DREAM TEAMS

127 - The presence of absence – Collaborative work with and about bodies in online settings with the Bodies Collective

Bodies Collective*

Bodies Collective

The Bodies Collective returns to ECQI22 with a Dream Team Session about collaborative work with and about bodies in online settings. Together with the participants, we want to reflect on the notion of "presence of absence" of bodies in online settings. Adopting an arts-based approach, we will collaboratively and playfully explore this topic in various embodied ways. Following one of our core concepts, "autonomy as pedagogy", participants are invited to co-creatively shape the space with us.

Keywords: bodies, collaborative inquiry, arts-based inquiry, autonomy as pedagogy, the bodies collective

143 - Group work and autoethnography: autoethnography as a group practice

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This Dream Team sets out to explore autoethnography as a group process. Our Dream Team consists of a range of PhD researchers working with various forms of autoethnography and other methodologies. We met during the summer of 2021 during the online class for PhD students called 'Autoethnographic methods: Building ethnographic reflexivity through creative arts-based practice'. Building on our group work for the class, we would like to bring people together to dig deeper and understand the process of how one goes from (individual) autoethnography to group autoethnography. We would like to explore what group autoethnography means, how it happens, and what this approach can bring. Currently involved in the discussion are members from Group 1 and Group 5, the two groups that chose to produce a final video as a group. Group 1 produced a video that focused on micro and macro relationships with and through technology and Group 5 produced a video that focused on framing their framings which looked at how members framed (intentionally, unintentionally, accidentally...) their work. We would like to invite others from the class and others who have worked as groups to join us in an open discussion and group reflection. Topics that can be discussed include but are not limited to:

- The "auto" morpheme in autoethnography and its practice. What does the "auto" turn into in a group space? Splinter-autos? Dissociated autos? Does auto (individual self) in relation to something referring to a group, call into question the very meaning of auto in autoethnography?

- Is there something else coming from this splinter-autoethnographies other than the deeper understanding of the self and the others? How can this work productively? How do you convey and work with different affective experiences without brushing over them or having to decide on one idea in the final output?

- How does one go from (individual) autoethnography to group autoethnography in terms of process and method - what does that mean, how does it happen, what can we get from this? Why is this interesting to look at?

- How does technology mediate the relationship and connection from oneself to the others in the group?

- How are creativity and art through technology influencing the group dynamic?

- Is group work another way of doing autoethnography or can the group do autoethnographic work together?

- What is the role of random things/encounters/hurdles in terms of doing group work?

- What are some of the practical aspects involved (Taking space in the conversation? Planning, structure, lack of time? Group configurations? Personality of the individual and the personality of the group? etc.)

- How can autoethnographic group work through art and technology become a tool for inter-/cross-/trans-/anti-disciplinary approaches that challenge the boundaries of traditional disciplinary methodology and theory?

We invite people who have conducted autoethnography in a group (or who have chosen not to be in a group, or who have an interest in trying it out) to join us in this conversation!

Keywords: group work, autoethnography, process and method

134 - Practice As Research: Making the case for PAR in social sciences

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Social science research has seen significant developments to allow for more egalitarian approaches. Consequently, the use of participatory and/or creative methods combined with embodied, Indigenous, feminist and phenomenological frameworks has also increased substantially (see Kara, 2015; Mannay, 2015; Pink, 2015). Within the scope of these developments, research approaches have been developed that focus specifically on doing and making as part of the research process (e.g. Gauntlett, 2013; Harris, 2016; Tarr et al., 2018a, 2018b). Additionally, many ethnographic and autoethnographic studies also focus on the researcher's doing or learning within a specific context. These studies and processes resemble what constitutes practice as research within the context of creative, performing and fine arts (Barrett & Bolt, 2007; Nelson, 2013), but may also be identified as practice-led research (Smith and Dean, 2009), practice-based enquiry (Whiteford, 2020), or close-to-practice research (Wyse et al., 2018). The common ground for this kind of research is the understanding that research and practice are so closely connected that they mutually affect and impact on one another; that the process of creating or doing is in itself the development of new knowledge; and that the research in and during practice merges into new creations or outcomes. In sum, practice as research is research that is carried out as part of practice or that is practice. However, despite the many practice-based elements within social science research, there is currently no established framework for practice as research within the social sciences. This proposal for the Game Changer strand seeks to redress this gap.

