0013 0.98	
FR 1203 0.67		SA 0636 2.53		MO 0714 2.71				MO 0653 2.68		WE 0621 2.44		FR 0657 2.57		MO 0600 2.48	
FR 1803 2.41		SA 1252 0.68		MO 1329 0.19				TU 1308 0.09		WE 1244 0.45		FR 1315 0.29		SA 1222 0.43	
		1857 2.24		MO 1956 2.62				1946 2.76		1922 2.54		1950 2.71		MO 1900 2.64	
		31 0054 0.71								31 0103 0.93					
		SU 0705 2.53								TH 0654 2.48					
		SU 1327 0.62								TH 1318 0.42					
		1934 2.27								1954 2.55					

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Datum of Predictions is Lowest Astronomical Tide

Times are in local standard time (UTC +10:00) or daylight savings time (UTC +11:00) when in effect

Moon Phase Symbols ● New Moon ○ First Quarter ○ Full Moon ● Last Quarter

LOW HEAD – TASMANIA

LAT 41° 4' LONG 146° 48'

Times and Heights of High and Low Waters

2016

Local Time

JANUARY				FEBRUARY				MARCH				APRIL			
Time	m	Time	m	Time	m	Time	m	Time	m	Time	m	Time	m	Time	m
1 0530 3.28		16 0511 3.51		1 0006 0.86		16 0032 0.60		1 0533 3.21		16 0020 0.67		1 0025 1.02		16 0040 0.90	
FR 1742 3.05		SA 1730 3.35		MO 1232 0.77		TU 1301 0.31		TU 1805 3.12		WE 1245 0.29		FR 1245 0.67		SA 1259 0.64	
2359 0.74		2353 0.47		● 1835 3.03		1909 3.36		● 1855 3.43		● 1855 3.43		● 1853 3.21		1905 3.26	
2 0606 3.25		17 0558 3.52		2 0044 0.92		17 0122 0.70		2 0014 0.95		17 0109 0.76		2 0105 1.03		17 0128 0.97	
1229 0.86		1225 0.48		0643 3.21		0716 3.49		0609 3.21		0700 3.46		0654 3.22		0716 3.15	
SA 1824 3.00		SU 1824 3.32		TU 1312 0.75		WE 1351 0.35		WE 1237 0.70		TH 1333 0.39		SA 1327 0.66		SU 1346 0.79	
● 1915 3.01		● 1915 3.01		1915 3.01		2000 3.28		● 1844 3.11		1943 3.34		1934 3.21		1950 3.16	
3 0037 0.83		18 0042 0.56		3 0123 0.98		18 0212 0.80		3 0053 0.99		18 0158 0.85		3 0149 1.01		18 0216 1.03	
0642 3.21		0643 3.51		0718 3.19		0804 3.41		0645 3.21		0748 3.35		0637 3.24		0806 3.04	
SU 1307 0.85		MO 1315 0.43		WE 1352 0.74		TH 1443 0.41		TH 1317 0.69		FR 1423 0.51		SU 1313 0.65		MO 1435 0.93	
1906 2.96		1917 3.28		1958 2.98		2051 3.20		1924 3.10		2030 3.23		1918 3.22		2037 3.07	
4 0115 0.92		19 0131 0.66		4 0205 1.05		19 0304 0.89		4 0133 1.02		19 0247 0.93		4 0137 0.98		19 0307 1.07	
0717 3.18		0730 3.48		0758 3.16		0854 3.32		0724 3.20		0836 3.24		0727 3.26		0859 2.95	
MO 1347 0.84		TU 1405 0.40		TH 1436 0.73		FR 1535 0.49		FR 1400 0.68		SA 1513 0.63		MO 1403 0.65		TU 1526 1.05	
1948 2.92		2011 3.23		2042 2.97		2144 3.13		2005 3.09		2118 3.13		2009 3.23		2126 3.00	
5 0157 1.01		20 0224 0.77		5 0249 1.10		20 0359 0.97		5 0217 1.05		20 0339 1.00		5 0231 0.93		20 0359 1.10	
0754 3.14		0818 3.43		0840 3.15		0947 3.21		0806 3.21		0928 3.12		0823 3.27		0955 2.90	
TU 1430 0.83		WE 1459 0.40		FR 1522 0.71		SA 1630 0.58		SA 1445 0.66		SU 1604 0.76		TU 1500 0.66		WE 1620 1.14	
2033 2.89		2107 3.18		2130 2.97		2239 3.07		2051 3.09		2210 3.05		2105 3.25		2218 2.96	
6 0240 1.10		21 0319 0.86		6 0339 1.14		21 0457 1.04		6 0305 1.05		21 0433 1.06		6 0331 0.86		21 0452 1.09	
0834 3.10		0911 3.36		0928 3.14		1045 3.12		0854 3.21		1023 3.02		0927 3.28		1053 2.90	
WE 1515 0.81		TH 1555 0.41		SA 1614 0.68		SU 1728 0.66		SU 1536 0.64		MO 1659 0.87		WE 1603 0.69		TH 1715 1.20	
2121 2.88		2205 3.14		2223 2.99		2337 3.03		2144 3.10		2304 2.99		2206 3.28		2311 2.96	
7 0327 1.17		22 0417 0.94		7 0433 1.15		22 0558 1.07		7 0359 1.04		22 0530 1.10		7 0438 0.76		22 0545 1.04	
0918 3.07		1007 3.29		1022 3.14		1146 3.05		0949 3.22		1122 2.96		1036 3.32		1149 2.94	
