



**ENQI**  
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of Qualitative Inquiry

# **ECQI 2022 ABSTRACT BOOK**

**List of abstracts**

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**KU LEUVEN**

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## Keynote: Ine Gevers – Who's afraid of robot love?

Ine Gevers\*

'Niet Normaal' The Institute for Inclusive Innovation

In who's afraid of ROBOT LOVE founding director Ine Gevers of '*Niet Normaal*' The Institute for Inclusive Innovation reassessed what it is to be human. Her key-note evolved around the following question: "Can we learn from robots about love? Works of art and performances created a level playing field for humans and machines to actively engage with each other. Robots, algorithmic and AI instruments help us enlarge our world. Consequently, a concept such as love changes beyond recognition in a fast digitalizing social reality. Robots and AI are engaged in the full spectrum of shared love: care, companionship, intimacy, sensuality, mutually consensual sex. In who's afraid of ROBOT LOVE Gevers reflected upon public responses from various perspectives: abilities, creativity, cultural differences, the future of work, building on recent experiences with the development of large scale exhibitions at the interface of art, humanity and technology.

# **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

Dina Brode-Roger\* (1), Dominika Lisy\* (2)

1: *KU Leuven*; 2: *Linköping University*

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

Nicole Brown\* (1,2)

1: *UCL Institute of Education, United Kingdom*; 2: *Social Research & Practice and Education Ltd., United Kingdom*

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?

**Keywords:** practice as research, doing as research, making, creative research, research practices

## 195 - WEAVE - LabDay methodology (Dream Team) session

Marie-Louise Crawley\*, Rosa Cisneros\*

*Coventry University, United Kingdom*

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

Nikki Fairchild\* (1), Carol A Taylor\* (2), Angelo Benozzo\* (3), Mirka Koro\* (4), Neil Carey\* (5)

*1: University of Portsmouth, United Kingdom; 2: University of Bath, United Kingdom; 3: University of Valle d'Aosta, Italy; 4: Arizona State University, USA; 5: Manchester Metropolitan University, UK*

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 game; 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

Julia Jude\* (1,3), Gail Simon\* (1,3), Leah Salter\* (1,3), Wanda Pillow\* (2)

*1: Lenticular Futures, United Kingdom; 2: University of Utah, USA; 3: Murmurations Journal of Transformative Systemic Practice*

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

Emma Maynard\* (1), Catherine Carroll-Meehan\* (2)

1: *University of Portsmouth*; 2: *University of Portsmouth*

This Dream Team stems from the presenters' research 'with' (rather than 'about') children in different ways. Both Emma Maynard and Catherine Carroll-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

Alys Mendus\* (1), Tatiana Chemi\* (2)

*1: Melbourne Graduate School of Education, University of Melbourne, Australia; 2: Department of Culture and Learning, Aalborg University, Denmark.*

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>)

Julie Ann Ovington\* (1), Jo Albin-Clark\* (2)

*1: University of Sunderland, United Kingdom; 2: Edge Hill University, United Kingdom*

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

Anne Pässilä\* (1), Annika Wolff (1), Allan Owens\* (2), Lasse Kantola (3)

1: LUT University, Finland; 2: University of Chester, RECAP, UK; 3: SDO Theatrum Olga, Finland

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 interpretation of the data. By this we mean that participants do not simply discuss issues, but explore them concretely 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\*

*Tampere University, Finland*

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

Gail Simon\* (1,2), Liz Day\* (1), Birgitte Pedersen\* (1)

*1: Murmurations: Journal of Transformative Systemic Practice, United Kingdom; 2: Lenticular Futures, UK*

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.

**Keywords:** Online living, digital relationships, relational ethics, looking, listening



## 149 - Empowering communities and citizens in Heritage research

Fred Truyen\* (1), Sofie Taes\* (1), Valentina Bachi (2)

1: *KU Leuven, Belgium*; 2: *Photoconsortium, Italy*

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](http://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

*The Open University, United Kingdom*

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.

