

Becoming-*with* More-than-human Protected Areas

by

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Author's Declaration

This thesis consists of material all of which I authored or co-authored: see Statement of Contributions included in the thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

Statement of Contributions

Chris E. Hurst was the sole author for Chapters 1, 4, and 7 which were written under the supervision of Dr. Bryan Grimwood. Chapters 1 and 7 were not written for publication.

This thesis includes three manuscripts, one book chapter, and one research note written for publication. At the time of submission, the research note, book chapter, and sole authored publication have been published.

Sole authored publications:

Research presented in Chapter 4:

This research was conducted at the University of Waterloo by Chris E. Hurst under the supervision of Dr. Bryan S. R. Grimwood. Chris contributed to the conceptualization, drafting and revising of the manuscript. Special issue guest editors provided an advance review of the manuscript and contributed to the restructuring of contents, identifying areas where additional contextual contents were required, and providing suggestions for how to format figures to best ensure that they could be presented as the author intended. Peer reviewers contributed to identifying areas where additional conceptual clarity and language refinement were required.

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This research was conducted at Lake Superior Provincial Park and in Niagara Falls, Ontario by Chris E. Hurst and Michela J. Stinson under the supervision of their supervisor Dr. Bryan Grimwood. Chris and Michela contributed to the conceptualization of the book chapter based on atmospheric and nonrepresentational contents from Chris' thesis proposal. Manuscript drafting was led by Chris. Michela also drafted contents including text and audiovisual materials (including figures and videos specific to the section on fidelity). Both authors provided intellectual input on manuscript drafts. Chris led formatting activities for publication, including preparing the manuscript for publication/production, creating composite figure/video files for all figures and videos, obtaining QR codes for figures and videos, formatting figures and videos for publication, and uploading figures and videos to separate VIMEO website to create a stable URL location.

The chapter was subject to a collaborative writing and review process, as well as an additional round of review by the Co-Editors of the book. The collaborative review process contributed to clarifying language, and narrowing the focus of contents. The Co-editor reviews further contributed to language refinement, as well as revisions to better ground the chapter within the aims of the book and integrate layout features to ensure a similar look and feel across chapters.

Disclosure Statement

The book chapter entitled, "Inviting engagement with atmospheres" by Chris E. Hurst and Michela J. Stinson has been reproduced in its entirety. Contents have been formatted according to APA 7 and integrated into this thesis. References have been integrated into the reference list for the entire thesis and figures have been re-numbered to be consistent with chapter numbers. No other changes have been made to the contents, and its reproduction in this thesis is in accordance with provisions permitting the use, duplication, adaptation, distribution, and reproduction of the contribution under the Creative Commons License. Creative Commons License: <http://creativecommons.org/licenses/by/4.0/>

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As lead author of these three chapters, I was responsible for contributing to conceptualizing the research's theoretical-methodological-(re)presentational design, fieldwork, and drafting and submitting manuscripts. My coauthors provided guidance during each step of the research and provided feedback on draft manuscripts. With respect to chapter 3, my co-author also contributed to drafting of sections of the manuscript, separate fieldwork, and the production of (re)presentational contents specific to the sections on fidelity.

Abstract

The planet is currently undergoing immense and permanent geological change and environmental decline, a period some scholars have referred to as the Anthropocene. Climate change and environmental events, biodiversity declines, wildfires, flooding, pollution, and pandemics are changing the ways in which we engage with the natural environment – as tourist and recreationist. Protected areas, and Parks in particular, are uniquely placed within this broader context of environmental crises in Canada on account of their dual mandate to *both* facilitate positive visitor experiences *and* to conserve the ecology and heritage of a site. Tethered to these mandate positions are anthropocentric separations or distinctions between humans and nature. The first, visitor experience, positions humans as visitors and nature as the backdrop for human recreation and tourism. The second mandate, conserving ecologies and heritage, assumes that humans as managers of these places can intervene in nature for particular outcomes, reinforcing ideas of human superiority over nonhumans and nature.

Framed by posthuman philosophical, theoretical, and methodological approaches, the manuscripts, book chapter, and research note comprising this thesis work individually (and in combination) to disrupt, co-opt, challenge, and attend to concepts (i.e., anthropomorphism, affective reverberations, time, and agency) that have largely been subject to anthropocentric inscription and offer productive spaces for experimenting with different kinds of affective-sensory-material attunement practices in protected areas. The specific aims of this project are to contribute to building some of the conceptual foundations necessary for a more-than-human conservation ethic and practice premised on knowing-with, being-with, and researching-with nonhumans in nature-based tourism. With the exception of the research note, each chapter also experiments with more-than-human attunements borne of (re)enchantment (i.e., care as action) with concepts, integrating posthuman relationality and praxis with (re)presentational choices intended to evoke and affect (rather than represent per se).

Each article simultaneously engages theory-methodology-(re)presentation as an iterative and entangled practice of being-with more-than-human places. Specifically, this research draws upon the sensory-attunements of walking methodologies, the methodological fluidity of methodologies without methodology, and the evocativeness of nonrepresentational methodologies, as an embodied practice of attending. Situated within more-than-human encounters in three Provincial Parks in Ontario, Canada, this thesis contributes to the growing interdisciplinary scholarship engaging with nonhumans as kin and invites us to care-*with* more-than-human temporalities, agency, and affectivity for more inclusive, responsive, and response-able tourism futures.

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Chapter 1

Introduction

I have a love for the outdoors that began in childhood. I spent countless summers camping, canoeing, and hiking in national, provincial, and state parks throughout North America - first, with my immediate family, and then later, with friends and my significant other. As an adult, I returned to several of the Ontario parks and campgrounds that held my most cherished childhood memories. The campsites and immediate surrounds which, in my youth, had enchanted me with their bustling liveliness, were now reduced to compacted soils and largely devoid of flora and fauna. The years in between had not been kind to some of these popular parks and I, like so many others, had become disenchanted and disconnected from nature. I lamented that nature-based leisure and tourism had contributed to environmental decline in the very places that I sought to connect with and experience nature. And parks and protected areas in Ontario, Canada, are not the only places experiencing environmental decline. The anthropogenic impacts of global capitalism, resource extraction, the burning of fossil fuels, and human population growth are contributing to environmental crises and climate change around the globe. This period of environmental consequence, what some scholars are referring to as the Anthropocene holds an uncertain future. If we (the *Terra* collective) are to exchange current planetary uncertainty for a future of more-than-human flourishing, we (humans) need to find ways to become re-enchanted with this world and with our relations with nonhumans.

More-than-human

More-than-human is a concept that I engage throughout this thesis to bring attention to relations among humans and nonhumans occurring among places and encounters. The more-than-human that I mobilize is not founded on a separation between “more-than-” and “human”, with human referring to some kind of foundation of human subjectivity and “more-than-” referring to nonhumans as either objects or subjects in juxtaposition. The more-than-human conceptualization that I am engaging more closely resembles Haraway’s (2016) description of a sympoietic earthly compost pile in which humans and nonhumans become-with one another – that is, humans and nonhumans are understood to co-constituting one another in unexpected ways and on varying scales in relations.

Recognizing the sympoietic quality of entanglement, the “human” of “more-than-human” is always already more-than-human by virtue of being co-comprised of various bacteria, fungi, viruses, and micro-organisms (i.e., a *microbiome*) which plays a critical role in their continued existence and health (National Institutes of Health, 2012). The concept of more-than-human that I engage orients towards embeddedness within relations and the ways in which encounters and places are materialized among co-constituting and co-constituted individuals (human and nonhumans).

While other scholars have adopted language such as *multispecies* or *interspecies* to guide similar embedded relational orientations (see Livingston & Puar, 2011; Valtonen et al., 2020; Wilkie, 2015), I continue to engage more-than-human in order to remain open to nonhumans who do not fit the commonly accepted standard defining a “species” (e.g., non-living nonhumans like viruses, rocks, wind, water, etc.). I recognize that more-than-human is not a perfect terminology and that some scholars may interpret more-than-human as a concept that reinscribes the human subject in relation to a “more-than” world. I would suggest, instead, that the human of more-than-human acts as a productive reference point from which to depart - from which it becomes possible to relate differently - and not as a stabilizing concept. I have retained more-than-human in this research as a more inclusive concept (compared to species-based terminologies) for relational research involving both living and non-living nonhumans, and because it is the best approximation that I have found in the English language (so far!). I also believe that concepts such as more-than-human - which facilitate more relational ways of being in the world *and* meaningfully contribute to more inclusive, ethical, and thriving futures – are needed to advance theorizations of nature-based tourism and leisure in the Anthropocene.

The Anthropocene

The Anthropocene is a term that is being mobilized by scholars across disciplinary lines to describe the current geological and ecological context of planetary transformation (Lorimer, 2015). The Anthropocene marks a period in which the activities of specific human groups - tethered to politics of whiteness, colonialism/imperialism and globalized capitalism (see Latour, 2017; Shotwell, 2018; Yusoff, 2018) - have set in motion and accelerated geological/ ecological processes with lasting and permanent planetary impacts (Braidotti & Bignall, 2019; Cielemeńska & Daigle, 2019; Lorimer, 2015). Often described as being of European and North American (Colonialist) lineage, these human groups and the systems that they have enacted, are seen to have unevenly contributed to climate change, environmental degradation, and social inequity – and to changing the planet in the process (Davis & Todd, 2017; Yusoff, 2018).

Several scholars have advanced alternative conceptualizations for this period of planetary transformation as a critique of the Anthropocene concept. Recognizing the uneven contributions of specific human groups, some scholars have suggested the Capitalocene as an alternative concept more reflective of the role of global capitalism in this period of planetary crises (Bücher & Fletcher, 2019, 2020; Haraway, 2015; Latour, 2017), whereas other scholars have suggested the Plantationocene due to its relationship to colonialism, capitalism, and racial hierarchies (Haraway, 2015; Yusoff, 2018). Further critiques of the Anthropocene concept have produced conceptualizations that orient towards how humans can engage with the world differently. The Chthulucene, proposed by Haraway (2015;

2016), introduces multispecies entanglements and assemblages as a way of shifting how humans engage with the world, integrating additional relational concepts to engage with ethics.

This thesis, concerned with inclusive, ethical, and relational ways of researching-with more-than-human nature-based tourism and leisure, engages an understanding of the Anthropocene concept as multiply informed. The Anthropocene that I engage here is also a Capitalocene and Plantationocene, catalyzed by the disproportionate environmental impacts of some humans, and relates more explicitly to the alternative concept of Chthulucene proposed by Haraway (2015; 2016). This research expands upon the Chthulucene as a *multispecies* orientation to include entanglements with nonliving nonhumans in the face of broader Anthropocenic environmental decline.

The Anthropocene concept serves as both context for ecological confluences and anthropogenic impact *and* as a discursive device for interrogating presumed human-nature relationships. Often described as the sixth major extinction of the planet (Morton, 2018), the Anthropocene illuminates the interconnectedness of a more-than-human planet by i) revealing the effects of climate change, biodiversity loss, and environmental decline on humans and nonhumans, and ii) as altering the very landscapes and interdependent ecologies that support living on the planet (Cielemeńska & Daigle, 2019).

The Anthropocene is also an unfinished state of affairs occurring within the veritable middle-ness of what may be. Depending upon the decisions and approaches taken now, our collective more-than-human futures on this planet may sediment (or further exacerbate) current uncertain and precarious trajectories *or* may hold transformative and hopeful possibilities. I take up the Anthropocene as a contextual and discursive provocation to responsibly attend to more-than-human relations and affect a different kind of planetary future. Framed as both a context and discursive device, the Anthropocene productively supports research inquiry that is sensitive to complexity. After all, the Anthropocene context consists of complex concatenations of human impacts and bio/geological processes influencing and intervening in climate change and other environmental crises! Attuning to complexity among relations and within encounters, relations are entangled with other relations in multiplicity (Escobar, 1999) – whether they be the co-constitutive microbiomes of humans entangled in encounters, or the relations between humans and nonhumans that co-produce nature-based tourism and leisure (Sundberg, 2014). Researching-with more-than-human entanglements also invites a processual ontology which Ulmer (2017) describes as a way of existing that emphasizes the ongoing, active, and open-ended processes of relations. Within the situated encounters of nature-based leisure and tourism, a processual ontology accounts for changing and provisional more-than-human collectives and co-configurations (Ulmer, 2017). In this period of unfinished ecological consequence, processual orientations open up lines of inquiry into how nonhumans, co-constituted and entangled with humans and one another, might come to *world the world* for flourishing futures (Haraway, 2016).

Parks, Protected Areas, and the Anthropocene

Parks and protected areas are important sites of inquiry in the Anthropocene as a result of their materiality (that is, their material composition and Euclidian located-ness in space), and boundedness. Discursively, parks have historically invoked imaginaries of wilderness (Cronan, 1999) and ecosystems untouched by humans or climate change (Lorimer, 2015). Parks are, materially and discursively, places for human-nature and human-nonhuman interactions. Whether or not one takes up the more-than-human orientation argued in this thesis, parks are sought out by tourists and recreationists as places to be in nature and the outdoors, and where humans (as visitors) come into contact with nature (including various nonhumans). Parks further contribute to the discursivity of the Anthropocene through their relationship to constructs such as (preserved) nature/wilderness and *natural nature* (Ryan, 2015, p.3) and to national imaginaries of outdoorsy-ness built upon colonial foundations, Indigenous erasure, and (recreating/leisure) class distinctions (Cronan, 1996; Grimwood, 2011).

Parks and protected areas are established under Canadian laws and regulations as areas of conservation which are managed to prevent/ mitigate environmental decline, as well as sites to support human interests including nature-based tourism and recreation (Government of Canada (GOC), 2020; Government of Ontario, 2020). Parks, in particular, perform the role of both a service provider – promoting, developing and maintaining visitor services and amenities – and conservation manager / environmental steward (Parks Canada Agency (PCA), 2020a; Provincial Parks and Conservation Reserves Act, 2006). Parks are places of recreation and visitation that facilitate camping, hiking, canoeing, walking, swimming, etc. experiences “within nature” and the out-of-doors. Visitor experience and conservation mandates are held in tension in the face of the Anthropocene’s ongoing biodiversity losses and climate change (Lorimer, 2015), and increased user demand following the COVID-19 pandemic (Ontario Parks, 2023).

In Canada, federal protected areas are lands and waters legally designated as national parks, migratory bird sanctuaries, national wildlife areas and areas of marine protection (GOC, 2020). In the provinces and territories, protected areas include provincial parks, conservation reserves, wilderness areas, and “areas of natural or scientific interest” (i.e., Crown land – federally owned lands that are not legally designated as a protected area) (Government of Ontario, 2020, para 1.). The legally defined purpose of protected areas varies across federal, provincial, and territorial jurisdictions in Canada; however, most definitions include the shared ideals of parks and protected areas as physical/material lands set aside, designated, and managed to: 1) protect natural features/ habitats; 2) maintain/ conserve biodiversity; and 3) preserve spaces for the enjoyment of future generations of users (GOC, 2020; Government of Ontario, 2020).

Parks are also managed in accordance with the principle of preserving ‘ecological integrity’ (Ontario Parks, 2020; Parks Canada Agency (PCA), 2020b). Here, ecological integrity is concerned with preserving the *naturalness* of an ecosystem within a designated area, and is defined as a “mixture of living and non-living parts and...interactions between these parts [which] are not disturbed (by human activity)” (PCA, 2020b). As a guiding principle, ecological integrity preserves the presumption of humans as privileged subjects separate from and able to control nature, and ignores the fact that park management practices aimed at preserving ecological integrity are themselves a disturbance by human activity (Ryan, 2015). Management interventions to, say, suppress wildfires, maintain pathways/ trails, mitigate invasive species, and cordon off sensitive areas (among others), actively shape and are shaped by interactions among the very mixture of parts composing said park’s ecology – human *and* nonhuman (Ryan, 2015). And as any park manager - or in this case, emails with a Parks Canada Agency Ecosystem Scientist - will tell you, nonhumans are far from passive recipients of human intervention (personal correspondence, 2022).

Current conservation policies and practices in parks reflect aspects of four of the most commonly-accepted conservation approaches: mainstream conservation, neoprotectionism, new conservation, and re-wilding. Parks are guided by mainstream conservation approaches through commitments to protect lands, waters, and species without making corresponding commitments to fundamentally change the capitalist order and human/nature distinctions that have contributed to the status quo (Bücher & Fletcher, 2019, 2020). An example of this can be found within the 2020 announcement by the government of Canada committing to conserve 30% of Canadian lands and waters by 2030 (Environment and Climate Change Canada, 2020). The commitment has largely been implemented through protected area expansion projects including the establishment and expansion of federally-managed properties like National Parks, National Marine Conservation Areas, and Wildlife Conservation Areas (Environment and Climate Change Canada, 2022). While protected area expansions introduce a means to regulate human activity and access to natural areas, it does not address many of the underlying factors (e.g., residential expansion, pollution, industrial processes, agricultural run-off, etc.) that contribute to environment degradation in the surrounding areas or that encroach on protected areas from beyond their boundaries.

Neoprotectionism is a conservation approach that calls for setting aside significant – up to 50% - of the planet in protected areas (Bücher & Fletcher, 2020). Neoprotectionism is premised on the belief that there needs to be a complete separation between humans and nature in order to avoid the collapse of ecosystems and ecologies that support life on this planet (Bücher & Fletcher, 2020). This separation serves to protect nature from human activity and destruction, while simultaneously ensuring that the life-supporting systems required for human life (like oxygen-producing plants) continue to exist (Bücher & Fletcher, 2020). Neoprotectionism is adopted in Canadian park management practices and in regulations through the designation of ecologically sensitive zones that

(with few exceptions) indefinitely prohibit human access. In my experience as a Policy Advisor responsible for Legislation and Regulations for the Parks Canada Agency, I can also attest that once a zone is designated under the *National Parks of Canada Wilderness Area Declaration Regulations* (SOR/2000-387), it is almost impossible to remove the designation and park managers/wardens (current and future) are legally no longer able to exercise discretionary authority over how the area is managed.

By way of contrast, new conservation and re-wilding are conservation approaches that position humans and nonhumans as being enmeshed with nature – i.e., nature is positioned as part of the broader social world – and humans retain varying levels of responsibility for nature’s management (Bücher and Fletcher, 2020; Lorimer, 2015; Monbiot, 2014). Under new conservation, human management permits capitalist ventures in protected areas that have environmental implications (Bücher and Fletcher, 2020). In Canadian protected areas these initiatives are often described in terms of being green, low-carbon, renewable, sustainable, or environmentally-friendly and are said to contribute to both conservation and visitor experience priorities. In truth, many of these green capitalist initiatives involve complex systems of trade-offs weighing the conservation value (of habitats and species) against other economic and social interests – such as decisions around whether or not to develop/implement a recovery plan for a species-at-risk whose population levels or habitat can no longer support a genetically viable population.

Re-wilding contrasts with new conservation approaches by placing more emphasis on the agency of nonhumans and nature to adapt and thrive with minimal human interaction (Lorimer, 2015; Monbiot, 2014). Like neoprotectionism, re-wilding involves setting aside physical lands to allow for re-growth and natural processes, however, retains the need for humans to intervene in nature to address issues like mitigating invasive species or re-introducing native species to an area (Lorimer, 2015). All four of the conventional conservation approaches described above reveal an underlying anthropocentrism wherein humans remain ontologically separate from nature (even if they are enmeshed in nature). As managers and interveners, humans are implicitly positioned as superior to nature to discursively reinscribe hierarchies among humans and nonhumans. Further, all four approaches are founded on an assumption that humans can manage our way out of this Anthropocene predicament through knowledges *about* nonhumans (and ecologies), technological innovation, and human intervention (Morton, 2018).

It also bears mentioning here that the problem of anthropocentrism extends to emerging alternative conservations approaches, including Bücher and Fletcher’s (2019; 2020) convivial conservation, which has not yet been integrated into park and protected area management policies and strategies. Convivial conservation has been proposed by Bücher and Fletcher (2019; 2020) with the aim of rejecting nature/human distinctions, promote *living-with* one another, and emphasizing affectivity and affinity with nonhumans to incrementally disrupt the economic focus of the

Capitalocene. Premised on five principles, convivial conservation sets out several tangible actions that could be taken in the short, medium, and long-term, while still contributing to structural change – things like marketing current protected areas as *promoted* areas that welcome human visitors, facilitate long-lasting relationships with ecologies, and deny extractive and destructive activities within said area (Bücher & Fletcher, 2019; 2020). With the move to promoted areas, Bücher and Fletcher (2019; 2020) recognize that there will continue to be extensive debates in the public and political sphere related to permissible activities in these areas. While Bücher and Fletcher’s (2019; 2020) convivial approach purports to break down human/nature distinctions through living-with relations, actions to discursively shift towards *promoted* areas fail to disrupt the material distinctions sedimented by nature as a bound space (now a *promoted* area) separate from the built environments of humans. Further, debates on permissible activities are seen to retain humans as privileged arbiters for nonhumans/ nature which, ultimately serves to reinscribe politics and agency as a uniquely human capacity when mobilizing conservation agendas and knowledges.

Amidst the context and discursivity of this current period of planetary transformation, environmental crises, and pandemics Canadian protected areas have faced a number of challenges which are having transformative impacts on park ecologies and infrastructures (even as park managers act to restore, repair, replace, and stabilize buildings, canals, campgrounds, trails, etc.) (CTV News Canada, 2022). The ideal that parks can be conserved, protected, and maintained as they are in perpetuity (as bounded spaces of human intervention/management) is increasingly exposed as both impracticable and impossible (Lorimer, 2015). According to Morton (2018) it is flawed thinking that “one could ‘get it right’ ...if the system is dynamic, temporal, [then] getting it right never stays still” (p. 207). Wildfires are burning out of control across the country, amidst with the most rigorous human fire suppression interventions, and still, there are campers ignoring/violating fire bans (CTV News Vancouver, 2023). This is a case of two mandates at odds with one another. What possibilities might emerge if these two mandates were not seemingly at odds, or held in tension, but were complementary? How might we orient towards nature-based tourism/leisure differently if humans were not separate from nature and interventions in parks were understood as relationally entangled and co-produced with more-than-human others? What ethical orientations and knowledges might emerge if we attuned to the ways in which nonhumans (flora, fauna, bacteria, rocks, etc.) respond and act – as well as resist, defy, and facilitate relations - in ways appropriate to them (Lawrence, 2022)? How might an orientation to shared futures, and shared ecologies in parks places, lead us away from human-nature distinctions towards inter-connections and care?

Additionally, what happens when we attune to parks, not only, as materially-embedded places of interaction among humans and nonhumans, but as places and relations full of affectivity? In and among the more-than-human relationships that emerge in leisure/tourism in parks lies feelings, emotions, passions, and moods (Propen, 2018; Vannini, 2015). There are capacities to affect and be

affected by the forces and intensities felt among and on material human and nonhuman bodies (Vannini, 2015). How might we come to know-with the embodied material-affectivity of more-than-human tourism experiences that emerge as intensities circulating among many (contributing towards the atmospheric feel of an experience/place) and/or as individual sensations (Vannini, 2015)? What kinds of embodied ethics become possible if we understand ourselves as entangled with (influencing and influenced by) the more-than-human relations co-configuring experiences in parks and protected areas? To answer these questions, this thesis includes five submittable publications (3 manuscripts, 1 book chapter, and 1 research note) taking up commitments to orient to nature-based tourism differently – i.e., orientations to research that challenge intellectual traditions, experiment with embodied methods, and are embedded in relations.

Orienting differently: Posthuman Re-enchantment

Posthumanism is a philosophical, theoretical, and methodological approach to research that has emerged in response to critiques of the anthropocentric, hierarchal, and dualistic conventions of dominant intellectual traditions. The ‘post’ of posthumanism is not a reference to time or of something that comes ‘after’. Rather, the ‘post’ acts as a departure point, a philosophical/theoretical point for expanding upon and responding to the ontological privileging of the human subject (as superior to all other species) and the privileging of human thought, perception, reasoning in the production of knowledge (Braidotti, 2013 Braidotti & Bignall, 2019). Posthumanism also emerges, in part, as a way to engage with themes of humanism that retain traces of the European Enlightenment intellectual movement (Braidotti, 2013), and that which have been taken-for-granted and preserved to varying degrees in traditions of knowledge production, language, and ways of thinking in Western society and academia today (Braidotti, 2013; St. Pierre, 2000). Citing Foucault and Flax in relation to postqualitative inquiry, St. Pierre (2000), identifies some of these themes of humanism as: the (relative) transparency of language, a self that is both rational and stable, and the foundational importance of ‘reason’ (and its proper application) for knowledge production and claims to authority, truth, reliability, and objectivity.

I engage posthumanism in this work as a way to critically consider two themes of humanism concurrently. First, I consider the transparency of language (and the conceptualization of terms) used to inform tourism and leisure scholarship. I critically engage with the theoretical nuance of concepts, *both* for their transformative potential in more-than-human research *and* for the ways in which language conventions in scholarship and in Western society often (inadvertently) reduce nonhumans to objects and privilege the human subject in knowledge production. Second, I engage posthumanism to consider a posthuman subjectivity that is not autonomous, fixed, or stable, but one that is constantly being (re)configured/constituted among multiple-belongings and associated relational accountabilities (Braidotti, 2013). Amidst contemporary planetary crises and the Anthropocene, I engage

posthumanism as a way to destabilize the autonomous liberal subject. The self of this posthuman framing is a relational-self – a self that is inter-connected with larger environmental communities and collectives (of nonhumans) and whose self-interests are combined with the well-being of many and the Earth (Braidotti, 2013). The orientation to posthumanism that I am engaging in this research enhances and expands upon Humanist philosophy, and specifically, the positive worth or value of human beings, as well as their moral capacities and responsibilities for the greater good of the planet (Caton, 2016). Here, these human values and capacities are (re)imagined for more inclusive and affirmative relational knowledges with nonhumans.

In this dissertation, I adopt a posthumanist onto-epistemological positioning – i.e., ontology, the *what is* of the world/ reality, can not be disentangled from epistemology (how we know), and *how we know* emerges as a result of embedded and embodied relationships with others (Braidotti, 2013). Through posthuman philosophical commitments to onto-epistemology, relationality, and a relational self, ontological distinctions in the form of binaries (i.e., subjects and objects, humans and nature, humans and nonhumans) can be resisted, called into question, and dismantled (Braidotti, 2013). Haraway (2016) describes relationality as an ongoing process of becoming-with (multiple) companionable others, and asserts that individuals, rather than being self-made or autopoietic, are made-with and among sympoietic entanglements with others. Relationally-entangled, humans and nonhumans shape and are shaped by relational others as they come into contact, interact, influence, and co-constitute each other within broader relational networks (Braidotti & Bignall, 2019; Haraway, 2016). Situated within and co-producing encounters, the more-than-human relations of posthumanism are multiple, dynamic, and oftentimes, messy and complex (Braidotti, 2013; Haraway, 2016).

Posthumanism is also engaged in this work to depart from knowledge traditions requiring a foundation of subjectivity for ethical or moral consideration. Extending ethical consideration beyond an ontological subject, posthumanism invites affirmative ethical commitments that are relational and generative (among relations) (Braidotti, 2013). Affirmative ethics can be found in practices and action (i.e. praxis/ praxes) informed by (posthuman) theories and philosophies, and that which are embodied, relational, *and* extend moral consideration to the inter-connected collectives formed by relations (Braidotti, 2019). Within affirmative ethical praxis, individuals are understood as being response-able actors (as having the ability to respond) within relations (Haraway, 2016). Response-ability emerges within the situated and relational ethics of being-with nonhumans in encounters (Pullen & Rhodes, 2014; Valtonen et al., 2020). Response-ability forms a kind of relationality in practice (Tynan, 2021), reframing nonhumans as kin and more-than-human relations as kin-ning relationships among others and ourselves (Haraway, 2016). Response-able affirmative ethics involves a hospitality and generosity towards welcoming one another's differences in relations (Pullen & Rhodes, 2014). Embedded in practices of being-with kin and kin-ning, response-ability is embodied (Pullen & Rhodes, 2014). The ethics of encounters are thus "*made*", iteratively and continuously, within

everyday practices of embodied responsiveness (Valtonen et al., 2020). Practicing response-ability with affirmative ethics is thus, a process of enabling responsiveness and of continuously opening up to the changing relations of place (Valtonen & Pullen, 2021). Affirmative ethics affirms relations among entangled actors occurring across difference, and without domination, to embrace the emergent, indeterminate, and creative world-making possibilities of more-than-human encounters.

Cast within this perspective of response-ability, as well as emergent, creative, and unexpected relations, posthumanism can also be leveraged to challenge the pervasive disenchantment of this contemporary era. In this period of environmental consequence, as well as increased technoscience and global capitalism, it has been suggested that humans have lost a sense of meaning, purpose, and connection to this planet as home and to nonhumans as kin (Caton et al., 2022). Humans – again, predominantly those associated with politics of whiteness, colonialism, and capitalism - have become so disenchanted (and arguably disenfranchised) from this world that are actively destroying its life-sustaining abilities - to the detriment of all (Caton et al., 2022). Posthuman approaches informed by response-able relations theoretically, and practically, reconnect humans to nonhumans as relational kin and create openings for becoming re-enchanted with a more-than-human world. Moments of enchantment become the very spaces for attending to more-than-human relations with wonderment, for living relationally with nonhumans, and for putting care into action (Caton et al., 2020). Posthumanism might offer a way to become re-enchanted with the world, and in the context of this thesis, for considering how we might response-ably care for, and care-with, the diverse more-than-human entanglements that emerge in tourism/leisure in parks.

Response-able Approaches: Methodologies

This thesis engages re-enchantment as an orientation to care-with and attend to the connective, reverberatory, temporal, and agential entanglements of more-than-human tourism/ leisure in Kawartha Highlands, Lake Superior, and Silent Lake Provincial Parks. The thesis features moments of enchantment with rocks, chipmunks, mushrooms, trees, beavers, and wind emerging within fieldwork in the summer and fall of 2021. Contrasting with the conventions of many research traditions, these moments are not self-contained events and the ‘fields’ of fieldwork are not simply locations for conducting research and recording data. Rather, relational encounters with featured nonhumans continued to shape praxes of writing-with and knowing-with them long after my time in the ‘field’. Combined in this thesis, these encounters *with* and *among* nonhumans in nature-based tourism and leisure continue to make new impressions and inform relational modes of being on this planet that extend beyond this research into my everyday, more-than-human life.

This research draws upon qualitative traditions of (auto)ethnographical methodologies and methods - including immersive, participatory experiences and the use of fieldnotes/journaling, audio/video recordings/ photography, sketching/drawing - *and* the interpretive and creative practices

of arts-based humanities, including photography, poetry, and sketching/painting. This research expands upon said traditions to experiment with practices of embodied sensory and affective-material attunement within more-than-human encounters framed by posthuman affirmative and response-able ethical commitments. The experimental attunements of this thesis follow relations and are guided by an orientation to the self as relational as well. A relational self is imbricated in, and not separate from, the ongoing material configuration of encounters and the knowledges produced therein. Rather than being premised on individualism and self-interest (Braidotti, 2013) or coherent and enduring conceptualizations (St. Pierre, 2000), a relational-self, here, is one inter-connected with others (including nonhumans) and the well-being of the larger environmental communities of the planet (Braidotti, 2013).

Acknowledging that there is no single way to do response-able research, and that any practices of response-able care are context-specific and relationally-embedded, the four methodologies that I draw upon in this research (methodologies without methodology, nonrepresentational methodologies, walking methodologies, and ‘-with’ oriented research) offer conceptual framings and practices that are sensitive to the variability and situatedness of encounters with nonhumans. Each of the four methodologies engaged in this thesis have also emerged in the literature to respond to limitations within qualitative methodological traditions. Depending on the particular framings of each methodology, these limitations include things like: the need for strict adherence to methodological prescription; methods which are not responsive to (or able to adapt to) changing research contexts; methodologies that reinscribe ocularcentric (vision-based) and anthropocentric (humans as outside of research) practices and knowledges; the pervasive veneration of concepts like research generalizability and replicability (over situated, partial knowledges); non-relational methodologies; and methodologies that deny the productive potential of creative practices in methods and (re)presentations. In this thesis, I draw upon aspects of each - methodologies without methodology, nonrepresentational methodologies, walking methodologies and ‘-with’ oriented research - to resist (and challenge) the limitations noted above and to inform a methodological approach that is generative, relational, and response-able.

Methodologies without methodology is an orientation to research premised on disrupting methodological prescription and embracing research fluidity (Koro-Ljungberg, 2016). Koro-Ljungberg (2016) describes methodologies without methodology as bending methodological traditions and as mobilizing methods to be adaptive and responsive to the messy, complex, and dynamic happenings of research. One of the aspects of Koro-Ljungberg’s (2016) methodologies without methodology that I draw from the most in this research relates to data, which is described as emerging within shifting connections and making itself known among the insights, feelings, and questions that resonate (Koro-Ljungberg, 2016). Adopting methodologies without methodology as a partial frame for this research involves a commitment to what Koro-Ljungberg (2016) refers to as

“productive failures” (p.101) – that is, to embracing absences and relations (and research) which is always unfinished, tentative, partial, and uncertain. In this thesis, methodologies without methodology contributes towards a fluidity of praxis and a bending of methodological traditions by bringing together sensory, affective, and evocative methods from other methodological traditions to re-envision and attune to more-than-human entanglements in parks.