TH 1602 0.78		FR 1653 0.44		SU 1709 0.63		MO 1827 0.73		MO 1632 0.63		TU 1756 0.95		TH 1711 0.71		FR 1809 1.22	
2213 2.89		2305 3.12		2321 3.04				2241 3.12				● 2310 3.34		○ 2310 3.34	
8 0418 1.22		23 0519 1.00		8 0534 1.12		23 0036 3.02		8 0500 1.00		23 0000 2.96		8 0545 0.62		23 0000 2.99	
1008 3.06		1107 3.22		1122 3.17		0700 1.07		1051 3.24		0629 1.10		1146 3.38		0633 0.97	
FR 1654 0.73		SA 1753 0.47		MO 1808 0.58		TU 1247 3.02		TU 1733 0.61		WE 1222 2.93		FR 1819 0.70		SA 1242 3.01	
2307 2.93				○ 1925 0.77				2342 3.18		○ 1853 1.00				1859 1.21	
9 0515 1.23		24 0007 3.12		9 0020 3.11		24 0132 3.04		9 0605 0.92		24 0055 2.97		9 0015 3.42		24 0046 3.04	
1101 3.07		0624 1.03		0638 1.05		0757 1.03		1157 3.28		0724 1.05		0652 0.46		0717 0.88	
SA 1748 0.67		SU 1210 3.17		TU 1224 3.22		WE 1345 3.02		WE 1839 0.59		TH 1320 2.96		SA 1257 0.47		SU 1329 3.09	
		○ 1853 0.50		● 1908 0.52		2018 0.79		● 1947 1.02				1925 0.68		1943 1.17	
10 0003 3.00		25 0107 3.14		10 0119 3.21		25 0223 3.08		10 0044 3.26		25 0145 3.01		10 0115 3.51		25 0129 3.09	
0615 1.20		0727 1.01		0742 0.93		0847 0.97		0713 0.78		0813 0.98		0754 0.30		0759 0.80	
SU 1159 3.11		MO 1311 3.14		WE 1327 3.29		TH 1439 3.03		TH 1305 3.34		FR 1413 3.01		SU 1401 3.56		MO 1412 3.17	
● 1844 0.58		1951 0.53		2008 0.46		2105 0.82		1944 0.55		2034 1.02		2025 0.66		2024 1.14	
11 0100 3.10		26 0203 3.18		11 0216 3.33		26 0308 3.11		11 0145 3.36		26 0230 3.05		11 0215 3.57		26 0209 3.14	
0715 1.13		0825 0.97		0842 0.77		0931 0.91		0817 0.61		0856 0.90		0850 0.20		0838 0.73	
MO 1256 3.17		TU 1409 3.13		TH 1429 3.36		FR 1527 3.06		FR 1413 3.42		SA 1500 3.07		MO 1501 3.61		TU 1452 3.23	
1939 0.50		2045 0.57		2106 0.42		2146 0.84		2045 0.52		2116 1.02		2120 0.66		2103 1.11	
12 0154 3.21		27 0255 3.20		12 0311 3.43		27 0348 3.14		12 0244 3.47		27 0311 3.10		12 0310 3.59		27 0247 3.18	
0813 1.02		0916 0.93		0938 0.60		1010 0.85		0916 0.43		0934 0.82		0944 0.18		0917 0.69	
TU 1352 3.24		WE 1502 3.11		FR 1530 3.41		SA 1610 3.08		SA 1516 3.50		SU 1542 3.12		TU 1556 3.61		WE 1530 3.27	
2033 0.42		2131 0.62		2200 0.41		2224 0.87		2144 0.51		2155 1.01		2213 0.70		2142 1.09	
13 0245 3.32		28 0340 3.22		13 0403 3.52		28 0425 3.17		13 0340 3.55		28 0347 3.14		13 0402 3.56		28 0327 3.20	
0906 0.89		1001 0.89		1031 0.46		1045 0.79		1012 0.30		1012 0.76		1035 0.24		0956 0.67	
WE 1447 3.30		TH 1550 3.09		SA 1628 3.45		SU 1649 3.10		SU 1616 3.55		MO 1621 3.17		WE 1647 3.56		TH 1609 3.29	
2125 0.38		2215 0.68		2252 0.44		2300 0.89		2238 0.53		2231 1.00		2303 0.76		2221 1.07	
14 0336 3.41		29 0421 3.22		14 0454 3.56		29 0500 3.20		14 0433 3.60		29 0423 3.18		14 0453 3.49		29 0406 3.21	
0958 0.77		1042 0.86		1122 0.36		1122 0.74		1104 0.23		1048 0.71		1124 0.35		1035 0.66	
TH 1543 3.34		FR 1634 3.07		SU 1724 3.45		MO 1728 3.11		MO 1713 3.55		TU 1700 3.20		TH 1735 3.47		FR 1647 3.30	
2215 0.37		2253 0.74		2343 0.51		2336 0.92		2330 0.59		2308 1.00		● 2352 0.83		2300 1.06	
15 0424 3.47		30 0459 3.22		15 0542 3.57		30 0500 3.20		15 0524 3.59		30 0500 3.20		15 0541 3.39		30 0446 3.22	
1047 0.65		1119 0.83		1212 0.31		1126 0.69		1155 0.23		1126 0.69		1212 0.49		1116 0.66	
FR 1637 3.35		SA 1716 3.06		MO 1817 3.42				TU 1805 3.51		WE 1736 3.21		FR 1820 3.37		SA 1727 3.31	
2304 0.41		2330 0.80		● 1915 3.01						2346 1.01				● 2342 1.03	
31 0533 3.22								31 0536 3.21							
								1204 0.67							
								TH 1815 3.21							