**Keywords:** Place, Posthumanism, Methods

# **MULTIMEDIA PRODUCTIONS**

# 105 - Investigating How Bi/Multilingual High Schoolers Construct Meanings Through the Integration of Visual Art and Biology

Sahar Aghasafari\*

*University of Georgia, United States of America*

Using symbolic interactionism as a theoretical lens, this presentation aims to introduce research that examines meanings created for bi/multilingual high school students when visual art and biology are integrated into a unit plan that explores the topic of Interdependence through contemporary art conceptual strategies, Photoshop and the function of cellular systems. The research methodology will be shared describing specific activities used with high schoolers. Findings and implications will also be presented. The outcome will be introducing productive ways to integrate visual art and biology to support bi/multilingual students' academic achievement while offering a research design that can be used in other disciplines.

The presenter will describe a unit plan built around the enduring idea of Interdependence (Stewart & Walker, 2005), which provokes questions about the human experience that have been investigated over time. From Julia Marshall's Five Ways to Integrate Using Strategies from Contemporary Art (2010), I selected depiction, reformatting, and metaphor to create this unit plan. By investigating the work of contemporary visual artists, students learned that contemporary visual artists addressed the subject of science from a different perspective. By experimenting with enduring ideas about Interdependence, students learned to describe the complex systems of cellular systems. This concrete focus on a natural process became a jumping-off point for entertaining multiple perspectives on Interdependence as a more general concept influencing students' lives.

Although the visual arts can benefit learners in many ways (Eisner, 2002), much research related to integrating the visual arts in education is focused on ways that visual arts can teach academic content. Even less explores the ways that visual arts can support meaning-making among and with bi and multilingual students. Presenters suggest that educators consider holistic engagements in the visual arts-focused process on the use of contemporary strategies, enduring ideas, and engagement with content through social interaction. This study is significant because schools across the United States are quickly becoming more and more linguistically diverse, with many districts having a majority of students from minority backgrounds (Fang et al., 2014). Language deficiency often silences or marginalizes many students (Nieto & Bode, 2008). This is a challenge given that the new Science Standards (the NGSS Lead States, 2013) expect students to display in-depth knowledge and understanding of scientific inquiry. Biology is considered a complex subject; its concepts can be abstract, and students perceive little relation between the topics and their daily activities. Moreover, because students typically prepare for tests by memorizing facts rather than understanding the underlying concepts, biology becomes more challenging and less meaningful. This study can improve the future instructional design by offering insight and implications for integrating visual art and biology, specifically with bilingual and multilingual learners.

Findings from this study will contribute to art education by implementing visual art and biology in a unit plan at the secondary level in terms of STEAM empirical research in art education.

**Keywords:** Bi/Multilingual High Schoolers, Biology, Meanings, Symbolic Interactionism, Visual Art Integration

## 125 - Never alone: Navigating PhD challenges in a changing digital world

Nikki Aharonian\*

*Oranim College of Education, Israel*

Doctoral students often experience loneliness while navigating the significant academic challenge before them (Cantor, 2020). Throughout the COVID 19 pandemic, many PhD students' emotional, intellectual, and social well-being has deteriorated; their research progress has been disturbed following the global need for social distancing (Levine et al., 2021). The effects of this turmoil are still unfolding today.

In this presentation, I share a writing-story (Richardson, 2001), a reflective narrative that critically explores the writing process in my research. As a doctoral student living in Israel and studying at an Australian university, the internet was a central axis in my work, helping me overcome the barriers of geographical remoteness, time difference, and academic loneliness. I wish to elucidate the role of information and communication technologies in my research, a practitioner inquiry into teacher learning.

A great deal has been written about the speed at which digital communication has entered all areas of our lives, changing the ways in which we teach, learn, mentor, and maintain dialogue with others. Today, the digital arena offers researchers a range of environments and tools to relieve loneliness, enhance feelings of self-efficacy, and promote task completion.

Throughout the study, the theories of Bakhtin (1981, 1986), and his concepts of dialogue, heteroglossia, addressivity, and unfinalisability, were the basis for my epistemological approach and provided tools for data analysis (Sullivan, 2012). Those theories offered a theoretical lens allowing me to explore the role of the digital world in my writing.

In this presentation, I share the online tools that enabled me to communicate with my supervisors over 13,000 kilometres away and with fellow PhD students eager for partners on their journey. Each online tool affords a different kind of interaction and learning. As a qualitative researcher who sees writing as the heart of her inquiry, I focus on websites and smartphone applications that support the writing process, from initial brainstorming to final revision. I discuss the social media spaces designed to inspire fertile writing and generate academic conversation. Through reflective blogging, Twitter, and PhD websites, I shared the dilemmas, frustrations, and triumphs of academic writing and received support and encouragement; additional digital tools helped me plan, organise, and archive my materials and monitor my progress.