Nonrepresentational methodologies are concerned with embodied presence in encounters (Anderson & Harrison, 2016; Vannini, 2015). As Vannini (2015) specifies, non-representational research is intended to evoke, resonate, and unsettle, and to generate new interpretations, ways of knowing, and ways of engaging with the world and *not* to report or represent places or encounters. Nonrepresentational methodologies orient towards that which is affectively unfolding or yet to come in order to resist foreclosure on the unfinished relations of encounters (Anderson & Harrison, 2016). I draw upon Anderson and Harrison’s (2016) statement that non-representational methodologies do not “refuse representation *per se*, only representation as the repetition of the same” (p. 25, emphasis in original). Put differently, this research engages nonrepresentation as (re)presenting relations and moments of enchantment without committing to capture or replicate encounters. Like methodologies without methodology, the methods of nonrepresentational methodologies vary. As Vannini (2015) describes, nonrepresentational methods, though varied, share a common emphasis on attending to affects – i.e., capacities to move and affect, and be moved and affected, as well as the moods, sensations, intensities, urges, and feelings that affect - and atmospheres (the circulating *feel* of places) entangled among relations.

Within nonrepresentational research framings, affective intensities emerge in relations and evoke responses that take many forms, may be differently apprehended, and may even elude description and/ or conscious awareness (Anderson & Ash, 2015; Vannini, 2015). Because of these responsive qualities, nonrepresentational research tends to utilize and combine a number of methods, or even take a method associated with one context and have it do work that is qualitatively different in another (McCormack, 2015; Ulmer, 2017). For example, taking audio recordings as part of a listening practice of being with a place, and then playing the recording back in another place (or at a different time) as a practice of affective sonic disruption. In this thesis, nonrepresentational methodologies contribute towards (re)presentations of more-than-human encounters that affectively evoke and resonate. While nonrepresentational methodologies inform the broader framing of this research including orientations towards (re)presenting and affective methods, chapter three highlights nonrepresentational methodologies’ attention to atmospheres by attuning to the affective reverberations that resonate in the places we do research and tourism/leisure.

The third methodological approach informing this research is that of walking methodologies. Taking walking as a metaphor for emphasizing the embedded and embodied material body in more-than-human relations, walking methodologies engage methods that are sensitive to the entangled

affective, kinesthetic/ambulatory, haptic, and sensory experiences of encounters (Springgay & Truman, 2019). I follow Springgay and Truman's (2019) orientation to walking methods as practices being and thinking *with* material relations and specifically, how experimenting with methods engages a bodily practice of attuning to the multiplicity and changeability of entanglements. Like methodologies without methodology, walking methodologies resist methodological prescription, orienting instead towards generativity and new modes of relating (Springgay & Truman, 2019). Walking methodologies seek to unsettle taken-for-granted perceptions of, and relations with, a more-than-human world by attending to the situated knowledges that emerge within embodied ambulatory (i.e., walking and movement), haptic (touch), affective, and other sensory engagements (Clough & Calderaro, 2019; Salmela & Valtonen, 2019; Springgay & Truman, 2019).

Walking-with methods tend to be inspired by alternative (auto)ethnographic methods and may incorporate or combine practices such as journaling/fieldnotes, audiovisual recordings, photography or photo elicitation, walking interviews, soundwalks, non-visual sensory engagements, and stillness (Springgay & Truman, 2019). While some walking-with approaches focus on ambulation and movement – that is, the physical manipulation of material bodies in space – others, like haptic encounters, attend to the tactile, visceral qualities of kinaesthetic experience and attend to things like temperature, pressures, textures, and tensions to emphasize corporeal ways of knowing-with (Springgay & Truman, 2019). Walking-with approaches may also attend to affects or the circulating intensities that shape feelings and the feel of relations, or engage sensory practices that favour auditory/ sonic perceptions, taste and smell to actively unsettle occularcentric research tendencies (i.e., seeing as a primary means of knowing) and the limited ways in which the visual world is engaged (Springgay & Truman, 2019). The data of walking methodologies emerges as sensations and new forms of embodied awareness and as text, photos, multimedia outputs, etc. (Springgay & Truman, 2019). Data inflections add multi-dimensional elements to the embodied experience of being-with more-than-human relations in encounters and inform practices of iterative reflection and writing as modes of analysing perceptions, feelings, and bodily attunements (Springgay & Truman, 2019). The walking methods that I adopt in this thesis include a combination of physical walking and stillness, haptic textural and kinesthetic engagements (ranging from the feel of physical textural landscapes underfoot to touching rocks and trees), sonic recordings and listening, and visual practices intended to disrupt vantage points (like observing from ground level, lying upside down over a picnic table, or looking skyward). From these practices emerged text (in the form of fieldnotes and poetry), photos, memories, sensations, audio recordings, videos, paintings, drawings, and artefacts.

The fourth approach that I engage in this research, '-with' oriented research, concerns the relational ethics made in tourism and leisure, and specifically engages with multispecies encounters. Scholars engaging '-with' oriented research approaches have adopted a variety of ethnographic, narrative, and walking methods to interrogate how we might know-*with* (Rantala et al., 2019; Salmela & Valtonen, 2019), write-*with* (Valtonen & Pullen, 2021), and live/be-*with* (Valtonen et al., 2020)

more-than-human worlds and relational nonhuman others. Orienting towards relationality, researching, thinking, knowing, writing, and being ‘-with’ nonhumans disrupts anthropocentric knowledges premised on humans as knower and producer of knowledge. As Valtonen et al. (2020) describes ‘-with’ oriented research engages relational ethics in research-with nonhumans. Engaging relational ethics, ‘-with’ engenders a level of accountability (Rantala et al., 2019), or response-ability, towards affirming and caring for more-than-human relations and the co-produced worldings of encounters. Premised on being-with with nonhumans in tourism/leisure encounters and in the Anthropocene, ‘-with’ accounts for the relational connections and co-configurations that inform modes of knowing, writing, and researching, and invites researchers to experiment with embodied methodological practices to evoke new ways of attuning and relating in a more-than-human world. In this thesis, ‘-with’ orients methodological experimenting towards affirmative, and response-able attunements with more-than-human kin, and generative (knowing-with, researching-with, writing-with) practices of (re)presenting relational encounters.

Taken together, methodologies without methodology, nonrepresentational methodologies, walking methodologies, and ‘-with’ oriented research inform a response-able methodological (and (re)presentational) praxis that: i) experiments with embodied affective and sensory methods, ii) attunes to the more-than-human worldings of Kawartha Highlands, Lake Superior, and Silent Lake provincial parks, and iii) attunes to moments of enchantment with rocks, chipmunks, mushrooms, trees, beavers, and wind.

Response-able Approaches: Methods and Diffractions

I approach this research as a former Parks Canada Agency employee, critical tourism scholar (educated under Western intellectual traditions), tourist/recreationist, and white Settler. Among many things, this positionality has facilitated/shaped how i) I applied to permitting processes (based on prior Agency-based knowledge), ii) personal/informal communications with former colleagues and friends in the Agency, iii) an in-depth knowledge of operational tensions and regulatory policies, iv) a knowledge of stakeholder engagements, v) awareness of the types of engagements and relations with Indigenous peoples who have traditional territorial claims to the lands, and vi) an intimate knowledge of leveraging Freedom of Information/ Access to Information and Privacy requests to obtain information that is not public-facing. However, these same shaping mechanisms also constrained the research by orienting applications/permits towards research projects which would be approved in an expedient fashion during the COVID-19 pandemic. Further, there are some differences between national parks systems (where I was formerly employed) and the Ontario Provincial Park system with respect to permitting processes and Indigenous stakeholder relations, wherein I was not required to present my findings to Indigenous stakeholders at the provincial level and would have at the national level.

As a white Settler, and tourist/recreationist, and critical scholar, I also collected texts and data related to the ways in which forward-facing information is communicated in parks, from histories of Settler use of the areas to Indigenous peoples with traditional territorial claims to the lands, to information about ecosystems and conservation. This data will continue to inform future research projects including planned research relating specifically to the intersections of whiteness, entitlement to public lands, and the dispossession and erasure of Indigenous claims to protected areas (planned to begin in the summer 2024). This dissertation, however, focuses on how we might expand Western philosophical, theoretical, and methodological traditions to be more inclusive of more-than-human encounters – in the language we use to write, in our conceptual framings, and in how we attend, attune, and care for nonhumans in everyday practices of research, recreation, and tourism. It is about incrementally opening up Western scholarly traditions to ways of engaging research as an embedded relation within the ecologies of tourism/leisure places on this planet, and to coming alongside and learning from worldviews and knowledges that have always already embraced this mode of being among and with others.

This research is specifically situated among more-than-human relations in three provincial parks in Ontario, Canada – Kawartha Highlands Provincial Park, Lake Superior Provincial Park and Silent Lake Provincial Park. I spent a little over four weeks in the Summer and Fall of 2021 among the three parks featured in this dissertation. During this time, the COVID-19 pandemic was at its height, and the selection of parks and/ or scheduling of park visits was limited by factors related to park closures/re-openings, the online Ontario Parks reservation system, and considerations related to Ontario Parks research authorization process.

The 2021 camping season was particularly challenging due to increased demand for camp sites related to limitations on other travel/ vacation options related to pandemic restrictions. Aspects of the Ontario Parks online reservation system which had been useful prior to the pandemic – i.e., 21-day limits to length of stay, a one-month waiting period for cancellations, and bookings becoming available online at 0700 hrs starting 3 months prior to availability – became almost prohibitive hurdles to obtaining a reservation. This resulted in many individuals booking lengthier reservations (i.e., up to 21-days) to preserve key dates in the future (with the intent of requesting a partial cancellation for interim dates), many parks being booked to capacity at 0700 hrs each morning, and some availabilities only coming up last minute (as individuals who over-booked cancelled unwanted days after the month-long no-cancellation period) (Frisk, 2021). In order to obtain an Ontario Parks research authorization, I had to outline which parks I would be visiting and when, which meant having reservations in place in each location, and further, that said reservations were not so soon (i.e., last minute) such that the research authorization permit could not be processed in time. In combination, these factors influenced which parks were visited as part of my research, and how long I could spend with each park.

With respect to time spent among individual parks, I spent a total of 6 days (July 26 – July 31 at two campsites) with Kawartha Highlands Provincial Park, 16 days (August 23 – September 7 at one campsite) with Lake Superior Provincial Park, and 7 days (October 1-8 at one campsite) with Silent Lake Provincial Park. To the extent possible (i.e., given the constraints of reservation booking options). I chose the parks for the different kinds of camping experiences offered amidst the many ecological features of the Province of Ontario. For example, Kawartha Highlands is a primarily backcountry park located along the southern edge of the Canadian shield (Ontario Parks. 2008). The interior of the park is only accessible by canoe, and is comprised of rolling landscapes wetlands, forests, exposed boulders and small lakes (Ontario Parks. 2008). I spent 3 nights on Little Turtle Lake and 2 nights on Shark Lake in the southern portion of Kawartha Highlands Provincial Park. Lake Superior Provincial Park, by contrast, is located in along the Eastern shore of the Great Lake Superior, and features a diversity of habitats representative of Ontario’s northern and southern regions (Ontario Parks, 2021b). Lake Superior Provincial Park includes both front country (car camping) and backcountry (hike in or canoe-in) campsites and encompasses over 160,000 hectares of cliffs, lakes, and boreal forest (Ontario Parks, 2021b). While at Lake Superior Park, I spent 16 nights at a car camping site overlooking the beach of Agawa Bay, my days were spent on the surrounding trails, campsites, and beachfront, as well as day-use areas. The last park, Silent Lake Provincial Park, is located close to the town of Bancroft, Ontario and offers the most camping options: car campsites, walk-in campsites, yurts, and cabins (Ontario Parks, 2021a). Silent Lake Provincial Park surrounds its park namesake, and boasts a 19km trail encircling the lake (Ontario Parks, 2021a). While motorized boats are prohibited, non-motorized watercraft (canoes, kayaks, stand-up paddleboards) are allowed except in sections of the lake where species protection mechanisms are in place (Ontario Parks, 2021a). At Silent Lake, I camped on a walk-in site and spent my days amongst the trails of the park, on my site, and swimming in lake. Located in different areas of the Province, and offering different kinds of camping experiences, terrain, and habitats, all three parks are managed to facilitate human experiences in nature and the outdoors, while also retaining ecological integrity priorities.

The process of following relations, and the data that emerged within this relational research, was guided by what Crotty (1998, citing Kristeva) refers to as *intertextuality* that is, an attention to the ways in which text (data) is interconnected, intertwining, and divergent, and the ways in which textual confluences lead to new lines of inquiry and engagement. Barad (2007) uses the language of *diffraction* to describe the ways in which new lines of inquiry emerge through this kind of research. Unlike reflection, which may be understood as a mirroring of data (involving acts of data collection and distillation for representation purposes), diffraction forks out to follow data in many directions, interfering with other data and texts to materially, and discursively, reconfigure environmental interconnections (including those between self and others) (Barad, 2007; Braidotti & Bignall, 2019). Thus, data collection and analysis involved an iterative process of following relations, of following

‘data’ or ‘texts’ as they take many forms, come from multiple sources, and inter-connect the self and environment in surprising ways - from sensory information, resonations, and affects felt in an embodied way (i.e., stemming from the self) to collecting physical artefacts in the form of park brochures, pamphlets, signage, and park-issued garbage bags. Further, data collection and analysis occurred among kinesthetic experiences with landscapes and gear as I walked, sat, hiked, laid down on different surfaces, and among unexpected encounters with wildlife, plants, and weather as I did all of these things.

Methods varied by site, diffracting to follow materially-affecting relations between myself and nonhumans in each park setting. In the backcountry canoe sites of Kawartha Highlands Provincial Park, a beaver swimming across the lake led to photographs and sketches of varying vegetation along the shoreline, fieldnotes of being in a canoe on the lake at dusk and seeing the beaver swim across the lake and then at dawn laying down on rocks and seeing the beaver swim by again. A family of loons calling to one another in the early morning hours prompted video recording of the loons gathering on the lake at dawn.

At Lake Superior Provincial Park, the juxtaposition of varying terrain from rocky beach to gravel pathway, grassy trail, wooden pathways, and paved asphalt impacted on my kinesthetic experience of walking and balance, and variations in sound at ear-level prompted me to make a recording of the sonic terrain of walking from a microphone taped to my shoe. Water lapping on the shores revealed the variability of colours and compositions of rocks and prompted observations of the ways in which other campers engaged with a rocky beach and photographs of the rocky beach individual rocks, all the while other audiovisual recordings, photographs, and fieldnotes (especially poetry) entries focused on the overwhelming affectivity of wind on the activity of myself and other nonhumans.

I visited Silent Lake during a particularly damp Fall season wherein the fecundity of mushroom varieties was exceptional and methods of collecting data involved photographs, sketching, and writing fieldnotes about their presence and in particular, the material life and affecting experience of witnessing the fruited life of a lone shaggy mane mushroom. Chipmunks running across my assigned campsite, walking across the picnic table, and fighting with one another over acorns drew my attention to their seemingly frenzied actions. The visible rising and falling of a chipmunk’s chest post-engagement with another chipmunk lead me to listen to a metronome approximation of their heartbeat as I wrote fieldnotes, observed, and listened to their temporal rhythm. Chipmunks running over the campsite also lead to sensory and affective engagements with a felled log, touching their smoothed bark and the boring holes of insects, and noting the ways in which it affected a feeling of boundaries within the natural environment, and specifically for humans in that space.

Fieldnotes were not limited to descriptions of what was seen or broken down into individual sense-based accounts, rather fieldnotes were written as poetry and as excerpts of evocative/creative/story writing. Fieldnotes engaged with the resonations of what was felt, especially among encounters which were serendipitous or unexpected, and how those feelings impacted on my perceptions of being entangled/ inter-connected with nonhumans in parks and in my everyday life. A relational orientation to self became a way to engage – in fieldnotes and in my ongoing writing and analysis – with the affective and embodied experiences of encounters – especially as I revisited photographs, fieldnotes, sketches, paintings, physical artifacts, and audiovisual materials in the days and months that followed my time in the field.

Attending as an embedded and embodied part of encounters in the field and beyond, the self (myself) was never removed from said encounters. The self was an important starting point to attend to relations and to reflexively think with the ‘data’ as it continued to shape my relationship to writing and knowing with the featured nonhuman encounters. As relational-self, framed by a posthuman subjectivity, my own interests, perceptions, behaviours, etc. became an inroad into noticing others and the broader connections and environmental communities of a park. Continuing to learn-with nonhumans occurred amidst hours of online research on what we, humans, believe we know ‘about’ them. I approached (re)presentation as a way to hold scholarly discourses ‘about’ nonhumans in tension with the affective and sensory resonations that emerge among relations with nonhumans *and* with the self as materially-embedded and contributing to the ‘what is’ of the encounter. And it is the iterative process of attending to the self and others – and of broader relations – and of tensioning these scholarly texts with creative resonations that signals the trustworthiness or fidelity of this research.

The (re)presentations of this thesis were inspired by abstract, impressionist, and contemporary art forms, combining imagery and/ or sound with affecting/evocative texts to create figures and/ or videos that resonate among readers. I introduced (re)presentations without explanation, left figure captions non-descriptive, and avoid in-text citations which would imply that figures exemplify something that has been explained in the main text. These decisions work together to invite new interpretations of the texts, of concepts engaged, and of encounters that now include the reader-self in relations.

While this thesis features a variety of nonhumans – ranging across wind, rocks, animals, and fungi – there are many nonhumans which are missing and excluded, in particular those nonhumans of a technological or manmade variety. As these encounters were largely serendipitous or unexpected, expected relations (such as those between myself and gear and/ or clothing) did not garner the same affective or sensory attention. Had I, say, gotten a blister from my shoes or experienced a “soaker” on my hike around Silent Lake, my relations with shoes might have been brought to the fore. The nonhumans featured in this thesis are often associated with ‘nature’ and the ‘natural world’. However, my work actively resists inscribing a romanticized ‘nature’ in encounters with featured nonhumans in

a number of important ways. In particular, I employ an orientation to the ‘nature’ of parks as something that humans are a part of and not separated from nature. We may be a part of an ecology for varying periods of time but we are not a ‘visitor’ with limited responsibilities to the idealized nature that we recreate/tour in.

Orienting to ‘with’ further bodily embeds us within relations and encounters to invite a kind of response-ability for the material consequences of our being-with nonhumans in parks and of living together on the planet. Thus, orienting to ‘with’ and becoming (re)enchanted with the animacy of this more-than-human world (of which we are a part and also work to enact) is not about an imaginary of nature or of some unrealistic and idealized version of the miraculous. Rather, I resist romanticization in this work by remaining open to affects and resonations that are uncomfortable or challenge us (scholars, tourists/recreationists, and Terrans) to consider the ways in which our language (and concepts) contribute to certain kinds of worldings and planetary transformations while simultaneously denying others – including opportunities for thriving, inter-connected planetary futures.

Framed by affirmative and response-able ethical commitments, and an interest in what it might mean to engage posthuman subjectivity – characterized by a sensitivity to inter-connections between self and others (human, nonhuman, organic, inorganic) and the wider community of environmental inter-connections - the concept of ‘-with’ comes to underpin all aspects of this relational research approach, including data collection and analysis through (re)presentational choices and writings-with nonhumans featured throughout. In practice, this meant resisting traditions of recording data that orient towards knowing ‘about’, rather than ‘with’, encounters - often encoded with didactic or impersonal language, strict structural conventions, polished/cleaned up audiovisual materials, and the disaggregation of experiences into component parts for both recording and analysis purposes.

In this research, attending to the resonating affective wholes of being materially embedded ‘with’ relations, could be found in fieldnotes that took forms such as poetry and creative writing, photographs and sketches which were taken from unexpected vantage points and with varying lighting and degrees of zooming/focus, as well as audio and video recordings that were taken from a microphone taped to a shoe or a camera at the height of one’s waist (rather than head height). Data recording was also iteratively informed and shaped by the analytical tool of cautious anthropomorphism (see Chapter 2), a discursive device that takes relations at its foundation, and asks researchers to consider the tendencies, politics, and interests (enrolled by the self in relations) which also materially shape and are shaped by relations *with* nonhumans. (Re)presentations further inform the ‘with’ orientation of this research by engaging with words, visuals, and audio as affectively evocative resonations that, when taken in combination, affect readers and invite them into relations with the text, myself, and nonhumans in protected areas, *and* the concepts of anthropomorphism, reverberations, time, and agency.

Moments Of Enchantment And Theory-Methodology-(Re)Presentation

Moments of enchantment invoke a bodily attentiveness to sensory encounters, inviting us to practice care in relationships with more-than-human kin and with the worlds co-configured among us (Caton et al., 2022). Born of the curiosities and care-full desires that emerge when we stop, listen, linger, and allow ourselves to directly experience the present (Caton et. al., 2022), nonhuman relations become entangled with the ways in which we attune to the unique and unexpected connective, affective-material, temporal, spatial and agential imbrications emerging among situated Park encounters. Dualisms separating humans from nonhumans are thus dismantled as we attend to the embodied material-affectivity of entanglements with kin (Caton et al., 2022). Moments of enchantment can arise anywhere and at anytime. Experiences of enchantment poke holes in the disillusionment of a de-animated world by (re)connecting us with our embodied presence *in the moment* and among others. You know you have experienced enchantment, not by some transcendental sense of the miraculous, but when encounters give you pause and when you attend to things you might not have otherwise. In this work, enchantment arrives in the serendipitous and unexpected encounters with nonhumans that caused me to bodily attune to my senses, affects, and the materiality of myself with others (and others with me) and the ways in which these relations actively shaped the material and affective resonations of the experience.

In so far as each chapter of this thesis orients to posthuman's anti-foundationalist and affirmative ethical commitments, and experiments with response-able nonhuman attunements, I invite a kind of re-enchantment with engaged concepts and nonhumans through (re)presentational choices intended to evoke and affect (rather than represent per se). (Re)presentational choices featured in each chapter (with the exception of Chapter five) are intended to affect readers. They intentionally escape the situatedness of encounters to affect and encourage new interpretations. Here, posthuman research approaches are iteratively entangled with an evocative and affectively disruptive (re)presentational praxis (alternatively, theory-methodology-(re)presentational practice) that seeks to be-with, know-with, and write-with more-than-human kin in nature-based tourism and leisure.

The Chapters Of This Dissertation

This article-based thesis is comprised of seven chapters, including: introduction (chapter one), three manuscripts (chapters two, four, and six), a book chapter (chapter three), research note (chapter five) and conclusion (chapter seven). The articles show different ways of engaging anthropocentric interruption among concepts, and are divided into three parts: Part I - Disrupting (chapter two), Part II - Co-opting (chapters three and four), and Part III - Challenging (chapters five and six).

Chapter two disrupts the traditionally science-based conceptualizations of anthropomorphism as antithetical to inquiry. Refusing the presumed negative value of anthropomorphism for research, the chapter considers how anthropomorphism may be productively re-deployed as *cautious*

anthropomorphism – a prompt for attunement and a discursive tool for recognizing connection across difference among humans and nonhumans. Employed with caution, anthropomorphism may be engaged for non-anthropocentric purposes - to breakdown human/nonhuman binaries and actively reveal (and interrogate) feelings of connection or (dis)connection within more-than-human encounters. Disrupting traditional definitions reducing anthropomorphism to romanticized attributions of human resemblance (especially towards nonhuman animals), cautious anthropomorphism becomes a response-able tool for iterative reflection and for attending to the relational entanglements that shape perceptions and guide attention (and similarly do not draw attention) within nature-based tourism and leisure.

Chapter three experiments with the concepts of fidelity and reverberation for research-with the physical and affecting atmospheres of place. While the chapter focuses on both fidelity and reverberation, my specific conceptual contributions experiment with reverberations as interfering, affective resonations of place encounters. Attending to the dynamic interplay of reverberations associated with wind, and the vitality of the other nonhumans in Agawa Bay, Lake Superior Provincial Park, the chapter borrows from Sound Studies and Physics to attend to the vibrational, sonic, and metaphoric capacities of reverberations for atmospheric research. Specifically, the chapter experiments with how reverberations interact and interfere – that is, how reverberating atmospheres move and flow among affecting and affected material bodies and how atmospheres, brought into proximity, are amplified, eclipsed, dampened, and disrupted, to change the reverberatory resonations encounters and places.

Chapter four co-opts the concept of time(s) to consider the dynamic temporalities and temporal rhythms enfolded into more-than-human encounters. The chapter moves away from traditional conceptualizations premised on time progressing in a linear fashion, time as duration (or a period spent doing something), leisure as time, and time marking the stop and start of individual events. Rather, the chapter experiments with how researchers might attune to and care for, time(s) as multiple and varying, and time(s) as entangled in relations with nonhuman kin. The chapter illuminates how times are embedded within and intertwined with relations of being-with nonhuman kin on a changing planet, from geologic pasts, presents, and futures with rocks, to cyclical temporal rhythms with chipmunks, and temporalities of life and death with mushrooms and logs.

Chapter five considers the theoretical coherence of the concepts of sentience and agency for posthuman-oriented tourism and animal ethics research. Framed by a discussion of posthumanism's relational, affirmative, and generative commitments, the chapter illuminates the limits of sentience for posthumanism, and specifically, reveals how sentience reinscribes anthropocentric logics and binaries even as it elevates the moral consideration of nonhuman animals in research. Challenging the utility of sentience for posthuman applications, the chapter suggests that tourism scholars turn to agency as a

concept more compatible with posthumanism's philosophical, theoretical, and affirmative ethical commitments.

Chapter six experiments with attuning to different forms of nonhuman agency. Challenging anthropocentric definitions premised on human resemblance – including notions of consciousness, intentionality, and autonomy - the chapter orients towards how researchers might attune to agencies that look and feel different among entangled relations, while also remaining open to (and retaining care for) agencies and material bodies that may be absent or elude perception. Emerging among encounters with beavers, wind, and trees, the chapter experiments with attuning to three forms of agency, agency as i) creative and purposive, ii) performative and distributed, and iii) materialized across varying scales of temporality and spatiality. The chapter builds upon tourism scholarship engaging with how nonhuman agency enacts or stories tourism by being enchanted by, caring for, affirming, and attuning to nonhuman agential forms.

Framed by posthumanism as an act of re-enchantment, and response-able approaches as an embodied act of care in relational attunements, all of the chapters of this thesis contribute towards an embedded praxis of knowing-with, being-with, and researching-with more-than-human encounters in nature-based tourism/leisure (and beyond). Immersed among the co-configuring affective-materialization of entanglements, each moment of enchantment extends beyond the situated encounters featured to invite relationality into the everyday, commonplace-ness of living among (and *-with!!*) nonhumans as we tour/recreate *and* as we (co-)navigate this period of increased environmental precarity and transformation.

Part I

Disrupting

Disruptions are interruptions.

Disruption introduces ruptures in the “sedimented habits of thought” (Braidotti, 2013, p. 54) that essentialize the human figure. Disruptions re-configure presumptions of linear progression (e.g., moving from the beginning to the middle and end) and dismantle the hierarchies, and binaries that separate humans from nature and nonhumans. To disrupt is to insert pause, re-direct, and open up space for new ways of doing and being with(in) relations.

Chapter two disrupts conceptualizations of anthropomorphism as inimical and antithetical to ‘good’ (scientific) inquiry. This chapter actively disrupts taken-for-granted negative valuations of anthropomorphism *as romanticized attributions* of human resemblance. I propose an engagement with anthropomorphism as a prompt for attunement and a discursive tool which, when employed cautiously, can be used to both illuminate *and* interrogate feelings of connection (or not) within more-than-human encounters.

Anthropomorphism disrupted and re-deployed as *cautious anthropomorphism*, then, becomes a productive tool for attuning to entangled relations *and* a response-able tool for iterative reflection on the feelings of connection that guide attentions within encounters.

Chapter 2

‘Cautious Anthropomorphism’ and Posthuman Ecotourism Research

Ecotourism is a form of tourism principled on responsible nature-based encounters (Donohoe & Needham, 2006). Tethered to concepts of nature, nature areas, conservation, and protection, the ‘eco’ of ecotourism is first and foremost, a reference to ecology and the relations between flora, fauna, and abiotic surroundings in nature areas. Originating from the Greek *oikos*, which translates as ‘household’ (also a dwelling and family), ecology orients towards the multitude of organisms (biotic and abiotic) that co-comprise environments (Schwarz & Jax, 2011). Unlike ecosystems which are systems-oriented and largely concerned with processual outcomes, ecology brings together broader relations between species and habitats (Schwarz & Jax, 2011). Ecology considers the plurality and diversity of relations among organisms –including relations which may be described as friendly, collaborative, indifferent, or even hostile – which, when entangled with one another comprise the whole of the environment (Schwarz, 2011).

As an *ecological* tourism, ecotourism foregrounds ecology within nature-based experiences to contribute towards preservation and conservation, and to foster an ethics of responsibility and sustainability (Donohoe & Needham, 2006; Fennell, 2001). Ecology, however, remains largely embedded in scientific discourses that inscribe Western Enlightenment-era principles (and anthropocentrism) into practices and knowledges. As Taylor (2011) suggests, ecology tends to emulate the physical sciences by constructing bound systems and categories that reduce the complexity of relations among organisms *and* impose coherence within the internal dynamics of environments (with material and conceptual consequences). Researchers are positioned outside of the ecologies that they study, producing knowledges about ecologies that generalize ‘natural’ relations in the interests of scientific clarity (Taylor, 2011). Researchers, due to their external positioning and privileged knowledge producer status, inscribe binaries (human/nonhuman, human/nature) and hierarchies (humans as superior to nature and nonhumans) into ecological practice and knowledges.

In so far as ecology remains rooted within science-based environmental discourses, the anthropocentrism of Western Enlightenment is enrolled in other fields taking up ecological orientations, including ecotourism. Within ecotourism and nature-based tourism scholarship, humans are typically separated from nature as ‘unnatural’ *and* yet maintained as interveners in environments (Ryan, 2015). Researchers are also retained as knowledge producers – that is, humans retain the privileged capacity to know *about* and speak *on behalf of* nature (Braidotti & Bignall, 2019; Ryan, 2015). Within these research orientations, humans are not included in ecology’s “household of nature or the economy of organisms” despite etymological origins which would seem to suggest otherwise (Schwarz & Jax, 2011, p.145).

The separation of humans from nature and nonhumans largely carries over into tourism and ecotourism literatures through socio-spatial practices that determine how tourists – as visitors – can *be* in, and interact with, the natural world (Reis & Shelton, 2011), ecosystems (Donohoe & Needham, 2006), and ‘nature’ (Waite & Cook, 2007). Performances of *being in nature* by ecotourists remain discursively tethered to the idea that humans compromise the integrity of ecologies (humans may look, hear, smell, but not touch or taste nature) by virtue of being temporary visitors – outsiders - to nature (Reis & Shelton, 2011; Waite & Cook, 2007). The external positionality of humans in relation to ‘natural’ ecological functioning feeds into Western environmental/ ecological paradigms that have been critiqued by some scholars as contributing towards the expropriation of nature and local cultures, and environmental destruction (Cater, 2007; Higgins-Desboilles, 2009). Further, that nature, itself, is the outcome of political processes which intervene with material outcomes (Nepal & Saarinen, 2016). Discursively framed as a field concerned with preservation, conservation, and responsible ethics, and informed by the broader conservation/ environmental, political ecology, and bio/geological literatures, ecotourism scholarship often (re)inscribes human-nature distinctions and anthropocentric separations in research. But what about the *oikos* (household) of ecology? What about *relational connections* among humans and nonhumans in ecotourism?

Reconciling the continued anthropocentrism of human-nature separations in ecotourism, and contextualized within the planetary-wide ecological crises of our contemporary experience, however, is challenging. We are facing what some scholars have theorized as the sixth major extinction of the planet, the Anthropocene, characterized from an environmental perspective by declining biodiversity, ecological degradation, and climate change (Cielemęcka & Daigle, 2019; Morton, 2018). The daily lives of humans and nonhumans are changing as we become increasingly aware of the entangled precariousness of living together on a planet undergoing transformation. The very ‘natures’ of ecotourism destinations are changing amidst tornadoes, hurricanes, wildfires, flooding, and other environmental crises. The Anthropocene offers an opportunity to consider different ways of attending to humans and nonhumans as the relationally-entangled within the *household(s)* of ecotourism encounters.

This conceptual paper builds upon the growing literature using posthuman philosophical, theoretical, and methodological approaches to disrupt the pervasive anthropocentrism of Western Enlightenment. Attending to more-than-human relationality - critically, affectively, and materially - the purpose of this paper is to disrupt the concept of anthropomorphism, a concept that has been subject to negative attention in scholarship informed by dominant, science-based intellectual traditions in various fields (e.g., biology, psychology, and other scientific disciplines) (Bennett, 2010; Myers, 2015). Rather, we draw upon the works of interdisciplinary posthuman theorists to suggest how *cautious anthropomorphism* can be mobilized as a productive and affirming praxis within posthuman ecotourism research. Specifically, we put forward cautious anthropomorphism as a self-

reflexive, discursive device which can be applied to i) interrogate human inclinations towards nonhumans and ii) relationally attend to the affects, presences, and agencies among humans and nonhumans co-configuring ecotourism experiences (Bennett, 2010; Proppen, 2018; Ulmer, 2017).