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Datum of Predictions is Lowest Astronomical Tide

Times are in local standard time (UTC +10:00) or daylight savings time (UTC +11:00) when in effect

Moon Phase Symbols ● New Moon ○ First Quarter ○ Full Moon ● Last Quarter

LAT 38° 18' LONG 144° 37'

Times and Heights of High and Low Waters

Local Time

Local Time

Time

m

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Datum of Predictions is Lowest Astronomical Tide

Times are in local standard time (UTC +10:00) or daylight savings time (UTC +11:00) when in effect

Moon Phase Symbols ● New Moon ◐ First Quarter ○ Full Moon ◑ Last Quarter

Notes on tides:

- The tide heights are in metres above Prediction Datum
- The times stated are Australian Eastern Standard Time (24 hour clock).
- During [Daylight Saving Time](#) (when in force) one hour needs to be added to the times stated.
- **HOGAN Island & SWAN Island** is **-124 minutes** (approx. 2 hours) different from Low Head times (-6 minutes from Point Lonsdale times)
- **GARDEN COVE (DEAL Island)** is **-46 minutes** different from Low Head times
- **BIG RIVER COVE (between FLINDERS Island and CAPE BARRON Island)** is **-15 minutes** from Low Head times

4. Emergency Contacts

Expedition members

1) Beau Miles	
2)	
3)	
4)	
+ up to 4 more expedition members (TBC)	

1. **Support On Call** – Warwick Noles: [REDACTED]
Note: For the duration of the Expedition, the nominated Support On Call person must be contactable by mobile phone and be fit and ready to assist a group in the field within one hour.
2. **Back up Support on Call**- Mitchell Drummond: [REDACTED]
3. Faculty of Education Office (only during working hours) - [REDACTED]

Monash Crisis Management

(03) 9905 3333. This phone number is staffed 24x7.

Note: In a serious injury or emergency Monash Crisis Management (part of Monash Security, Clayton Campus) will need to be contacted by the SOC person. They will coordinate Counselling Services, Media Responses, Public Relations and Legal Representation.

Emergency Services & Contacts

Police, Fire, Ambulance: 000

Poisons Information Hotline: 13 11 26

VicRoads Hazardous or Dangerous Road Conditions: 13 11 70

Parks Victoria: 13 19 63

Parks and Wildlife Service Tasmania: 1300 827 727 (Mon-Fri 9-5)

Emergency Radio Broadcasters ABC

VIC: Yarram- ABC Local 828 AM, ABC Local 100.7 FM (gives weather forecasts at 5 minutes past the hour), Sport 927 92.7 FM

TAS: North East Local 91.7FM National 94.1 News Radio 92.5

Telephone Weather Services

VIC Full State Service forecasts, observations & warnings (including Bass Strait/Tas) – 1900 955 363
VIC coastal, land weather and flood warnings – 1300 659 217
VIC Yacht Forecast for Port Phillip & Western Port (gives wind, swell & tide forecasts) – 1900 920 557
VIC Port Phillip & Western Port Service – 1900 926 110
Victorian coastal waters forecast – 1900 969 966

NB: As we will have either mobile (Telstra 4G and/or Satellite phone coverage whilst traveling, and that the Bureau of Meteorology have comprehensive access of weather/climate data across states, we will use the Victorian BOM services as our primary data.

Medical Services Victoria

VIC: Yarram & District Health Service (approx. 40km from Port Albert)

Devon St, Yarram, VIC. Phone: (03) 5182 0222

Has a 24 hr accident and emergency facility.

TAS: Scottsdale Medical Centre (approx. 150km from Finishing Point in Musselroe Bay. 2.5 hours by, George St, Scottsdale, TAS. Phone: 03 6352 2555

Has a 24 hr accident and emergency facility.

TAS: (Flinders Island) Flinders Island Medical Centre (Whitemark) (03) 6359 2011 & after hours, 1800 022 2224, James Street, Whitemark, (opening hours 9-5 mon-wed & Fri only). Does not have accident and emergency facilities.

Port Albert Coast Guard (for an emergency rescue in Victorian waters)

Location: Bay Street, Port Albert. 38°40.26'S 146°41.66'E

Hours of operation: 0900-1700 Weekends and Public Holidays, plus 24 hours Search and Rescue callout

Base Numbers: Mobile: 0428 366 467, Phone: (03) 5183 2555, Fax: (03) 5183 2013

Call Signs: VMR 394

Frequencies monitored:

VHF Ch. 16 (plus Ch. 22 or 81 which are repeater channels for Ch. 16); 27.88MHz; HF 2182, 4483

Rescue vessel:

8.5m Cougar Cat (CG 19)

Equipment - HF, VHF, 27Mhz, UHF radios, Radar, Geonav chart plotter with GPS, Life raft, personal EPIRBs for all crew, safety harnesses, first aid kit, tow lines.

Charter Boat Operator #1 located in Port Albert (for a non-emergency rescue/support within 20 kilometres of Port Albert)

Bill Knibbs (Bill is a commercial fisherman and is very active with the Coast Guard)

29 Tarraville Rd. Port Albert

Phone: 042 784 6041 or (03) 5183 2309

Port Albert Yacht Club

Rob Davies

Ph. 5185 1233

Email: rjdavies@activ8.net.au

Bill Knibbs (contact person #2)
29 Tarraville Rd. Port Albert
[REDACTED]

Port Welshpool Caravan Park (launch/start location)

Ph. 5688 1273
Email: promcountry@dcsi.net.au
6 Port Welshpool Road, Port Welshpool
www.promcountry.com.au/go/site/wilsons-promontory/port-welshpool/long-jetty-caravan-park

Parks Victoria (Corner Inlet and Nooramunga Marine and Coastal Parks)

Steve Voros - Ranger/team manager, South Gippsland Marine and Coastal Parks
Mobile: 0427 822 135
Email: svoros@parks.vic.gov.au
Foster office: (03) 5682 2235

Ferneaux Freight (Ferry from Flinders Island and Cape Barron Island to Port Welshpool and Bridport.