Discussion of online engagement cannot be complete without consideration of ethical questions connected to privacy and anonymity. I describe my deliberation and choices in light of dilemmas associated with the vulnerability of early-career researchers engaging in online exposure in the public sphere.

This presentation is relevant for postgraduate students, supervisors and academics interested in enriching their academic experience in our changing digital world.

**Keywords:** PhD, loneliness, academic writing, digital tools

## **140 - What can you do with something that is not there? Playing-with and thinking-with absences, stalls, voids and dead-ends in feminist, posthuman and new materialist methodologies**

Jo Albin-Clark\*

*Edge Hill University, United Kingdom*

This multi-media presentation presents a playful methodological innovation in feminist, posthuman and new materialist approaches through wondering-with notions of what is absent in research creation practices. The purpose of my methodological thinking is to look to what can be generated when you actively seek out, think-with, play-with and make-with forms of absence, stalling, dead-ends or voids. In my playing-with the notion of what is not there, I am interested in opening up thinking with uncertainty and situated ways of knowing with research processes (Taylor, 2017) to see what could be generated. I pose the question: What can you do with something that is not there? My methodological investigations have involved what caused me to wonder with data creation and to think with what was absent, what disappointed, troubled and lacked the comfort of classification (MacLure, 2013). Some parts of the data where absences lurked brought stuttering and stickiness and got into my thinking and under my skin (MacRae et al. 2017). Specifically, my enquiry takes the opportunity that posthuman lenses offer as a chance to generate thinking rather than solve problems (Diaz-Diaz and Semeneć, 2020). As a point for departure, I re-turn (Barad, 2014) to micro-events in data creation that attend to the world as manifold, intertwined, in motion and in relation with the non-human and more than human (Strom et al. 2020). The outcomes of my playing-with instances of what was absent, stalling and voided brought focus to the possibilities that arise when attending to what it problematic to make sense with. In telling the story of the absences in my data generation I pose the provocation that what at first appears empty or troublesome, can in fact invoke and invite more to think with. For researchers playing in the sandpit of feminist, posthuman and new materialist methodologies, I propose that what is sometimes sensed as lacking or troublesome or even tiny in data creation practices can be reframed as generative and productive when experimentation is the at the heart the enquiry. I offer an exemplification of Springgay and Kawiliska's (2015 p.144) notion of entangling the sensing self into data events through attending to data's troubling absences and voids. Thus, my experimentation with stalls also brings attention to the viscosity of data that hangs around when it is re-turned to. Rather than embodying feeling of not being good enough as a researcher (Horton, 2020) when data appears not to behave, instead I position methodological practices as a seeking of potential to be playful and experimental with all manner and parts of data creation, even the parts that seem to go nowhere and at first appear to lack or lead to a dead-end. I propose that nurturing curiosity can generate further imaginings (St. Pierre, Jackson & Mazzei, 2016) and call to fellow researchers to seek the absences when they re-turn to data events.

**Keywords:** Micro-events, absences, research creation, feminist posthuman and new materialist methodologies

## **130 - Home Alone: Acting out the Black Hole - ways of expressing Void in qualitative interviews**

Liron Ben-ezra\*

*Tel aviv University, Israel*

The information presented in qualitative research is based mainly on words. However, this focus can sometimes detract from other ways in which information is expressed.

In this lecture, I will suggest that some 'phantom-like' experiences find expression in the relationship between researcher and subject, and are acted out in nonverbal ways.

The lecture is based on a hermeneutic study of ten in-depth interviews, researching the question: What is the experience of being the daughter of an orphan mother.

I will demonstrate how the findings of this study, which examines pre-verbal experiences of absence and void, presented themselves already in the data collection stage, through the interviewees' whole being. Using examples from the field, I will describe how those elusive 'black holes' kept manifesting in the subjects' behavior as well as words.

Additionally, I will suggest that listening for nonverbal cues is an important unique element of the qualitative research methodology.