Posthumanism

Posthumanism refers to the largely indeterminate set of philosophical, theoretical, and methodological ideas and practices that respond to, and interrogate, the ethical and philosophical tenets of mainstream knowledge production. In particular, posthumanism is anti-foundationalist, challenging the tendency to rely on 'man', the *Anthropos*, as the standardized "measure of all things" (Braidotti, 2013, p.2).

Posthumanism orients towards onto-epistemology - wherein what is (ontology) is informed by how we know it (epistemology) and vice versa (Braidotti, 2013). This contrasts with knowledge traditions that separate ontology from epistemology, and in turn, essentialize humans as sole producers and knowers of knowledge (Braidotti, 2013).

Posthumanism orients scholarship towards relationality (Braidotti, 2013). Posthuman relationality disrupts the taken-for-granted superiority of humans over nonhumans and troubles the binaries that separate humans from nonhumans, culture from nature, and subjects from objects by positioning humans as embedded within, and entangled with nonhumans in co-producing encounters (Braidotti, 2013; Braidotti & Bignall, 2019). Human and nonhuman agencies, too, are enfolded into these relations to shape encounters, and research, itself, becomes co-produced with and among relations (Haraway, 2016). With respect to the relational ethics of posthumanism, posthumanism invites affirmative ethical commitments which are processual and generative, *and* depart from traditional orientations requiring "subjectivity" as an ontological foundation for moral consideration (Hurst & Grimwood, 2023). Affirmative ethics is an embodied ethical praxis wherein individuals are understood as being relationally embedded actors, with the *ability to respond* (i.e., response-ability)(Haraway, 2016), within dynamic and creative (eco)tourism encounters (Guia & Jamal, 2020). Practicing a radical openness towards the emerging multiplicities of relations among humans and nonhumans, posthuman affirmative ethics response-ably attend to relationality as an ethics of connectivity among many - across difference (Guia & Jamal, 2020; Kline et al., 2022).

Framed by posthuman onto-epistemology, difference, here, recognizes diversity and divergences among humans and nonhumans as contributing to the mutability of relations, and as co-producing encounters (Barad, 2007; Tsing, 2015). A posthuman conceptualization of difference contrasts with mainstream conceptualizations understanding difference as an ontological distinction and as inscribing divisions that reproduce anthropocentric hierarchies (e.g., humans as superior to nonhumans) and binaries (subject/object, human/nature, human/nonhuman) within knowledges and practice (Braidotti, 2013; Braidotti & Bignall, 2019). Posthuman offers a way to disrupt, resist, and breakdown anthropocentrism (in the form of anthropocentric conceptual inscription and human

exceptionalism), as well as hierarchal distinctions, and binaries through relationality and affirmative ethical commitments (including orientations towards response-ability and connectivity across difference).

(Eco)Tourism And Posthumanism

The relational and affirmative ethical commitments of posthumanism have gained recent attention in ecotourism, and tourism and animal ethics literatures for its potential to actively subvert anthropocentrism and simultaneously, to foreground nonhumans (especially animals) (Cohen, 2019; Thomsen, 2021; Thomsen et.al., 2021) within knowledges and practices of tourism for more equitable (just), inclusive outcomes (Guia, 2021; Guia & Jamal, 2020). However, tenets underlying posthuman philosophies, theory, and methods have intervened in tourism and ecotourism scholarship in rich and diverse ways for more than a decade. Significantly, relationality has been mobilized to engage with nature performances, embodiment, and human-nonhuman relations. For example, Waitt and Cook (2007) applied relational materiality to explore how natures are performed in a kayaking ecotourism experience, and specifically how socio-spatial practices in ecotourism destinations reinscribe human-nature separations.

Relational performances and embodied experiences have also been applied to the concept of ‘untidiness’ in tourism encounters – that is, looking beyond the packaged/tidied, staging or delivery of tourism hospitality for ethical ways of relating to unknown others (Veijola et. al., 2014). Whereas more-than-human scholarship has applied relationality to attend to the entanglement of humans and nonhumans as provisional collectives, and to attend to the agencies that co-produce tourism encounters (Jóhannesson, 2015; Ren & Jóhannesson, 2018; Valtonen et. al., 2020). More-than-human approaches reject human exceptionalism and ontological distinctions separating humans from nature and nonhumans.

Tenets of posthumanism have not been limited to applications of relationality in (eco)tourism literatures. Relationality and onto-epistemology have been applied together in tourism scholarship that engages Actor-Network Theory (ANT). ANT is methodology for careful engagement with nature and culture entanglements (Ren, 2011; van der Duim et. al., 2017). Human and nonhuman actors are positioned as contributing to complex configurations (networks) of agents to enact tourism (Ren, 2011). ANT also considers the ethical challenges of speaking “for” and “about” the networked actors (van der Duim et. al., 2017), aligning with posthuman anti-foundationalist positions that actively interrogate “who and what has the capacity to know” (Ulmer, 2017, p. 832). Scholarship considering moral terrains or moral natures in tourism are informed by relational ethics and engage new ways of thinking and being with natures, landscapes, and nonhumans foregrounded within an understanding of natures and relations as multiple, diverse, and entangled (Grimwood, 2011; Grimwood et. al., 2018). Posthuman relational ethics have also been engaged to draw attention to the status of animals within

tourism and animal ethics scholarship, recognizing human-animal entanglements as co-constructing the tourism encounter (Fennell, 2022), re-orienting perspectives away from the prioritization of humans in tourism relations (Monterrubio & Pérez, 2021), and avoiding anthropocentric speciesism (Venegas & López-López, 2021). In these literatures, ethical ways of being with, and relating to, tourism (and animals) are thus found among more-than-human relational entanglements.

Theoretical contributions to reconceptualize tourism in relational and ethical terms have also been made by several ecotourism scholars. Franklin (2004), for example, engages ‘ordering’ to conceptualize how forms of governance, and the relational materialism of tourism, has (re)made the world into a touristic one. Huijbens and Jóhannesson (2019) employ vital materialism, or the “creative life force” (p.279), to attend to plural tourism futures and more ethical tourism development. Whereas the concept of vitality has also been theorized for its capacity to reconceptualize wildness relationally as the co-configuring life forces among relations of humans and nonhumans (Vannini & Vannini, 2019). Vannini and Vannini propose relating to wildness *as vitality* as a way to integrate culture and nature, as well as Indigenous and Western worldviews in nature and nature-based tourism. Ecotourism scholars have also focused on the ethics of ecotourism relations, calling upon scholars to (re)imagine ecotourism ethics as practices of becoming care-full (Taylor et al., 2020), and as a *care in action* by becoming reenchanting with nature and our place within it (Caton et al., 2021).

Scholarship adopting approaches for researching, knowing, walking, or writing ‘-with’ nonhumans, often in nature-based tourism settings, explicitly adopts posthumanism to attend to more-than-human worldings. Literature in this area examines the imbrications of humans and nonhumans as they co-produce experiences and knowledges (Valtonen et. al., 2020). These works specifically attempt to engage responsible ways of being-*with* nonhumans in tourism encounters while simultaneously, recognizing human accountability in relational engagements (Salmela & Valtonen, 2019; Valtonen et. al., 2020; Valtonen & Pullen, 2021). In this literature, tourism encounters are contextually contingent, recognizing the multiplicity of agencies, subjectivities, and responsibilities of humans and nonhumans that emerge within situated tourism encounters (Rantala et al., 2019). In ‘-with’ oriented research, the doing of research (the *how* we know) is mutually implicated in the *what is* of being-with more-than-human ecotourism places (Rantala et. al., 2019).

While the scholarship noted above does not make specific claims to posthumanism (with few exceptions), it is clear that there has been a philosophical and theoretical shift within some of the tourism and ecotourism literatures over the last decade. Amidst the proposed alternative conceptualizations of ethics and relational ways of engaging with (eco)tourism and nonhumans, are relational and (affirmative) ethical commitments similar to those of posthumanism. Engaging posthumanism, explicitly, offers ecotourism scholarship a conceptual frame for attending to and thinking with more-than-human connections among ecotourism encounters.

Posthuman Inquiry

Embedded in relations, posthumanist methodological approaches are responsive to, shape and are shaped by humans and nonhumans co-configuring research (including what can be known) and the materiality of encounters. Taking up an approach to writing-with posthumanism based on Fairchild's (2023) application of praxis as a type of research-creation embedded within "entangled researcher-researched human/non-human/other-than/human practices" (p. 136), the ideas for this paper emerged within a practice of reading and lingering with posthuman theories, and in the context of doctoral fieldwork experimenting with embodied sensory practices of response-able attunement. Research took place in the first author's home, at the University of Waterloo, on nature walks with her dogs, and in three provincial parks in Ontario, Canada – Kawartha Highlands Provincial Park, Lake Superior Provincial Park and Silent Lake Provincial Park.

Cautious anthropomorphism is a way of orienting towards nature-based tourism and ecotourism's relational encounters. Cautious anthropomorphism emerges amidst the iterative oscillations that occurred between reading/theorizing, 'data collection', analysis, and (re)presentation -with nonhumans in nature-based tourism encounters. Further, cautious anthropomorphism follows aspects of Koro-Ljungberg's (2016) methodologies without methodology by committing to attend to the emanating feelings, questions, and insights that emerge and pull researchers in unexpected directions in the field and beyond. Framed by posthumanism, and foregrounding connection in practice, the remaining sections introduce disruption within traditional conceptualizations of anthropomorphism and consider the productive possibilities of cautious anthropomorphism as a praxis for thinking-with and critically reflecting on feelings of connection (and disconnection!!) with nonhumans in nature-based tourism. Cautious anthropomorphism offers more-than-human (eco)tourism scholarship a tangible discursive practice to integrate critical reflexivity into data collection and analysis, while also demonstrating an attention towards the trustworthiness of the findings.

Disrupting Anthropomorphism

Positioned as anathema to science (Myers, 2015), anthropomorphism is critiqued for the problematic ways in which feelings, meanings, superstitions, desires, or intents are *attributed* to matter (i.e., nonhumans) (Bennett, 2010). Anthropomorphism serves as an affront to scientific objectivity (and Enlightenment) and must be actively resisted (Lorimer, 2015). According to Bennett (2010), anthropomorphism romanticizes nonhumans within the "narcissistic reflex of human language and thought" (Bennett, 2010, p. xvi). With anthropomorphism, nonhumans are described in terms of being "like us" premised on aesthetics, modes of intelligence and behaviour that are attributed human-like resonances and resemblances (Bennett, 2010; Lorimer, 2015; Myers, 2015). When based in attributions, anthropomorphism can have real and tangible consequences. For example, within

biodiversity protection mechanisms, anthropomorphism engenders aesthetic preferences which have contributed towards increased attention and protections afforded to so-called charismatic species over others (Lorimer, 2015). Within the scientific community, researchers may be subject to ridicule and research may be dismissed as having no scholarly value if the language used to describe nonhumans (especially plants or animals) is seen fall into the trappings of anthropomorphism (Myers, 2015).

With respect to relational applications, anthropomorphism tends to overlook agencies that do not take a familiar form (Haraway, 2016; Johnson, 2015), projecting desires of likeness within politics of noticing nonhumans and relations (Myers, 2015; Proppen, 2018). Transversally, traditional conceptualizations of anthropomorphism premised on attribution enact erasure among nonhumans and agencies that resist human inscription. Cast in selectively attentive terms, anthropomorphism as attribution is insensitive to the ways in which some nonhumans and entangled agential doings, even in alterity, nevertheless co-cultivate one another and co-configure the material world (Haraway, 2016; Tsing, 2015).

In so far as anthropomorphism contributes to essentializing human-ness in language and mapping thoughts, feelings, desires, intentions, intelligences, and behavioral characteristics onto nonhumans through anthropocentric attribution, anthropomorphism holds limited generative promise for posthuman ecotourism applications. There is, however, a growing interest among academics in a variety of fields to disrupt the presumed negative and antithetical relationship between anthropomorphism and scholarly inquiry. Following Jane Bennett's (2010), statement that "a touch of anthropomorphism" (p. 99) may be helpful in scholarly inquiry, several scholars have engaged with the notion that anthropomorphism may be usefully employed as a 'lure' to direct attentions within research (Myers, 2015).

Suggestions have been made for an "applied anthropomorphism" wherein personal perspectives on what it is like to be a living being hold suggestive value for what it might be like to be another living being (human or otherwise) (Proppen, 2018). Other scholars have advocated for a "critical anthropomorphism", taking varying perspectives on whether and how anthropomorphism can be engaged as a theoretical tool for inquiry (Karlsson, 2012). Karlsson (2012) identifies several different theorizations of critical anthropomorphism among, primarily, animal ethics scholars. Common across all of these perspective, however, is a recognition of nonhuman subjectivity (Karlsson, 2012; Lorimer, 2015) and an engagement with anthropomorphism as an 'intuition' which is tempered by objective (scientific) knowledge (Greenhough & Roe, 2011). Critical anthropomorphism has also been conceived of as an efficient communication tool when anthropomorphic analogies are used critically and with intention (Karlsson, 2012). Applied anthropomorphism and critical anthropomorphism offer important theoretical framings to conceptualize nonhuman subjectivity and overcome the limits of language when researching with material bodies that are different than our own (Greenhough & Roe, 2011; Karlsson, 2012; Proppen,

2018). In the literature, however, both approaches are largely engaged as part of a broader theoretical/philosophical discussion rather than as an active orientation towards praxis. Further, neither approach foregrounds posthuman relationality and affirmative ethical commitments as key considerations for how and why anthropomorphism's anthropocentric foundations need to be disrupted.

For posthuman applications, Bennett's (2010) *touch of anthropomorphism* is an invitation to turn away from anthropocentric ontological distinctions (i.e., subject/object, human/nonhuman), and to reveal a dynamic relational-material world. Anthropomorphism, rather than simply being a tool of attribution, should be imagined for its conceptual ability to demonstrate relational capacities and an openness towards others (Myers, 2015; Young, 2020). For anthropomorphism to be a productive concept for posthuman research, it has to be (re)imagined as a relational practice. Anthropomorphism would need to do the work of disrupting anthropocentrism and dismantling binaries by embedding humans within material relations, not apart from them. Aligned with Natasha Myer's assertion that anthropomorphism can refuse moves to disenchant the world through scientific practices (of mechanistic reduction) (Young, 2020), a posthuman oriented anthropomorphism would need to be generative, rather than reductive in orientation. Aligned with Caton et al.'s (2021) broader call for re-enchantment in ecotourism, we propose that anthropomorphism, employed iteratively and *cautiously*, can be a powerful tool for becoming reenchanted within more-than-human relations and within encounters.

Embedded within response-able, caring more-than-human relations, we suggest that cautious anthropomorphism can be a productive tool for attending to connections with nonhumans. Further, that cautious anthropomorphism can open up spaces to interrogate feelings of (dis)connection, and consider the co-configuring influences of nonhumans and agencies that are not present or elude perception. Cautious anthropomorphism can be mobilized as a posthuman praxis consistent with relational and affirmative ethical commitments by critically reflecting upon the discursive inscriptions reproduced when we attend to certain connections and not others in encounters. In this paper, we show how cautious anthropomorphism can be engaged as a generative, self-reflexive, and discursive praxis for posthuman research involving nonhumans.

Cautious Anthropomorphism Praxis

Cautious anthropomorphism as a praxis acknowledges the human tendency to notice certain nonhumans over others in relations *and* the power of self-reflexivity as a tool to interrogate and disrupt these tendencies. Affirming feelings of connection and disconnection among relations, cautious anthropomorphism can be put to work in posthuman research as a discursive prompt, and to practice response-able relational ethics among more-than-human ecotourism encounters. Mobilized as a prompt, cautious anthropomorphism interrogates inclinations towards nonhumans, and

relationally attends to feelings of connection and disconnection among relations within the household of nature-based settings. We suggest that a benefit of cautious anthropomorphism praxis in posthuman ecotourism scholarship lies in its orientation towards nature-based encounters as co-produced among many. As a response-able praxis, cautious anthropomorphism should be employed critically and with intention to enact care in relations *and* create spaces for care for relational absences and among feelings of (dis)connection. In the paragraphs that follow, we highlight cautious anthropomorphism's generative capacities as a discursive prompt and a response-able ethical orientation for becoming reenchanting in ecotourism encounters. We employ a multivocal approach that integrates conceptual theorization with photographic-fieldnotes to actively experiment with cautious anthropomorphism praxis and (re)presentation in posthuman nature-based research.

As a discursive prompt, cautious anthropomorphism accounts for and recognizes that the tendency towards anthropomorphism is the result of feelings or perceptions of connection and relatability. It is a *noticing* of nonhumans. As a prompt, cautious anthropomorphism can direct our attention towards the materiality of encounters and the specific entanglements that emerge with nonhumans in nature-based tourism. As a prompt, cautious anthropomorphism invites us to question our inclinations and what we think we know within encounters premised on said inclinations. In this way, cautious anthropomorphism engages us to think about what we (researchers) are missing within the specificity of individual moments. In the fieldnotes below, the first author considers their material relations with rocks, and how this relation to rocks connects the first author to the spatial and temporal imbrications of rocks within a broader geological landscape.

Fig. 2.1 –A Rocky Beach in Lake Superior Provincial Park



The beach is mostly rocks. Some worn down by waves, others sharp and jagged, biting into my shoe-softened feet. Waves push rocks and pebbles over the sand on the waters edge. Skipping and jolting with the waters ebb and flow, the pebbles dance across my feet and are scraped across other rocks. The rocks sport various striation patterns and colours. Some are speckled, while others look like they have been cleaved apart and pulled back together around seams of sparkling granite.

The different colours are indicators of their composition, as well as the geological processes that brought them into being. Some are among the oldest on the continent, the hard granite of the Canadian shield. Yet, they're intermixed with much 'younger' rocks....on this beach....in this place of transition...this place where northern and southern climates and ecologies collide.

Why am I drawn to the rocks, and their movement, and not – say – the ebbs and flows of the waves? Why doesn't the sand 'dance' across my feet, yet the rocks do? How do these collisions, this bringing together of rocks of different shapes, sizes, compositions, and histories, shape this place...this experience of being-with the geologies of this park?

– Author Fieldnotes, Lake Superior Provincial Park

Applying cautious anthropomorphism, the rocks of the beach “bite” into feet and “dance” in the ebb and flow of the waves. Striation patterns become the space with which to imagine what it might be like to be cleaved apart and pulled back together to make a whole. The material-affective experience of water over rocks and feet, rocks over rocks, and pain prompted critical considerations and engagement with the geological imbrications of a beach at Lake Superior Provincial Park. It spurred new lines of questioning related to what it is to be-with geologies and rocks, and (not captured here) the agencies of geologic processes as they shape rocks which, in turn, shape the beach experience. Enrolling cautious anthropomorphism brings into sharp focus the co-constituted experience of being a part of a beach encounter at a provincial park, and of the entangled imbrications of water, rock, geologies, humans, geography/landscape/space in a nature-based tourism destination.

In another fieldnotes entry, cautious anthropomorphism prompts a self-reflection with affect - that is, the circulating intensities of feeling, sensations, and moods that act on material bodies) (Vannini, 2015). In this entry, the affectivity of feeling revulsion amidst a moment of ‘unexpectedness’ spurred questions around absent events, individuals, and actions leading up to that moment.

Fig. 2.2 –Unexpected Revulsion on a trail at Silent Lake Provincial Park

Kilometer ten of sixteen of the trail around the lake. A section of high ground with dry soil and rocks is a nice break from the sodden mud of the past three kilometers. To my left, a sharp drop off and sun glitters on the water below. Leaning out against a broken off stump, the jagged edges of splintered wood against my fingers....and then, something else. Smooth and slimy. I look down and jump back in surprised revulsion.

A dead black fish with barbels on its lower jaw. No scales. Missing its tail. *A catfish of sorts? It shouldn't be here....at least not this many meters above the water's edge. How did it get here? A predator of some kind for sure....but why leave it behind? A meal interrupted? Did they wriggle free of talons or claws?*



This body, once a living breathing being, is so foreign and out of place here—atop a hill crest. Their presence both confuses and distresses...but it doesn't make me squeamish. *Why, when they are laying right in front of me, am I thinking about the interventions that brought them here? Why are they on this splintered trunk? What circumstances lead to them being left behind? Why do my imaginings and thoughts lead me to the animals and/or birds that caught them, and likely intended to eat them...and didn't?*

– Author Fieldnotes, Silent Lake Provincial Park

Here, affecting revulsion prompted engagement with how and why the fish came to lie on a broken off tree trunk so far from the water's edge. Feelings of revulsion, a form of disconnection with a non-living body, gave way to intensive feelings of 'confusion' and 'distress' for the circumstance that led to the fish being there. Lines of questioning emerged related to how and why their lifeless body came to lie there, the life events leading to this moment, and the absent individuals (nonhuman predators??) that contributed to this unexpected encounter. In writing with cautious anthropomorphism, the first author considers missing others and capacities of fish, who "wriggle", abilities to drop from claws and talons (or even human hands for that matter) and to the potential of a disrupted meal. Cautious anthropomorphism provokes an affective reflection on what it might mean for this fish to be somehow 'left behind' by others. In praxis, cautious anthropomorphism shifted

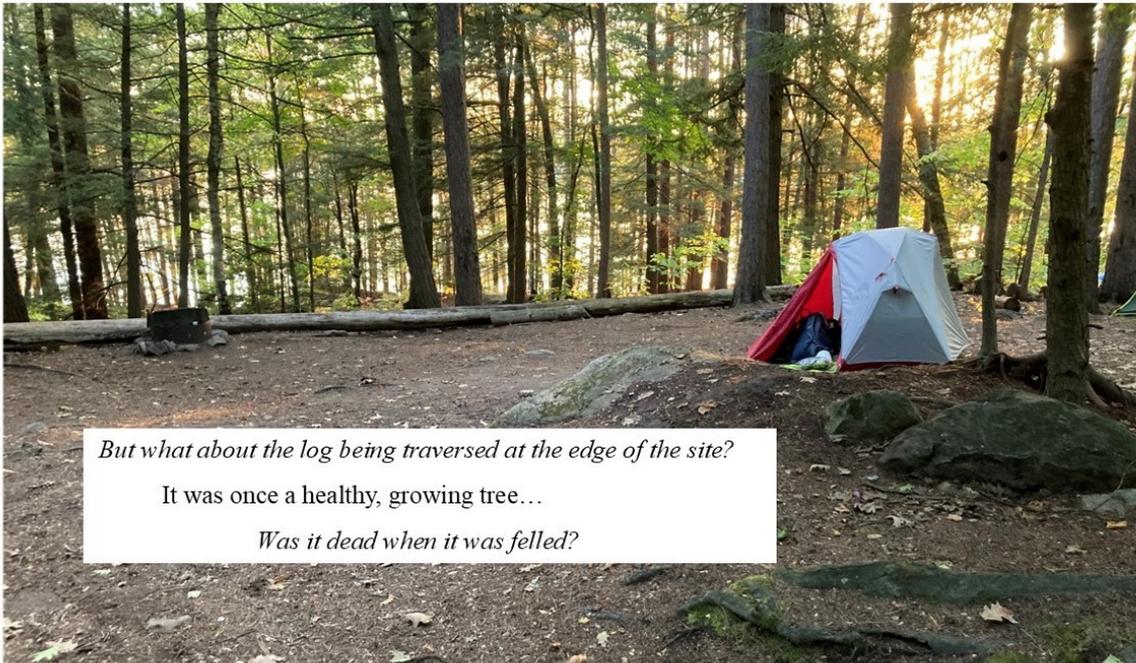
feelings of revulsion to ones of wonderment and care, *both* for the fish *and* for the events and material relations that made the encounter on the trail even possible.

As a prompt, cautious anthropomorphism introduced an interrogation of why we are drawn to some nonhumans (who bite, dance, wriggle free, and intend to eat a meal) and not others (who are dead and repulse us). Cautious anthropomorphism can introduce an engagement with what it is about certain nonhumans that we feel a material or affective connection to? Or conversely, disconnected from? Or how moments of surprise call upon us to attend differently in the moment? Or to different nonhumans? Employed as a prompt, cautious anthropomorphism illuminates how we come to know-with more-than-human nature-based encounters, engaging with the insights, questions, and affects that shape our attentions among relations, and attending to the agencies – past and present – that are entangled in encounters.

As a response-able ethical orientation, cautious anthropomorphism can introduce questions around how we care for more-than-human others in encounters, and how we might engage research as a relational praxis of being-with others (rather than a practice wherein human researchers, due to their exteriority, speak about or on behalf of nonhumans). Remaining open to unexpected entanglements - including relations and agencies that surprise us or appear foreign *and* the affects that make us think, attend, and care with relations we did not anticipate - cautious anthropomorphism can also be a tool to consider our entangled ethical response-ability within relations (Haraway, 2016), and to actively embody relational ethics within encounters (Valtonen et al., 2020). In the next fieldnote entry, cautious anthropomorphism draws attention to entanglements between nature-based tourism activities and the means of survival and living among nonhumans, as well as the affective permissions and boundary-making capacities of a felled log.

Fig. 2.3 – Caring for chipmunks and caring for a log in Silent Lake Provincial Park

Chipmunks scurry and jump, over and across a log laying across the back edge of the campsite. Carrying acorns and other nuts back and forth between the campsite and the forest and the burrow entrance that lies two feet from my tent... I should probably check that chipmunks have more than one entrance to their burrow... *I'd hate to think that my tent's placement blocked access in or out.*



The log is *doing* things in this space. It is entangled with the chipmunks and with me and this campsite in this camping experience. While it was presumably put there to perform the role of reducing erosion by park staff... it is doing more than that. The log creates an artificial boundary between the 'campsite nature experience' and 'nature' beyond. *Why am I so interested in this log and the boundaries it creates? How does it work to create distinctions between human nature (i.e., the permissible spaces for ecotourism encounters) and nonhuman nature (out there and beyond)? Why does transgressing the barrier of the log, as a human, evoke feelings of discomfort?*

– Author Fieldnotes, Silent Lake Provincial Park

In this encounter, the first author's attentions shift from that of chipmunks, a small rodent commonly found across Canada, to that of a log. Noticing that chipmunks were gathering nuts and taking them into their burrow, raised questions around the placement of the first author's tent, their own home away from home in the nature-based setting. Considering the placement of the tent directed inquiry towards the "burrow"-ed home of chipmunks and illuminated capacities to impact on a chipmunk's ability to access shelter. Affectively, care emerged as worry, "hat[ing] to think that" the first author might impact on chipmunk survival by limiting a chipmunk's ability to enter and exit their home. Shifting attentions towards the log being traversed by chipmunks became an entry point for considering mortality – the life and death of a tree – and reflecting on whether the tree was "dead when it was felled?". Does it matter? Cautious anthropomorphism also considers the reasons and meaning for why the tree is positioned as it is on the campsite, the individuals (likely park managers)

who put it there, how it is likely intended to function (to reduce erosion) and what it actually does (creates a physical and figurative boundary delineating permissible spaces for humans in nature). Affectively, the log's positioning also contributes to "discomfort", creating feelings of disconnection via the separations of nature "out there" and nature "in here". Cautious anthropomorphism introduced lines of inquiry to interrogate the emic reasons for attending to the entanglements of the log, chipmunks and the first author, and drew attention to the intersecting ethical implications of this encounter – from response-abilities associated with intervening with homes and shelter, to conservation/protection mechanisms tethered to policies of bounded spaces which also serve to (re)inscribe human/nonhuman nature distinctions.

Cautious anthropomorphism as a response-able ethical orientation may offer posthuman ecotourism research a way to foreground the co-configuring interconnections. Attending to the co-constitutive entanglements that shape and are shaped by encounters, the next fieldnotes entry reveals how the human and nonhuman relations of encounters may be reimagined as mutually implicated.

Fig. 2.4 – A Wood-Lichen-Rodent-Human-Sunshine Encounter



A small section of wooden fence in the middle of nowhere on Lake Superior's coastal trail. A lower mandible perches on a board attached to the 4x4" post. *Someone (human) must have placed it there.* The jaw bone is small, with long rodent-like incisors and tiny jagged molars. Skeletonized, the jaw shines bright white in the sun. Immediately adjacent, and angled away from the sun, hair-like lichen filaments grow on top of the supporting post— a pale green against the weather-beaten grey of the wood.

Why, lichen, did you choose the top of the post? What agencies got you there?

A jaw bone and nothing else. What species were/ are you? Did you live nearby? How did you come to be here, perched and sun-bleached on a wooden board...a board that was nailed into place by human hands? Together. Entangled in this moment, and entangled in a wood-lichen-rodent-human-sunshine configuration on the coastal trail.

– Author Fieldnotes, Lake Superior Provincial Park

Here, cautious anthropomorphism emerges within the first author's reflections on an otherwise very literal account of a section of wooden fence, a skeletonized lower mandible, and a

shining sun that illuminates the bone and bleaches wood and lichen. Reflecting on why lichen “chooses” to be on the fence post, and what was involved to get there (i.e., what agencies were required) connects the first author to the seeming precarity of lichen’s existence in this one small place. The mandible, in turn, evokes reflections on and care for “who” it belonged to and what their life was like prior to being placed here. Attending to the role of humans, reflections emerging within acts of cautious anthropomorphism turn to the connective power of a fence that wouldn’t exist without humans having built it and placed it at this particular juncture on the coastal trail. Or the human hands that placed the lower mandible on the wooden board. Lichen, too, intervenes with the wooden post, taking up residence and affirming the relational doings of a shining sun. Attending to the ways that humans (including researchers), fences, rodents, lichen, and the sun co-contribute to this encounter, cautious anthropomorphism practices response-able care for the many individuals and doings that coalesce and resonate herein.

In each of the examples above, cautious anthropomorphism engages with relational connection as affectively influencing and materially co-comprising nature-based encounters with nonhumans. As a research praxis, cautious anthropomorphism works to interrogate what relational attunements are subject to researcher attentions, introduces avenues to consider the role of disconnection in more-than-human research, and opens up space for considering the co-configuring imbrications of absences (whether in the form of individual humans or nonhumans *or* in the agential acts shaping other agential acts) in encounters. As a discursive prompt and response-able ethical orientation, cautious anthropomorphism offers a generative and affirming orientation for posthuman ecotourism scholarship.

Conclusions

This paper proposes cautious anthropomorphism as a generative concept and praxis for orienting to and becoming re-enchanted with the relational households of ecotourism. Building upon the growing tourism and ecotourism literatures using posthuman philosophical, theoretical, and methodological approaches, this paper disrupts and exchanges conceptualizations of anthropomorphism that sediment attribution as an imposition of human resemblance, as devoid of scholarly value, and as something that should be policed and avoided in research, for more productive relational possibilities. We propose anthropomorphism, as cautious anthropomorphism, is a powerful theoretical framing and praxis for posthuman inquiry involving nonhumans. Cautious anthropomorphism is conceptualized, here, to resist anthropocentrism and binaries by affirming relations and connections with nonhumans in ecotourism encounters.

Employed in praxis as a discursive prompt and self-reflexive tool to attend to feelings of (dis)connection with nonhumans, cautious anthropomorphism can illuminate the human tendency to feel connected to and notice some species over others, and through reflexive interrogation, create

spaces to care for nonhumans who are, perhaps, less likely to draw human attentions or who are absent (yet still contributing to the specificity of encounters). In this paper we engage with multivocality, integrating scholarly theorization with photo-fieldnotes (which includes traditional observational text and self-reflexive prompts/insights), to reveal an iterative and ongoing praxis for response-ably attuning, and caring for, relational connections within ecotourism encounters and as we continue to write-with connections afterwards.

Building upon the growing amount of scholarship informed by posthuman relationality and affirmative ethics, cautious anthropomorphism offers posthuman ecotourism inquiry a way to resist anthropocentrism, binaries, and hierarchies, and become re-enchanted with the socio-material configurations of humans and nonhumans emergent within ecotourism encounters. Relationally entangled with others, cautious anthropomorphism orients towards how we can response-ably participate in and research with encounters in ecotourism as we “make” and embody “practices of responsiveness” in our relations with nonhumans (Valtonen, 2021, p.3). If we, as tourists and researchers, learn to become re-enchanted by the more-than-human world and the ways in which encounters are being constantly (re-) and (co-)configured in relations, it becomes possible to (re)imagine more ethical and inclusive more-than-human ecotourism practices and futures. Attending to our own embeddedness within ecotourism’s *oikos*/ households, and with nonhumans as kin, we might as Caton et al., (2022) asserts “invigorate more compassionate, vibrant worlds” (p. 100) through ecotourism which are able to attend to and response-ably care with disconnection *and* with relations and agencies that co-configure encounters through absence. Future posthuman tourism research should continue to build upon the generative potential of relational praxes like cautious anthropomorphism for research, both as a commitment to affirming connection and as a way of response-ably attuning to the diverse entanglements of humans and nonhumans embedded in the shared ecologies of parks, and among encounters. If the Anthropocene is to mark a period of extraordinary transformation on the planet, surely our embeddedness in the ecologies that comprise the planet are needed – our shared future is at stake.