Ph: 03 6356 1753, ferneauxfreight@bigpond.com
Main street Bridport Tas: Servicing Flinders Island, Cape Barren and the Furneaux Group of Islands with an on demand service to both King Island and Port Welshpool, Victoria. **This provider will be our rescue/evacuation contact whilst travelling between Hogan Island to Swan Island (from Northern most island to Southern most island between Victoria and Tasmanian mainlands).**
Regular ferry runs once a week and is tide dependant. Website for ferry schedule:
<http://www.railmaps.com.au/routedetails.php?RouteSelect=172>

5. Expedition co-ordinator communication with Support On Call

Daily

Each day of the expedition during the period between 7 and 8pm, a member of the expedition must:

1. Have their mobile phone and Sat phone turned on so that the Support On Call person can make contact with them if required (e.g. to warn of an impending dangerous weather event, communicate some important information concerning a family member, etc.); and
2. Send a text message to the Support On Call person stating:
 - a. Their group identifier;
 - b. The camping location of their group for that night; and
 - c. Any issues that the Support On Call person should be made aware of (e.g. injuries/illness to any member, lost or damaged equipment, etc.).

At end of expedition

At the end of the expedition the coordinator must contact the Support On Call person and let them know that the field trip has been completed.

In An Emergency

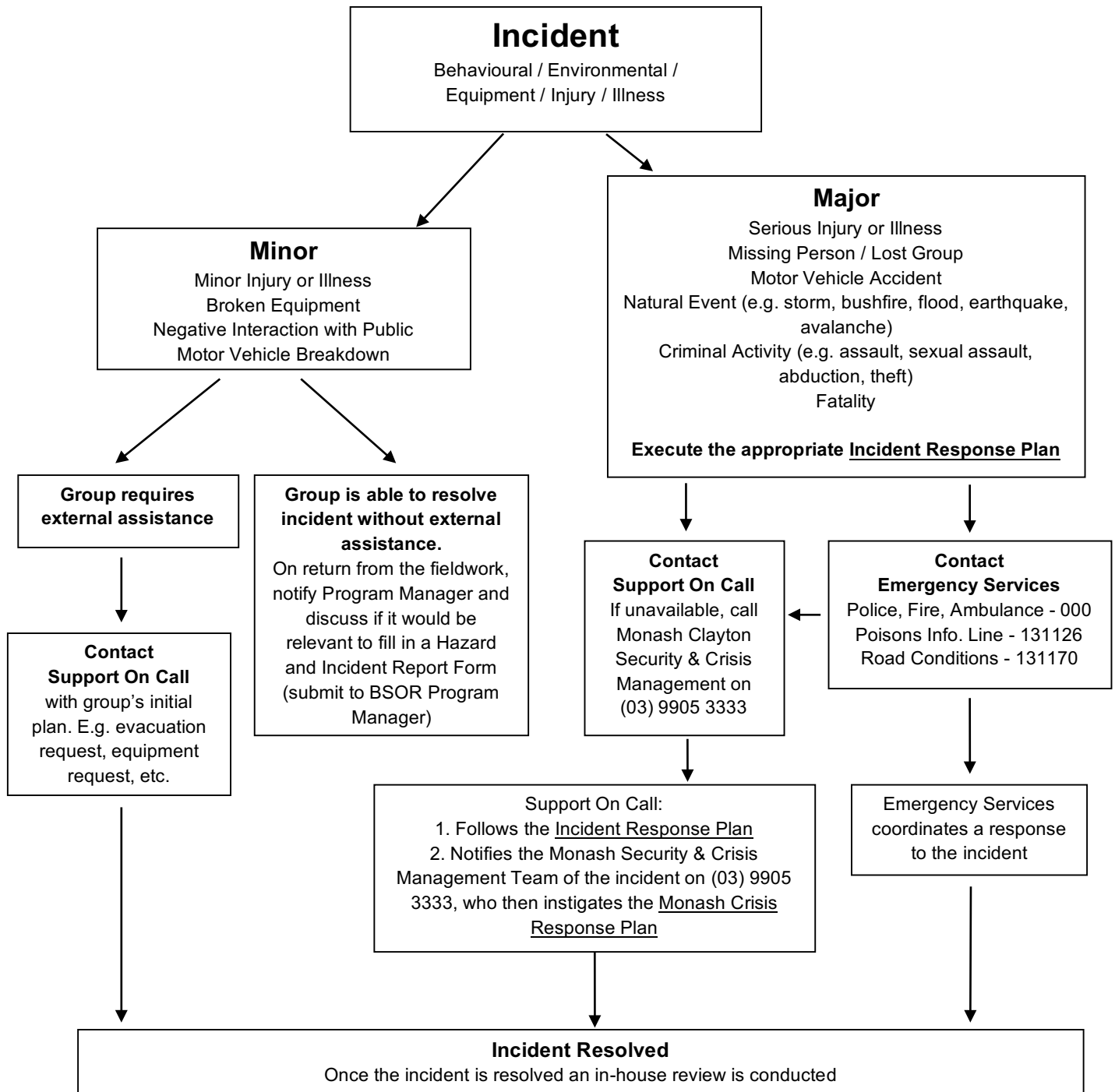
In a serious emergency situation, the emergency satellite phone must be left on for the first three hours after initial contact and then for 10 minutes every hour on the hour after that (e.g. from 6:00am to 6:10am), unless other emergency communications procedures have been arranged, e.g. with the Police Search & Rescue unit.