The aims of the game changer are...

...to enable a scoping exercise of research-practices that sit at the cusp of teaching/research/practice, with practice encompassing teaching or social activist work as well as embodied, bodily and creative practices.

...to reframe the Practice As Research framework for the social sciences.

...to identify the relationship of Practice As Research and Arts-Based enquiries and participatory research.

...to consider questions such as: How widely is the principle of practice as research in use in the social sciences? Can the implementation of a practice as research framework formalise "doing as research" approaches in the social sciences? Can the outcomes of a practice as research framework in the social sciences be used to redefine social science research? What is the impact of a PAR framework on designs of and approaches to social inquiry, on assessment of quality of/in research, and on ethical considerations and processes? How can practices, practice-based and practice-led research be revaluated to find their rightful place in qualitative inquiry?

195 - WEAVE - LabDay methodology (Dream Team) session

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This Dream Team session will use the case study of the EU CEF funded WEAVE project to underpin the exploration of an innovative methodological framework for capacity building for Cultural Heritage Institutions (CHIs) to work with cultural communities and with Digital Intangible Heritage.

The WEAVE methodological framework for community engagement discusses the ways in which tangible and intangible cultural heritage of cultural communities can be more closely interwoven, safeguarding this invaluable cultural heritage and preserving for future generations the richness of the European identity and its cultural plurality. In particular, the project will aggregate over 5,000 new high-quality records to Europeana related to the rich and invaluable cultural heritage of minority cultural communities, and showcase these collections in a set of engaging editorials and a virtual exhibition. WEAVE will also carry out several capacity building activities to develop a closer connection between CHIs, minority cultural communities and Europeana.

This session will explore the WEAVE methodological framework, specifying hands-on methodologies for such capacity building, building on the model of the LabDay methodology used in the CultureMoves Europeana Generic Service project. The LabDay framework is underpinned by Communicative Methodology, a sociological method that aims to cross social, cultural and linguistic boundaries. This framework enables an open, egalitarian dialogue between researchers and participants; it is a collaboratively-held space where all voices are acknowledged and valued, and stakeholders can reflect together on their needs, desires and various forms of participation. This particular methodology enables communities to engage with project activities and select content and collections to be aggregated. In such a way, a bottom-up approach enables cultural communities to themselves become a driver for how their digital heritage is presented and the design of the WEAVE Toolkit, developing from their bespoke needs concerning the management and promotion of both their intangible and tangible heritage.

The proposed Dream Team session will itself take the form of a 'LabDay in action', offering an open space for discussion around key themes related to the methodology, with a collective writing output to develop from it.

Keywords: Intangible cultural heritage, tangible cultural heritage, digitisation, marginalised communities, communicative methodology

104 - Tags, tagging, tagged, # - tagging practices in academia

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In this dream team session we explore and experiment with the tag. We consider how tags work and what scholars' work with tags might produce when these objects/things shape our academic lives. We want to collectively think about tag practices/processes: tags as labelling or signifying; tag as a playground gamin; tags writing on a graffiti wall or on social media; being part of a tag team; a skin tagging. In doing so we consider how tags tug, how tags shape the ways we think, feel and experience our academic lives. Tag in Italian is 'etichetta', from the French 'estiquer' that is to attach/to paste. Etichetta implies a set of oral or written rules of a protocol/ceremonial of high society. What does an etichetta/tag enact? How we are produced by tags? What do tags produce (on) us?