Part II

Co-opting

When we co-opt, we borrow with intention.

My acts of co-opting throughout this thesis bring together different disciplinary traditions (sound studies, vegetal studies, human geography, geology, philosophy, fine arts, leisure, tourism, environmental studies, etc.), as well as methods, methodologies and concepts.

The next two chapters are concerned with co-opting concepts, and specifically, borrowing from conceptualizations within other disciplinary traditions and/ or their nuance in everyday usage. Chapters three and four experiment with attunements and (re)presentations that linger with the *feeling* of place and encounters, and care for the times of more-than-human kin. Specifically, chapter three co-opts the concepts of atmospheres and reverberations to illuminate the affective and material resonations of encounters. Chapter four co-opts the concept of time(s) to move away from taken-for-granted deployments in the literature premised on progression, duration, and the demarcation of events. Instead, this chapter attunes to multiply implicated temporalities and the temporal rhythms of nonhuman kin enfolded into and entangled with more-than-human leisure.

Co-opting the concepts atmospheres, reverberations, and times invites new interpretations and attunements within encounters with nonhumans in nature-based tourism/leisure. Atmospheres and reverberations attune research to the physical, vibrational, and affective resonations that interact within encounters to create lasting impressions of place. Times direct attunements towards the dynamic temporalities of nonhuman kin enfolded into relations. Thinking-with and writing-with more-than-human temporalities invites an embodied practice of response-able care for times' diverse, multiple, and variable imbrications as they come to be embedded within relations and shape tourism/leisure encounters.

Chapter 3

Inviting Engagement with Atmospheres¹

And so, we have arrived at, and are in, an endless moment of atmospheric swell. The Anthropocene. The current geological era of permanent, planetary-wide anthropogenic inscription, precarious futurity, climate change, and environmental strife. In this moment we are attuning, feeling; we are checking the forecast. We are wondering what we are doing researching tourism destinations, and how we can possibly translate or represent the *feel* of the places we spend our time with. We are noticing atmospheres—*material atmospheres*, the (changing) climate, barometric pressure, weather, bio/geological landscapes; and *affective atmospheres*, the intensities felt between, among, and across material bodies. The intensities of tourism places. We feel-*with* them. Might we also research-*with* them?

In this chapter, we experiment with researching-with atmospheres, a methodological approach that attends to the non-representational embodied, affective, and material experience of being-with tourism places. We believe researching-with atmospheres involves an orientation towards cultivating multiple ways of knowing and being in the world, and of (re)presenting practices of being with place in creative (often disruptive, and always affective) ways. We live in a world that is uncertain and changing, a world weathered by the challenges of climate crisis and the possibilities of what is yet to come, and atmospheres invite us to listen, feel, and linger with places in this period of atmospheric swell. Researching together and apart, we bring the atmospheres of two northern-adjacent tourism places into proximity with one another. We situate researching-with atmospheres within embodied ethical practices of proximity—of relational closeness and care, of messy middle-ness, and of being with place. Proximity invites us to attend to (and linger with) the material and affective atmospheres of tourism places and to (re)imagine tourism encounters and places differently. Through affective disruption and intervention, we consider: How might we attune to the atmospheres of tourism places in proximity, be they iconic landmarks (albeit degraded and deposited) or natural protected areas? How might we (re)present the atmospheric experiences of staying proximate with place?

¹ Hurst, C.E., & Stinson, M.J. (2023). Inviting engagement with atmospheres. In O. Rantala, V. Kinnunen, & E. Höckert (Eds.) *Researching with Proximity: Relational Methodologies for the Anthropocene* (pp. 165-187). Palgrave. Open Access: https://link.springer.com/chapter/10.1007/978-3-031-39500-0_11
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We locate ourselves and our experiments in the proximate middleness of our research practices, in order to consider how our research locations are brought into contact through tourism, and through the atmospheres and proximities of the Anthropocene more broadly. This middleness is messy, meddlesome, and partial: though proximate to one another through compassion and care, the middle space is a slippery space that is surprising and generative. In the unexpected middle, we consider two conceptual, embodied, and non-representational propositions for researching-with atmospheres: *fidelity* and *reverberations*.

Our first proposition is fidelity. Fidelity is a listening practice: it marks the discomfort of trying to care-fully represent the non-representational, and reminds researchers that mess, impurity, and noise also deserve care. In practices of audio recording, fidelity usually marks the precision or purity of an audio recording. Here, we deliberately invert the concept, and wield fidelity as an invitation to intentionally move away from coherence, particularly when attending to atmospheres. Our second proposition is reverberations. Traditionally referring to the vibrational (material) movement of soundwaves through space, we take up reverberations as a proposition for attending to how atmospheres interfere with other atmospheres to inform the material and affective resonations of place. Reverberations offer researchers both literal and metaphorical practices for attending to and (re)presenting the affecting resonations of atmospheres among places and encounters. Both of these propositions emerged in practice and proximity, and through attuning to the entangled material, affective, noisy, and more-than-human relations of two tourism destinations in Ontario, Canada: Niagara Falls and Agawa Bay.

Two Destinations, Together and Apart

Our experiments with fidelity and reverberations are embedded within the Canadian tourism industry, and specifically within two tourism destinations in the Province of Ontario. Visiting and living with these sites, we find our respective experiments bumping up against the persistent Canadian national imaginary of wilderness and a ‘Northern-ness’ proximate to the Arctic, while simultaneously remaining physically and experientially removed from these imaginaries in the (relatively) southern geographies in which they take place. Encountering these imaginaries, we emplace our destinations in relation—in proximity—to one another, to the tourism industry, and to the Anthropocene era. Together and (934 kilometers) apart, we play with spacetime as we bring the atmospheres of our respective research locations into contact with one another and with our experiments with introductions: introducing ourselves (and you, the reader) to Niagara Falls and Agawa Bay, and also attending to how Niagara Falls and Agawa Bay reciprocate in kind, asking us to be-with place.

Niagara Falls is the place where tourism began in North America (Jasen 1995). It is most famous for its waterfalls, particularly Horseshoe Falls: the humongous emerald-green curvity of unfathomable scale. Interchangeably painted as spectacle, sublime, and symbol of national strength

and power, Niagara Falls is undoubtedly Canada's most iconic tourism destination (Jasen 1995). It is made even more Canadian via a national border (which is shared with the United States of America), a history that is entangled with colonial myths of cultural progress (the War of 1812 as the 'founding' of Canada), and the technological advances of hydropower at the Falls (another national competition with America) (Macfarlane 2021). Though often storied as a place of untouched nature, Niagara Falls is frequently said to have been spoiled by tourism, now nothing but a tacky and tarnished carnival with few redeeming qualities, the stories of Niagara 'more wonderful than the place itself' (Jasen 1995, 45). Despite the still-booming tourism industry, marks of supposed degradation (and degeneracy) are all-too easy to find: the streets off the main drag are filled with boarded-up shops and the casinos are more popular than almost any other attraction. Just over a kilometer away, towering over the river tumbling from the Horseshoe Falls, stands the abandoned IMAX theatre: a striking pyramidal monument, ruined yet still adorned with the advertisement for its long-running film *Niagara: Miracles, Myths, and Magic*. And from the parking lot of the theatre, you can hear—but not see—the waterfall.

Lake Superior is the largest, deepest, and coldest of the five Great Lakes in North America (Nature Conservancy of Canada (NCC) 2013). Northernmost of the Great Lakes, Lake Superior is known for its volatility – boasting gale-force winds, violent storms, and turbulent waters. The Lake is crisscrossed by commercial shipping lanes connecting Canadian and American industrial ports and is a popular lake for recreational sailing (NCC 2013). The Lake Superior region is a part of the traditional territory of the Anishinaabe peoples, who have inhabited, hunted, and fished on these lands and waters for hundreds of years (St. Louis County Historical Society 2018). Agawa Bay lies on the Eastern shore, only a short drive North of the Canada-US border-town Sault Ste. Marie, a town whose history is intertwined with the legacies upon which Canadian nationhood is founded (i.e., of Jesuit missions, French Settlement, and ties to fur-trading) (Kemp 2022). The Bay also marks the western edge of Lake Superior Provincial Park (LSPP), a protected area in Ontario. LSPP is over 1,608 km² and has two campgrounds and over two hundred backcountry (canoe-tripping and multi-day hiking) campsites (Province of Ontario 1995). Located in the geological transition zone between the boreal forest and the Great Lakes-St. Lawrence, LSPP boasts a diversity of habitats representative of both Northern and Southern geologies and ecologies in Canada (Province of Ontario 1995; Ontario Parks 2021). LSPP is bisected by the Trans-Canada Highway which runs North-South through the Park and contributes to the Park's popularity as a tourist destination for travelers headed to the Provinces of Manitoba (to the West) and Québec (to the East). And along the three kilometers of beach in the Agawa Bay Campground is a campsite surrounded by trees but for one view—a view looking out over sand dunes and a small creek, a view onto the lapping waves of Agawa Bay. Here, on the shores of Lake Superior (with its 'Northern-ness' and volatility) and in LSPP (with its overlapping geo/ecologies and 'wilderness'), you feel this place. And what is felt extends beyond you.

Together and apart, Niagara Falls and Agawa Bay both emanate atmospheres that flirt with imaginaries of Canadian-ness and proximate Northern-ness. How each place feels is very different, even though they are not fully removed from one another. The feel of each place is also shaped by collisions of commercial industry, settler colonialism, tourism, and the more-than-human world in atmospheric coalescence. Brought into relation, the atmospheres of Niagara Falls and Agawa Bay similarly ask us to be with place—to attend to the multi-sensory affectivity of place in embodied ways. To linger. To listen and feel. (see Fig. 3.1).

Fig. 3.1 - The images below explore and express the dynamic feelings of being with the places and atmospheres of Niagara Falls and Agawa Bay. As the atmospheres of these places are brought into contact through their proximate Canadian-ness and Northern-ness, so are the text-images. They are close via a certain historicity, but also through our (Chris and Michela's) care for them and one another. Together and apart.



Atmospheres and Proximities of the Anthropocene

Atmospheres are everywhere. Atmospheres are manifest in how a place feels. They are ever-changing according to the humans and nonhumans involved with them, as well as the variable materiality and affectivity of spaces. Atmospheres are both *embodied* and sensed as a force *upon* bodies—shaping feelings and perceptions of spaces and situations (Anderson and Ash 2015; McCormack 2015). They

interfere with and enfold one another in spaces, dynamically shaping how a place feels. Atmospheres are multiple. They are both material (e.g., the layer of gases surrounding the planet in which weather is effected, and the physical bio/geological features that influence weather patterns) and affective (e.g., intensities between bodies, or the embodied experiences of felt ambiance and circulating sensibilities). But the materiality and affectivity of atmospheres are not separable from one another—they are in messy relation. And they are messier still when brought into contact with one another, as they move, interfere, amplify, lessen, or disrupt one another, coexisting in multiplicity (Anderson and Ash 2015). This means they have effects and are affective; they condition and are conditioned (Anderson and Ash 2015). And rather than work to further tease apart affect-atmospherics from material-atmospherics (Bille and Simonsen 2021), we intentionally leave this boundary vague and emergent, just like atmospheres themselves.

Because atmospheres are not fixed, they are challenging to research-with and represent—but ‘... things matter not because of how they are represented but because they have qualities, rhythms, forces, relations, and movements’ (Stewart 2011, 445). Instead of focusing on exactness of representation, our hope is to research-with atmospheres as an embodied ethical practice of non-representational research. We turn to proximity to guide us not toward how ‘close’ we might get to a (re)presentation, but to attune us to an ethic of care (Valtonen, Salmela, and Rantala 2020), to how atmospheric *doings* materially and affectively disrupt and intervene within our relational encounters of being with place. We experiment with what atmospheres do when we linger, listen, and feel with them (and with Niagara Falls and Agawa Bay, together and apart). We are alerted to the sentiment that we are never-not affected by atmospheres we research-with, even though we are often away from them. Proximity suggests atmospheres are not apart from us; they are *a part* of us, and part of our being in place.

Communicating this middle-some, meddlesome, and embodied action in a research context means welcoming and experimenting with creative propositions for extending and (re)presenting atmospheres through creative, multi-modal, multi-media, and multi-sensory interventions. In general, this might take the form of strange textual poetics, vignettes, and short video clips, altered and mangled audio, and/or collisions of all of these interventions to (re)present place atmospheres. For us, specifically, it involves an intentional curiosity about the material-affective power of sound and sonic (re)presentation. This is not to suggest that atmospheres are fully or even somewhat represented by sound or by gestures toward the sonic dimension alone; indeed, we are constrained somewhat by the technologies that are available to record and (re)present sensory stimuli. However, it should be made clear that sound and listening—like the rest of the marked senses—are wholly embodied practices that exceed their common definitions (Veijola and Jokinen 1994). By this, we mean that listening practices are also *feeling* practices, and that when practiced carefully, they offer alternative methodological possibilities that extend beyond familiar concepts rooted in the visual (i.e., the traditional tourist

gaze). In our experimental (re)presentations, we layer sound recordings (taken with field recorders and iPhones) with situated textual fieldnotes, poetry, and other visuals to engage you, the reader, and encourage you to immerse yourself and linger with us in proximity with Niagara Falls and Agawa Bay. We suggest that these images and their components be taken together, and read, listened to, and felt as a holistic and affective (but inherently incomplete) offering. Finally, communicating our experimentation also means that the *voice* of our (re)presentations is slippery and variable, as the act of researching-with entangles us in an everchanging tension of speaking as both ‘I’ and ‘we’ (or both/neither). You might find yourself unsure who (or what) is the most loud. Rest assured, we’re not sure either.

The remainder of this chapter follows some of our experimenting with fidelity and reverberations as propositions for researching-with, and (re)presenting, atmospheres. Intentional with our verbiage, *experimenting* indicates that these are active experiments. In *experimenting*, this research remains necessarily unfinished in much the same way that atmospheres are always unfinished—continuously emerging, changing, and interfering to bring the material-affective into proximity. Our experimenting with fidelity and reverberations emerged in practice in place, and continues to affect and disrupt us in our homes and workspaces even as it is (re)presented in particular ways in this chapter. In this way, researching-with atmospheres is an embodied ethical practice that situates us in the simultaneously emergent and proximate middle: of research, of tourism, of this period of atmospheric swell we call the Anthropocene. Effectively, researching-with atmospheres can *do* things in research. It is a ‘something happening’ (Stewart 2011). It can ‘support inquiries that include aspects of [more-than-human] life; and highlight the purpose and significance thereof... [as well as invite] scholars to refine their political commitments both in and to research’ (Ulmer 2017, 837). Researching-with the ever-changing dynamics of atmospheres invites us to be responsive to an ethics that is ‘constantly *made* in...everyday, situated, and embodied practices’ (Valtonen, Salmela, and Rantala 2020, 3, emphasis in original). Researching-with atmospheres is full of possibilities for generous interpretations and (re)imaginings of tourism in the Anthropocene era.

Fidelity

Niagara Falls arrives first through sound—you hear the waterfall before you can see it, and you *know* what it is. It resonates. It is rumbling, roaring, loud. The sound *makes* Niagara Falls, and pulls its atmospheres into proximity. Attuning to its noise is attuning to its atmosphere (Peterson 2021). And yet sound is avoided or ignored in many discussions of the Falls—Macfarlane (2021) suggests that the sound contributes to the overall ambiance but neglects its force, capacity, and complexity. The ‘true’ Falls is only experienced by seeing its iconic representation: its perfect emerald horseshoe. Encountering Niagara Falls assumed to be a largely visual experience, as so much of tourism remains similarly assumed. The crux of this problem becomes: if we turn away from quintessential visual representations of tourism destinations, how might we research-with the lingering of their after-

effects? How do we research-with the atmosphere of Niagara Falls without reifying its iconic waterfall? How do we care for the Falls *beyond* its iconography? If the Falls is also an abandoned parking lot, if we can experience its atmosphere in absence of its visual presence, how do we care for its (non)representation? Its incoherence? Its mess?

We might find the answer, in part, through fidelity.

When speaking of sound, fidelity refers to the quality of an audio reproduction. You record a sound (or a sonic environment), and you want the recording to be as accurate as possible, essentially a facsimile. Fidelity is therefore a ‘truth’: a purity test of recording and re-presentation. Marking something as high fidelity means it is reproduceable, exact, precise, or ‘real’. A snapshot of a sonic moment. High-fidelity is coveted in sound recording—representations that are closest to the original audio are usually valued, especially those that have a clear *signal* (an identifiable object). Low fidelity, instead, is a poor rendering, a garbled or messy facsimile, an unworthy recording. This means that a good (‘true’) recording should have no artefacts, no distortion, no *noise*. So first, fidelity is inherently about representation, and about ‘the tension between authenticity and abstraction,’ (Anderson 2013, n.p.) particularly when it comes to sound. It is about locating noise (with the purpose of eliminating it). This is the question of how close we can (or cannot) get to pure sonic or atmospheric representation (Anderson 2013). Is the recording good? Is it true? Is there noise?

But we can also think of fidelity as a descriptor of commitment, devotion, or honesty: a faithfulness with an ethical undertone. Fidelity is also about care. Feminist new materialist ethics of researching-with are frequently contextualized alongside ethics of care, and nod toward care-full practices that imbricate plants, animals, climates, and weather patterns into the practice and the doing of research (Valtonen, Salmela, and Rantala 2020). These ethics are particularly important for and in tourism research, where our work is always emplaced in the lands, seas, skies, and atmospheres with which we practice it. Locating fidelity as also being about faithfulness means enacting care for and with sounds and atmospheres, where attunement-to and researching-with atmospheres becomes located in listening, patience, and unknowing (Kanngieser 2020a). This is the tension of being an embodied human lingering with more-than-human work, as it forefronts an imperfect, noisy practice of caring for and researching-with more-than-human others.

So we might take up fidelity to mark the tension between the representational and the non-representational when researching-with atmospheres, and how this tension is part of caring for places (including tourism places). Fidelity reminds us that in this tension there will always be mess, incoherence, and uncertainty: noise. But we cannot eliminate noise; a world without impurity is an impossible utopia (Pyyhtinen 2014). Fidelity also nods to the want to (not)represent more-than-humans (like weather systems or waterways) but also recognizes the embodied complication of researching-with atmospheres and of perhaps needing to imperfectly (re)present them. This becomes

particularly interesting when those atmospheres we research-with emerge in relation to inert, abandoned, destroyed, ruined, devalued, and unromantic tourism landscapes, or landscapes that might feel challenging to (re)present with care. Moreover, fidelity allows us to recognize in tourism research our own tendencies to default to visual representation and gives us language and prompts to think past this, in part, through locating embodied sound and sonic practices as an invitation to research-with atmospheres. Fidelity is a listening practice oriented toward accepting noise and caring for it.

Kanngieser (2020b) says listening is an act of faith, particularly when sound is unseen. It is also an uncertain act, primed toward possibility (Peterson 2021). Working with sound (attuning to noise, caring for atmospheres) instructs us of (non)representational tension and (un)intelligibility, as sound is material, discursive, embodied, and political. But we cannot simply replace the visual with other methods of sensing and expect a better (or more ‘accurate’) representation. Fidelity, then, should not be taken up as a want for closeness to some impossible original object, but as faithfulness *to* or an act *of* care for the atmospheric possible. We find fidelity not in a ‘truthy’ but an affective way—the wink and the nudge of the (re)presentational schism when researching-with atmospheres. We linger in the noisy tension of authenticity and abstraction (Anderson 2013).

The following sound-images are necessarily imperfect and incoherent. They bring into chorus (Figure 11.6) four atmospheric moments (Figs. 3.2-3.5) *of* and *absent of* Niagara Falls. Each image contains audio waveforms of iPhone recordings taken in careful proximity in the parking lot of the abandoned IMAX theatre, which both is and is not Niagara Falls. I am also in these images—my words are disjointed and broken by the noise, sometimes swallowed or inverted, sometimes stalled, sometimes absent. The QR code for each sound-image leads to the audio recording of the so-called signal, but it is messy. You are encouraged to read each image, play the audio track on repeat, close your eyes, try to remember (feel) the words. In the absence or unworkability of the audio track, a waveform is also provided. These sound-images are and are not how Niagara Falls *feels*, as they are once (twice) removed. They contain noise; they are cared for. Consider: What is the signal? What is the noise? When does it matter? What happens if the signal *is* the noise?

Fig. 3.2 - Audio waveform of a noisy Skylon Tower advertisement stand, coupled with the textual roar of loneliness.



A noisy Skylon Tower electronic advertisement stand. Recorded October 13, 2020
at 5:29 p.m. in Niagara Falls, Ontario.



Throughout the tourist district there are electronic advertisement stands. These sign-posts are supposed to display back-lit ads for local Niagara Falls tourist attractions (the Falls and the Tower and the faded paint of mist)

A horizontal blue audio waveform showing a dense, noisy signal with varying amplitude over time.

accompanied with audio loops that tell you where to go,
how to purchase tickets. But it is the first autumn of the pandemic,

and they are alone,

like me,

howling to no one: out of place, howling into the dying night. I hear the machine groan, and I begin to cry. It sputters and spits, a snarling animal.

A flurry of mechanical whirrs, erratic. The sound emitted is a particular truth: a flickering of the Falls. I am bewitched—I lean in. I wrap my arms around the metal base and I sob.

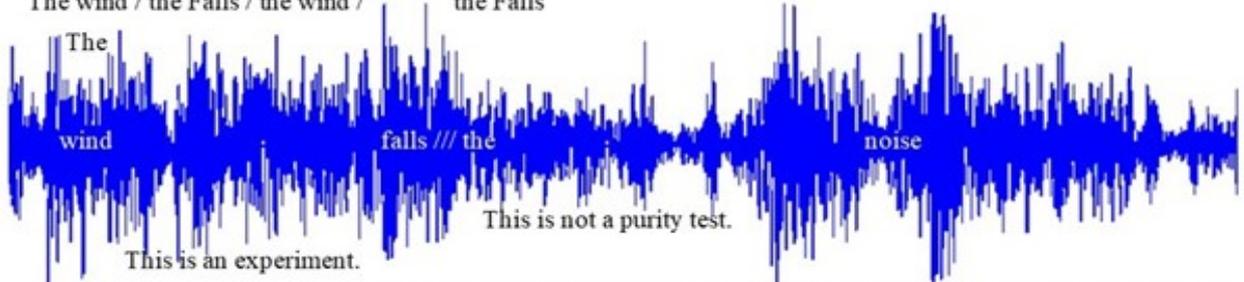
Fig. 3.3 - Audio waveform of wind from the abandoned IMAX parking lot, coupled with the bright tack of the wind.



Wind from the parking lot of the abandoned IMAX theatre.
Recorded December 30, 2020, at 8:49 a.m. in Niagara Falls,
Ontario.



The wind / the Falls / the wind / the Falls



If you scream or yell the parking lot screams back at you. The IMAX theatre building is a square-based pyramid, its sides slippery. I send sweet nothings to the Falls by tossing them up the theatre banks and hearing them tumble toward the river. From any perch / I cannot see them, but the space is stretched and challenged by their resonance, a haunting.

Not a haunting.

A making—unwavering water, turning the flywheel *true*.

I run down the green-glass-stairs near the Skylon Tower and my boots-on-concrete run slightly after me. I find the *echo-logical* nature of my city life here, the staves to my notes of desperation, the unclear condition for the (emergence of tourism.) Not a backdrop or a structure—the staves are also the music, allow for the relation of its loudness, attunement,

give the *something* that gives the *something else* meaning, *but only in relation.*

The Falls aren't the Falls without the IMAX parking lot. I'm sure of it.

Fig. 3.4 - Audio waveform of Niagara Falls from the brink, coupled with a sonic remembrance from my driveway, months earlier.



Niagara Falls, from the brink. Recorded January 10, 2021 at 9:08 a.m. in Niagara Falls, Ontario.



The pandemic enveloped Niagara Falls, and the city emptied of people. It is desolate; there is nothing. I go to sleep early, because there is nothing else to do.



And then one night: I hear it. A shocking, strange gift of leaky tourism; a reworking of spatial and sonic experience as spurred by COVID-19.

In my driveway, the Falls. A blip in the re/lay of the city. I stand in my driveway and I wait for it, night after night, this "new tourism," the sound of tumultuous change. The wash of white noise is a cradling chum.

The Falls come to me.

When I finally make my way to the brink,
the sound I hear feels like a memory,
feels farther away the closer I am to the supposed source.

Feels less real. Feels less.

Fig. 3.5 - Audio waveform of a glitching Skylon Tower advertisement stand, another disjointed memory of less-loneliness.

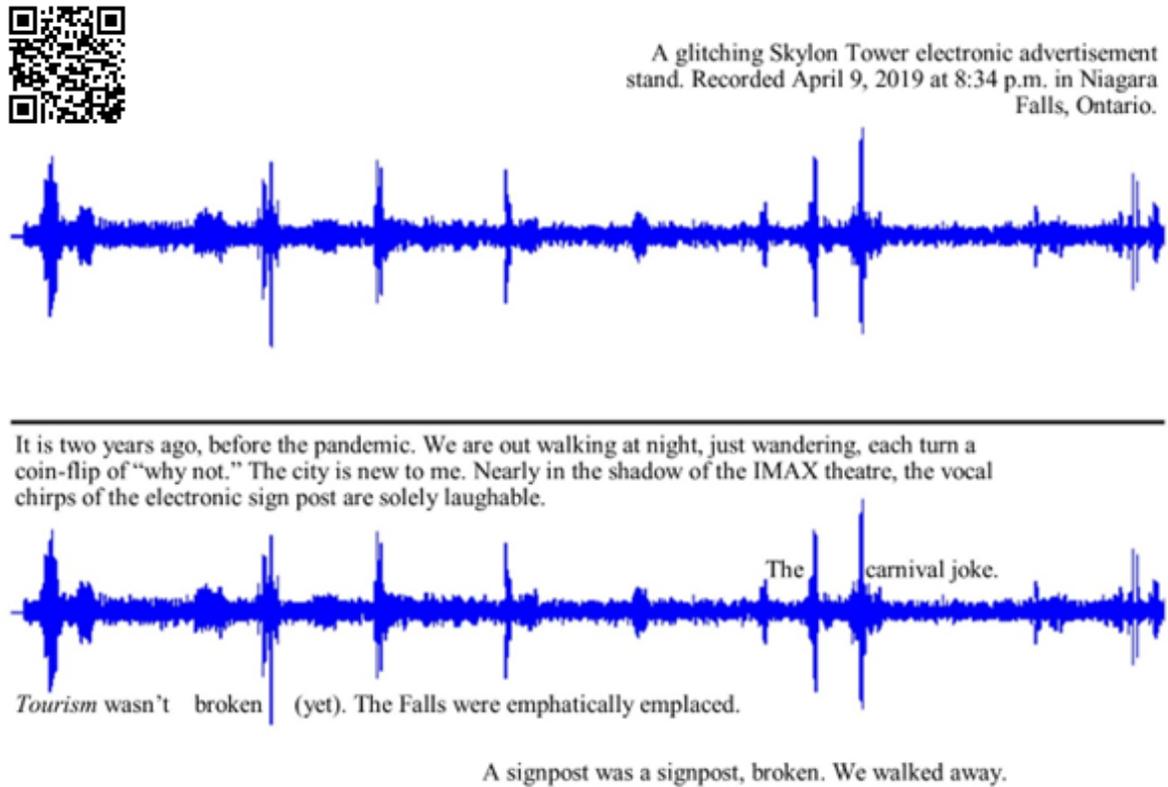
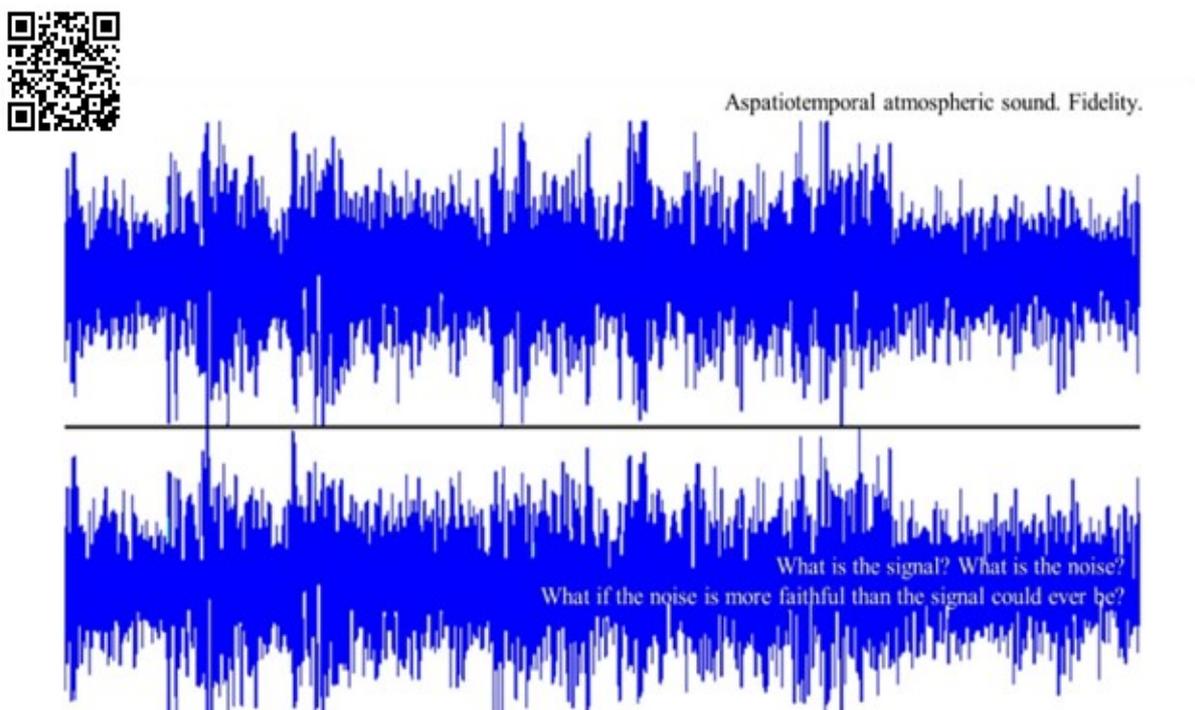


Fig. 3.6 - Audio waveform of aspatiotemporal atmospheric fidelity: the chorus of different memories, spaces and times.



Reverberations

The view from ‘out there,’ beyond the boundary of our planetary existence.

A planet of blue waters, green and brown earth shrouded in swirling patterns of white.

Atmospheric rivers follow pathways along the boundaries of divergent air masses – connecting distances – with affecting and pressuring intensities.

Simultaneously diaphanous, ephemeral, enduring, and perceived, atmospheric rivers overflow to weather our world.

Overflows.

Weathering.

Atmospheric rivers, atmospheric, and EXCESSES.

Moving, evoking, resonating, affecting...

REVERBERATING.

The proximities of place - sights, smells, sounds, tastes, textures, movements, pressures, temperatures, flora, fauna, humans, rocks, life, and decay.

Simultaneously transgressed

and brought together in vigorous coalescence.

In relation.

Reverberating, resonating, across, between, and among encounters in the more-than-human world.

Reverberations are a particularly helpful proposition for researching-with atmospheres because of their sonic and vibrational character—bringing together the literal and metaphorical in practice (Gershon 2020). In sound studies, as in physics, reverberations refer to the vibrational movement of soundwaves as they move outwards from a point of origin. Reverberations interfere and are interfered with. They affect and are affected by material bodies, soundwaves, and other vibrational resonances ever-outwards until they fade to nothing. It is this diminishing endpoint—and how it may be effected—that is the focus of these fields of study. It is why theatres, sound studios, and more are designed with architectural features to avoid a premature endpoint (lest the audience be unable to hear the performance!). But what of material-affective reverberations in other spaces? That is, spaces that are not artificially constructed and perfected?

A dense forest lessens the force of a strong wind. Falling snow lulls the world into eerie silence. The abrupt screech of an owl penetrates the night, putting humans and animals alike on edge. Reverberations are intensities, vibrational and affective. They move through material spaces - across, between and among bodies—and interact with other reverberations. They are literal in the sense that they interfere, amplify, disrupt, dampen, emanate, and resonate in collisions with other reverberations. Reverberations are material-affective resonations of place. Attuning to reverberations in practice means researching-with and caring for perceived and felt (yet unseen) intensities, and for the

atmospheres made and felt in relations of being with place (i.e., weather, geography, flora, fauna, bacteria, and humans).

Reverberations may also be metaphorical, a *gedanken* device if you will, for ‘disparate seeming ideas, ideals, feelings, things, or processes to resonate with one another’ (Gershon 2020, 1167). Textual reverberations discursively manifest evoking and affecting with language and nuance. Various intentions and attentions may be rendered visible through narrative reverberations—representations, (re)presentations. Reverberations are resonances held in tension. They compete with and eclipse other resonances. They are relational—reverberations are always already in relations with other reverberations, affects, and intensities in a more-than-human world. Within the metaphorical practices of reverberation are productive possibilities for textual resonations that (re)present more-than-human worlds, encounters, and places in reverberational multiplicity.