6. Incident Management Plan

1. Incident Response Summary Flowchart

The following outlines the flow of steps taken in the event of an incident. All expedition members should follow these steps unless a unique emergency situation requires alternative action in your professional judgement.

Remember that the Support On Call person is available for advice & support.



2. Staff Roles

Expedition members:

- Shared responder level to the incident (Minor or Major).
- Develop an initial action plan for response to the incident (Minor or Major).
- Coordinate the response to any Minor incident.

Support On Call:

- A designated 24x7 support contact person for the expedition.
- Coordinate the response to any Major Incident.
- Develop an action plan for response to any Major incident.
- Liaise with Emergency Services and/or investigation at incident site.
- Liaise with Monash Crisis Management Team.

Program Manager (BSOR/HPE-OEES) & Occupational Health and Safety officer (education)- a shared role AND currently this person is also SOC:

- Respond to incident site (to assist other SOR staff or coordinate incident response).
- Provide resources for incident response.

Monash Crisis Management Team (part of Monash Security, Clayton Campus):

- In the event of a Major incident coordinate Counselling Services, Media Responses, Public Relations and Legal Representation.

3. Incident Response Plan

This section outlines the detailed response procedures to follow for each major type of incident that could occur while an expedition is being run.

3.1 Minor Injury or Illness

A minor injury or illness is one that does not require emergency evacuation or urgent treatment by a doctor (or other definitive medical care).

Response:

1. Apply appropriate first aid.
2. If medical attention is required then contact Support On Call with a non-urgent evacuation plan.
3. Support On Call will organise local resources for a non-urgent evacuation or travel to field trip area to carry out evacuation.
4. Group continues with field trip.

3.2 Serious Injury or Illness

A serious injury or illness is one that requires an immediate evacuation or urgent treatment by a doctor (or other definitive medical care).

Response:

1. Apply appropriate first aid.
2. Contact Support On Call or Emergency Services with an urgent evacuation plan. Support On Call should be notified as soon as possible after Emergency Services are called.
3. Support On Call will notify Monash Crisis Management Team.
4. Group deals with evacuation and decision is made to cancel or continue field trip.

3.3 Missing Person / Lost Group

Response:

1. Group must stop and try to ascertain location.
2. If a missing person, the rest of the group will perform a hasty search backtracking to the missing person's last known location. **Call out** the missing person's name and **listen** for a response.
3. If a person has been missing or the group has been lost for more than one hour then Support On Call is to be notified.
4. Support On Call will notify Police. If Support On Call cannot be reached, then notify the Police directly of the missing person or lost group.
5. Program Manager /OHS officer will make their way to program area to coordinate with authorities on search and supply information on the missing person or lost group.
6. Support On Call will notify Monash Crisis Management Team and request they be placed on Standby.
7. After three hours from being notified by Support On Call of a missing person or lost group, the Monash Crisis Response Plan is to be initiated by the

Monash Crisis Management Team if the missing person or lost group has not yet been found.

3.4 Vehicle Breakdown (Including Trailers)

Response:

1. If the problem is suspected to be mechanical, or flat tyre, for example, call
 - VIC: RACV on 13 11 11
 - TAS: Call RACT 13 11 11.
2. If the problem is with a trailer:
 - Expedition members must co-ordinate any required repairs, transportation or temporary storage of the trailer, employing the services of a local mechanic/towing service/etc as appropriate to the situation at hand.
 - Notify Support On Call of the situation, and request their assistance if required.

3.5 Vehicle Accident

Response:

1. Account for all members of the group and apply first aid as necessary.
2. Engage bystanders to assist in first aid and traffic management.
3. If passengers are trapped or seriously hurt contact Emergency Services.
4. **The police must be called to the scene of the accident in any of the following circumstances:**
 - If any person is injured and an ambulance has been called
 - If any damage has been done to third party property, e.g. house, fence, awning, etc.
 - If there is a conflict over which driver was at fault.
5. If no one is hurt and the damage is minor then obtain all necessary details from the other driver i.e.
 - Name
 - Address
 - Telephone numbers
 - Drivers licence number
 - Names and contacts of witnesses, if any
 - Location details (street, suburb, town)
 - Date and time.

3.6 Natural Event

3.6.1 Severe Weather Event/Storm

Response:

1. Support On Call to notify designated caller (during evenings) of current warnings via SMS to mobile or satellite phones.
2. Expedition members will carry out an in field appraisal of the group and the environment.

- a. If expedition members are confident about remaining in place, they then make preparations for storm conditions.
- b. If expedition members are not confident about remaining in place then they contact Support On Call to organise recovering the group from the field.

3.6.2 Fire/Bushfire

Response (With Warning):

1. Support On Call to notify expedition members of current fire situation.
2. Support On Call to carry out a Fire Threat Appraisal based on:
 - a. Location of group and fire threat.
 - b. Current Wind Speed and Direction.
 - c. Current Temperature.
 - d. Fire Danger Index.
3. Decision is made to initiate group recovery, change location of field trip or leave group in place.

Response (Without Warning):

Group finds themselves threatened by advancing fire front.