Tags might function as positive and affirmative practices and techniques – a tag many enact work of collaboration, where being part of a tag team is productive, people 'have your back', and when you need it someone can step up in your place to help. Tag team labels mark togetherness and support. Tags can link to touch, being tagged and reaching out. The affective moments of tagging and being tagged can be playful and nourish us as being part of something, but it can also marginalise us if we are not part of the tagging teams . Tags can also function as ordering mechanisms that may label and archive us, put us back in our place if tagging does not 'fit'. Tags can exclude – they can connect to the injuries we suffer in academia – those feelings of belonging and unbelonging; whether we are part of the in-group or not; how our bodies are marked, bruised, written on and over.

This dream team session online space will be an opportunity to develop some creative experiments with the idea of tag and tagging. The time during this session will be used to discuss and produce some material presentations of tagging, tags and being tagged might signify, produce, exclude, and speculate. These doings, experiences, and experimenting with tags and tagging will be collected via a range of online tools and will be collated and shaped into an online google document. Two weeks after the conference, session participants will be invited to an online meeting to shape collected material to develop tagging as a mode of writing. The aim will be to generate and develop an article on tagging to be submitted to the special issue on Embodied Writing in the journal Culture and Organization https://tinyurl.com/4brzmaws. Permission will be asked from participants of the dream team session for their tags to be used, and co-authors of the article will be those who attend the follow up session beyond the conference space. Thinking with and about tags and tagging can produce modes of thinking, doing and writing differently. These tagging moments can highlight individual, collective and systemic embodied experiences which can act as resistance to dominant academic practices.

Keywords: tags, affect, materiality, academic lives, writing differently

118 - Re-imagining Doctoral Education and Research as Civic Participation

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As researchers, we are members of many communities but stepping into a university whether as a student or member of staff often requires leaving one's community memberships outside the front door. In the new geographies of grounded and online living, we have an even wider range of group memberships and collaborations. What can or should this mean for doctoral research education? How can we understand doctoral research as always taking place within communities and with responsibilities to those communities? How can research as civic participation be imagined? In this session, we explore what to consider in making a new doctorate situated in online and in person communities, distancing from the university. We welcome participants to join us in imagining what this could look like and how it could happen.

We anticipate some participants will want to submit individually and collaboratively written papers for a special issue of Murmurations Journal of Transformative Systemic Practice on this subject.

Keywords: Doctoral education, civic participation, community membership, decolonising practice

178 - Listening to the 'hundred languages' of children; creating authentic child-centred research

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This Dream Team stems from the presenters' research 'with' (rather than 'about') children in different ways. Both Emma Maynard and Catherine Carrol-Meehan have wrestled with complexities of ethical caretaking in children's research participation, and considered how researchers can engage with the richness of children's lived experience through child-centred methods. Maynard et al's (2020) project was prompted by a child's own statement about the adult world; "grown ups don't always get it right, you know!", which led to a research project with children as research partners, through from research question, co-production including analysis, and culminating in co-authorship. Meehan (2016) worked with her early childhood students to investigate children's lived experience, centred around UK social policy and the United Nations Convention on the Rights of the Child in context of the Good Childhood Report and UNICEF Report Card 47, which placed the UK in the bottom third of the 21 richest nations of the world for child well-being (Meehan, 2016). Emma Maynard's most recent project involved working with children with identified behavioural and mental health needs to co-produce ideas about mental well-being, via school gatekeepers (Sims-Schouten, Maynard & Pound [in prep]; Maynard, Sims-Schouten & Pound [in prep]). These projects have involved a range of mechanisms by which to engage children's voices, from personal connections to school gatekeepers – these experiences in themselves raise questions about children's agency and consent, power dynamics and the adult-led mandate for research.