**Keywords:** post qualitative, black holes, nonverbal cues

## **122 - Factors that influence women's engagement with breastfeeding support: a qualitative evidence synthesis**

Theresa Bengough\* (1,2), Shoba Dawson (3), Hui-lin Cheng (4), Alison McFadden (5), Anna Gavine (5), Rebecca Rees (6), Emma Sacks (7), Erik von Elm (8), Karin Hannes (1)

*1: SOMETHIN'K Research Group Social, Methodological & Theoretical Innovation /Kreative, Faculty of Social Sciences, KU Leuven; 2: Austrian Public Health Institute; 3: Bristol Medical School; 4: School of Nursing The Hong Kong Polytechnic University; 5: Sc*

### Background

Breastfeeding is an integral part of nutrition in early childhood intervention as it can prevent serious childhood and maternal illnesses. Although a variety of support mechanisms are in place, many women do not breastfeed. There are various reasons for this, e.g. some women may lack access to support programmes in terms of geographical distance. For breastfeeding support programmes to be effective, we needed a better understanding of contextual factors that influence women's engagement and satisfaction with these programmes.

### Objective

The overall objective of this qualitative evidence synthesis was to explore factors that facilitate or constrain women's engagement and satisfaction with breastfeeding support during two particular phases: (i) initiation; and (ii) continuation.

### Methods

We systematically searched for studies that used qualitative methods for data collection and analysis and that focused on the experiences and perceptions of women regarding breastfeeding support programmes in a hospital or community healthcare setting. We applied maximum variation purposive sampling and a framework thematic analysis. We assessed the methodological quality of the studies using a modified version of the CASP tool. Moreover, we assessed our confidence in the findings using the GRADE-CERQual approach. We then integrated our findings with the outcome measures included in relevant effectiveness reviews of breastfeeding support interventions using a logic model approach.

### Findings

We included 48 studies of which we sampled 22. Our sampled studies described the experiences of women with rather formal breastfeeding support by healthcare professionals in a hospital setting and informal support as for instance from community support groups. We found considerable heterogeneity concerning components of support and most studies involved a combination of various support components. In general, women were aware of the health benefits of breastfeeding but had limited knowledge of the practical aspects and their underlying physiology – such as the relationship between frequency of suckling and supply of milk. Women received inconsistent information about breastfeeding and this frustrated them and undermined their confidence. Women also voiced dissatisfaction about lack of preparation for what to expect during breastfeeding, such as common challenges as mastitis. We found that women reported that healthcare professionals often used too clinical and technical vocabulary when offering support. Women considered informal support as valuable. They emphasised the importance of general encouragement, reassurance, gaining confidence, making sense out of lived experiences and meeting peers with whom they share similar experiences. In general, it was of importance for women to have continuity in the support and develop a friendly relationship with the implementers of support, as well as being respected for their individual feeding choices.

### Discussion



Our findings show that the current model of breastfeeding support is dependent on a variety of contextual factors encouraging and supporting women to initiate and continue breastfeeding. Our findings highlight the relevance of providing different forms of support based on socio-cultural norms and personal backgrounds of each woman, especially if it is in the form of one-on-one. Feeding decisions of women are situated within a woman's personal situation and are not individual on-off choices.

**Keywords:** qualitative systematic review, early childhood, contextual factors, policy and practice

## 183 - Rendering each other capable: Doing response-able research responsibly

Vivienne Bozalek\*

*University of the Western Cape, South Africa*

The presentation uses a diffractive methodology in reading the political ethics of care theories (Sevenhuijsen, 1998, 2003, 2018; Tronto, 1993, 2013, 2018; Urban Walker, 2007) and posthuman care theories (Barad, 2007, 2010, 2011, 2012, 2017; Despret, 2004, 2016; Bird Rose, 2004; Haraway, 2016; Puig de la Bellacasa, 2017) through each other to generate alternative ways of thinking about research ethics. The notion of a diffractive methodology was suggested by Donna Haraway as an alternative to reflection and reflexivity and taken forward by Karen Barad (2007). Barad (2007) actually refers to diffraction as a physical phenomenon which is part of wave behaviour - whether it is light, water, or sound waves. Diffraction is where waves 'combine when they overlap and the apparent bending and spreading out of waves when they encounter an obstruction' (Barad, 2007, p. 28). In combining, waves can be amplified by being superimposed upon one another. Barad uses this physical process of diffraction as a methodology which engages affirmatively with difference.

Diffracting a political ethic of care and feminist new material ethics entails a close and detailed reading of texts of these approaches, and an attempt to do justice to the ideas emanating from both approaches. Diffraction as a methodology does not entail juxtaposing one approach or theorist (the political ethics of care in this case) against another (feminist new materialist ethics), or contrasting them as pre-existing theories or approaches but rather a care-full, attentive, detailed and responsive reading of one through the other without foregrounding one or the other, and coming to new or creative insights through the interference of diffractive patterns.