As literal and metaphorical practices for researching-with atmospheres, reverberations flow and affect in unexpected ways. They are dynamic and non-linear, producing ‘ever evolving omnidirectional surges’ of affectivity (Gershon 2020, 1163). Reverberations entice us towards the novel possibilities of life-worlds—life-worlds not represented as repetitions, depictions, or descriptions of what is (Anderson and Harris 2016; Vannini 2015a). Rather, through their vibrational resonance (Gershon 2020), reverberations attune to the unfolding of what is yet to come informed by the lingering intensities of what has been. Experimenting with (re)presentations, reverberations enfold into proximity more-than-human relations of place, atmospheric intensities, and possibilities for novel futures.

Among the affective, more-than-human encounters and atmospheric intensities of Lake Superior Provincial Park and the shores of Agawa Bay, wind and the vital exuberance of this more-than-human place collide in reverberatory possibility (*see Figs. 3.7-3.9*). To be with Agawa Bay is to be with both the wind and vital exuberance. Experimenting with (re)presenting atmospheric reverberations, fieldnote vignettes and sound affectively collide and interfere. Forming literal and metaphorical interference patterns, two resonations of Agawa Bay ripple outwards, reverberating through space on the page as textual contents track inwards towards a point of emanation. Each figure is an invitation to think with the vibrational movement of resonations, and of what Agawa Bay feels like and sounds like in an affectively embodied way. We invite you, via QR codes, to linger with Agawa Bay and to linger with the resonating reverberations of atmospheric wind and vital exuberance.

Fig. 3.7 - Vignette interference patterns of wind and vital exuberance, illuminating atmospheric reverberations in Agawa Bay.



Wind gusts up to 100 km/h the weather person crackles over the small wind-up radio. The waves out on the lake are picky. A red squirrel and a chipmunk chirp at one another in warning - fighting over a tree laden with acorns. They crashing onto the shore. You can't hear anything above the wind. Dune grasses sway in the wind, curving into impossible arches before bending back to their usual position. somehow, eerily quiet and isolating. The campsite is bustling, alive with frenzied activity. Carrows dive to the ground looking for inch worms and caterpillars, which have suddenly The first day without wind and the bending and breaking of trees and the crashing of waves. The deafening wind is also, All that remains is the wind. Animals and insect life are missing from this space. tree above me is the wind. The overbearing, heavy, be heard echoing among the other bees near by. Even the mosquitoes and other insects waves emerged from who knows where. A blade of grass swoops down amongst the cedars, emitting a baritone tapping sound that can arachnids are back. Funnily, show something like wind could fall position space so full of life...desolate.

Fig. 3.8 - Wind vignette emphasized for its interfering, disrupting, eclipsing, and resonating atmospheric reverberations.

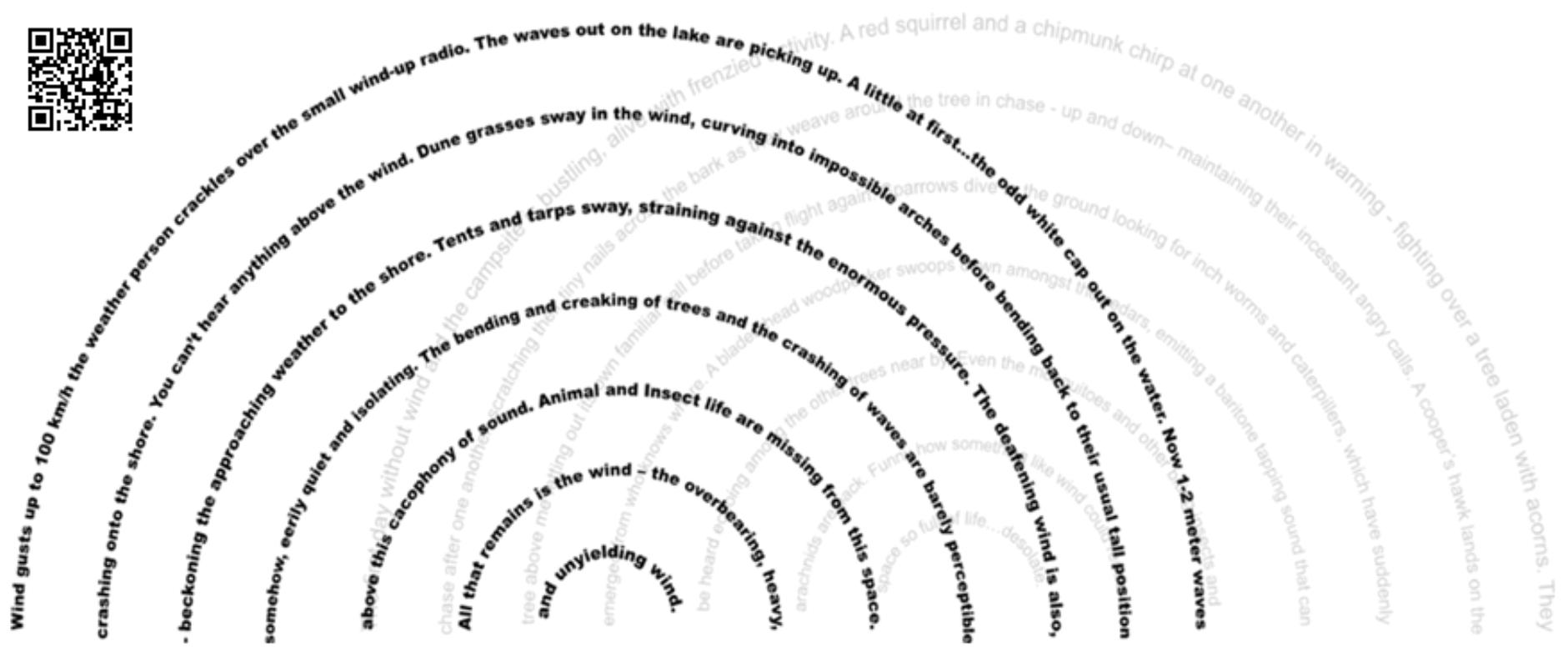


Fig. 3.9 - Vital exuberance vignette brought to the fore emphasized within an interference pattern of vignettes, illuminating atmospheric reverberations that are dampened and disrupted by the wind.



Wind gusts up to 100 km/h the weather person crackles over the small wind-up radio. The waves out on the lake are picking up. A little...the only white cap out the position on the water. Now 1-2 m/s...desolate.

crashing onto the shore. You can't hear anything above the wind. Dune grasses sway in the wind, curving and bending against the onslaught of their usual tall position on the water. Now 1-2 m/s...desolate.

- beckoning the approaching weather to the shore. Tents are being blown away. The deafening wind is also, somehow, eerily quiet and isolating. Above this cacophony of sound, animals and insects are missing from this space so full of life...desolate.

The first day without wind and the campsite is bustling, alive with frenzied activity. A red squirrel and a chipmunk chirp at one another in warning - fighting over a tree laden with acorns. They chase after one another, scratching their tiny nails across the bark as they weave around the tree in chase - up and down - maintaining their incessant angry calls. A cooper's hawk lands on the tree above me letting out its own familiar call before taking flight again. Sparrows dive to the ground looking for inch worms and caterpillars, which have suddenly emerged from who knows where. A bladed head woodpecker swoops down amongst the cedars, emitting a baritone tapping sound that can be heard echoing among the other trees near by. Even the mosquitoes and other biting insects and arachnids are back. Funny how something like wind could render a space so full of life...desolate.

Experimenting with reverberations adds to the affective complexity of being with Agawa Bay, rather than reduces it (Greenhough 2016). Wind interferes with, disrupts, and eclipses the vital exuberance of more-than-human Agawa Bay and its adjacent campground in Lake Superior Provincial Park. You feel the wind. You hear it. Wind shapes what it is to be with Agawa Bay. In this way, wind resonates beyond the reverberations of the more-than-human encounter. As a proposition for researching-with atmospheres, reverberations attune to material and affective collisions that effect interferences—disrupting, emanating, intruding upon, and eclipsing - only to be picked up again in different ways in other encounters, at other times (even in the same place) and, of course, in other places. Reverberations simultaneously attend to pasts, presents, and possible futures in multiplicity. That is, they emanate from the lingering atmospheres of what has been. They resonate within relations and the affective intensities of encounters. They unfold life worlds to come in tourism places like Lake Superior Provincial Park. Our experimenting (re)presentations of atmospheric reverberations should be thought of as unfinished open to (re)imagining, and (re)interpretation. The reverberations of tourism places like Agawa Bay change as new reverberations emerge and interfere in proximity. These are reverberations in, for, and, of relational, affective, more-than-human, and atmospheric encounters. Researching-with atmospheric reverberations, we care for the unfinished pasts, presents, and futures of Northern-ness tourism places.

Atmospheres, Proximity, and (Re)Imagining Tourism

Weathering. Noise. Resonance. Excesses. Fidelity. Reverberations. Affect. Relation. Care. Atmospheres. There is a challenge in concluding when you're always in the messy, proximate middle. So, before we do the work of (not)ending the experimenting of this chapter, we invite you once more into contact with Niagara Falls and Agawa Bay, together and apart. Take a moment to collide with the experimental (re)presentations below. Launch them with the QR codes. Play them on repeat. Start in the middle. Feel the affective, non-representational fidelity of noise, the material-affective intensities swelling and spilling over in reverberation. Linger. (Figs. 3.10, 3.11).

Fig. 3.10 - A video of fidelity, accepting and caring for the noise of Niagara Falls in the abandoned IMAX Theatre parking lot.



Fig. 3.11 - A video of atmospheric writings reverberating in time and place in Agawa Bay, Lake Superior Provincial Park.



Again, we would like to stress that our attention to certain methods of researching-with atmospheres (like field recording) should not be interpreted as the ‘only’ or ‘right’ way to experiment with fidelity or reverberations. We take up our specific experimenting with audio, visual, and textual

elements not to simply replace a visual focus with a sonic tone, or to suggest that it is only these senses that bear attending to in researching-with atmospheres. Instead, we wield our experimental practices for their full and messy possibility, knowing that we have, of course, always missed *something*. This is the work of being proximate, of being in the middle. Just as our work with Niagara Falls and Agawa Bay gestures toward Canadian Arctic-ness and Northern-ness but never fully (re)presents it, our experimenting with the propositions of fidelity and reverberations gesture toward possible practices of (not) fully (re)presenting atmospheres. Experimenting means allowing things to remain necessarily unfinished, unclear, incoherent, disruptive, weird, and partial. In joining us in the middle-ness of our creative, multi-modal, multi-media, and multi-sensory interventions, we hope you know that you, too, are cared for.

Finally, the practice of researching-with atmospheres also requires us to consider what, precisely, being *with* means. Our suggestion is that like proximity, to research-with demands an embodied ethics of being with place—a caring for place, a closeness with place, and an attunement to the relational, material, and affective possibilities of place. This is more than solely experimenting with alternative methods of capture, and more than discussing the so-called effects of an atmosphere. Instead, researching-with atmospheres invites us to engage with how places and their atmospheres do not leave us: they linger. And in this lingering there is space for us to continue feeling, doing, and researching-with them, allowing them to continually inform our perspectives, workings, writings, and doings of tourism. In the process of writing this chapter, the abandoned IMAX theatre has been demolished. Yet its contribution to and imbrication with the (non)representation of Niagara Falls remains messily present in our discussion of atmospheres. No longer proximate spatially or temporally, the atmosphere of the abandoned IMAX theatre is proximate because it is cared for and was (and is) researched-with. In a sense, researching-with atmospheres urges aspatiotemporal (re)presentations and (re)imaginings of places, experiences, and encounters in abundance—in productive, disruptive, and material-affective interferences.

Through our experiments with fidelity and reverberations, we have invited you to be with two tourism places that we are close to: Niagara Falls and Agawa Bay. We have implored you to join us in the messy middle-ness of our encounters, and in the unfinished pasts, presents, and futures enfolded in atmospheric fidelity and reverberations. And we have welcomed you to engage with the productive collisions that occur when atmospheres of place are brought into contact—into proximity—with one another, as well as with the multiple, dynamic, and interfering atmospheric intensities of individual places. Methodological experiments are full of productive possibilities for (re)imagined futures. So, linger with place. Attune to how places feel, their affective intensity. Listen. (Care-fully). Research-with atmospheres; experiment with fidelity, with reverberations. Pay attention to the weather. Locate yourself in the proximate, messy middle, and in the unfinished projects of tourism and the Anthropocene.

Chapter 4

Together-in-Time²

The concept of time has had a long-standing relationship with the study of leisure. From conceptualizations of time *as leisure* to leisure *as activity*, time separates leisure (or free time) from obligations towards family, work, and society (Heintzman, 2013). Leisure is often understood as a *politics of time* which is inseparable from and implicated within the personal, economic, social, and cultural features of daily existence (Rojek, 2013). However, daily existence is impacted by other imbrications of time, like ecosystem lifecycles and bio-renewal, geologic time, and the Anthropocene. The Anthropocene, alternatively referred to as the Capitalocene (Bücher & Fletcher, 2020; Latour, 2017), Chthulucene (Haraway, 2016), and Plantationocene (Haraway, 2015), marks the contemporary period of planetary transformation. In the Anthropocene, the activities of specific human groups – tied to politics of whiteness, colonialism, and capitalism (see Yusoff, 2018; Shotwell, 20168) – have set in motion and accelerated geological/ecological processes with lasting planetary-wide impacts (Braidotti & Bignall, 2019; Cielemecka & Daigle, 2019). The Anthropocene, complete with climate change, environmental disasters, floods, forest fires, and pandemics are but a few features of a rapidly transforming planet, and our places of leisure (including parks/protected areas) are not exempt from the consequences of these transformations.

The Anthropocene is an unfinished period. And while our collective futures remain uncertain, there is still hope. The Anthropocene is an opportunity to (re)imagine and enact futures that attend to and care for the times and temporal rhythms of nonhuman kin in leisure and beyond. Within the Anthropocene lies possibilities of engaging with time, not as an objective concept separate from leisure, but rather as something actively entangled with leisure experiences. We might consider what happens when we orient towards being-with and caring for time as a part of more-than-human leisure? What material and affective possibilities emerge when we orient towards leisure as a situated experience of being together-with the times and temporal rhythms of nonhuman kin?

In this methodological article, I consider a relational ethics of togetherness, that is, what it might look like to be together-in-time(s) with nonhuman kin. I experiment with possible practices for attuning to times with nonhumans and the co-created times of leisure in nature-based settings (i.e., protected areas). Specifically, I engage with entanglements of time that emerged within camping experiences at two Provincial Parks in Ontario, Canada – i.e., Silent Lake Provincial Park and Lake Superior Provincial Park - during the summer and fall of 2021. I attend to the entanglements of temporality with four nonhumans:

² Hurst, C.E. (2023). Together-in-time. *Leisure Sciences*. <http://dx.doi.org/10.1080/01490400.2023.2274909>

i) metamorphic rocks lining the shores of Agawa Bay, Lake Superior, ii) a member of the squirrel family of rodents, the Eastern Chipmunk, iii) a common inky cap mushroom (*Coprinus comatus* or shaggy mane), and iv) a log felled across the back of a campsite. While there were many other nonhumans entangled with my park leisure experiences, the four nonhumans featured here entreated me to attend to the feelings felt (i.e., affectivity) of being among one another and together, and to their materially constituting presence, activity, and temporalities.

Theorizing more-than-human times and leisure encounters with posthumanism, I adopt an orientation towards kin and kinship as an entry point for learning from, and relating-with nonhumans. Kin repositions leisure as relationally entangled with nonhumans and contributing to the collaborative worlding of the world (Haraway, 2016). Kin is also a central feature of Indigenous knowledges and worldviews, understanding humans as affecting and affected by the natural world and the many species therein (Salmon, 2000). Focusing on nature-based leisure as a conceptual and physical space for attuning to kin time entanglements, I consider the following orienting questions: what does it mean to care for, and care-with, time as an embodied ethical praxis of togetherness? How might being together-in-time with kin be open to different knowledges and practices, as well as times and temporalities beyond those featured? How might we responsibly be-with more-than-human times and the planet in the Anthropocene?

This research takes up a methodological practice informed by several (non)representational, (non)methodologies – i.e., methodology without methodology (Koro-Ljungberg, 2016), walking methodologies (Springgay & Truman, 2019), non-representational methodologies (Anderson & Harrison, 2016; Vannini, 2015), and ‘-with’ oriented approaches (i.e., knowing-with, living-with, walking-with, being-with) (Rantala et al., 2019; Salmela & Valtonen, 2019; Valtonen et al., 2020). I mobilize a combination of affective and sensory-based methods to attend to the embodied experience of leisure situated in Ontario Provincial Parks. I was affected by the material presence and doings of nonhumans on campsites, trails, and beaches. I engaged with the kinesthetics of walking, sitting, and laying down, and the sensory practices of listening, tasting, touching, smelling, and watching with nonhuman kin, and their respective kin times in protected areas.

In this article, I offer some creative and affectively disruptive (re)presentations of being together-in-time with rock bio/geologic timescales, the temporal rhythms of chipmunks, the *lifetimes* of a shaggy mane mushroom, and *death*times of a log. Within the featured (re)presentations, my relational entanglements with kin should be understood to be ever-changing and ongoing (Anderson & Harrison, 2016; Koro-Ljungberg, 2016), and thus, my writings-with times should also be thought of as emergent, situated, collaborative, and unfinished (Anderson & Harrison, 2016; Valtonen & Pullen, 2021; Valtonen et al., 2020). For within the multiple, overlapping, and entangled times among four nonhumans and

myself emerges possible collaborative worldings of times to come and an ethic of togetherness with kin in leisure and in the Anthropocene.

Research-with Times

Orienting to Times

In an era of growing technoscience, globalized trade, and environmental change, time is a concept that holds significant social and political value (Rossini & Toggweiler, 2017). Time is a form of measurement, a progression, and the marker of a moment. Time spans across minutes, hours, days, years, seasons, and a lifespan (Gan, 2017). Time marks the beginning/end of epochs. Time is even a dimension in the study of Physics (the fourth, to be exact). Time demarcates “how long we have” before certain inevitabilities like irreversible climate catastrophe become a part of our lived reality.

In Western leisure research traditions, time has served a central role in conceptualizing what leisure is and how leisure is enacted (Heintzman, 2013). Leisure as free time, for example, separates leisure from all other life responsibilities (Heintzman, 2013; Stebbins, 2013). Availability of time underlies discussions relating to leisure opportunities and leisure choices across individuals and groups (Freysinger, 2013), as well as the gendered, racial, heteronormative, ableist and classist dimensions of leisure experiences (Freysinger, 2013; Rojek, 2013). The relative amount of time invested in leisure pursuits forms a key consideration for determining whether one’s leisure is considered casual or serious leisure (Stebbins, 2013). Time use has also been subject to discussion in moralistic or ethical terms, as “good” or “bad” leisure (and time use) (Lovelock, 2017; Williams, 2009). These moral and ethical considerations also illuminate cultural differences among Eastern and Western orientations and their respective definitions of what leisure ‘is’ (Sharpe, 2017).

In Leisure Studies, time is typically defined by periods of activity using mechanistic (clock-based) terms and linear progression. Time is used, spent, devoted, and invested in leisure pursuits. That time exists “out there” (Gagliano, 2018, p. 119) - separate from us and the places in which we do leisure - is a position that remains largely unquestioned in much leisure scholarship. In Western scholarly traditions, time is often taken to be a human universalism that privileges a human referential point for understandings and perceptions of life course, clocks/calendars, duration, and history (Gan, 2017; Rossini & Toggweiler, 2017). Time as a human universalism, however, contrasts with Indigenous ways of knowing and scholarship that approach time as relational – rather than objectively separate from humans – and as connected to place and place timeframes (Kimmerer, 2013; Tynan, 2021).

Conceptualizations of time in the literature often enact an essentializing politics wherein humans maintain a monopoly over the *experience of time*, even as we acknowledge referents of time among

nonhumans, geology, physics, etc. (Gagliano, 2018). In these literatures, different referent temporalities are often subject to erasure in the very processes of recognizing and understanding them by human researchers. In posthumanism, time is understood as a construction that often enshrines human-based “chrononormativity” as the measure of all things (Braidotti & Bignall, 2019, p. 9). While posthuman approaches are undoubtedly human driven, research informed by posthumanism may take up more-than-human approaches and relational ethics as a means to subvert the politics of anthropocentric and chrononormative erasure in inquiry (Rossini & Toggweiler, 2017).

Attending to nonhuman times as co-existent and variable offers a way to disrupt chrononormative erasure and the politics of temporal control over the experience of time (Chakraborty, 2021; Gagliano, 2018). By attending to the entangled specificities of “alternative rhythms and temporalities of the environments of practice [we may also] acknowledge the intensive dynamics of the nonhuman world” (Braidotti & Bignall, 2019, p. 56). Implicated in this period of ecological consequence are the enfolded pasts, presents, and futures of all species. And leisure places are no different. Entangled within more-than-human leisure are varying temporal rhythms and times from geologic time to individual lifetimes (Tsing, 2015).

Orienting to times in more-than-human leisure involves attending to times’ multiplicity, and times as overlapping and entangled (Braidotti & Bignall, 2019). Nonhuman times may be non-linear times – that is, times taking heterogenous forms and times that do not progress towards a particular outcome (Braidotti, 2013; Braidotti & Bignall, 2019, Rossini & Toggweiler, 2017). Alternatively, nonhuman times may be *recursively circular* - uneven, ebbing and flowing, acting and circulating in curious ways (Gan, 2017). Expanding upon Povinelli et al.’s (2017) idea that “...coexisting objects are in the same time because all objects are altering across time” (p. 179), the times of leisure include both the times/temporal rhythms of many and the situated, co-created time of the encounter itself.

Attuning to times in leisure is about noticing how times affect or “feel” within relations. We might consider how it feels to be among geologic processes spanning millennia and simultaneously, coalescing on a beach? Or the disconnected feeling of a life that operates on a pace much different than our own? Or even how it feels when we notice a life that is here and gone in the blink of an eye? Time attunements might also illuminate the ways in which different times shape relationships with kin and what can be known-with kin encounters. Times invite connection and engagement with other times, histories, and processes through material traces. Orienting to times is about togetherness, for an embodied knowing-with pasts, presents, futures, and the temporal rhythms that co-comprise leisure in this period of planetary transformation. Time invites scholars, practitioners, and recreationists to (re)imagine the relationship between humans and leisure as part of a broader ethics of living together on a more-than-human planet.

An orientation to times calls into question the politics of preserving nature-based leisure places for the benefit of future generations - a key feature of Canadian protected area management policies which is referred to as “ecological integrity” (Ontario Parks, 2020). Maintaining ecological integrity in nature-based leisure settings is framed as a project of preserving the *naturalness* of an area (Ontario Parks, 2020). ‘Naturalness’ here, is determined by human understandings of ecologies. And preserving said naturalness is tied to the cyclical political timelines that influence human interventions/ public policy and an overarching goal of maintaining nature-based leisure settings for future generations of human enjoyment. An orientation towards being together-in-time challenges the who or what future generations are being referenced in protection policies and interrogates why generations of nonhumans are largely absent from this discourse. Being together-in-time in the Anthropocene, may foster a different kind of nature politics for leisure. That is, being together-in-time might foster a nature politics that is less focused on the anthropocentric preservation of *what is* currently, and instead, embrace environmental changeability and transformation as the basis for relational futures. Coming to know-with times, and asking how we might come to be together-in-time with kin matters because times’ material traces are entangled with leisure experiences and planetary uncertainty, and time affectively resonates among the material bodies of humans and nonhumans on this planet.

Theorizing with posthumanism

In this paper, I theorize more-than-human times with the collection of philosophies, theories, practices and approaches associated with posthumanism. Posthumanism is an approach to research that iteratively and radically troubles anthropocentric, hierarchal, and binary distinctions. Matter, and material bodies of all kinds (Coole & Frost, 2010), are entangled in messy, complex, and unexpected relations that bring reality into being (Barad, 2007; Haraway, 2016). Posthumanism challenges the assumptions of anthropocentric ontological privilege that essentialize and prioritize humans over all other species (Braidotti, 2013; Braidotti & Bignall, 2019) – a position that, arguably, has been a major contributing factor to planetary crisis.

Central to this position, posthumanism actively disrupts human/nonhuman and human/nature binaries that serve to sediment hierarchal relationships among humans and nonhumans (Braidotti & Bignall, 2019). With the help of posthuman onto-epistemological orientations, binaries and essentialisms (i.e., ontological privilege) are broken down, interrogated, and exchanged for multiple subjectivities, capacities and agencies among humans and nonhumans (Braidotti, 2013). Posthumanism challenges us to (re)consider “who and what has the capacity to know” (Ulmer, 2017, p. 832), and how we might come to know-with nonhumans (Rantala et al., 2019).

Inspired by posthuman literatures, this methodological article adopts an orientation of togetherness with nonhumans as kin, and with the times and temporal rhythms entangled in relations. In kinship, nonhumans (living, nonliving, organic and inorganic) cannot be separated from their relationships with others – we are always kin-ning, we are always bringing the times and temporal rhythms of many into relations (Haraway, 2016). Humans and nonhumans are entangled, affecting and affected by the natural world (Salmon, 2000). These entanglements are collaborative – they are combinatory relations of “becom[ing] with each other or not at all” (Haraway, 2016, p.4). Kin relations co-constitute and co-create more or less enduring collaborations. As kin, individuals cannot be disentangled from their relations (Haraway, 2016). Posthuman approaches informed by kin relations focus on embracing connection across difference (Haraway, 2016). By connecting across difference, diverse temporalities (i.e., enfolded pasts and presents, potential futures, *lifetimes*, *deathtimes*, and temporal rhythms) collectively come together to shape the now. Through relational entanglements with kin, ontological distinctions separating humans from nonhumans and culture from nature are disrupted (Braidotti, 2013; Haraway, 2016).

I follow Valtonen et. al. (2020) in acknowledging that this research is, inescapably, human-directed and that the nonhuman kin featured are not objects of study but are “fellow creatures with which we do research” (p. 3). In this paper, I adopt what one might refer to as *a language of kin* by intentionally disrupting English language practices (and Western scientific traditions) that reduce nonhumans to objects (Kimmerer, 2013). I use “I” to call attention to my own entanglements within relations. “I” rejects scholarly traditions of writing with separation and abstraction. Where possible, I avoid “the” and “it” articles and pronouns for featured nonhuman kin. Specifically, I adopt “they”, “them” and “their” pronouns and possessive pronouns as a commitment to disrupt traditional nonhuman subjectivities and to attend to nonhumans as a ‘who’ and not as a ‘what’ (Gruen & Weil, 2012; Kimmerer, 2013). I do so, recognizing that “they” and “them” pronouns carry ethical responsibilities for the scholarship and activism of many others. I have a responsibility to Indigenous scholarship, worldviews, and languages that emphasize moral responsibility and stewardship, holistic connections, and nonhuman animacy (Kimmerer, 2013; Tynan, 2021). *And* I also have a responsibility to the important disruptive work of Queer scholarship, individuals, and allies that address the very real struggles and exclusions that occur in the name of heteronormative practices and subjectivities (Green, 2007). I would like to acknowledge, that even with the best intentions, there are still limits to the English language. In the interests of clarity/readability *and* in emphasizing the temporal kinship entanglements featured, I have chosen to retain object articles and pronouns for otherwise unfeatured nonhumans, who, nonetheless contributed to the co-produced temporalities of these encounters.

Attending to times, Writing-with times

Informed by posthuman philosophical and theoretical orientations, this research considers methodology to be an iteratively disruptive practice. Attending to times situated within and enfolded into more-than-human leisure, I draw upon several methodological orientations. I adopt the non-normative ethos of methodologies without methodology to resist traditional methodological prescription and the flow of knowledge in unidirectional terms (Koro-Ljungberg, 2016). Specifically, I enroll methodologies without methodology as a practice of methodological fluidity and experimentation – i.e., borrowing, bending, or bringing together the normative traditions of a diverse array of qualitative methodologies (Koro-Ljungberg, 2006) – for a generative approach that is sensitive to the emergent, unexpected, and continuously changing relations of more-than-human research. In addition to methodologies without methodology, I also adopt non-representational methodologies as frame for this research.

Nonrepresentational methodologies actively unsettle representation as a depiction or reproduction of situated experiences (Anderson & Harrison, 2016). Adding to the important work of others addressing the crisis of representation, nonrepresentational methodologies orient towards representation as a ‘re’presentation - that is, as an evocation that invites new interpretations, ways of knowing, and ways of engaging with the world (Anderson & Harrison, 2016; Vannini, 2015).

With respect to methodological approaches borrowed from and brought together in this research, I draw upon walking methodologies and ‘-with’ oriented approaches. I utilize the ambulatory (e.g., movement-based) and sensory attunements of walking methodologies as an embodied practice of attending to the *materiality* of physical bodies and their configuring interrelations, as well as the *affectivity* of feelings felt and the intensities/forces of affecting bodies in relations (Springgay & Truman, 2019). Lastly, this research draws upon emerging scholarship adopting ‘-with’ oriented approaches (i.e., knowing-with, living-with, walking-with, being-with) as a commitment to relational ethics in practice (Rantala et al., 2019; Salmela & Valtonen, 2019; Valtonen et al., 2020). ‘-With’ oriented approaches attend to the material and affective experience of more-than-human relations and the ways in which relational encounters co-produce knowledges and writings-with nonhumans. Taken together, these four methodological approaches inform a research practice that attends to the material, affective, and sensory world as relational and embodied. Intentionally fluid – i.e., adapting and responding to the messy contexts of research (Koro-Ljungberg, 2016) – my methodological approach recognizes being-with as a situated more-than-human leisure experience, and relational entanglements as ever-changing configurations of humans and nonhumans (Anderson & Harrison, 2016; Koro-Ljungberg, 2016).

This research emerged in the context of doctoral fieldwork examining how we might come to embody more ethical and responsible relationships within more-than-human leisure (and specifically, in

protected areas). My methodological practice was not prescriptive. Rather, I engaged my senses to interact in diverse ways with my material surroundings and nonhuman kin, and attended to and followed affects and affective resonations with an attentiveness born of curiosity, feelings of connection, and care for nonhumans and times (Salmela & Valtonen, 2019). Attunements were informed by the haptic, sonic, visual, olfactory, and palate resonations of encounters, as well as the material configurations and affects emerging among kin relations. These attunement practices were undertaken, often in combination, with the aim of doing research in a way that is creative, fluid, disruptive, and speculative (Chakraborty, 2021). I mobilized affective and sensory methods as a creative knowledge practice. I walked, touched, listened, tasted, watched, smelled and rested in stillness. I laid down on the ground and looked upwards and across for differing vantage points. I sketched, took pictures, wrote fieldnotes and made audio and video recordings. I taped a microphone to my shoe, and I listened to recordings of a metronome of a chipmunk's heartbeat. I picked up and then submerged rocks in water to reveal their coloured brilliance. I disrupted the "ocularcentrism" of many research traditions by invoking my other senses (Springgay & Truman, 2019). And true to my disruptive intentions, I did not know what to expect or exactly where my research would take me. As it turns out, attending to leisure's kin relations, drew my attention to the time(s) of kin enfolded in relations, and how those temporalities shape more-than-human encounters.

Writing-with the relationally-entangled times of these encounters continued long after my time in the 'field'. Writing became entangled with fieldnotes, sketches, photographs and recordings, and the iterative site of analysis (i.e., my office). Consistent with non-representational approaches, my research did not attempt to faithfully record or capture a specific encounter or moment (Anderson & Harrison, 2016; Vannini, 2015). Rather, I sought to add to the complexity of more-than-human leisure by unsettling the taken-for-granted and emanating resonations of being-with nonhuman kin and of being-with kin times (Anderson & Harrison, 2016; Springgay & Truman, 2019; Vannini, 2015).

The specific encounters featured in this paper come from fieldwork³ conducted over the Summer and Fall of 2021. The encounters take place in two provincial Parks in Ontario, Canada: Lake Superior and Silent Lake Provincial Parks. Designated as protected areas, provincial parks have a dual mandate. As places concerned with visitor experiences, parks facilitate (in accordance with operational capacities) seasonal opportunities for camping, hiking, canoeing, biking, swimming, etc. As places of conservation, parks protect ecosystems and the flora, fauna, geology, fungi, bacteria, etc. within their designated boundaries. My "fieldwork" occurred in the messy in-between of these two mandates – where doing

³ The writing-with and knowing-with kin from these encounters continues even today, far beyond my encounters "in the field".

leisure and being-with the protected environment, nonhuman kin, and kin times overlapped. The kin featured here evoked my curiosity through their configuring presence and activity within the leisure space. They interfered with my perceptions and senses, and guided how I moved among them. They made me reflect upon my (dis)connections with their lived/non-lived reality. And from these interferences, emerged affective and sensory practices entangled with kin and their times.