1. Notify Support On Call / Emergency Services if possible of location and direction of fire.
2. Group to head for lower altitude or large bodies of water away from fire front
3. If caught in open the group should:
 - a. Find shelter from fire in hollows, under logs or near rocks.
 - b. Cover themselves in natural fibre materials, preferably wet, or emergency blankets.
 - c. Wait until the initial fire front has passed over and then proceed through burnt out area.
 - d. Apply first aid as necessary and notify Emergency Services for evacuation.

3.6.3 Flooding/Landslide/Earthquake

Response (Without Warning):

1. Account for all members of the group and apply first aid as necessary.
2. Head for higher stable ground out of river valleys and away from steep slopes. If moving on water, make for shore as soon as possible.
3. Avoid sheltering in buildings or under trees.
4. Contact Support On Call / Emergency Services for evacuation.

3.6.4 Avalanche

Response:

1. Account for all members of the group and apply first aid as necessary. If necessary, use tent poles to search for missing persons in the avalanche debris.
2. Head for stable ground clear of cornices and away from steep slopes. Move as carefully as possible so as not to dislodge further snow packs.
3. Contact Support On Call / Emergency Services for evacuation.

3.7 Criminal Activity

4.3.7.1 Violent Act/Assault/Sexual Assault

Response:

1. Account for all members of the group and apply first aid as necessary.
2. Try to separate all parties involved in the assault to deter any further violence.
3. Notify the Police immediately.
4. Try not to disrupt the location before Police arrive so as to preserve any evidence.
5. Notify Support On Call who will contact the Monash Crisis Management Team who will initiate the Monash Crisis Response Plan.
6. Support On Call will coordinate the recovery of the group.

3.7.2 Abduction/Hostage

Response:

1. Account for all members of the group and apply first aid as necessary.
2. Notify the Police immediately.
3. Try not to disrupt the location before Police arrive so as to preserve any evidence.
4. Notify Support On Call who will contact the Monash Crisis Management Team who will initiate the Monash Crisis Response Plan.
5. Support On Call will coordinate the recovery of the group.

3.7.3 Theft

Response:

1. Account for all members of the group.
2. Conduct a hasty search for the missing item, do not approach strangers that have the property in their possession but note a description of the person and any vehicles.
3. Notify the Police and report the theft.
4. Try not to disrupt the location before Police arrive so as to preserve any evidence.
5. Notify Support On Call.

3.8 Fatality

Response:

1. Account for all members of the group and apply first aid as necessary.
2. Notify Emergency Services immediately.
3. Keep group members away from any remains
4. Try not to disrupt the location before Police arrive so as to preserve any evidence.
5. Notify Support On Call who will contact the Monash Crisis Management Team who will initiate the Monash Crisis Response Plan.
6. Support On Call will attend the scene and coordinate the recovery of the group.

7. Counselling services will be provided to all group members on site or upon return to campus.

4 Media

All media liaison will be handled by the Monash Crisis Management Team. If asked to comment by a representative of the media, staff and students are requested to refer them to contact Monash University directly for a response.

5 Recovery

The ultimate aim of the recovery process is to ensure the health and welfare of all students and staff involved in the incident. This will depend on the severity of the incident but may involve:

- Medical treatment
- Counselling
- Replacement of resources.

If possible following an incident the aim should be to continue with the field trip either in its original form or as a modified program. This decision will be made by consultation with the:

- Support on Call

6 Review

Following the conclusion of a Major Incident a review is to be preformed involving all participants. The review is to be facilitated by the Monash Course Advisor. This review is not to apportion blame but to:

- Examine the response and recommend improvements;
- Ensure that adequate follow up has been made in regards to the welfare of students and staff; and
- Identify contributing factors to the incident to be considered in future planning.

A report on this review must be provided to the Support On Call, who will then report on this Major Incident back to the Faculty.

***** End of Incident Management Plan *****

HAZARD AND INCIDENT REPORT FORM

HOW TO FILL OUT THIS FORM: (This form is for ALL hazards, incidents and accidents)

For further information refer to Monash University Procedures for Hazard and Incident Reporting, Investigation and Recording (Version no, 2004), which are available at <http://www.adm.monash.edu.au/ohse/documents/Docum.htm>.

NOTE: THIS IS NOT A WORKCOVER CLAIM FORM

Person involved in incident or accident

- Fill in Sections A to C and sign form
- Copy form and retain copy as a receipt of injury notification
- Staff member/student: Pass form on to your supervisor or safety officer and participate in investigation of the incident with the safety officer and health & safety representative
- Non-staff member: Pass form on to the supervisor or the safety officer of the area, OHSE or to Security & Traffic
- Supervisor or person providing initial treatment should fill in the form if the injured person is unable to do so

NB Reports containing confidential issues can be forwarded directly to OHSE, bypassing any party as necessary.

Person reporting environmental incident, hazard, fire or property damage

- Fill in Sections A & B and sign form
- Staff member/student: Pass form on to your supervisor or safety or environmental officer, as appropriate
- Non-staff member: Pass form on to supervisor or safety or environmental officer of the area, OHSE or to Security & Traffic

Supervisor

- Notify safety or environmental officer immediately. If not available, notify health & safety representative
- Review form and participate in investigation of the hazard or incident with the safety or environmental officer and health & safety representative
- Complete Section D and sign form to confirm the effectiveness of the corrective/preventive action
- Forward form to safety or environmental officer, as appropriate

Safety Officer/Environmental Officer

- Notify OHSE (990 51016) immediately of ALL notifiable incidents
- Participate in investigation of reported hazard or incident
- Sign form after completion of Section D to confirm the effectiveness of the corrective/preventive action
- When complete, distribute copies of form to person involved in incident, head of academic/administrative unit, zone OHSE committee chairperson and OHSE (original)