In order for responsibility and response-ability to become possible, attentiveness (Tronto, 1993; 2013) or the arts of noticing (Tsing, 2013), as well as cultivating curiosity, 'letting one's imagination go for a walk' (Haraway, 2016's referral to Hannah Arendt), rendering each other capable (Despret, 2004, 2016) as well as trust need to be present. This kind of political ethics of care is very different from the normal principle ethics for research, with the concepts of respect for autonomy, beneficence, non-maleficence and justice (Beauchamp, 2010; Childress & Beauchamp, 2001).

This presentation will briefly outline the principle ethics approach which most research ethics committees in higher education refer to and require researchers to adhere to, and give a background as to how these ethics became seen as important in higher education research, and also give some indications of the limitations of only using this approach in research practices. As a way of thinking otherwise about research ethics, the chapter proposes a posthuman political ethics of care which would call for changes to the way that research happens in terms of the ethical sensibilities which emanate from such a worldview. More particularly, the presentation outlines how research takes on a different trajectory when response-ability, accountability, curiosity, attentiveness, trust and rendering each other capable are foregrounded. Examples of research practices in higher education institutional settings are referred to in the presentation.

**Keywords:** Responsibility, response-ability, principle ethics, ethics of care, posthuman ethics

## 136 - Digital storytelling, appreciative inquiry, and group work: Creating technosocial spaces for personal and collective development

Alex Brailas\* (1,2), Chara Sotiropoulou (1)

1: *Athenian Institute of Anthropos*; 2: *Panteion University of Social and Political Sciences*

In this work, we describe a community practice model that combines digital storytelling with facilitated group work aiming to build an appreciative technosocial space for personal and collective development, and we discuss its first pilot implementation. A great challenge for the research in Social Sciences is to give voice to minorities and vulnerable groups and to create dialogic bridges between insiders and outsiders, scholars and research “subjects”. In the context of the participatory, community-based, research paradigm, digital storytelling (DST) can be used as an alternative way for realizing, capturing, and sharing participants’ untold stories. DST as a reflective and dialogical tool can be employed for producing rich multimodal empirical data, as well as for efficiently communicating the research insights. Therefore, DST presents a unique opportunity for rich data production compared to traditional questionnaires and interviews.

The proposed community DST program helps participants enrich their personal stories by acknowledging and integrating multiple different perspectives and creating a sense of empathy and understanding. The process of developing digital life stories helps people realize their untold, enabling or constraining, narratives. In the proposed model, DST can provide a safe inclusive space to discuss issues of identity and positionality, address stigmatized topics, and listen to marginalized or unspoken voices and narratives. Furthermore, storytelling combined with group work enables participants to interrogate and address prior trauma, support each other, and re-author stigmatizing or constraining narratives. Therefore, DST can be realized both as community empowerment and qualitative data production technique.

Nurturing an appreciative inclusive culture should be the first step taken to allow participants to feel and be safe to share their stories. Facilitated peer-to-peer interaction allows participants to create a coherent group where they can offer and receive meaningful feedback. In the virtual mirror that is created through the sharing of digital stories, each participant can recognize her own unspoken voices and hidden narratives. This is “the tale of how I get my self from the other” in the words of Michael Holquist. It is through the peer-to-peer interactions that participants practice how to relate and connect with other human beings, and how to create meaningful personal networks. And this mentality lies at the core of a culture of inclusivity: nurturing the ability to relate and connect instead of isolating, scapegoating, or attacking the different other. We contend that this intra- and inter-personal work is a prerequisite for promoting social-emotional learning and raising empathy.

In an action research tradition, DST can be used as a way to create storytelling communities, promote agency, democratize research, and develop networks of resilience. DST as a group process in the context of an appreciative inquiry culture empowers participants to realize alternative, more polyphonic, ways of acting, thinking, and relating with each other. Through this work will attempt to provide a rich multimodal description of the implemented program and our lived experience as designers, facilitators, humans, and, finally, as co-creators and co-participants in an appreciative storytelling community.