Together-in-Time

- with rocks

Fig. 4.1 – A Vignette with Rocks

A pile of beach rocks sit atop my desk. I first became entangled with them in my “fieldwork” at Lake Superior Provincial Park in the summer of 2021. Taking one and turning them over in my hand, I am reminded that they have not always been so smooth, or their edges so worn. Over several millennia, they have been jostled among the other rocks on the beach, been shifted, pushed and pulled by Superior’s turbulent waters and crashing waves. Once hard, sharp, and jagged edges have been worn smooth.



Far removed from the humbling wind and crashing waves of Lake Superior, I am still entreated to attend. In their materiality, rocks, invite us (humans) to apperceive geologic timescales in the present – that is, their temporal rhythms. Worn smooth over millennia, rocks demand that we notice and be affected by the way that their geologic past intermingles with the cyclical seasonal shifts of weather, water, and air. They implore us to attend to histories of, and ongoing, erosion and change. Heavy-in-hand they bear the literal and figurative weight of times past. They show us histories of (softer) minerals worn away, and other minerals enticed to replace them - filling in holes and lining fissures and veins with green epidote and quartz. They implore us attend to their becoming anew with others.



Together, we are a seemingly unlikely confederation of red agate, unakite, gneiss, koi-patterned quartz, black amphibolite, granite, pegmatite, me, the shores of Lake Superior, and this desk. The individual histories and temporal rhythms of becoming to get to this point of confederation are many. What were once individual temporal rhythms have become entangled in our relations of being-with one another in time.

Recreationists in Lake Superior Provincial Park are drawn to the rocky beach of Agawa Bay and adjacent campground. They take beach rocks back to their campsite and balance them on picnic tables. They take buckets to the beach to collect rocks, selecting for specific colours, shapes, and sizes. Recreationists arrange rocks in elaborate images and patterns only to watch waves wash these creative endeavours away. Drawn to rocks as humans are, we pick them up, move them, feel them (Rautio, 2013). They shape how we move through space (Harries, 2017; Rautio, 2013). At the same time, we are socialized to see rocks as passive, inert, and immutable (Valtonen & Pullen, 2021). However, they are more than that. Rocks are vital, affective, material, and agential (Smith, 2018; Springgay & Truman, 2017). They are involved in frictional relations with other bodies (Springgay & Truman, 2017). The frictional relations of rocks are found in material-affective entanglements with others - with waves, wind, other rocks, humans, terrestrial and marine flora and fauna, bacteria. *And* with minerals deposited into holes or veins, solidifying there. Within frictional rock relations are agencies-with many others that forever change their co-composition. As Smith (2018) suggests, encounters (in this case with rocks) provide an opening into the pasts, presents, and futures that mutually inform and change our understanding of geologic time and of our co-composed rocky material kin.

More than a billion years have elapsed since many of them, the rock kin that I write and sit-with were formed. The Lake Superior lakebed is the site of an ancient rift valley, a crack in the bedrock cleaved apart by an expanding North American continent approximately 1.1 billion years ago (Ontario Parks, n.d.; Whitmeyer & Karlstrom, 2007). Lining the valley's edge are the much older and indefatigable igneous and metamorphic rocks of the Canadian Shield (King, n.d., Springgay & Truman, 2017). Shield rocks were formed by solidifying magma during the Precambrian period more than 2.5 billion years ago and mark the core of the North American continent (Whitmeyer & Karlstrom, 2007). Whereas other metamorphic rocks – like gneiss, red agate, and unakite – likely formed deep below the surface of this ancient rift valley. Beneath the surface, they modified by heat, pressure, and chemical processes that ultimately came to influence their shape and mineral composition (King, n.d; Ontario Parks, n.d.). Some metamorphic rock in Lake Superior, however, came to this place from afar. They were formed thousands of miles away along the edges of tectonic plates and were raked across the earth's surface by the receding glaciers of an ice age between 2 million and 10,000 years ago (Ontario Parks, n.d.).

Here and now, and enfolded into entanglements with rocks in recreational settings, are billions of years and individual histories of rock formation, erosion, breaking apart, and becoming-with mineralizing others. On this beach, rock vitality is revealed as co-composed (Springgay & Truman, 2017) and the affective sensation of 'pastness' becomes enfolded into present materialities (Harries, 2017). Temporal rhythms existing on geologic timescales - rock co-compositional vitality and frictional relations - are

Stroke Foundation, 2022). It is a dizzying rat-tat-tat-tat compared to the chrononormative thump-thump, thump-thump that paces my human existence. Spending time at campsites in Lake Superior and Silent Lake Provincial Parks, chipmunks were a constant presence. Their presence, however, was not surprising. Eastern Chipmunks (*Tamias striatus*) are a part of the squirrel family of rodents, and are commonly found in forested areas including campgrounds and protected areas throughout Eastern Canada and the United States (Canadian Wildlife Federation, n.d.). Each chipmunk has a burrow which they use to sleep overnight (they are diurnal) and to store nuts and sustenance for the winter months (CWF, n.d.). In winter, chipmunks enter into a state of torpor. Torpor is a hibernation pattern marked by periods of sleep paired with reduced metabolism and decreased internal temperatures, punctuated by periods of wakefulness, higher metabolic functioning and internal temperatures (Munro et al., 2005; Wang & Hudson, 1971). There is a temporal rhythm based on a heartbeat much faster than my own, following circadian patterns of daylight and darkness, *and* that of the seasons. It was not until I spent several days with resident chipmunk kin on campsite # 77 (Silent Lake Provincial Park), however, that I started to affectively attend to the difference a heartbeat makes.

Fig. 4.3 – Author Fieldnotes



Author Fieldnotes:

The entrance to one of their burrows happened to be close to my own abode, a single-person tent on the eastern edge of the campsite. Several chipmunks frequented this space, “my” campsite, while foraging, climbing trees, and generally preparing for hibernation in the months to come. Their movements were quick and furtive and, at times, frenzied and full of commotion. Encroached upon by other chipmunks, they would speedily chase said thieves or intruders away and send out trills of warning to defend their foraging territories...even if it didn’t deter their most determined chipmunk neighbours.

How stressful it must be to be a chipmunk and to live such frenzied lives. Unless...

Noticing chipmunks one day, I decided to listen to a recording of a metronome on my phone set to approximately a chipmunk’s heart rate (350 BPM). Using earbud headphones, I listened to the recording on a very low volume setting – that is, not loud enough to block out ambient noise, but loud enough that I could still hear the tick-tick-ticking. For the first while, the rat-tat-tat-tat of 350 BPM evokes strange feelings of stress, anxiety, and discomfort. The heart rate of chipmunk kin really is a dizzying, and jarring pace compared to my own. The funny thing is, that I rarely think about or “listen to” my own heart rate in my day-to-day life. And here I was “listening” to a chipmunk heart proxy. After I got over the initial shock of the tempo, however, I started to notice something – that the dizzying rat-tat-

tat was not quite so dizzying. In fact, chipmunks moved at that rate, they chewed at that rate, and they were even making decisions and scampering off –at that rate! Enfolded into this time-together-with chipmunk kin are temporal rhythms of 60 BPM and 350 BPMs (not to mention the entangled temporal rhythms of other species).

However, a heart rate is only one aspect of a temporal rhythm being brought together among kin in encounters. Sure, a heartbeat is one way of attending to different life paces, but what about aspects of a rhythm that are circular, nonlinear, or uneven – that is, temporal rhythms that ebb and flow like tides of the ocean. For example, the ebb and flow of chipmunk temporal rhythms during torpor, and shifting from a temporal rhythm tethered to night/day transitions and 350 BPM to one that slows for days at a time and is interspersed with short periods of activity (Munro et al., 2005). During the spring, summer, and fall months where torpor lays at bay the uneven stop-start temporal rhythm of torpor seems to be ever-present. The compulsive nut-gathering and stocking of burrow stores are a reminder of the seasonal and cyclical temporal shifts which a part of the greater temporal rhythm of chipmunk life. Attuning to chipmunk heartbeats, became a window into the multiplicity of temporal rhythms enfolded into relations with chipmunks, including but not limited to diurnal, seasonal, and torpor-induced rhythms. *And* chipmunks were but one kinship among many at Silent Lake. Attending to more-than-human temporal rhythms that are nonlinear, circular, uneven and changing, such as those of chipmunk kin, explicitly disrupts human chrononormativity in more-than-human leisure.

- with a shaggy mane mushroom

Fig. 4.4 – Attuning to the *Lifetimes* of a Shaggy Mane Mushroom

It was early October 2021.

I was still setting up the campsite and had a million things on my mind.

They stood tall against a background of grass and freshly fallen red maple leaves.

Retrieving food from the cooler at supper time, I noticed a change in them.

By the next morning, their cap was gone, seemingly rolled up into themselves as dark and soggy mess.

There was a strong chill in the air as I put the food storage cooler in the bear-proof shed.

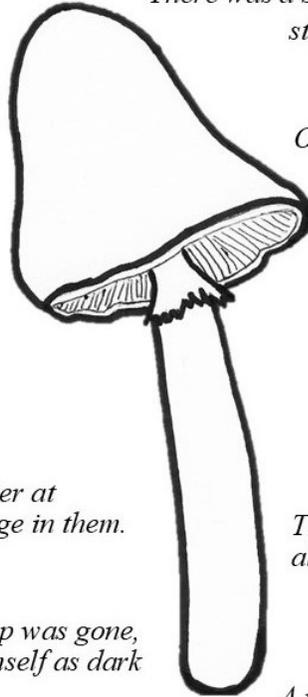
Out of the corner of my eye, I saw a singular mushroom. They had a parabolic-shaped cap with dark frills, white spots, and a long white stem.

I took a picture.

The edges of their frills looked darker, almost soggy?

A ring of black atop a stark white stem.

In the hours that followed, their messiness began to drip - a viscous inky tendril hanging down towards the ground - only to be replaced by fuzzy, white spores. Their existence now tied to their diaphanous spores which are caught and carried by winds elsewhere. Their life a promise of life-times still to come.



There is something eerie about the passage of these last twenty-four hours. It is like the feeling of being so immersed in a project that an entire afternoon passes in what feels like the blink of an eye. There is a disoriented feeling in this moment - a dislocation in which time doesn't feel quite real, and the passage of time is, at once, lengthened and incredibly short. Twenty-four hours and so much more. Serendipitously, I ended up here on this day and entangled-with their mushroom life course. Their fruited vitality has reached its crescendo. They are becoming-with processes of degradation and decay (simultaneously ones of reproduction and rebirth). Their life course as fruited mushroom is coming to an end...and I've only managed to set up camp and eat a meal.

Shaggy mane mushrooms (*Coprinus comatus*) are considered a global species, a species that can be found all over the world (Dahlberg, 2019). They are most widespread and abundant, however, in the northern hemisphere (Dahlberg, 2019). Like matsutake and many other mushroom species, shaggy manes emerge in “disturbance-based ecologies” (Tsing, 2015, p.5). Specifically, they are found within man-made habitats such as grasslands, meadows, and along the edges of roads, trails, and sidewalks (Dahlberg, 2019). In Spring and Autumn, shaggy manes can be found on lawns (Nowakowski et al., 2020), and have even been known to push their way through asphalt and paving stones (Sheldrake, 2020). Shaggy manes (aka lawyer’s wigs) have a long bell-shaped cap measuring roughly 5 to 10 centimeters long (Nowakowski et al., 2020). Their cap sits atop a white hollow stem ranging in height from 6 to 15 centimeters (Nowakowski et al., 2020). At maturity, their cap is adorned with white, hairy frills reminiscent of the iconic curled and powdered wigs that characterize the formal traditions of Western European, colonial, and imperial politics, monarchies/ nobility, and justice systems. Today, few of these formal wig-wearing traditions remain, however, the image of the powdered wig (even in reference to mushroom kin) remains conspicuously recognizable in Western culture.

Shaggy manes, themselves, may be more or less noticeable in their fruited lifespan than their common monikers. Once a year, over a period of less than two days, they thrive and expend their entire fruited life course (Nowakowski et al., 2020). Overnight and without warning (at least to surface dwellers!) a shaggy mane fruit emerges from the soil following the rain. The force causing their overnight arrival has no name in the English language, nor in Western scientific traditions (Kimmerer, 2013). In *Braiding Sweetgrass* (2013), Robin Wall Kimmerer, a citizen of the Potawatomi Nation and Biologist, writes of a word in the Potawatomi language that describes this force, a mushroom’s life force, and a force for rising and emergence – *puhpowee*.

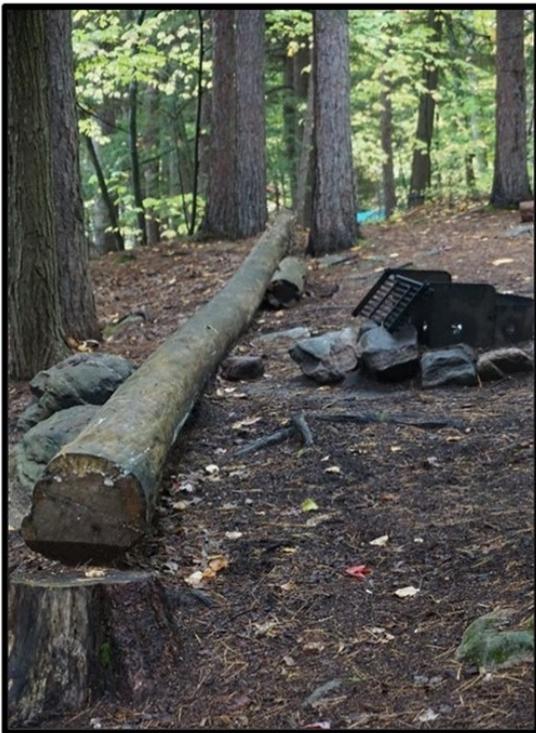
Puhpowee. A shaggy mane emerges from the ground into the light of the sun and adjacent to a bear-proof shed. Over the next several hours they reach maturity and take their full mushroom form – frilled, white, and tall (Nowakowski et al., 2020). Maturity is quickly followed by deliquescence, a process of auto-digestion or autolysis. Deliquescence is the process by which their mushroom cap self-digests to produce black inky drips and from said inky drips spores emerge and are carried with the wind. (Nowakowski et al., 2020, Sheldrake, 2020). An entire mushroom life in less than forty-eight hours! For the rest of the year, shaggy manes exist in potentiality as a part of their fungal hyphae, the “fine tubular structures that branch, fuse, and tangle” with other hyphae and plant roots in the soil (Sheldrake, 2020, p. 6). In fungal entanglements, they create highways of communicative, rhizomatic expanse beneath the ground (Tsing, 2015). Here, they remain a temporal rhythm hidden from view until they emerge as mushroom fruit.

I found myself trying to find reasons to visit the shed and be-with with them. Something compelled me to be there, to bear witness to a life lived. Sitting with shaggy mane kin, my watch betrayed me. It told me of time in seconds, minutes, and hours...but what of the progression of life and death? *And* of change from capped mushroom to inky ring and later, dripping tendrils to spores? My watch couldn't tell me that. Time with shaggy mane mushroom kin was not about a linear progression of seconds, minutes, and hours. Time with a shaggy mane was about life course - the multiplicity of time, time progressions that vary and diverge, and a *lifetime* entangled in this leisure experience. Attending to shaggy mane times involves attending to the anachronistic *lifetimes* enfolded into kinships. Their emergence, maturity, and deliquescence entangled with the rains that fell the night before, their proximity to a disturbed ecology (including a bear-proof shed and dirt trail) and to the sunshine, wind, flora, fauna, and myself, ALL a part of their fruited life and death. Shaggy manes highlight how times progress in diverse and varied ways and for how we might attend to and care-for *lifetimes* in leisure.

- with a log

Fig. 4.5 – A Felled Log

A tree felled.



Were they sick? Were they dead?

Today, they are a log on a campsite and their presence marks the campsite's edge.

Their bark, long since removed or decayed.

Scars mark their length

...traces of camper's axes wedged into them. Chipping them away.



Beyond where they lay, a sloping forest expanse. In front, a groomed campsite atop the hill.

Below them, the ground slips away in parts.

Soil erosion creates blank spaces for animals to slip under and through. In their death and material embeddedness in place, they have become a site of insect activity and decomposition and NEW LIFE. Deathtimes entangled with those of the living and with new organic flourishing.

If I am completely honest, I am not sure that I would have really noticed them, log, if it hadn't been for chipmunks. Chipmunks ran along their length, up and over, and under and around them. But they were not just a backdrop for chipmunk interactions. They were dead, to be sure, but only in the sense that their life as a growing, maturing tree was concerned. They laid there unencumbered...except in so far as the ground beneath them had, in parts, been eroded away. In death, they were not timber. They were not taken away to be cut into ever smaller pieces for firewood and/ or building materials. They were left as a veritable whole minus their branches (which had been removed some time ago). Weathering indicated that they had been exposed to the elements and the seasonal cycles of the environment for some time. They were home to various insects, and were pockmarked by the telltale holes of wood borers like beetles that rely on tunneled cavities to protect their larvae (Ulyshen, 2014). Their bark was largely stripped and revealed the efforts of animals preying upon insects to procure a meal. Fungi protruded like small dinner plates from their sawed-off ends.

Through decomposition and decay, they physically mattered the “cramped spaces between life and death” (Povinelli et al., 2017, p.170). They became the support for entirely new ecological intersections – new lives, more life courses to account for, more times and temporal rhythms imbricated. Death and decay enfolded into the temporal rhythms of life. Through the prolonged periods of decomposition already unfolding, and yet to come, *death*times exceed the life-times of many. Eventually, other decomposers will move in to invade their material body and reduce them to nutrients for the forest floor. They will no longer exist to mark the edges of a campsite or be the location of chipmunk interactions and lively decomposer ecosystems. Time with a felled log, like that of a shaggy mane mushroom, is about life courses and progressions of time that vary with climates, seasons, years, and the relative presence or absence of decomposer species. And of course, the scars of human axes. Entangled with the times of log kin, are the *death*times that nourish ecosystems – that is, the multiple, variable, and cyclical times linking life and death in more-than-human leisure. *Lifetimes* and *death*times come together with one another, not in opposition, but in intervening symbiotic relations. Attuning to *death*times, cares for the shared ecological consequences impacting on lives/deaths in the Anthropocene.

Caring for Times in Leisure

The attunements featured in this paper bring together a methodological approach that expands upon the fluidity and experimenting orientations of methodologies without methodology, the resonating evocations of non-representational methodologies, the sensory and ambulatory orientations of walking methodologies, and the relational ethics of ‘-with’ oriented research. Taken together, this methodological approach integrates affective and sensory methods to bring times into the relational ethics of being together-with kin and kin times. Further, this methodological approach offers ontological and theoretical

inroads for reimagining our relationship to the times and temporal rhythms entangled in leisure with kin. Writing-with the times of kin is an embodied, situated (and ongoing?) act of responsible, relational care. Affective and sensory methods enact practices of noticing and connecting-with, the messy multiplicity of times enfolded into and shaping leisure. Among rocks, chipmunks, a shaggy mane mushroom and log kin are differing imbrications of times in leisure, and they were not the only times entangled therein– trees, insects, decaying leaves, dirt, bacteria, the lone owl calling in the night – also contributed to the “what is” of being-with kin in leisure and caring-with times. Being-with kin involves a veritable coming together of different kin times –geologic times, *lifetimes*, *deathtimes*, and temporal rhythms that ebb and flow – to co-create the situated times of leisure in Lake Superior and Silent Lake Provincial Parks.

In this article, I have put forward some approaches for being-with times and temporal rhythms that do not follow chrononormative and objective linear progressions. From haptic relations of being-with rocks emerges possibilities of touching geologic times and processes like ancient rift tears, solidifying magma, co-constituting mineralization, and ongoing erosion, *and* of noticing times beyond human apperception. Listening to the dizzying heart rate of a chipmunk enacts embodied affective and material connections to the variable temporal rhythms of more-than-human worlds, including diurnal/nocturnal circadian rhythms, seasonal rhythms of activity or growth which are followed by torpor, hibernation, or dormancy, and the cyclical rhythms of preparing for the future as a part of living in the present (e.g., chipmunks storing nuts for future torpor). A serendipitous encounter with a shaggy mane draws my attention to anachronistic *lifetimes*. A mushroom’s life course from emergence to maturity and deliquescence, and entangled with weather, a shed, grasses, animals, wind, and campers over a twenty-four-hour period. From here, shaggy mane kin enters into conversation with log kin, opening up ways of connecting life’s temporalities with those of death and decay. Attending to *lifetimes* necessarily involves attuning to *deathtimes* and vice versa. The spring end of mushroom life holds promise of future mushrooms, as much as a felled tree becomes a place for entangling new *lifetimes* within processes of decay. Life and death, two sides of the same coin.

I write-with times including the pasts, presents, futures and entangled temporal rhythms of myself, rocks, chipmunks, shaggy manes, and a log as an embodied practice of responsibility and care for kin and kin times. Like Valtonen and Pullen (2020), I believe that

[c]are emerges at those moments when we reflect on the process of being and writing, alone and together....Care emerges in the silence, and in the stillness – it rests suspended. Care between human bodies, and nonhuman bodies, are small beginnings for a different future (p. 518).

Among the nonhuman kin featured in this research, being-with chipmunks is anything but silent or still - their summer/fall daytime temporal rhythm is simply neither. Yet, care emerges in kinship and in caring for the unique temporal rhythm that they bring into relations. Times are embedded within all relations of being-with nonhuman kin, from geologic pasts, presents, and futures, to the cyclical temporal rhythms and temporalities of life and death. Caring for times is thus, embedded within the embodied care relations of togetherness with nonhuman kin (Haraway, 2016). Caring for times is about thriving-together with nonhuman kin. Times, in their multiplicity, ask us to consider how the very things of nature-based leisure that we want to protect or conserve for future generations of human enjoyment are contingent on the pasts, presents and futures of the rock kin that make the beach so enticing, the varying seasonal and life course activity and inactivity of chipmunks, the *lifetimes* of sporing mushrooms, and the prolonged decomposition of trees nourishing the forest floor and creating spaces for new life to exist.

The Anthropocene illuminates our interdependencies with nonhumans. Attuning to and caring for the multiple and varied times and temporal rhythms enfolded into kin relations in leisure suggests that leisure managers need to expand our notions of future generations to include future generations of nonhumans as we move forward in this Anthropocene era. What might park management strategic plans look like if guided by the long life and *death*times of trees or the comparatively short *lifetimes* of shaggy mane mushrooms or chipmunks? What kinds of ethical orientations might emerge in leisure practice if funding cycles for park conservation were not tied to the otherwise politically-expedient (and arbitrary) one-, three-, and five-year cycles? Can leisure practice care for mineral accretion with rocks on mineral accretion's temporal terms? What happens when we enfold not only our own temporal rhythms and times in relations, but also the times of things we bring with us (e.g., plastics, garbage, aerosol insect repellents, sunscreen, hygiene products, bio/organic waste) into nature-based leisure?

The conclusion, however "provisional and partial" (Harries, 2017, p. 126), is that attuning to times connects-with and knows-with the pasts and presents of more-than-human kin and the situated times co-producing leisure experiences. Attuning to times (re)imagines leisure futures as more inclusive of nonhuman kin and kin times. Leisure in the Anthropocene is about more than just how we spend our time and where we spend it. The consequences of that approach – time as ours to spend and leisure places as the backdrop – are already inscribed on the changing landscape of the planet. Rather, leisure in the Anthropocene invites us to consider times in non-anthropocentric terms, and to engage methodological approaches that practice an ethics of noticing and caring for the times entangled among humans, nonhumans, and leisure. For Leisure Studies, practices of being together-in-times with nonhuman kin offers a way to engage responsible relational ethics among humans and nonhumans shaping and shaped by leisure, and invites leisure scholars to consider the role of leisure in these times of planetary

transformation. I write together-in-times with leisure encounters among the campsites and surrounding areas of Silent Lake Provincial Park and Lake Superior Provincial Park, and with the times of rocks, chipmunks, mushrooms, and logs. For being-with nonhuman kin in leisure, and caring-with times, is also a matter of caring for kin times beyond protected areas. (Re)imagining leisure in the Anthropocene as an ethic of togetherness, orients towards affective, relational, and embodied practices of being-with, knowing-with, and writing-with kin and kin times for more inclusive and flourishing planetary futures.

Part III

Challenging

Challenging troubles the status quo and *a priori* presumptions limiting what is, what can be, and how we can know-with others.

Challenging interrogates the philosophical, theoretical, and methodological assumptions of traditional science-based knowledge traditions among the messy, entangled, and continuously evolving relations that co-produce encounters. Challenging both disrupts and co-opts to draw attention to, and then actively resist, the slippery traces of anthropocentrism that seep into knowledges through taken-for-granted concepts. Challenging troubles research framings that make claims to posthumanism without fully embracing posthumanism's anti-foundational orientations and affirmative ethical commitments.

The next two chapters challenge the concepts of sentience and agency within more-than-human/posthuman research approaches. Chapter five challenges the ethical, affirmative, and generative value of sentience for posthumanist tourism and animal ethics research. Chapter five suggests that tourism scholars turn to agency as a concept with more productive (and non-anthropocentric) capacities. Chapter six builds upon the work of chapter five by challenging conceptualizations of agency limited to anthropocentric apperception and resemblances (including the need for a material body), and experiments with attuning to forms of agency that are creative and purposive, performative and distributed, and materialized across various scales of temporality and spatiality.

Chapters five and six challenge the concepts of sentience and agency as an intentional praxis of affirmative ethics – i.e., of remaining radically open to and being response-able with the agencies of nonhumans in encounters. Framed by broader posthuman commitments to knowledges as contextually-contingent and partial (i.e., incomplete), response-ably attuning to agencies that emerge within encounters also opens up possibilities for thinking-with and extending care towards agential/material absences and the agencies that elude or remain unknown.

Chapter 5

Posthumanism and the Sentient Elephant in the Room⁴

Tourism Studies has been enriched by a diversity of theoretical perspectives, a development in scholarship reflected in the tourism and animal ethics literature (Fennell, 2015). Perspectives including ecofeminism, animal rights, animal welfare, new materialisms, Indigenous cosmologies, and posthumanism have been engaged to advance inquiry on ethical human-animal relations in tourism. While this signals a degree of theoretical sophistication giving shape to the field, it must be balanced with nuanced, critically-oriented assessments of how theory (including enrolled concepts, principles, and values) is deployed and to what effect. Theory is not simply about abstract reflection and meaning-making. Rather, theory serves as an orientation for sensing, interpreting, and engaging with the world (Berbary, 2020). Theoretical nuance matters because theory produces particular ways of knowing and relating to more-than-human tourism contexts. Theory is world-making, informing what is, what can be known, and who can know. Theory is political and the language associated with different perspectives mobilizes these politics to make worlds.

This research note aims to (a) interrogate a concept that we have observed being used in several applications of posthumanism in the tourism and animal ethics literature, and (b) suggest (re)orienting to a concept with more generative and affirming potential. Specifically, we question the utility and theoretical coherence of “sentience” for posthumanist research on animal ethics, and suggest a turn to “agency” as a concept more congruent with posthumanism’s onto-epistemological, relational, and affirmative ethical commitments. In what follows, we briefly review the promise of posthumanism for research within and beyond tourism, and then present a critically-oriented discussion illuminating the limits of sentience as a concept for posthumanist tourism and animal ethics research. In particular, we argue that sentience offers limited generative and affirming capacity and that agency serves as an important alternative conceptual orientation. The research note adds to the theoretical sophistication of the field by considering the nuance of concepts used within posthuman tourism and animal ethics research.

Posthumanism disrupts the taken-for-granted superiority of humans over nonhuman “others” and the essentialization of humans as knowers and producers of knowledge (Braidotti, 2013). Posthumanism adopts philosophical, theoretical, and methodological approaches that challenge dominant intellectual traditions by refusing anthropocentrism, hierarchies, and dichotomies, including the separation of

⁴ Hurst, C.E., & Grimwood, B.S.R. (2023). Posthumanism and the sentient elephant in the room. *Annals of Tourism Research*, 101(103604), 1-3. <https://doi.org/10.1016/j.annals.2023.103604>

ontology (what is) from epistemology (how we know) (Braidotti, 2013; Fennell, 2022a). As an onto-epistemological framing, posthumanism orients not to subjects and objects, mind and matter, or other binary pairs, but rather to multiple, dynamic, and entangled relations *within* and *among* humans and nonhumans (Braidotti, 2013). Cast within this perspective of emergent relations, tourism, like any other phenomenon, is reframed as a process of becoming (informed by Deleuzian philosophical thought) (Guia & Jamal, 2020). Ontological differences and distinctions are blurred and enactments of inclusive co-construction—the *making with relations*—are brought to the fore (Fennell, 2022a).

In tourism, posthumanism can be engaged to elaborate on (bio)politics (Smith, 2011); expand conceptualizations of justice (Guia, 2021); examine “objects” in performances of space (Picken, 2010); and de-center tourist subjects by emplacing them within relational networks (Guia & Jamal, 2020). From an ethics perspective, posthumanism offers a departure from conventional theoretical framings where an ontological foundation of “subjectivity” is a requirement for moral consideration. Extending moral consideration beyond (human) subjects, tourism and animal ethics scholarship has engaged posthumanism to elevate the status of animals, recognizing animals as entangled with humans and destinations, and drawing attention to the underlying anthropocentrism of exploitive animal-tourism relations (Fennell, 2022a). Posthumanism, due to its radical anti-foundationalism, invites an affirmative ethics premised on generative, relational, and processual terms (Braidotti, 2013). Affirmative ethics is an embodied relational praxis that positions individuals as response-able actors (having the ability to respond) (Haraway, 2016) within the emergent, indeterminate, and creative world-making of human-nonhuman entanglements (Guia & Jamal, 2020). By affirming relations as occurring across difference (without domination) (Guia & Jamal, 2020) *and* within an ethics of connectivity among species (Kline et al., 2022), affirmative ethics has been useful to demonstrating political commitments towards transforming systems of injustice and inequality through tourism (Guia, 2021). The growing interest in posthuman approaches for tourism and animal ethics inquiry speaks to posthumanism’s potential to reframe knowledges and practices of tourism involving nonhumans for more affirming and just outcomes.

One concept we have observed being used to support posthuman research in some of the tourism and animal ethics literature is sentience. In these instances, sentience tends to be deployed to help amplify the moral consideration of nonhuman animals in tourism research and practice (Kline et al., 2022; Monterrubio & Pérez, 2021; Venegas & López-López, 2021). In effect, sentience is leveraged to justify humans’ ethical responsibility towards animals owing to the apparent shared capacity of humans and animals to experience sensory or emotional stimuli and implement behavioural responses (Carr & Broom, 2018). Expressions of sentience by animals are described as feelings, cognitions, and reactions that resemble human qualities of seeking pleasure, experiencing pain, and self-preservation (Carr & Broom,

2018; Venegas & López-López, 2021). Taking human physiological and cognitive resemblance as the basis for ethical responsibility, sentience has been mobilized to disavow abuse and suffering, elevate dialogue on animal care, welfare, and rights (Carr & Broom, 2018; Fennell & Thomsen, 2021), challenge the tourism industry's treatment of animals-as-objects for human-interest (Monterrubbio & Pérez, 2021), and recognize animals as both subjects and actors in tourism (Fennell, 2022a).

While sentience offers undeniable value for tourism and animal ethics research, it is not without critique or limitation. For instance, according to Lawrence (2022), conceptualizations of sentience tethered to notions of *human resemblance* are anthropocentric and zoocentric, and overlook the capacities of nonhuman non-animals (e.g., plants) to respond to environments in ways appropriate to them. Divisions embedded within this traditional conceptualization of sentience bare a striking resemblance to biodiversity protection mechanisms that emplace animal difference along a continuum and have been critiqued for favouring larger, exotic, and charismatic species (Kline et al., 2022). Certainly, protection mechanisms do not label species as charismatic or non-charismatic, however, differences across funding, resources, and protections inscribe charismatic/non-charismatic hierarchies among species (Kline et al., 2022). Sentience, and “sentient beings”, effect similar distinctions among nonhumans by dichotomizing sentient/non-sentient animals, and effectively, excluding nonhuman non-animals and the non-living for their alterity.

In research, this translates to *sentient* nonhuman animals being featured (and affirmed) while other nonhumans (living or not) become subject to erasure (Lawrence, 2022). A rock, for example, is not alive, does not exhibit human-like physiology or psychology, and is therefore placed low on our hierarchies of moral consideration and awareness. That rocks *do* things—like provide critical habitat for roosting seabirds—within relationally-entangled tourism assemblages is obscured against the priority placed on observing and conserving sentient seabirds. Invoking the concept of sentience does not affirm the *non-sentient* rocks entanglement with seabird animal ethics. A research orientation committed to posthuman relational and affirmative ethics, however, would orient to roosting seabirds as necessarily entangled with the configuring presence (or absence) of rocks (and other actors), affirming seabirds and rocks in response-able tourism research and practice.

The conceptual value of sentience for posthumanism has been, to our knowledge, uninterrogated in the tourism and animal ethics literature. It is the proverbial (and sentient!) elephant in the room. If we recognize sentience as limited in its capacity to i) reject dichotomizing and anthropocentric conceptual foundations, and ii) enact posthuman affirmative ethics in research, then there are at least three possible options for scholars interested in these debates. First, scholars can maintain the status quo and ignore the sentient elephant. Second, sentience can be reimagined to trouble its non-affirming conceptual

foundations (running the risk of diminishing its conceptual potency for empathetic human-animal connections in research that does not make claims to posthumanism). Or, third, scholars can shift attention to concepts better aligned with posthumanism's relational and affirmative ethical commitments, including the concept of agency, and specifically, differing forms of agency.