Health & Safety Representative

- Participate in investigation of reported hazard or incident
- Sign form after completion of Section D to confirm the effectiveness of the corrective/preventive action
- Forward form to safety or environmental officer, as appropriate

Head of Academic/Administrative Unit

- Review form, sign and indicate the status of recommendations
- Retain copy of completed form for records
- Forward completed form to safety or environmental officer for distribution

Occupational Health, Safety & Environment (OHSE)

- Report appropriate incidents to relevant regulatory authorities
- Review status of preventive actions

Zone OHSE Committee Chairperson

- Receive copy of form for tabling at next zone OHSE committee meeting

Privacy statement:

The information on the form is collected for the primary purpose of reporting, investigation and recording of hazards and incidents. The information may also be used for a related secondary purpose, providing required information to relevant units within Monash University such as Employee Assistance & Rehabilitation and Risk & Insurance; providing you with information about OHS matters; to comply with legislative reporting requirements; attending to day to day administrative matters; and preparing statistical analyses. The information collected on this form may be disclosed to other organisations such as government departments eg WorkSafe Victoria; external organisations where Monash University employees regularly work such as hospitals, Monash owned companies or other tertiary organisations; the university's legal advisers or other professional advisers and consultants engaged by the university. If all of the information requested is not provided, it may not be possible for the university to meet its legal obligations. You have a right to access personal information that Monash University holds about you, subject to any exceptions in relevant legislation. If you wish to seek access to your personal information, please contact the university Privacy Officer on 9905 6048

HAZARD AND INCIDENT REPORT FORM

Incident Number

Injuries/illnesses: Complete sections A, B, C, D Environmental incidents, hazards, fires and property damage: Complete sections A, B, D

SECTION A: DETAILS OF PERSON INVOLVED IN INCIDENT or PERSON REPORTING HAZARD

☐ Person involved in incident or ☐ Person reporting hazard/damage

Surname: Given Name: ID No: M / F

Staff ☐ UG Student ☐ PG Student ☐ Contractor ☐ Lessee ☐ Visitor ☐

Department/Centre/Unit: School: Telephone:

Faculty/Division/Address: Telephone:

SECTION B: INCIDENT DETAILS or NATURE OF HAZARD or DAMAGE Use separate sheet(s) if insufficient space

Date of incident/hazard/damage: .../.../..... Time am/pm Date when first noticed or diagnosed: .../.../.....

Location of incident/hazard/damage: Room/space Building: Campus

Normal duties ☐ Travelling on duty ☐ In class/lecture ☐ Off-campus activity ☐ Playing sport ☐ Other ☐

Brief description of incident, hazard, fire or damage (what happened?)

.....

.....

.....

.....

SECTION C: INJURY/ILLNESS DETAILS

This section to be completed only if an injury has occurred

Describe injuries/illness including part(s) and side(s) of body affected:

.....

Name of witness or first person on scene: Telephone:

Treatment details:

None ☐ First aider ☐ On-campus medical service ☐ Own doctor ☐ Hospital: *in-patient* ☐ *casualty* ☐

Signature of injured person: Date: / /

Signature of person completing form: Date: / /

If not injured person: Name: ID No:

1. Please now give this form to your supervisor or your safety or environmental officer or health & safety representative OR
2. ☐ Indicate if report is being forwarded directly to OHSE without further details or signatures as confidential issues are involved

SECTION D: INVESTIGATION AND CORRECTIVE/PREVENTIVE ACTION Use separate sheet(s) if insufficient space

ACCIDENT/INCIDENT: Notifiable ☐ Other ☐ Environmental ☐ Hazard/Near Miss ☐

Investigation results (why did it occur?)

.....

.....

.....

Corrective/Preventive action recommended / taken:

.....

.....

.....

Attached: Correspondence ☐ Risk assessment ☐ Other ☐

Supervisor (ID No.)	Safety/Environmental officer (Zone no.)	Health & safety representative
Signature:	Signature:	Signature:
Print name:	Print name:	Print name:
Date: / /	Date: / /	Date: / /

Head of academic/administrative unit

Recommendations in D have been implemented: Yes ☐ No ☐ In Progress ☐

Signature: Print name: Date: .../.../.....

Distribution: OHSE (original); Head of Unit; Zone OHSE chairperson; Person involved in incident (*retain as receipt of injury notification*)

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- Supervisor or person providing initial treatment should fill in the form if the injured person is unable to do so

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Person reporting environmental incident, hazard, fire or property damage

- Fill in Sections A & B and sign form
- Staff member/student: Pass form on to your supervisor or safety or environmental officer, as appropriate
- Non-staff member: Pass form on to supervisor or safety or environmental officer of the area, OHSE or to Security & Traffic

Supervisor

- Notify safety or environmental officer immediately. If not available, notify health & safety representative
- Review form and participate in investigation of the hazard or incident with the safety or environmental officer and health & safety representative
- Complete Section D and sign form to confirm the effectiveness of the corrective/preventive action
- Forward form to safety or environmental officer, as appropriate

Safety Officer/Environmental Officer

- Notify OHSE (990 51016) immediately of ALL notifiable incidents
- Participate in investigation of reported hazard or incident
- Sign form after completion of Section D to confirm the effectiveness of the corrective/preventive action
- When complete, distribute copies of form to person involved in incident, head of academic/administrative unit, zone OHSE committee chairperson and OHSE (original)

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- Review form, sign and indicate the status of recommendations
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- Report appropriate incidents to relevant regulatory authorities
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- Receive copy of form for tabling at next zone OHSE committee meeting