**Keywords:** storytelling, group, relational, appreciative, community

## **164 - Influence of Dance on Embodied Self-Awareness and Well-Being: An Interpretative Phenomenological Exploration**

Nataliya Braun\*

*University of Derby & Private Practice, Switzerland*

This qualitative research aimed at exploring personal dance experience and influence of dancing on the evolution of embodied self-awareness and well-being.

Semi-structured interviews were conducted with three participants (one female, two males), and the data were evaluated using Interpretative Phenomenological Analysis.

Six themes were identified: (a) freedom of expression through dance, (b) perceptions of fun and partner dance vs. dancing alone, (c) flow in dance, (d) sensations and sexuality in dance, (e) music and rhythm in dance, and (f) impact of dance on life and the self.

Participants reported that dance led to higher embodied self-awareness and creative self-expression and was deemed to improve health and well-being.

Our findings help increase the utility of dance as a well-being approach, stress coping intervention and countermeasure to depression and loneliness. They make aware of the use of dance as a creative tool in inducing positive transformations on individual and societal levels.

**Keywords:** embodied self-awareness, dance, decolonization, Gestalt, Interpretative Phenomenological Analysis

## 137 - Performing transdisciplinarity: Re-mattering diffractive making with Arts and Sciences

Pamela Ann Burnard\* (1), Laura Colucci-Gray\* (2), Carolyn Cooke\* (3)

1: *University of Cambridge, United Kingdom*; 2: *University of Edinburgh, United Kingdom*; 3: *Open University, United Kingdom*

When artists and scientists focus on the ontological supposition of 'becoming' (Braidotti, 2019), how is this captured diffractively in transdisciplinary research? Transdisciplinary practices produce particular worlding material performances that incorporate embodied movements and produce particular intensities of 'making with' (Haraway, 2016, p. 58, further theorised in Murriss & Bozalek, 2019). The artist's identity drives artistic practices of becoming/embodying art(s), that constitute and are constituted by a diffractive creation process. What then do artists and scientists do that connects and materialises as artistic-scientific? Researchers offer theorisations of artist and scientist engagements with places, people, histories and practices that invite explorations of complex affects. We connect these practices using diffractive analysis that allows pasts to fold back into presents in unexpected ways, bodies to become other than who they have been, and corporeal forms that change physically and emotionally. It is this plasticity of form, involving the reshaping, remoulding and resetting of materials, ideas and self (as expressed through and with the body), that allows the spontaneity of 'meetings' – a multiplicity of engagements – and creates the momentum of artistic practices. This onto-epistemological 'becoming' with the moments and momentum of artistic doings, as evidenced in the physicality of performing music, painting or drawing, or making-with materials or language, involves the openness and 'response-ability' (Haraway, 2016) of a 'body-mind' (Murriss, 2016) to what is forming. This view of 'form' – not as a container made by pre-existing, pre-determined constraints abstracted from self – is significantly different from many research forms (as structures, material organisers and ontological ways of being researcher-scholar-artist that we, work in Higher Education, and encounter in our work. So how should/can we shake this dualism between artistic and scientific research? How do we create spaces to perform transdisciplinary research and transdisciplinary creativities/pedagogies/practices within Higher Education, troubling existing, methodologically 'fixed' forms, and come to see the actualisation of artistic and scientific practice as a meeting-point of multiplicities in research? In this featured research assemblage we feature projects involving music and science education, mathematics and visual art; disciplines which are all too often linked to separate discourses across all education sectors, where they are traditionally experienced as siloed or territorialised as distinct disciplinary subjects. Together, we put to work a transdisciplinary re-seeing of artistic-scientific practice which dismantles these dominant discourses (and myths). Employing diffractive analysis as a form of 're-reading', creating the conditions for a pluralistic, multidirectional 'propagating outward' (Barad, 2007, p. 76) beyond disciplinary boundaries, we move towards a recasting of disciplinary knowledge and show the salience of transdisciplinary dialogue between

**Keywords:** performing transdisciplinary; artistic-scientific practice, diffractive analysis, re-seeing, re-mattering, post-qualitative research