While children in the contemporary and western world are generally regarded as agentic beings in their own right, their lives are still managed by adults in educational, familial and social settings, and centralising the voices of children remains elusive. While child participation is advocated through school councils and such like, we suggest that this plays into a sampling of children's views for policy and practice agendas, and is less orientated to the lived experiences and perspectives of children to generate child-led ideas and philosophies. This generation of children faces unprecedented social challenges, inheriting the cost of a post-pandemic world in environmental crisis, amid a further mental health crisis and political unrest, and so we suggest that the need to drive forward a best practice agenda for listening to children has never been more urgent.

We approach this Dream team focused on the pivotal values and process which we think determines successful research with children – and by that we mean, engaging children in ways which are meaningful to them, to listen to their authentic voice through creative approaches, and value their agency (Maynard et al, 2020; Meehan, 2016). Thus, we draw on the philosophy of Malaguzzi (Meehan, 2017) who advocated a pedagogy of listening to children through their Hundred Languages, that is, the multitude of ways in which children communicate their experience, and state a provocation for this session;

In what ways can we resolve the ethical complexities of researching with children, and how can we use creative methodologies to listen to children's hundred languages, in order to centralise their lived experience?.

Keywords: Children, creative methods, ethics, voice, impact

146 - The lab for dreams of publishing in messy journeys

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With this intra-active Lab, we wish to create a space for exploration about publishing qualitative research. Dr. Tatiana Chemi is a senior academic on the editorial team of the book series, "Arts, Creativities, And Learning Environments in Global Perspectives" with Brill/Sense and Dr. Alys Mendus is an Early Career Researcher who has recently published her first book, "Searching for the Ideal School Around the World: School Tourism and Performative Autoethnographic-We" within this book series (Mendus, 2022). This collaboration has allowed us to realise that the tensions within any publishing project and specific to the area of arts, research and creativities are of content-related and affective character. We all know the bliss of a positive review and the sorrow of a review that misunderstands and slaughters our work. We have all experienced how communication among peers can limit or encourage learning and understanding. Early career researchers are too often left alone in these messy processes where senior scholars could/would be helpful mentors. This Lab offers a dialogic, polyphonic Dream Team with the ambition of changing the review system by means of affective methodologies (hooks, 2014, Freire, 2021). We invite junior and senior researchers to a shared conversation on their needs and strengths in publishing qualitative research: what are the pitfalls and possibilities for young researchers? How can senior researchers support early career researchers in their messy journeys towards publishing? And more importantly, how can we all learn from each other? In this Lab, we will look at a specific publishing project, which newly came to life and that was fostered by means of a junior/senior encounter. This hands-on narrative will be supported by the active involvement of participants in activities and reflections about publishing projects. We will especially linger on the role of feedback and of peer review in qualitative inquiry, fundamental to the (alternative, embodied, affective, inclusive) rigour guiding our methodological strategies. Can we all leave the dream team with new skills and wonderings on reviewing with an ethic-of-care and wherever we are in our careers be part of the change in how we support each other in our publishing journey so that more voices can be heard?

Keywords: publishing, qualitative research, early career researchers, creativities, peer-review.

151 - 'It's this 1 thing that got me trippin': Feeling-with and Thinking-with the Affect of Songs as Visitations
(https://www.youtube.com/watch?v=AaePlpWuQV4)

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In our session we will be working with powerful and personal songs to think-with and make-with affect, to unpack and apply post qualitative theories as early career researchers. As an entry point, we take a pop song by Amerie (Rogers, Harrison and Walden, 2004) to make visible how theory can be diffracted through lyrics to locate affective intensities to (re)consider what data-otherwise might be. For example, the lyrics 'you have got me trippin' resonates as affect for us which is both personal and prepersonal, and drawing on Taylor's (2021, p.235) theorizations of visitations and removing doors we position songs as visitations that are sometimes 'uninvited.the one who, or that which, brings what is difficult, unforeseen, unknown and unanticipateable – a something to reckon with'. In this sense we aim to speculatively explore the affect of musicality to consider previously unconnected features that can also be affected, seeking out the 'and…and…and' (Deleuze and Guattari, 1987, p.25) in research. Polyvocal mediums have offered us an unbridled way to think with theory and our invitation to remove the doors is a provocation, within collegial and resonant post-qualitative theory-practice-spaces, to be accountable for the cuts we are making in research as an ethical imperative of neomaterialism.