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HAZARD AND INCIDENT REPORT FORM

Incident Number

Injuries/illnesses: Complete sections A, B, C, D Environmental incidents, hazards, fires and property damage: Complete sections A, B, D

SECTION A: DETAILS OF PERSON INVOLVED IN INCIDENT or PERSON REPORTING HAZARD

☐ Person involved in incident or ☐ Person reporting hazard/damage

Surname: Given Name: ID No: M / F

Staff ☐ UG Student ☐ PG Student ☐ Contractor ☐ Lessee ☐ Visitor ☐

Department/Centre/Unit: School: Telephone:

Faculty/Division/Address: Telephone:

SECTION B: INCIDENT DETAILS or NATURE OF HAZARD or DAMAGE Use separate sheet(s) if insufficient space

Date of incident/hazard/damage: .../.../..... Time am/pm Date when first noticed or diagnosed: .../.../.....

Location of incident/hazard/damage: Room/space Building: Campus

Normal duties ☐ Travelling on duty ☐ In class/lecture ☐ Off-campus activity ☐ Playing sport ☐ Other ☐

Brief description of incident, hazard, fire or damage (what happened?)

.....

.....

.....

.....

SECTION C: INJURY/ILLNESS DETAILS

This section to be completed only if an injury has occurred

Describe injuries/illness including part(s) and side(s) of body affected:

.....

Name of witness or first person on scene: Telephone:

Treatment details:

None ☐ First aider ☐ On-campus medical service ☐ Own doctor ☐ Hospital: *in-patient* ☐ *casualty* ☐

Signature of injured person: Date: / /

Signature of person completing form: Date: / /

If not injured person: Name: ID No:

3. Please now give this form to your supervisor or your safety or environmental officer or health & safety representative OR
4. ☐ Indicate if report is being forwarded directly to OHSE without further details or signatures as confidential issues are involved

SECTION D: INVESTIGATION AND CORRECTIVE/PREVENTIVE ACTION Use separate sheet(s) if insufficient space

ACCIDENT/INCIDENT: Notifiable ☐ Other ☐ Environmental ☐ Hazard/Near Miss ☐

Investigation results (why did it occur?)

.....

.....

.....

Corrective/Preventive action recommended / taken:

.....

.....

.....

Attached: Correspondence ☐ Risk assessment ☐ Other ☐

Supervisor (ID No.)	Safety/Environmental officer (Zone no.)	Health & safety representative
Signature:	Signature:	Signature:
Print name:	Print name:	Print name:
Date: / /	Date: / /	Date: / /

Head of academic/administrative unit

Recommendations in D have been implemented: Yes ☐ No ☐ In Progress ☐

Signature: Print name: Date: .../.../.....

Distribution: OHSE (original); Head of Unit; Zone OHSE chairperson; Person involved in incident (*retain as receipt of injury notification*)

First Aid Injury Report

Date of injury: _____

Name of person: _____

I.D. No. (if applicable): _____

Type of person: ☐ Student ☐ Staff ☐ Visitor ☐ Contractor
(Please ✓)

Brief injury details: *eg. metal grinding; dust in eye etc.*

Stated cause: *eg. whilst cutting metal with angle grinder*

Treated by: _____

Action: *eg. returned to work; sent home; referred to own doctor/specialist; referred to hospital; WorkCover claim; referred to Monash University Health Services.*

First Aid Injury Report

Date of injury: _____

Name of person: _____

I.D. No. (if applicable): _____

Type of person: ☐ Student ☐ Staff ☐ Visitor ☐ Contractor
(Please ✓)

Brief injury details: *eg. metal grinding; dust in eye etc.*

Stated cause: *eg. whilst cutting metal with angle grinder*

Treated by: _____

Action: *eg. returned to work; sent home; referred to own doctor/specialist; referred to hospital; WorkCover claim; referred to Monash University Health Services.*

Missing Person Report

Time Noticed Missing	_____	Location	_____	Grid Ref	_____
Weather Conditions	_____	Temp	_____	Visibility	_____

Missing Person:
Name: _____ Age: _____ Sex: _____

Describe how the person became lost & the subsequent search performed:

Time of first call to Support on Call: _____

Time of call to POLICE: _____

Physical Description

Height:	_____	Weight:	_____
Hair Colour:	_____	Build:	_____
Physical Characteristics:	_____		

Clothing Description

Equipment Description

Describe missing person's ability level and recent behaviour:

Completed By: _____

Missing Person Procedure

Stop (1) Stop the group, (2) Call out, (3) **Listen**, (4) Determine your location

Hasty Search Quick search of area, backtrack to last seen position if close by

Notify	If a person or group has been missing for more than one (1) hour then contact Support On Call and notify. If Support On Call is unavailable, call Police
---------------	--

Contain	Coordinate on ground search to contain the missing person or group, cover road junctions, campsites, transport hubs
----------------	---

USE THIS SPACE FOR EXTRA NOTES

[illegible]

Missing Person Report

Time Noticed Missing	_____	Location	_____	Grid Ref	_____
Weather Conditions	_____	Temp	_____	Visibility	_____

Missing Person:
Name: _____ Age: _____ Sex: _____

Describe how the person became lost & the subsequent search performed:

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Physical Characteristics: _____

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Equipment Description

Describe missing person's ability level and recent behaviour:

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Missing Person Procedure

Stop (1) Stop the group, (2) Call out, (3) **Listen**, (4) Determine your location

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----------------	---

USE THIS SPACE FOR EXTRA NOTES

[illegible]