## 159 - Ethnography of forbidden loves: mixed couples' associations on the public sphere and the role of the researcher

Francesco Cerchiaro\*

*KULeuven, Belgium*

Particularly in conducting research on families, scholars have to deal with a range of issues related to privacy, intimacy, parenting and partners' emotions (Bjørnholt and Farstad 2012; Morgan et al. 2013; Taylor and De Vocht 2011; Heaphy and Einarsdottir 2012; Mavhandu-Mudzusi 2018). All of these factors determine the co-construction of an interview in the researcher-interviewee interaction. The existing literature tends to focus on the methodological implications of studying couples in their everyday family life, but less attention has been given when these families enter the public sphere through new social movements that fight for their rights. This three-year ethnographic study (2019 – 2022), conducted in Italy, France and Belgium, focuses on the role of mixed families' associations in the public sphere. The paper analyses the role of the interviewer in researching couples' social activism and reflects on research experiences with mixed families' associations constituted by a European partner and a migrant non-European partner. Through an in-depth analysis of the way mixed families' associations support couples, the research addresses both the societal role of these families as drivers of different processes of social change, and the ways associations put pressure on institutions to solve the problems these couples face. Methodologically, this ethnographic research crosses three societal levels: the family (micro), the social movement (meso) and the institutions (macro). Reflexivity, positionality and personal engagement (Ahmed Dunya et al., 2011; Berger 2013; Blaxter et al., 2006; D'Cruz et al., 2007; Gerstl-Pepin and Patrizion, 2009; Hammersley and Atkinson, 2002; Horsburgh, 2003; Koch and Harrington, 1998) are central issues that will be discussed in the paper to reflect on the implications of doing ethnographic research on families and social movements (Bondy, 2012; Luxton and Sbicca, 2021; VanWynsberghe, 2001).

**Keywords:** Ethnography, Social movements, Love, Emotions, Reflexivity

## **110 - Success factors for sustainable quality management in hospitals: the experiences of quality experts**

Fien Claessens\*, Kris Vanhaecht\*

*Leuven Institute for Healthcare Policy - KU Leuven, Belgium*

**Purpose** - To explore and identify success factors to sustainably incorporate quality into the daily workflow of healthcare professionals in acute-care hospitals and to formulate the findings in a way that will be of practical value to healthcare stakeholders.

**Design/methodology/approach** - Semi-structured interviews were conducted with 23 quality experts from 20 acute-care hospitals. Data were collected using a purposive sampling method. By using the Qualitative Analysis Guide of Leuven, the data collection and data analysis were conducted simultaneously. Thematic analysis in Nvivo 12 was used to analyse the ad verbatim transcribed interviews.

**Findings** - The interviews provide a rich source of information on critical success factors. The experts put emphasis on the hospital-wide integration of quality, an organisational culture shift and the engagement of professionals. The hospital-wide integration is reinforced by a supportive, coaching and facilitating quality team. This quality team should encourage two quality management styles to incorporate quality into the daily workflow: a bottom-up approach as well as leadership from boardroom to bedroom.

**Originality** – This empirical study with national quality experts contributes to new insights into success factors for sustainable quality management.

**Practical implications** – The results highlight how quality can sustainably be incorporated into the daily workflow of healthcare professionals. They indicate that success depends on a good interaction between a bottom-up approach and leadership for quality. The results of this study are the foundation for the development of a new quality management model, called The Flanders Quality Model (FlaQuM), that will guide acute-care hospitals towards sustainable quality of care.

**Keywords:** Quality Improvement, Quality of Health Care, General Hospitals, Qualitative Research, Sustainability

## 114 - Qualitative research in pedagogical spaces as entanglement

Silke Daelman\*

*Ghent University, Belgium*

Starting this project 4 years ago, we were inspired by the search for 'missing voices' in literature on education and intended to listen to and work with 'authentic' voices of vulnerable children in pedagogical spaces. Driven by the notion of 'children as most troubling absent voices in research' (Allan, 2008) and by the Convention on the Rights of the Child (UN, 1989), we were interested in children and what they wanted to share about diversity and normativity in various pedagogical environments where children are educated and grow up.

Entangling post-qualitative ethics, methods and theory into intra-active pedagogical encounters with vulnerable children helped us to reconceptualize voice in encounters with children as emergent, multiple and posthuman voice (Daelman, De Schauwer, Van Hove, 2020). This helps us to concretize what engaging with and listening to children in intra-active and pedagogical encounters might need. When thinking about children's voices, roles and positions in pedagogical and research spaces, entangled with our own roles, positions and ethics; what matters? During this multimedia presentation we describe and illustrate five helpful movements that hold the potential to create an intra-active encounter of genuinely listening to and valuing children's experiences in vulnerable situations.