Agency, traditionally conceptualized, can be seen to preserve anthropocentrism in so far as it takes consciousness, reflexivity, and autonomy over decisions/actions as the basis for agential capacity among humans and nonhumans. However, these conceptions overlook other aspects of agency like the un/sub-conscious, habits, and serendipity (Jones & Cloke, 2002). A posthuman conceptualization of agency better accounts for these overlooked aspects by expanding traditional definitions to be more inclusive of differing forms of agency, agencies as *creative, purposive, relationally-entangled, or baring little/no human resemblance* (Jones & Cloke, 2002; Lawrence, 2022).

A focus on agency in posthuman-oriented research advances lines of inquiry into the relationally-entangled *doings* of nonhumans overlooked by most tourism research – i.e., agencies resisting human-likeness and co-constructed agencies. Aligned with posthumanism's affirming ethical commitments, agency attends to the unexpected entanglements configuring tourism encounters, including agencies occurring over extended periods of time and/or reshaping tourism landscapes (Jones & Cloke, 2002). Agency, here, manifests within tourism's more-than-human relations, becoming-with others within emergent and changing relational-entanglements (Guia & Jamal, 2020). Understood in performative terms, agency orients towards nonhumans as actants within broader networks of agential activity (Ren, 2011), permitting posthumanist research to attend to agencies among non-living nonhumans (something sentience is unable to do). Attending to behavioural cues indicating a positive or negative response to situations or environments could also disrupt the tourism industry's ongoing suppression of nonhuman agencies in favour of human interests, and invites dialogue on nonhuman consent in tourism and animal ethics (Fennell, 2022b). Agency invites nonhumans into posthumanism's assemblages of entangled relations and affirmative ethics.

Posthumanism offers tourism and animal ethics scholarship a way of reframing knowledges, practices, and ways of relating to more-than-human tourism experiences by resisting anthropocentrism for more affirmative and response-able tourism futures. Sentience, however, tends to reinscribe anthropocentric dichotomies and is therefore limited in its capacity to be generative within posthumanist tourism and animal ethics research. Agency, a more affirming concept, better aligns with posthumanism's anti-foundational and relational orientations. Future posthumanism research in tourism should continue to build upon the generative potential of concepts like agency and attend to differing forms of agency as an affirming practice of inclusivity towards all nonhumans.

Chapter 6

Teeming with Agency

This paper begins in the middle of a story that is still happening. It is a story of entangled living and of three Ontario Provincial Parks (Kawartha Highlands, Lake Superior, and Silent Lake) teeming with activity. It is a story in which nature-based visitor experiences and conservation imperatives collide amidst climate change, neoliberalism, pandemics, and the Anthropocene writ large. It involves the goings on of more-than-human tourism places and the differing forms of agency that emerge among humans and nonhumans. We start in the middle because the agencies that we attune to in this paper continue to act (albeit in different ways) even now – in our thinking, in our writing, and in our being-with nonhumans in this period of uncertain planetary futures.

Framed by posthuman philosophical, theoretical and methodological approaches, this paper seeks to expand upon tourism scholarship considering the agencies of nonhumans in tourism encounters. Specifically, we engage with differing forms of agency, including forms that demonstrate nonhumans to be *creative and purposive, performative and distributed, or materialized across various scales of temporality and spatiality* (Jones & Cloke, 2002; Lawrence, 2022). By focusing on differing forms of agency, this paper contributes towards non-anthropocentric conceptualizations of agency which may be more affirming of, and sensitive to, the many possible manifestations of activity and doings among nonhumans (including, perhaps, agencies not currently within repertoires of human apperception) in tourism (Gagliano, 2018; Lawrence, 2022; Jones & Cloke, 2002). Rather than focusing on tourism phenomena enacted and enabled per se, we focus on and attune to agencies themselves – that is, attune to the ways that agencies emerge and interact with other agencies and agential relations in more or less discernable ways. We attune to the *both/and* of agential acts attributed to individuals and those agencies that emerge within affective (i.e., moods, passions, intensities, urges felt among material bodies and relations) (Vannini, 2015) and material entanglements among our human selves and a beaver, wind, and trees.

In this paper, we engage with three affecting and material agency forms that emerged in our entanglements with nonhumans. These are agential forms that are nonlinear, that is they circulate, stop, start, and manifest in different ways, in different spaces, and in ways that surprise us. The agencies that we (re)present in this paper are situated within the more-than-human entanglements of being-with three provincial parks in Ontario, Canada in the summer and fall of 2021, and are but a few of the agencies present (and entangled) therein. Attending to agency, we hope to contribute to the ongoing relational work of more-than-human attunement by enacting a politics of care and radical openness towards the

multiple *doings* of humans and nonhumans that co-construct nature-based tourism encounters – recognizing that what we come to know of these material and affective *doings* within relations is necessarily partial and incomplete.

In what follows, we briefly review how the concept of agency has been applied across the tourism literature, and then introduce posthumanism as a theoretical framing for this research. We then provide a discussion of our methodological approach which blends conventional ethnographic methods with methods that are disruptive and multi-sensory. We then present three forms of agency that emerged within situated encounters in three provincial parks in Ontario, Canada – Kawartha Highlands, Silent Lake and Lake Superior. We engage multi-vocality to integrate theorizations of each agential form (using more conventional academic language) with (re)presentations in the first person to evoke a praxis that is iterative and open to (re)interpretation and new inscriptions. The paper adds to the theoretical sophistication of posthuman tourism scholarship by challenging conceptualizations of agency limited to human apperception and resemblances. By experimenting with attunements towards nonhuman agencies that resist anthropocentric logics, this paper encourages tourism scholars to recognize and care for agencies in and of themselves, and not just for the tourism phenomena they co-produce.

Agency

The concept of agency is not new to Tourism Studies. Agency, and specifically human agency, has been a key feature guiding tourism and hospitality scholarship. Human agency is conceptualized in terms bound by autonomy, reflexivity, intentional decision-making and action (Fennell, 2012; Jones & Cloke, 2002). In tourism, human agency has been connected to Kantian notions of moral agency and the ability to exercise free will in decision-making (see Fennell, 2012). Human agency is often deployed in tourism scholarship utilizing language like self-determination and self-sufficiency (MacCannell, 2001) and self-cognizance (Bekoff & Sherman, 2004), preserving an essentialized human “self” who exercises autonomy over their actions (Chakraborty, 2021; Cloke & Jones, 2003). Agency – how it is exercised and what it does in tourism – has been used to inform understandings of tourist behaviors, choices, and values (Pearce, 2005). Human agency also underlies research aiming to influence said behaviors, choices and values for more just and ethical outcomes such as research that seeks to foster environmental awareness/ethics (Holden, 2019) or research seeking to promote animal ethics/ multispecies justice in tourism (Fennell, 2022a; Kline, Hoarau-Heemstra, & Cavaliere, 2022). Traditional conceptualizations have also been expanded upon to recognize oft-overlooked aspects of agency including the un/sub-conscious (Tran & Ralston, 2006) and habits (Jones & Cloke, 2002), which are thought to inform decision-making and actions without detracting from their intentional, reflexive, and autonomous qualities.

In recent years, there has been a growing interest in animal agency in tourism scholarship, linking animal agency to concepts of animal welfare and rights (Fennell, 2012, Fennell & Thomsen, 2021), and behavioural indicators of consent (Fennell, 2022b). Historically, animals have been denied agency on account of a perceived lack of intentionality in their decision-making (as determined by humans) (Fennell, 2012; Pearson, 2017), or lack of self-cognizance / reflexivity (Bekoff & Sherman, 2004). While this has changed in tourism scholarship, particularly within tourism scholarship involving animals, animal agency is still tethered notions of ‘self’ even if it is an animal self (Bekoff & Sherman, 2004). Further, the intentions, autonomy, reflexivity of animals in tourism are still largely defined in anthropocentric terms that sediment agency as a product of (human-like) higher-order thinking and complex physiological processes (Lawrence, 2022). Here, adaptive strategies for survival do not demonstrate agency (Gagliano, 2018) as instinct is seen to supersede the autonomous self-willed capacity to decide and act.

With the introduction of Actor-Network Theory (ANT) (van der Duim, Ren & Jóhannesson, 2017), as well as research engaging materiality in tourism (Rosiek, Snyder & Pratt, 2019; Smith, Speiran & Graham, 2021; Stinson, Hurst & Grimwood, 2022), there has been increased attention and interest in conceptualizations of agency inclusive of nonhumans without being tethered to a foundation of “self” or subjectivity. As active agents, actors (van der Duim et al., 2017; Ren, 2011) – or actants *à la* Bruno Latour– nonhumans are entangled in relations with humans and nonhumans and among broader networks of activity (Latour, 2005). In tourism research informed by ANT, nonhumans are enmeshed in networks co-creating, enabling, and enacting tourism phenomena (Ara, Tucker & Coetzee, 2022; Ren, 2011). Nonhumans are often presented as multiply storied, illuminating the ways in which nonhumans come to order (Ren, 2011) and intervene in relations (Stinson et al., 2022). A totem pole gifted to Algonquin Provincial Park, for example, enfolds histories of settler colonialism as a specimen of eastern white pine (the species-of-choice for British Royal Navy), as much as its carved presence can act as a steward for new ethical responsibilities and reconciliation (Stinson et al., 2022). In this way, the agency of a totem pole enfolds contemporary ethical dilemmas and politics, as well as histories, into relations with humans (including Settlers and Indigenous peoples), other tree species, and a Provincial Park in a nature-based tourism encounter (Stinson et al., 2022).

Tourism Studies has also been enriched by conceptualizations of agency informed by non-ANT perspectives. In tourism research informed by (posthuman) materiality and atmospheres, the affective and material capacities of nonhumans contribute to the affects or *feel* of places (Hurst & Stinson, 2023; Smith et al., 2021). Nonhuman agency is framed as taking many forms including forms that “elude, transcend, effect, facilitate and subvert human intentions” (Smith et al., 2021, p. 337). A building, for example, shapes the performance of tourism places by influencing how individuals or groups move through space

and the kinds of interactions that can occur among humans and nonhumans interacting with one another and the building (Picken, 2010). The agency of a rock is similarly informed by its active material presence – not limited to its textures and formations - as well as the affects evoked within encounters with said rock (Figueroa & Waitt, 2008; Smith et al., 2021; Waitt et al., 2007). According to Lindgren and Öhman (2019), even once living (dead) nonhumans (e.g., meat or roadkill) can enact forms of material agency in relations with humans by evoking affective reactions to their bodily presence. While there has been an increased interest in nonhuman agencies in tourism, a lot of this scholarship focuses on how agencies enact tourism phenomena, acknowledging that there are many forms of nonhuman agency, without specifically focusing on agential forms themselves. In the following sections, we examine how posthuman theoretical and methodological framings can inform an engagement with nonhuman agencies that is sensitive to non-anthropocentric agential forms.

Agency and Posthumanism

Posthumanism refers to a largely indeterminate set of interdisciplinary literature that challenges the philosophical, theoretical, and methodological assumptions of traditional knowledge production, including human exceptionalism, and ontological and epistemological foundations that separate what is or can be known from how we come to know it (Kumm et al., 2019). Posthumanism's radical anti-foundationalist orientations actively disrupt anthropocentrism by denying human resemblance as the standard by which to measure the agencies (Hurst & Grimwood, 2023; Kumm et al., 2019).

Posthumanism also refuses distinctions in the form of binaries (human/nonhuman, subject/object), and hierarchies (i.e., human superiority) among relations of humans and nonhumans (Barad, 2007; Hurst & Grimwood, 2023; Kumm et al., 2019). Posthumanism, with its interdisciplinary influences and indeterminate boundaries, retains an openness towards conceptualizations of agency that resist human resemblance and are co-constructed. Orienting towards affirmative ethics as an embodied and relational praxis of being responsive - or having the ability to respond (response-ability) - (Haraway, 2016), posthumanism resists foreclosure on the capacities of nonhumans, living or not, to contribute to the emergent and creative world-making of human and nonhuman entanglements in tourism (Guia & Jamal, 2020; Hurst & Grimwood, 2023). Entangled in relations, agencies may take various forms and contribute towards multiple ends. Agencies may be entangled with other agencies. Cast in this light, posthumanism can resist what Latour (2014) described as the anthropocentric tendency to de-animate agencies that emerge within relations - that is, nonhuman agencies that are only rendered visible in the responsive doings of humans and nonhumans.

While additional theorization has been undertaken by prominent posthuman scholars to disrupt mainstream conceptualizations of agency – by advancing alternative theorizations such as: *agential*

realism, in which, agencies only emerge among inter/intra-actions of matter (Barad, 2007); *vibrant matter*, which frames agency as distributed across a field of potential actors and not as a human capacity (Bennett, 2010); and *transcorporeality*, wherein agency emerges among interconnected matter as well as environmental systems, toxic substances, and more (Alaimo, 2018) (see discussion in Proppen, 2018). All three theorizations share an orientation towards agency which is concerned with the *doings* of matter and material bodies in relations, and *not* whether matter/material bodies are agents. Posthumanist-oriented research, in so far as it is anti-foundational and interdisciplinary, is further enriched by the philosophical and theoretical scholarship that engages with being-with and knowing-with multispecies kin (Salmela & Valtonen, 2019; Valtonen, Salmela & Rantala, 2019), as well as vegetal and fungal geography literatures that shed light on the capacities of flora and fungi to respond to their environment and communicate in ways that resist anthropocentric explanation (Gagliano, 2018; Lawrence, 2022; Sheldrake, 2020). Posthumanism can also learn from, and not appropriate (Kumm et al., 2019), Indigenous scholarship and worldviews that position knowledges as embodied within caring relationships with all living species, the land, and humans (Kimmerer, 2013; Rosiek et al., 2019; Vannini & Vannini, 2019).

We engage posthumanism in this research to orient towards more-than-human entanglements as teeming with activity. Agencies emerge among the relational doings of specific nonhumans (e.g., dam-building activities of a beaver) *and* among agencies that interact with other agencies (e.g., stinging insects and human applications of bug spray) which, together, co-configure relations, encounters, and places. We attend to the agency of nonhumans as an embodied knowledge-making practice with nonhumans (Proppen, 2018; Salmela & Valtonen, 2019), and recognize the material and affective capacities of nonhuman agency to contribute to the embodied *feel* of more-than-human tourism encounters (Hurst & Stinson, 2023; Jones & Cloke, 2002; Smith et al., 2021).

Methodology

This research engages an embodied sensory and non-representational methodological approach guided by posthuman relationality and affirmative ethics. Attending to the agencies that manifest within the situated and entangled relations of being-with nonhumans in protected areas, our methodological practice is informed by several methodological orientations. We adopt aspects of Koro-Ljungberg's (2016) methodologies without methodology which resists methodological prescription. Methodologies without methodology embrace serendipity what might be referred to as moments of enchantment by Caton et al., 2022, as an attunement practice (Koro-Ljungberg (2016). Methodologies without methodology also orient towards methodological fluidity – i.e., adopting and adapting methods to the change contexts and happenings of research (Koro-Ljungberg, 2016). We also adopt aspects of non-representational

methodologies, orienting to (re)presentation as an invitation to evoke and affect, rather than capture or depict encounters or specific agencies (Anderson & Harrison, 2016; Vannini, 2015).

Our attunements to agency co-produces embodied material and affective knowledges-with nonhumans that only emerge when we remain embedded in place - that is, when we attend to the affectivity of how places *feel* and the physicality of interacting with and responding to material bodies and other agencies. These are knowledges that emerge within the situated encounters of actually being in a park. Here, we draw upon Springgay and Truman's (2019), walking methodologies as a commit to paying attention to our senses as we walk, sit, and physically engage with environments in tourism (Springgay & Truman, 2019). Walking methodologies invite embodied affective and sensory practices that respond to the changing dynamics of encounters and intentionally disrupt methodological conventions premised on visual ways of knowing and engagement (Springgay & Truman, 2019). This research is also informed by '-with' oriented scholarship and approaches premised on knowing-with, writing-with, being-with more-than-human relations in tourism nonhumans (Rantala et al., 2019; Salmela & Valtonen, 2019; Valtonen et al., 2020). '-With' scholarly orientations embed relational ethics in methodology by engaging attunement as a response-able practice and an act of care for, with, and in relational encounters (Valtonen et al., 2020).

The methodological approach that we have undertaken here, drawing from methodologies without methodology, non-representational methodologies, walking methodologies and '-with' oriented approaches, is intended to be sensitive to agencies that emerge among and are entangled with more-than-human relations. Consistent with an orientation to knowledges as partial and situated, this research engages what can be known about agencies as also partial and situated in encounters. However, agencies are dynamic and continue to act as they shape our writing and thinking (even now) – because of this dynamic quality our featured engagements with three agencies should also thought of as ongoing, emergent, and unfinished (Anderson & Harrison, 2016; Valtonen et. al., 2020).

In practice, our agential attunements were born of following curiosity and surprise, and of checking in with our embodied selves and the affects, senses, and physicality of being among bodies (living and not) that shape and were shaped by the first author's presence in each park. We approached research on agency as agential - research as embodied doings that are at once disruptive, place-making, and speculative (Chakraborty, 2021). The first author walked, watched, touched, tasted, listened, smelled, and remained still in chairs, on a log, and on the ground. Seeking out variable vantage points for engagement, the first author would lay down on the ground looking upwards, recline upside down on picnic table, or lay on their belly to be eye level with low-lying flora. Additional methods included taking pictures, writing fieldnotes, sketching, and recording audio and videos surroundings. Concerted efforts

were made to actively disrupt “ocularcentrism” by invoking other senses (Springgay & Truman, 2019) and noticing affective shifts that change the feel tourism experiences.

The remainder of this paper engages with three forms of agency that have been subject to theorization in Tourism and ANT, Biology/ Ecology, and Vegetal and Human Geography literatures, *and* that emerged within fieldwork conducted over the Summer and Fall of 2021. Fieldwork took place in three provincial parks in Ontario, Canada – Kawartha Highlands Provincial Park, Lake Superior Provincial Park, and Silent Lake Provincial Park. Located in different areas of the Province of Ontario, and offering different kinds of camping experiences, terrain, and habitats, all of these parks are managed to protect the environment and facilitate human experiences in nature and the out-of-doors.

For example, Kawartha Highlands is offers backcountry camping experiences and is accessible by canoe only (Ontario Parks. 2008). Located along the southern edge of the Canadian Shield, the ecological landscape includes rolling hills, forests, wetlands, exposed shield rocks, and small lakes (Ontario Parks. 2008). Located in along the Eastern shore of the Great Lake Superior, and in Ontario’s near-north region, Lake Superior Provincial Park features a mixture of habitats representative of both northern and southern regions (Ontario Parks, 2021b). Encompassing over 160,000 hectares of cliffs, lakes and boreal forest, the park includes two front country campgrounds (e.g., for car camping) and backcountry (e.g., hike in or canoe-in) campsites (Ontario Parks, 2021b). Silent Lake Provincial Park is named after the lake that it encircles and is located close to the town of Bancroft, Ontario (Ontario Parks, 2021a). Silent Lake offers the most camping amenities and camp-type options – from car campsites to walk-in campsites, as well as yurts and cabins (Ontario Parks, 2021a). The lake itself includes several areas which are marked as ecologically sensitive and canoes, kayaks, and stand-up paddle boards are prohibited in these areas (motorized boats are already prohibited in all sections of the lake) (Ontario Parks, 2021a). More-than-human agencies emerged among the campsites, trails, and beaches of backcountry canoe, walk-in, and car camping experiences in these parks.

While the specific agencies featured in this paper come from agential entanglements with beavers, wind, and trees in Kawartha Highlands, Lake Superior, and Silent Lake Provincial Park, our writing-with agencies continued long after our time in the field. We continue to respond to the doings of nonhumans encountered in these places – including beavers, wind, and trees - as they are entangled with our writing and thinking with fieldnotes, sketches, photographs, paintings, and recordings. We are still responding, and the three agencies featured (creative and purposive, performative and distributed, and materialized across various scales of temporality and spatiality) continue to act through said responsiveness. In the next sections we interweave scholarly conceptualizations of each form of agency with (re)presentations in the first person (the first author’s voice) to engage multi-vocality as an evocative

and affecting praxis. The three forms of agency that have been identified in this research are by no means the only forms of agency possible, nor are they representative of how various agencies are identified/defined across all of the scholarship reviewed, however, they do provide a useful (though perhaps provisional) starting place for tourism scholars to focus on and attend to agential acts in and of themselves. Specifically, we engage with theorizations, and (re)presentations, of (nonhuman) agencies that are i) creative and purposive, ii) performative and distributed, and iii) materialized across various scales of temporality and spatiality.

Doings

Agency as creative and purposive

Nonhumans demonstrate a variable range of creative capabilities which enact material agency in the continuously unfolding of the natural world (Jones & Cloke, 2002). Palpably active and full of vitality (Vannini & Vannini, 2019), nonhumans (i.e., flora, fauna, bacteria, non-living entities) act in ways that are creative, and purposive, thus demonstrating a responsiveness appropriate to their experience and lived environment (Lawrence, 2022). Creative and purposive agency defies the anthropocentric tendency to disregard nonhuman agencies premised on an apparent lack (of human-ness) and should not be dismissed (as they so often are in scholarship) as biologically entrenched adaptive or survival strategies (Gagliano, 2018). Rather, creative and purposive agencies should be understood as transformative, as having the potential to disrupt, destroy, reroute, and create new configurations in landscapes, as well as deviate from the expected as individuals respond to, affect, and are affected by an array of other agential entanglements (Gagliano, 2018; Lawrence, 2022; Jones & Cloke, 2002).

Entangled in relations, creative and purposive agencies co-construct the affective and material formations of tourism - often, in surprising ways. Creative agency (even when purposive) disrupts linear progressions of “what is expected” to contribute to novel place-making (Jones & Cloke, 2002). Canoeing in an area where there was a recent wildfire, forests are reduced to ash, and grounds and soils have burnt away to reveal rocky foundations. And yet, among these same places, towering pines retain their topmost branches demonstrating their resilient energy, claiming “I will survive!” Meanwhile, new life emerges amongst the ruins and fungi and lichen proliferate. From the devastation of a fire emerges the creative and purposive agencies of many others, and the blackness of char becomes lost in a sea of lively oranges, reds, and greens.

In this way, creative and purposive agencies facilitate *moments of enchantment* by entreating humans to attend to the “specificity and integrity of all things and find our place among them” (Caton, Hurst, & Grimwood, 2022, p.100). When the agency of nonhumans is acknowledged and affirmed, it

transforms the *moral terrains* of place (Figueroa & Waitt, 2008). As Figueroa and Waitt (2008) assert, physical proximity (i.e., embodied experiences) contribute to the awakening of sensibilities to nonhuman agencies which, in turn, fosters relational ethics with more-than-human tourism places (Figueroa & Waitt, 2008). Agencies that are creative and purposive affirm the both/and agencies of nonhumans which are entangled with other agencies, affects, and material bodies. In nature-based tourism places like protected areas, wherein human intervention is a key component of coordinating visitor experience and conservation practice, creative and purposive agency pushes back against conceptualizations of nonhumans as passive recipients of human intervention (Jones & Cloke, 2002). Attending to agency as creative and purposive is an act of caring for the *active* (and animated) capacities of nonhumans to intervene in their environment and within entangled relations (Gagliano, 2018; Lawrence, 2022).

My first campsite is located on Little Turtle Lake. Little Turtle is one of the first lakes that you encounter when you enter the Kawartha Highlands Provincial Park from the Coon Lake access point.

Fig. 6.1 – Entering Little Turtle Lake, Source: First Author

It is mid-afternoon on a hot summer's day in July 2021. Arriving at a marshy access point, the first author, along with their spouse and two dogs, put their canoe into water. The bottom of the lake is murky and heavily sedimented. The edges of the water are lined with sharp shrubby plants that scratch at your ankles, and what few saplings near the waters edge show significant signs of damage. This is the southeastern-most access point to Little Turtle Lake and a first stop for many backcountry campers entering Kawartha Highlands Provincial Park.



From my seat by the fire pit, a few ripples graze the surface of the water as a beaver swims across the lake. Their head and back are visible as they glide seamlessly across the water at an unexpected rate. Underneath the surface, their webbed back feet propel them forward while their flat tail acts as both rudder and paddle (Mason, 2009). This is *Castor canadensis* Kuhl, the North American Beaver, and a keystone species for forest, aquatic and riparian (i.e., riverbank) ecosystems.

Fig. 6.2 – Beaver swimming across Little Turtle Lake, Kawartha Highlands Provincial Park, Source: First Author



Overlooked at first, the tell-tale signs of the beaver's presence is everywhere! Beavers modify river valley landscapes by constructing dams on streams using mud and woody stems from trees growing in riparian zones (Doucet, Adams & Fryxell, 1994). Dams contain stream waters, as well as the sediments and organic materials carried within them, creating wetlands and lakes (Mason, 2009). With the creation of water bodies where there were none previously, beavers also contribute to increased biomass and biodiversity in the area, including increased numbers of: invertebrates, amphibians, fish, birds (waterfowl and marsh birds), and mammals (Mason, 2009; Touihri, Labbé, Imbeau & Darveau, 2018). While excessive numbers of beavers can be detrimental to an environment - flooding habitats necessary for other terrestrial species and turning mature forests into wetlands full of dead or dying trees (Ontario Parks, 1977) – beavers are generally seen to contribute to net positive environmental impacts marking them as a keystone species in environmental discourses (Touihri et al., 2018).

Harvesting in the riparian zone, beaver dams are continuously repaired and/ or expanded upon to maintain their integrity (Doucet et al., 1994 Touihri et al., 2018). Beavers build lodges on dam foundations to protect themselves against predators and the elements, and food caches full of herbaceous and woody materials for the frozen winter months (Doucet et al., 1994; Mason, 2009). While beavers prefer a combination of hard and softwood trees for dam and lodge construction, winter food caches are predominantly comprised of deciduous (broadleaved, hardwood) tree cuttings (Doucet et al., 1994). As

beavers harvest along the shores, riparian zones are dispossessed of mature deciduous tree varieties, and dense shrub growth and conifers (cone and needle-bearing trees) come to dominate the shoreline landscape (Mason, 2009).

Fig. 6.3 – Riparian zones dominated by shrubs and coniferous tree species, Source: First Author



Kawartha Highlands Provincial Park exists among the old beaver meadows and larger lakes that drew original settlers to the area to fish and hunt, and harvest lumber and hay (Ontario Parks, 2008). Beavers, much favoured for their pelts by European markets, were hunted by fur trappers from the 1600s onward (Los Huertos, 2020; Canadian Wildlife Federation, 2017). At the beginning of the 20th century, beavers had been trapped almost to the point of extinction in their natural range (Los Huertos, 2020; Canadian Wildlife Federation, 2017). It was not until the late 1930s that the beaver conservation movement began and beavers began to be re-introduced in Canada (Canadian Wildlife Federation, 2017). Embedded within this story of old beaver meadows from the period of near extinction (Ontario Parks, 2008), to the generations of beavers (post-re-introduction) that have lived since, are histories of cyclically occupied (and then abandoned) beaver dams which have shaped the ecology of the Lanark Highlands on which Kawartha Highlands Provincial Park exists today (Touihri et al., 2018). At the portage site on the other side of Little Turtle Lake, I canoe over a dam/ lodge submerged approximately a foot and a half below the surface of the water. It is old and no longer occupied. Parts of the dam are visibly disturbed and destroyed. Yet, it is an important reminder of how this lake has been shaped by and continues to be shaped by beavers.

While the agency of the busy beaver is purposive in so far as it is concerned with constructing, repairing, and expanding dams/ lodges and securing food for the winter, it also creatively shapes the surrounding landscape. It is not only the beaver who benefits from intervening in the flow of water. The effects of damming also create the circumstances for multi-species thriving by providing shelter, food, and ideal breeding locations for a multitude of others (Touihri et al., 2018). With the creative and purposive agency of beavers, lakes like this one - which bears the obvious markers of ongoing beaver activity - become a place for canoe campers to paddle, camp, and swim, *and* to be awoken by the haunting call of loons echoing at morning's light and hear the audible gulp of fish dragging unsuspecting insects beneath the water's surface and to be made viscerally aware of mosquitoes...whose buzzing presence promises itchy bug "bites" and restless sleeps ahead. Through the agency of beavers, a stream can be transformed into a wetland and later, a complex lake ecology supporting multispecies livelihoods and the nature-based tourism of canoe campers.

Agency as performative and distributed

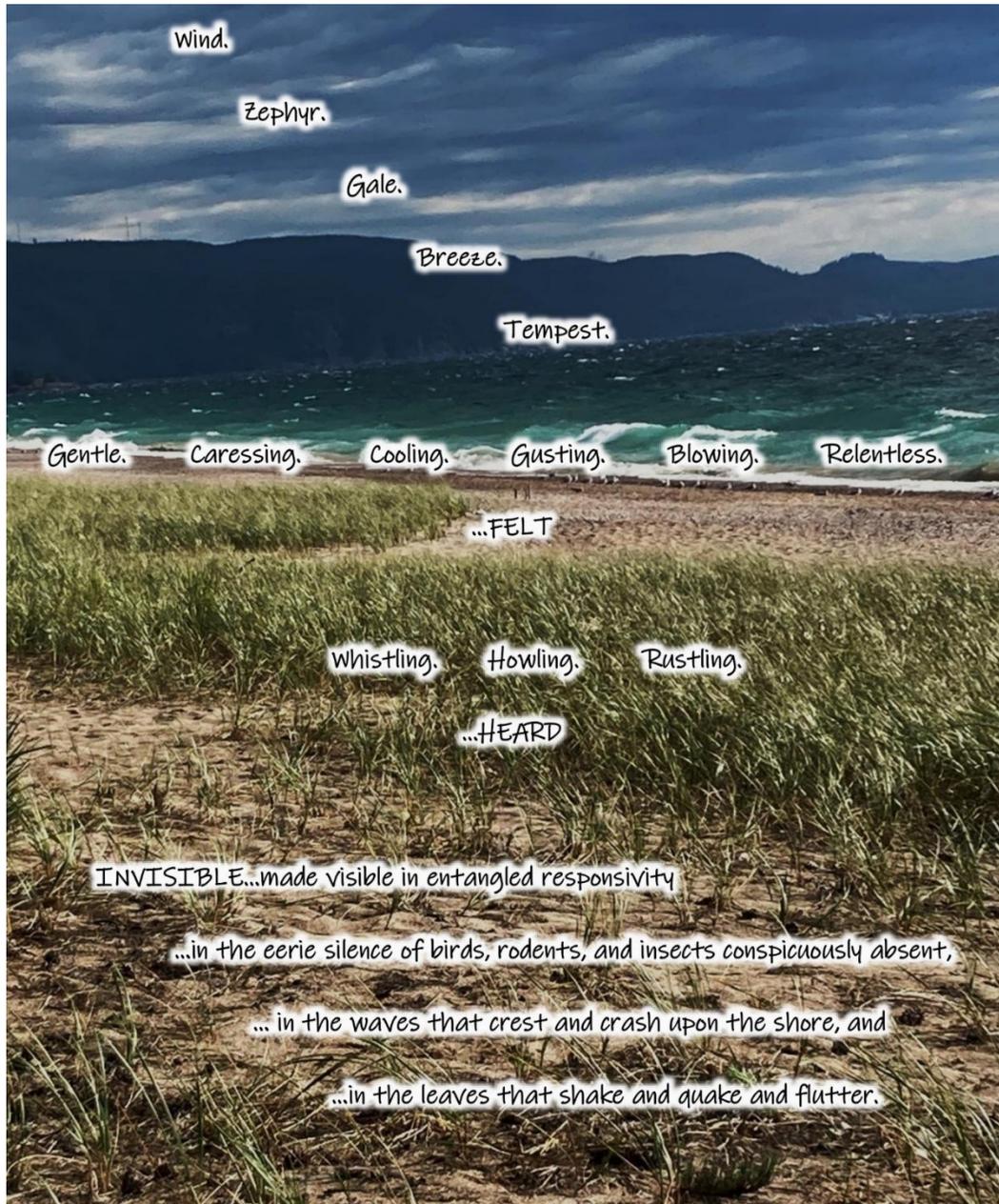
Agencies may also take performative and distributed forms wherein the *doings* of various nonhumans (as actants) emerge within a broader network of agential activity (Chakraborty, 2021; Ren, 2011). Agency is performative in the way that it contributes towards the co-constructed performance of tourism phenomena that emerge among relations of humans and nonhumans (Ren, 2011). Performative agencies become distributed and differentiated among more-than-human relations by contributing to a concatenation of other agential acts that respond to, and further shape, the affective-material configurations of encounters (Latour, 2014). Understood in performative and distributed terms, agency contributes towards the co-constructed performance of tourism phenomena among interacting and co-constituted humans and nonhumans (Chakraborty, 2021).