Historically privilege has been bestowed upon linguistics yet here we re-imagine voice as multi-dimensional as 'an enactment of forces and not all necessarily human' (Mazzei, 2016, p.153). We know more-than-human bodies are saturated with emotions that feed a proliferation of affective intensities (Leander and Bolt, 2012), enabling us to think differently about how bodies might speak. Through relational ontologies we argue music is not separate from the human, but something that our bodies are already in relationship with (Marti Perez, 2019). As such, more-than-human voice is repositioned as constituent to any agentic assemblage (Mazzei and Jackson, 2017). Music as soundscapes, can be a carrier that enables an attunement to profound experiences (Wozalek, 2018), and thinking with the sonic can be useful for theoretical analysis (Gershon and Applebaum, 2018). As Gallagher et. al., (2018) remind us, sound is always more than symbolic communication.

As co-convenors we aim to question 'how human and more-than-human sounds, via any medium, can seek out affective intensities to as method to make seemingly invisible data visible'. As emerging scholars, we have been presented with a myriad of pathways to explore feminist, new materialist, posthuman and post qualitative theories, with multiple entry and exit points. The complexity of this can be overwhelming and we want to provide support to other early career researchers, to inspire confidence to think-otherwise about what constitutes data. Using the provocation of music, an entry point to think~with and make~with theory, we invite delegates to share songs to explore affect, building a collective visitation through an intra-active Spotify playlist. Thinking soundscape-affect-otherwise the take-away playlist, as a collective, resonant shifting and multiplying sonic sensorium, opens potentialities to disrupt linear thinking by acting as an entry point for our collaborators to make sense of their post-qualitative inquiries and what counts as data.

Keywords: affect, soundscape, more-than-human, post-qualitative, song visitations

177 - Data Drama: critical creativity and collective reflection in making sense of data through arts-based methods

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In developing the practices and theoretical conceptualization of Data Drama we are moving towards a critical way of making sense of data. Why is data drama needed? There is a latent criticality in the arts. When used in certain ways, it can make visible what is not seen and bring in to being possible future worlds. Our assumption is that data is often viewed by non-specialists as objective, without market-driven or other political interests; the claims that this is evidence-driven are accepted without question and in this way, we remain unaware of the manipulation involved. Becoming literate in data sense making skills through data drama entails using dramaturgical frames constructed in critically creative ways. Drama in this context refers to drama education tradition where participants play an active role and participates in the construction of narrative as well as interpreation of the data. By this we mean that participants do not simly discuss issues, but explore them concretly through a process of `doing and making; acting, watching and sharing thoughts and interpretations with each others.

This allows for collective reflection on the implicit world views embedded in the presentation of data as an unproblematic narrative. As human beings in the 21st century, we should have access to tools that can help interpret and use data ourselves to construct alternative narratives that are still supported by evidence inherent within the data yet are defined according to individual or community contexts, priorities and values; data that is increasingly shaping our lives, the way we relate to each other and the environment. Therefore, the influence of emancipatory critical educators such as John Dewey (1933/1998) Paulo Freire (1997/ 2000; 1998) is relevant here.

The practice on which this study is based took place in an explorative learning space -Theatrum Olga, Lahti, Finland. We focus on two data drama events and the creative processes leading to them. The first was designed digitally and was live streamed, the second took place face to face in the same learning space, with one role played on- line character on the stage. Both were framed dramaturgically, used the materialities of the theatre setting and can be characterised as studio hosted.