As a non-anthropocentric agential perspective, distributed agency casts off the need for an ontological subject, a singular individual with agential qualities defined in largely human terms (Latour, 2014; Whatmore, 1999). Rather than conceptualizing agency as capacities or competencies belonging to an individual, agency is entangled with, distributed across, and differentiated among the relational agencies of many (Latour, 2014). When agencies are performed and distributed, they circulate – stopping and starting among certain relations only to be picked up again and responded to by other relations (Latour 2014) - to shape encounters and experiences of place in tourism.

As a form of agency concerned with what agential actions or performances *do* in encounters, performative and distributed agency resists the tendency to de-animate agencies that *only* emerge in relations with others (Latour, 2014). According to Latour (2014), these are agencies that tend to the contribute to the world-making of places in more subtle ways, often in the form of "invisible natural

agents” like wind, rocks, and water (p.8). This perspective also casts off a need for a material body as the animated (and performative) agency of nonhumans like wind are made visible among the (distributed) agential acts of more-than-human relations responding to wind’s activity.

Fig. 6.4 – The winds of Lake Superior, a view from our campsite in Agawa Bay Campground. Source: First Author



A campsite on the beach in the Agawa Bay Campground, Lake Superior Provincial Park has beautiful views of the water, lovely shading trees, and a large boulder. It is also exposed to the wind – be it a gentle breeze or a gusting gale. In tourism research, wind is typically framed as an environmental

factor influencing the experience of tourism, and particularly, among tourism activities like surfing, sailing, kite-boarding, and other wind-powered tourism recreation (Buckley, 2017). Abiotic and nonhuman, wind defies most every anthropocentric assumption related to agency (including having a material body to *do* things with). Despite this lack of material body, wind has the capacity to chill/cool skin, rip fabric, push over trees and grasses, influence the flight trajectories of birds and flying insects, and lift waves on open bodies of water (among many other acts). However, wind's performative agency is only *seen* in its relations with other humans and nonhumans. Wind is rendered visible through the agential acts of others responding to its affecting and materially-configuring capacities. Hurst and Stinson (in press), for example, consider the affective and material capacities of wind to reverberate – that is, to resonate and modify the affective feel of a place and the activities taking place therein, by dampening or eclipsing the responsiveness of others present. Through the concept of reverberation, the authors show how the vitality (i.e., lively agential doings) of species known to be active in tourism settings can become conspicuously absent when wind's agency takes a strong, howling, and unrelenting performative form. What resonates, or reverberates, is the distributed agency of wind suppressing the affectivity and material doings of others.

In the fieldnotes that follow, the first author illuminates (albeit unknowingly at the time) how wind agencies evoked different material and affective responses over the course of a two-week camping experience at Agawa Bay Campground in Lake Superior Provincial Park.

First Author Fieldnotes:

Two weeks camping on the shores of Lake Superior.

...Wind continues to create waves on the water and the cool breeze through the tent screen overnight contributed to a most restful sleep. Waking up to the subtle sound of waves crashing along the shore is one of the most comforting sounds there is....

...the wind does not want to end. I am having to apply more clothing layers. I can't seem to keep my body heat.

...A storm is on the horizon. Wind has raised white caps on the waves that crest as far as the eye can see. The wind gusts cause trees to sway in an almost unnerving manner. We have had to stake out additional guy lines / tie downs into the ground as the wind pushes against the tent, straining the tentpoles and

threatening to lift the tent or worse, crush it under its unyielding pressure. We add another rope to the tarp that we are using for shade. It looks as if it will tear soon if we are not careful....

...(post deluge) the wind has lightened and for the first time in days we hear and see the activity of red squirrels, chipmunks, buzzing insects, and birds. Squirrels fight over nuts for their horde, birds swoop down to grab insects. The first insect bites since we have been here and the itching/swelling, while aggravating, is such a huge reprieve from the unyielding wind.

...the unceasing wind is back. Even the pets are unamused. They squint their eyes against the constant blowing assault and sand in the air, and seek shelter as best they can amongst the grasses and trees. Pip, our outdoor cat edges towards the tent door, preferring the suffocating heat of a tent in the sun to this wind.

....there is an emerging pattern in the wind each day – the mornings (mostly) remaining calm and then the wind picks up from noon onwards. We have a short window of 2 hours or less in which to take out the canoe before it becomes impossible to safely land without swamping the vessel.

....today, one of our last days here, I notice something incredible. Not 10 meters inland from our campsite, the sound and material impact of wind ceases to exist. Trees are not creaking and bending. The leaves remain still rather than rustling and quaking. Rodents chase one another across the path and belt out chirps of warning to the intruder of their territory. This far into the tree line, the wind is effectively stopped...wind disrupted by trees.

Along the shores of Agawa Bay in Lake Superior Provincial Park, winds affected the atmospheric feel of the site and intervened with material bodies. Over a period of days, the wind circulated and changed directions. The intensity of wind increased and dissipated according to a variety of other agential others - material nonhumans shaping landscapes, clouds, other winds, etc. Winds performative and distributed agency affected and materially impacted on human and nonhuman bodies – bodies that bent, swayed, broke, adjusted their movement/ positioning, and/ or stood resilient *and* bodies like the first author who added new layers of clothing or who staked additional tent guy lines to the ground in response to wind's animacy. The agency of wind was also interrupted and materially acted upon by the relational agencies of trees and leaves that flutter and stand resilient and disrupt wind agencies. Along the shoreline

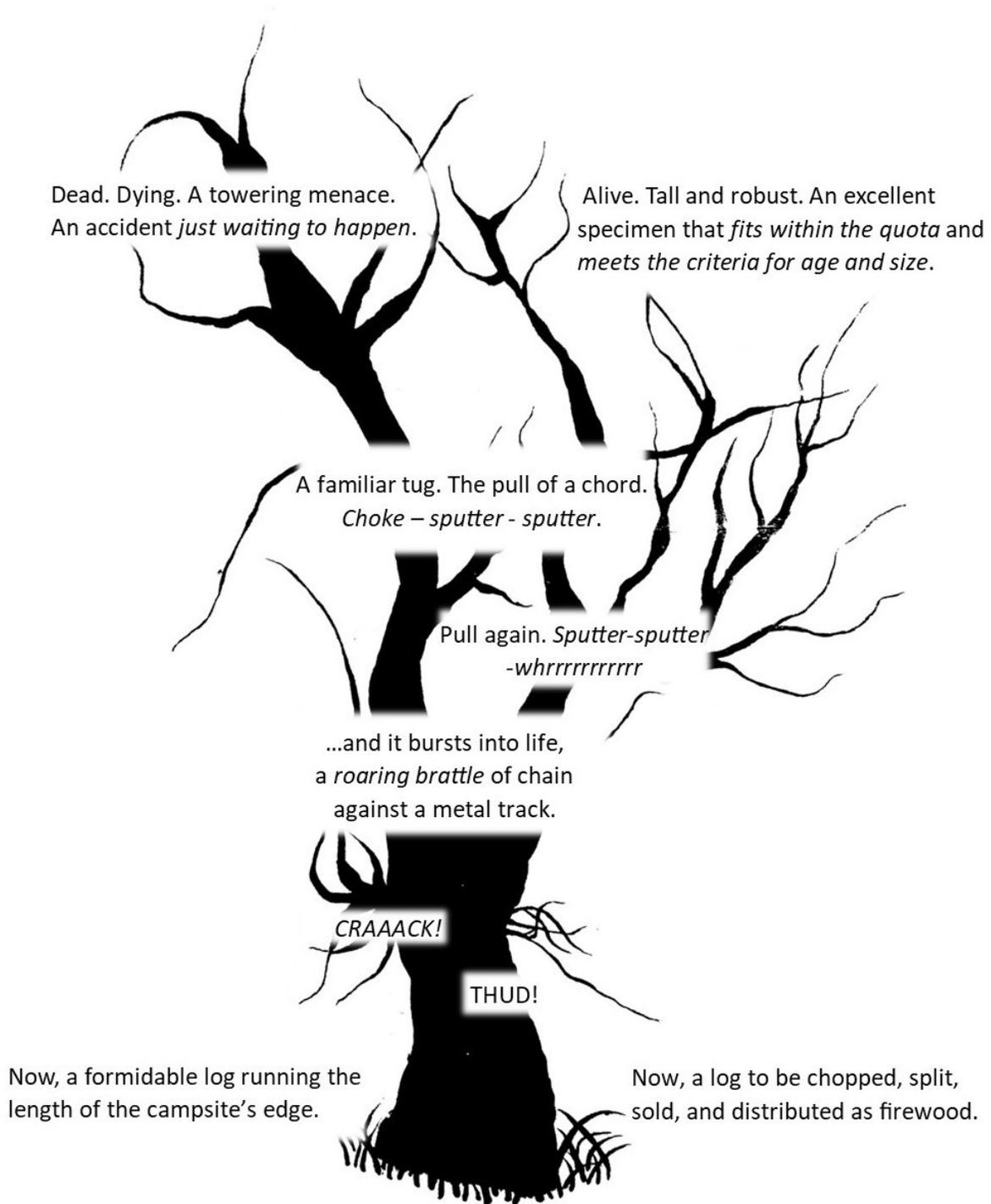
of Lake Superior Provincial Park, wind's variable and dynamic performative agency is distributed and re-configured among the entangled relational agencies of water, humans, trees, birds, insects, rodents, leaves, and more. Abiotic and nonhuman, the agency of wind shapes and is shaped by the agencies of many in relations. Attuning to agency as performative and distributed, it becomes possible to *see* wind's affecting and materially-configuring agencies in tourism encounters.

Agency as materialized across various scales of temporality and spatiality

Agency may also materialize across various scales of temporality and spatiality. Agencies may come to act over variable scales of time which may or may not extend beyond human time scales and temporal apperception (Hurst & Grimwood, 2023). Tethered to species-specific temporalities (including individual life courses and the affective-materiality of death and decay in *deathtimes*, see Hurst, 2023), geologic time, and histories enacted contemporaneously, agencies occurring over various time scales are often difficult to discern. While something like a tree root system growing around an obstacle leaves material traces of the tree's history (arguably also a form of creative and purposive agency), tree agencies occur over years - that is, over lifetimes of seasonal growth and dormancy, photo-nutrient glut and scarcity, weather events, and ecological change. The material agency of rock, both as shaping more-than-human interactions with place, is also entwined with the prolonged processes of erosion and re-mineralization over millennia.

Agency may also materialize across various scales of the spatial milieu troubling the figurative and geographical boundedness of place (Jones & Cloke, 2002). While agencies occurring among species with relatively small and overlapping territories, such as insects or rodents may be quite easy to discern, agencies entangled with larger spatial scales (think of migrating birds, geologic processes among rocks, wildfires spreading across the Canadian landscape) may be much more difficult to apprehend (Jones & Cloke, 2002). In recent decades, it has been 'discovered' that fungal hyphae "communicate" warnings to far distant fungi and flora of disease, destruction, drought, and infestation in ways that humans still cannot comprehend (Gagliano, 2018). These spatial agencies, while difficult to discern, are still doing things in tourism by (re)shaping the way places feel and the relational ways that humans and nonhumans respond to and interact with environments and one another.

Fig. 6.5 - A Tale of two trees, Source: First Author



The trees in the poem lived their respective lives to at least 60-80 years old (Friends of Algonquin Park, 2015), and perhaps more in the case of the tree felled and laid along the edge of a campsite. The log along the campsite edge lived all of its days in Silent Lake Provincial Park, whereas the log harvested for

firewood was part of a commercial shelterwood logging program within Algonquin Provincial Park some 240 kms away (Friends of Algonquin Park, 2015; Personal Correspondence, 2023). Now chopped, split, and bagged, a tree whose existence was once confined to roots and relations among a small part of Algonquin Provincial Park finds itself (or part thereof) sold to the first author, while camping at Silent Lake.

Fig. 6.6 – Empty firewood bag at Silent Lake Provincial Park, Source: First Author



On May 26, 2023, the first author received email correspondence from an Ontario Parks Program Area Manager following up from a meeting that took place between the first author and several representatives from Ontario Parks and the Ontario Ministry of Environment, Conservation and Parks (MECP). The meeting took place as a part of the appeals and mediation process of the Ontario *Freedom of Information Act (FOI)*, and related to an FOI request regarding the production, procurement, and distribution of firewood in Ontario Parks. In email correspondence it was noted that in order to become firewood, the harvested tree is first transported to a sawmill to be divided into sections. Some of the tree's material body is deemed suitable for lumber and construction materials (and then processed accordingly), while their less-desirable parts (knots, branches, etc.) will be set aside to be chopped for firewood (Personal Correspondence, 2023). Firewood is then split and set aside to dry or 'season' for a period of at least six months or until the moisture contents of the wood is less than 25% (Personal Correspondence,

2023). At this point, the wood is bagged and distributed to Provincial Parks across the Province of Ontario and subsequently sold, by the park, to campers.

Once a living presence protected within a park, tree agencies become entangled with capitalist development and resource extraction, and the circulating agencies of capitalism across vast (spatial) distances – from harvesting locations like Algonquin Provincial Park to sawmills, lumber yards, and park woodsheds. Further, as firewood, trees materially introduce the ecological history (temporalities and relations) of the places where they grew into other environments. Agencies among living trees and boring insects become entangled with management activities to mitigate invasive species embedded in firewood. Firewood brings Silent Lake’s ecological relations into proximity with the more-than-human relations of Algonquin Provincial Park. But what of the other felled log? The one that was laid across the back of a campsite. How do agencies with that log occur across scales of temporality and spatiality?

Fig. 6.7 – A log across the back of a campsite, Source: First Author



Site number 77 is a walk-in campsite at Silent Lake Provincial Park. The site is adjacent to a well-worn winding path the links all of the walk-in sites on a loop and eventually leads its way to the water’s edge. Atop a hill, the site looks down upon forest and Silent Lake itself. A large log lies across the back edge of the campsite. Given the gaps in the dirt beneath its hulking presence, it is likely that the log was laid there to prevent erosion and demarcate the steep decline of the hill. A formal trail cuts along the water’s edge in the distance. It would be easy enough to simply step over the log to take a straighter path down to the water, but there is no evidence to suggest that others have taken this route. That is not to say that there is no evidence of human interactions with the log. The log, denuded of its bark, bears evidence of deep cut marks where campers have lodged their axes or chipped away at its bulk. And I have no doubt that children and adults alike transgressed its boundaries by walking its length, jumping off or over it, and

using the log as a seat. The log's material presence on the back edge of the site does things in this tourism experience, the log acts to create figurative/ imagined and physical barrier between the nature of the campsite (permissible human nature), and nature "out there" (the forest, animal habitats, wilderness).

Even in death, log agencies are not arrested among more-than-human relations. Spatially, the materiality of the log actively separates and partitions nature in the Park. Even animals, who do not heed its boundary-making capacities, must maneuver around, over, or under it to move between spaces. Temporally, the log will continue to act among relations for decades to come, shaping interactions in Silent Lake Provincial Park even as it is broken down by decomposers like insects, fungi, and lichen (Sheldrake, 2020). The agencies of a tree, now a felled log, will have changed over the course of its lifetime, and will continue to do so in its death*times* to come among relations (see Hurst, 2023). The log will continue to act and affect the lives of resident flora and fauna, as well as nature-based tourists to Silent Lake Provincial Park long after we (the authors) and you (the reader) have gone.

Agencies of a felled tree, be it on a campsite or as firewood, act on temporal scales extending beyond the range of experience and perception of humans and many nonhumans. Spatially, their doings may defy the boundedness of protected areas - as is the case of the tree from Algonquin Provincial Park being harvested and sold as firewood elsewhere. Alternatively, a felled tree may create new boundaries and shape interactions in a very distinct location such as the log on site #77 of the Pincer Bay Campground at Silent Lake Provincial Park. The temporal and spatial agencies of trees in life and in death may be less obvious than, say, the creative and purposive agencies of a beaver or the performative and distributed agencies of wind. Even as the scalar agencies of trees escape (human) apperception, they continue to affect and co-configure tourism phenomena in the present. Agencies of trees occurring across scales of temporality and spatiality illuminate how the specific *doings* of trees in Silent Lake Provincial Park are intertwined with ecological histories and futures, and other locations within the Province of Ontario.

Conclusion

As we attune to the agential forms of beavers, wind, and felled trees, an imminent tornado warning message is sent to the first author's cell phone via Canada's emergency alert system. Torrents of rain cascade down the window to provide a slight break from the humidity, even as the imminent threat of tornado lies nearby. Last week, a tornado destroyed homes and infrastructure less than 15 kms away. Tornadoes, once infrequent, are becoming a more common occurrence. Twice in the last 5 years, the first author has experienced periods of up to a week without power on account of "extreme weather events". And still the existence of climate change and the Anthropocene, and associated anthropogenic impacts on the planet, are subject to intense debate.

The 2023 summer has been particularly hot and dry across Canada, and it is set to become the worst wildfire season on record. We have had several days on end where the smoke of forest fires from the neighboring Province of Québec have settled into the Ottawa Valley causing the air quality to deteriorate to the extent that it is quite literally toxic to breathe. It is a cruel twist of fate that, not two years ago, health officials advised us to wear masks indoors because of the pandemic and here we are now, advised to wear masks when out-of-doors. But what of the rest of the more-than-human world? Where do they go when nature-based tourism places are blanketed in toxic air, wildfires burn out of control, and weather systems bring more extreme weather events?

From a Tourism Studies perspective, it would seem that this question of how we care for a more-than-human world amidst the ongoing crises of climate change and the Anthropocene is tied to issues of ethics, sustainability, and inclusivity. Attuning to some of the many possible forms of agency that emerge in relations, we undertake to affirm the co-configuring ways in which more-than-human places are teeming with activity. This activity contributes, not only, to the affective materiality of nature-based tourism, but also the materiality of the environmental crises that encroach upon parks in this Anthropocene era. Agencies emerge among more-than-human relations that intervene in climate disasters in surprising ways. For example, wildfires become entangled with agencies among pinecones that only germinate among fiery conditions, drought resistant plants, and water (as well as humans and many other nonhumans in relations). Untethered to the subject/object distinctions, agencies can emerge among all humans and nonhumans, even those that are typically not understood to retain agential capacities within traditional conceptualizations. Focusing on the differing forms of agency that emerge among more-than-human tourism places opens up discussions around what agencies do, materially and affectively, among relations to shape and (re)shape encounters. In this way, attuning to forms of agency is an act of caring for agencies as agencies and not just for the tourism phenomena they co-produce.

Engaging with three different forms of agency – agency as creative and purposive, performative and distributed, and as materialized across various scales of temporality and spatiality – this paper seeks to affirm but a few of the many non-anthropocentric agential possibilities that exist among more-than-human relations and place encounters. As we attune and care for the relationally-entangled agencies of beavers (a keystone species), abiotic nonhumans like wind, and non-living nonhuman trees, we become more open towards agencies that lack any human resemblance and/ or escape human apperception entirely. Future research could focus specifically on these agential forms and how they interact with agential forms which are more familiar. Afterall, it is conceivable that some of the forms of agency that will be most important for the next chapters of the climate story, and sustainable tourism futures, will

emerge within different entangled-relations of knowing-with, being-with, and writing-with the affective-material doings of a more-than-human world.

Chapter 7

Conclusion

Through (re)imagining concepts - cautious anthropomorphism, reverberations, time, sentience and agency - and experiments with more-than-human attunements, this thesis has invited you, the readers, to think-with and be affected by more-than-human encounters. In chapter two, cautious anthropomorphism is mobilized to interrogate tendencies to feel connected to and notice some nonhumans over others, and specifically, as a discursive prompt and self-reflexive tool for interrogating those feelings. In praxis, cautious anthropomorphism creates openings for noticing agential acts and nonhumans who have shaped encounters in absence as well, and for considering how researchers/tourist/recreationists can responsibly participate in and research with more-than-human encounters in parks. The concept of reverberations (chapter three) introduces a mode of engagement within encounters that, while still embedded in relations, cares for resonating atmospheres and the dynamic happenings that occur when different resonations come into contact and intervene with one another. Reverberations ask researchers to linger with how places *feel* and to attend to the physical, vibrational, and affective resonations that continue to leave impressions of places long after specific encounters.

In chapter four, times and temporal rhythms add to the multidimensionality of more-than-human relations. Attuning to the diverse ways that temporalities come to affect and materially co-configure relations, times and temporal rhythms invite us to care for the ways in which nature-based tourism and leisure shapes and is shaped by the pasts, presents, and futures, and the temporal rhythms of entangled kin. Chapter five provides a critical assessment of sentience as a concept engaged in some posthuman tourism and animal ethics scholarship to amplify the moral consideration of animals. Sentience is shown to reinscribe anthropocentric dichotomies (including sentient/non-sentient distinctions) among animals. Troubling the theoretical coherence of sentience for posthuman applications, agency is proposed as an alternative concept more congruent with posthumanism relational and affirmative ethical commitments. Chapter six further engages with agency as a useful concept for posthuman applications, experimenting with attunements to agencies that resist anthropocentric inscription - like human resemblance and the need for a material body to act. Attending to forms of agency that are creative and purposive, performative and distributed, and materialized across various scales of temporality and spatiality, nonhuman agencies invite researchers to remain open towards agential possibilities that lack human resemblance and escape human apperception.

In light of the preceding chapters (whose conclusions are provisional) and a context for writing - the Anthropocene (which is unfinished), the conclusions of this thesis should also be interpreted as

provisional, and as remaining open to new theoretical interpretations, moments of enchantment, and modes of attunement. The chapters of this thesis engage with provincial parks as areas, which, due to their dual mandate and nature-based status are uniquely placed to experiment with more-than-human attunement in leisure and tourism, and more-than-human attunements amidst the environmental crises of the Anthropocene. By facilitating both visitor experiences (nature-based tourism/recreation) and conservation, parks offer an ideal location to disrupt human/nature and human/nonhuman distinctions through orientations towards relationality, and to resist presumptions that nonhumans are passive recipients of environmental intervention by humans. Contextualized by climate change (including wildfires), biodiversity loss (species-at-risk) and other environmental crises attributable to the Anthropocene and its impact on Canada, parks sit at the intersection point of planetary transformations, current anthropocentric conservation ethics, and the discursive (and practical) possibilities of orienting towards response-ability, more-than-human entanglements, and care for our shared planetary futures.

The scholarly contributions of this dissertation are three-fold. First, each section disrupts, co-opts, or challenges a concept (i.e., anthropomorphism, reverberation, time, sentience and agency) that has been subject to anthropocentric inscription in much of the tourism and leisure literatures. The conceptual disruptions, co-option, and challenges of each chapter draw upon the conceptual applications and nuance informing other disciplinary traditions, including but not limited to sound studies, vegetal studies, human geography, geology, ecology/biology, philosophy, physics, fine arts, and environmental studies. Through disruption, cautious anthropomorphism becomes a discursive device and reflexive tool to attend to feelings of (dis)connection with nonhuman kin. Cautious anthropomorphism illuminates human tendencies to feel connected to and notice certain species over others, and in so doing, also illuminates spaces of non-desire which can be iteratively interrogated.

Borrowing from the scholarship of sounds studies, physics, vegetal studies, geology, ecology/biology, and philosophy, reverberation and time are co-opted to consider the atmospheric resonations of how places *feel* and the temporal confluences enfolded into (and entangled with) relations. Co-opted, reverberations attune to the physical (vibrational and dynamic) and affective qualities of encounters that emerge, interfere, and interact among affecting and affected material bodies, and that resonate as atmospheres of place. Through co-option time(s) and temporal rhythms are revealed as multiple, non-linear, and varying, inviting engagements with how times are entangled with and shape relations, how times co-produce the temporalities of encounters, and the relational ethics of caring for time(s) among kin in nature-based tourism/leisure. When challenged, sentience is exposed as having limited capacities to be generative, affirmative, or resist anthropocentric (re)inscription in posthumanist tourism and animal ethics scholarship.

Proposing agency as a concept more congruent with posthumanist philosophical and ethical commitments, the concept of agency is then challenged to attune to agential forms that resist anthropocentric definitions, reduce the *doings* of nonhumans to biological/ survival instincts, and/ or require a material body to have agency. Adding to the theoretical sophistication of posthuman tourism and leisure research orientations, these acts of disruption, co-option, and challenge contribute some of the conceptual foundations necessary to better attend to more-than-human nature. Each concept - cautious anthropomorphism, reverberation, times, and agency – engages with response-ably attuning to the affectivity and materiality of nature-based tourism/leisure encounters amidst a ‘natures’ that are undergoing change. Whether disrupted, co-opted, or challenged, each concept works to (re)imagine more-than-human relations as full of affective, temporal and agential imbrications that act on, and continue to act beyond, the situatedness of encounters. And framed by posthuman relationality, the concepts engaged orient towards affirmative ethics as a politics of inclusivity for knowing-*with*, being-*with*, and researching-*with* nonhumans.

The second scholarly contribution of this thesis relates to how the chapters (individually and in combination) engage theory-methodology-(re)presentation as iterative and entangled practices of being-with nonhumans and encounters. Chapters contained therein cannot, and should not, be disaggregated into separate theory, methodology, or findings sections as is common or traditional in many dissertations. Here, the sensory-attunements of response-able approaches (informed by methodologies without methodology, nonrepresentational methodologies, walking methodologies, and ‘-with’ oriented research) offer embodied practices of attending while simultaneously, shaping theory (conceptualizations) and (re)presentations. Together, the theory-methodology-(re)presentations contained in the chapters of this thesis enter into conversation with the crises of representation to instill a politics of: i) knowledges as partial and contingent, and ii) research as occurring within the messy middle-ness of encounters. Of course, (re)presentational choices are also political. The multimedia and inter-textual (re)presentations of this thesis are creative and affecting. They integrate media like sound with imagery (via QR codes), and overlay fieldnotes and creative writing on images. (Re)presentations here are also, for the most part, visual (re)presentations. Intentionally left open to different interpretations and impressions among readers, figure descriptions or captions are intentionally vague. However, this also means non-compliance with the accessibility standards of many publishers, websites, etc. Further, integrating text within figures, while a productive resistance to the strict word limits of academic publishing, still presents issues when (re)presentations do not nicely fit on a page.

The third scholarly contribution of this thesis concerns the way in which each section (with the exception of chapter five) experiments with more-than-human attunements born of (re)enchantment (i.e.,

care as action) with concepts and nonhumans, and with integrating posthuman relationality and praxis with (re)presentational choices intended to evoke and affect. Situated within more-than-human encounters in three provincial parks in Ontario, Canada, this research experiments with bodily sensory and affective practices of attunement to more-than-human temporalities and agencies, and the resonating feel of tourism/leisure encounters. (Re)presentations of material-affective attunements among specific more-than-human relations and nature-based tourism/leisure encounters, serves as a useful starting point for imagining encounters with other nonhuman kin and for thinking-with entanglements beyond these encounters. Expanding beyond the situatedness of encounters in three provincial parks, everyday praxes of more-than-human attunement can contribute to ontological shifts in how humans relate to more-than-human places and landscapes *and* to entanglements. Affirming nonhumans in the materiality of our everyday lives, implicated in our relations, and in the places where we recreate/tour, we might come to question the ethical implications of what we do in parks, what we bring in, what we burn, and how we interact with our relational kin. However, these things are left to interpretation, the very tensions of visitor experience and conservation mandates continue to pit human interests against the interests of the natural environment preserved therein. Breaching this gap is not an easy task even with the best public education projects. That said, if researchers/humans/tourists/recreationists oriented towards entanglements (and shared ecologies) as co-constitutive and co-producing this more-than-human world (and themselves and their experiences of reality), it might become possible to (re)imagine more inclusive, response-able, compassionate, and thriving futures with all nonhumans on this planet.

The social impacts of this thesis are two-fold. At the broadest level, this research contributes towards (re)imagining nature-based tourism/leisure as embedded within park ecologies, shaping and shaped by the activity, temporalities, and affects of more-than-human campsites, campgrounds, and experiences. Further, that this embeddedness in ecologies implicates recreationists/tourists in environmental outcomes with the hopes of evoking response-able ethical orientations to care for, and attend to, nonhuman relations. And for others, like policy makers and politicians, to resist the tendency to essentialize humans in preservation priorities. The second area of social impact more specifically engages with environmental management practices, strategic planning processes, and conservation initiatives in parks, and within conservation discourses broadly. Embedding humans in nature-based tourism and leisure, and refusing the ontological separation of humans from nature, brings to light the relative lack of inclusivity of ecological integrity as a guiding principle that preserves parks for *future generations* of human enjoyment.

This research also opens up dialogue around the limited value of strategic planning exercises tied to (politically expedient) one-, three-, and five-year timelines when the temporalities and agencies of

nonhumans escape these parameters. What does a five-year timeline mean to a tree that acts over hundreds of years to change landscapes and shape new ecologies? What does a one-year timeline mean for a chipmunk whose temporal rhythms follow diurnal and seasonal cycles? Considering the anthropocentric limitations of current conservation approaches and the increasing number of challenges associated with climate change, and other environmental crises, it seems necessary to consider what park strategic planning exercises could look like if they were based on trees or geological processes, or how the tensions of a dual mandate (conservation and visitor experience) might be ameliorated if tourists/recreationists saw themselves as a part of a park ecology and not separate from it. Through public education campaigns and incremental ontological shifts in the way that we (more-than-human humans) think about our relationships to nature and nonhumans, it may become possible to envision a more-than-human conservation approach in protected areas and for the Anthropocene era.

While the scholarly contributions of this thesis lay some of the much-needed conceptual foundations for a more-than-human conservation ethics and practice (in protected areas and on the planet), there is still much conceptual, philosophical, methodological, and (re)presentational work to be done to enact social change amidst the many other crises (global capitalism, colonialism, overpopulation, pandemics, social inequity, climate change, wildfires, etc.) that are the subject of our attentions, worry, and care in our everyday lives. One of the challenges of a posthuman framing for this research relates to how traces of subjectivity (implying the human) forms a kind of linguistic undercurrent which cannot be avoided - even as it is continuously being resisted through acts of conceptual disruption, co-option, and challenge. English language traditions, be they related to pronouns, grammatical tools (like the hyphen connecting “more”, “than”, and “human”), taxonomic classifications (e.g., species, living, non-living), and the words we use to describe actions, capacities, or feelings, reflect social and cultural norms and scientific discourses that maintain human exceptionalism as the standard for engaging with the world. Future research should continue to develop the conceptual foundations of more-than-human conservation ethics, learning from recreation ecology, human-wildlife studies, and political ecology literatures pertaining to parks and nature-based tourism/leisure, as well as the growing literatures of multispecies encounters. Research should critically-assess concepts engaged across these literatures (including relational concepts like more-than-human) for their theoretical nuance, and consider how posthuman philosophies, theories, and methodological approaches might further contribute to advancing these fields of study.

Given that parks and protected areas are located on lands that have been subject to legacies of dispossession and Indigenous erasure, future research should critically and reflexively engage with what it means to recreate/tour and be accountable to the severing of kinship relations as a project of settler

colonization on Turtle Island (the name that is often used in Indigenous traditions to describe North America). Planned future projects include an engagement with just this, considering the role of protected areas as places of ‘public access’ and ongoing settler colonial projects, themes of white-entitlement and entitlement to disabuse, and the lands and Indigenous peoples whose connections and ways of life were (and continue to be) severed among protected areas. While this research was primarily concerned with creating incremental change in how Western scholarly traditions conceptualize inclusive and response-able entanglements and attunements with nonhumans, posthuman nature-based tourism and leisure should continue to learn from and with Indigenous and non-Western traditions, languages, worldviews, and scholarship to enact different practices of caring for and being in the world.

Future research should also work to disrupt, co-opt, and challenge concepts related to conservation – including nature and natural – which preserve humans as unnatural, and nature as something that can be bound, intervened in and preserved, rather than as something that is continually transforming. Building upon interdisciplinary scholarship - including literatures informed by multispecies encounters, animal ethics, and vegetal geographies - research should continue to develop and experiment with more-than-human attunement praxes and response-able methodological approaches to advance the theoretical and methodological sophistication of nature-based tourism and leisure fields. This includes engaging other theoretical and methodological concepts and orientations, including scholarship invoking dwelling and leisure/tourism mobilities to dismantle nature-culture distinctions (Mullins, 2009). Recognizing that this thesis presented several provisional insights, and possible ways of attuning to more-than-human relations, temporalities, affects, and agencies, further research should encourage experimentation with modes of attunement that are more sensitive to relational absences or that attune to temporal rhythms and agential forms that differ from those presented here.

While this thesis is limited in so far as it can only advance some of the conceptual and theoretical beginnings of a much larger more-than-human conservation project, it also invites more-than-human response-ability in nature-based tourism and leisure now. Framed by smaller encounters with specific nonhumans, this research invites us to be re-enchanted and to be affected by more-than-human kin, places, and parks. It asks us to attend differently to the enfolded imbrications of time and agency that shape and are shaped by encounters among nonhumans, and that shape our broader relationships to place and to being-with parks in nature-based tourism and leisure. And this thesis demands that we think-with, know-with, and research-with nonhuman kin in order to dismantle the pervasive anthropocentric inscriptions of research that stand in the way of more inclusive and thriving futures, together.

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