The methodology we found most appropriate to use at this stage of the development of the concept of data drama is autoethnography where learning together through the research process is paramount. Our approach is transdisciplinary, involving human data interaction researchers, arts-based researchers and practitioners. In this paper we formulate the conception of data drama at this stage of its development.

Keywords: Data drama, human data interaction, arts-based research, dramaturgy, drama education

190 - Collective as more than the sum of parts: traces of artistic research beyond the Individual spacetime

Camila da Rosa Ribeiro*

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In resonance with Natalie Loveless' affirmation that methods are story-telling strategies emerging from different world-views (2015, p.54), this presentation is positioned in the framework of an artistic research project mobilized by decolonial poethics (Silva, 2016), where questions of collectivity, form, and pedagogy merge practicetheoretically.

Motion is set with questions on how collectivity can be understood beyond the discreteness of numeric addition of private individuals, affecting the ways in which pedagogical proposals are composed with a group of 10 artists. These questions echo artistic and scholarly movements in black feminist thinking and process philosophy, with Fred Moten (2017), Denise Ferreira da Silva (2016) and Erin Manning (2013, 2020). This research is created from a series of compositional practices designed to decompose the abstract forms that subjectivity, future, and memory entail, through practices of getting together – even if through computer screens while their physical bodies sit across different continents. The artistic research frame is in constant motion, affected and affecting with a radical pedagogy that runs through practices of writing, listening, imagining, creating gifts via dance, draw, sing, etc. The project is demarked by a plurality of artistic, epistemic, geographic, and economic (un)stabilities, that bundled together, celebrate and endure difference. Here, difference is held as the motor for protesting "the world as we know it" (Silva, 2014) as well as to explore research inquiries questioning "the future as we learnt it".

This presentation is a collage of theory and media performances gesturing towards a decolonial way into a future that is becoming - a 'futuring'. I will share snippets from the process of developing the performative "provocations" designed to instigate artistic collaborative engagements around memory stories written in collective biography workshops. In the workshops, the artists and myself wrote about moments in the past when we sensed a certain future taking form around us. What I call "provocations" enact a motion towards togetherness by means of improvisation, as a pedagogy oriented to mobilize what is to come. Provocation involves affectivity and friendship, driven by the wish to sustain accountability to each other across our collaborative artistic practices, "making common cause with the brokenness of [our] being" (Harney & Moten, 2013, p.5).

Keywords: Collectivity, Difference, Artistic research, Memory work

120 - Looking, Listening and Connecting in Online Relationships

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We've all become different kinds of researchers, learners, colleagues and friends during this accelerated period into hybrid world of online and landed living. We are doing relationships differently. But how?

Different kinds of relational connection emerge depending on where we look, how we sound, what we hear. The danger for relationships is thinking relational etiquette is secondary to information exchange, that relational know-how is essential for knowledge production. We rely on relationships to be the active context out of which productivity or wellbeing emerges.

In this session we discuss research, theory and practice for making relationships online, moving between online and landed meetings, across personal and professional contexts. Where we look, what we notice, how we think we are being noticed are some of the considerations in doing relationship online.

The editors of Murmurations Journal of Transformative Systemic Practice are hosting this session to encourage participants to collaborate on papers or in other formats for a special issue on this subject.

149 - Empowering communities and citizens in Heritage research

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In this session, we will entice an interactive discussion with the audience, focused on understanding the various roles and challenges of technology in enabling an inclusive engagement with cultural collections that empowers citizens and community representative organizations in the reappropriation of their heritage. The session will be supported by an innovative online tool, QANDR, to administer in real time a set of curated polls, quizzes and Q&A which allows interaction with the session's participants, as it is used in the CitizenHeritage project.

ABOUT CITIZENHERITAGE: CitizenHeritage (www.citizenheritage.eu) is an Erasmus+ project focused on enabling citizen science practices in cultural heritage with a specific target towards creating sustainable models to include Citizen Science activities into higher education institutions' curricula, teaching and learning activities.

Convincing exemplary projects have demonstrated how citizen engagement appeal and digital participation are essential in crisis situations such as climate change and pandemics. Yet the potential or the scope of community involvement in scientific research haven't been fully explored so far. CitizenHeritage takes the citizen science approach to the world of cultural heritage, where the digital realm creates new opportunities to reach out to broader audiences and facilitate community building.

While the cultural heritage professionals of tomorrow – students and PhDs – are a vital target audience both in terms of developing and transferring the insights gained through the project, other stakeholder communities will be involved in CitizenHeritage too, including amateur culture enthusiasts and non-specialized European citizens.

AN INNOVATIVE APPROACH: The project encourages citizen science in cultural heritage through the application of crowdsourcing and co-creation tools to some of Europe's largest open digital collections. It contributes to the notion of European citizenship by enabling stakeholder communities to jointly take responsibility for their heritage, advocating an open approach to otherness and a European community spirit surmounting regional and national differences. It also wants to develop ethical standards for citizen science research.

A range of compelling citizen participation events (https://www.citizenheritage.eu/events/) is being deployed by the project, in collaboration with established European Universities, with which students, but also researchers and amateurs are invited to interact with cultural heritage collections, supported by digital tools for visualization, access and engagement.

EXPECTED OUTCOMES: we expect to entice a discussion about the viewpoints of the audience on the multitude of challenges that the Cultural heritage Institutions and the Education sector are facing, especially in terms of outreach to and empowerment of potential target user groups. We also believe that the discussion unveils possible synergies among existing practices and creative solutions enabled by digital technologies that are being currently experimented. Finally, we expect the discussion to contribute to the project's methodology on participatory approaches in digital cultural heritage, especially in the education area but not limited to this sector.

Keywords: digital cultural heritage, citizen science, participation, education, metadata enrichment

169 - Rooms of possibilities: making spaces for posthumanist (un)doings

Petra Vackova*, Carolyn Cooke*, Donata Puntil*, Emily Dowdeswell, Lucy Caton

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The Dream Team session is an opportunity for us to think about what it means to be a community in the post-digital era and help us to trouble and re-imagine the possibilities of coming together in/around/with the virtual, specifically in academia. In this session we set out to account for the conditions of our bio-digital presence, that is the coming together of the material and the virtual worlds, its possibilities as well as limitations, in order to challenge digital capitalism and power-relations, and instead engage in processes of communing that are contextually meaningful, ethical, and affirmative. Braidotti (2019) writes "being worthy of the present is not intended in a passive and acquiescent manner, but rather in an active mode, as a way of coming to terms with the present, in order to intervene in it and transform it." We therefore take up the challenge outlined by Peters and Jandrić (2019) to respond to the continuous reinvention of the human and the digital and develop a new language of inquiry that accounts for this changing relationship. Thinking with Massey's (2006:46) conceptualization of place, the physical and virtual rooms in which we work and meet, 'as events, as happenings, as moments that will be again dispersed,' we will explore what it means and how it feels to cross the boundaries of our rooms, both physical and virtual. How do props, language, bodies, and objects come to matter in our physical and virtual places? How does the blurring of 'the other', the coming together of the virtual and the material, within our rooms co-produces new possibilities for working productively? Massey's (2005:9) conceptualization of place therefore provides a helpful provocation and opening to new ways of attending to bio-digital spaces as she argues that space "is never finished; it is never closed," moreover it is "constituted through interactions, from the immensity of the global to the intimately tiny." As such, we propose that bio-digital spaces that are situated and time dependant are also in a constant state of change and intra-action with us and our work and thus allow us to inquire about what we are not only ceasing to be but also what we are becoming in the post-digital, post-covid, post-truth, and post-humanist times. Together with the participants we will therefore wander through our rooms, literal and imaginative, and invite participants to engage in a series of creative writing activities in order to develop an in-the-moment collaborative writing inquiry and make spaces for posthumanist (un)doings.