1. Investing in small stories and minor gestures (Manning, 2016)
2. Getting in touch with your ability to respond – your response-ability (Barad, 2008)
3. Presuming movement near the borders
4. Fostering belonging and becoming-with (Haraway, 2016)
5. Building on an ethics of care towards flourishing (Kittay, 2019)

We will illustrate each of these helpful movements with concrete research practices with children in (inclusive) primary education. We draw on the stories of Alex – a boy in inclusive education where we entered an ongoing assemblage in order to concretize connective collaboration in inclusive trajectories (article in review). We draw on the stories of 'the Garfield class' where children (age 9 to 10) showed us and materialized important places at their school from where we got insight in complex relationalities in their lives (Daelman, De Schauwer & Van Hove, 2021a). We draw on the stories of two girls in primary education whose parents are at the end of a migration procedure. Their absence makes room for a powerful and activating assemblage of voices (Daelman; De Schauwer & Van Hove, 2021b). The presentation will consist of a pre-taped power point presentation with images made by children, scripts of conversations between children and excerpts out of assemblages of qualitative data.

**Keywords:** voice, post qualitative inquiry, pedagogical spaces, children and young people, diversity



## 172 - Becoming Entangled, understanding post-human theories through creative designs.

Chloé Martha Dierckx\*, Karin Hannes, Bieke Zaman

*KU Leuven, Belgium*

Starting from the point of view that the everyday life of most people is full of embodied learning and sensory information, and that it should come natural to people to engage with this type of learning, we conceptualized a course component meant to re-integrate creative and embodied ways of learning and knowing in university education. The course entitled 'Reflexivity and the practice of reflexive thinking in social sciences' was launched in the social sciences faculty of the KU Leuven University. The course was interdisciplinary in nature and offered to students from the department of sociology, communication science and political sciences. Students were instructed to read one of the following books: *The posthuman* of Rosi Braidotti (2013), *Vibrant Matter* of Jane Bennett (2010), *Notes Towards a Performative Theory of assembly* by Judith Butler (2015) or *Meeting the Universe Halfway* of Karen Barad (2007). These books outline a theoretical framework meant to challenge our understanding of the way we organize ourselves in a complex ecological ecosystem of humans, non-humans and other-than-humans that they could discuss in small scale, self-organized reading groups. Parallel to their reading, they worked in self-assigned groups of three to five students to creatively engage with the theory offered by the book. We believe using visual metaphors and connecting abstract ideas to materiality can help students to grasp new theory. The resulting artworks were meant to serve as a basis to explain newly emerging theoretical insights to peer students during an evaluation moment at the end of term. By means of a questionnaire we determined which of the resulting artworks helped other students to understand the theories better. We then looked for common factors in all these works and found 'material accuracy', 'a consequent narrative' and 'relationality' to be important qualities. During this presentation we will elaborate on what these qualities are by using the students' artworks as an example.

**Keywords:** education, art, design, post-humanism, research dissemination

## 135 - Co-creating a cabinet of curiosities: Collaborative journaling, techno-tempo-carto-bodiments and pandemic post-phenomenological lifeworlds

Nikki Fairchild\* (1), Jo Albin-Clark\* (2)

1: *University of Portsmouth, United Kingdom*; 2: *Edge Hill University, United Kingdom*

The Covid-19 pandemic has had widespread impacts globally. In Higher Education there was a shift to online teaching and learning where institutions blended live lectures and seminars, recorded lectures and online reading groups. This has come with a number of challenges and possibilities and, as academics, we wrestled with this new technology, but recognised its benefits. This also became apparent in our conferencing lives where seminars and conferences we would not have been able to attend became more accessible. Since March 2020 we have worked together through wires and cables, reliant on our internet and Wi-Fi connections. Our multimedia presentation is an opportunity for us to explore and trace our shared experiences. We have entitled this our techno-tempo-carto-bodiment which we theorise as a relational Jo-Nikki hybrid knot of our embodied cartographic entanglements with life, bodies, technology and time.

Our presentation explores our shared entanglements with posthuman and feminist materialist theory and methodology. Thinking with post-phenomenological lifeworlds, we explore ideas of embodiment, affect, intra-activity and the entanglement between our experiences. Post-phenomenology is concerned with the ways in which the impact of the world registers on bodies in the form of relationalities and affectivities, and how these shape our experiences (Trafi-Prats, 2020). We draw on methodologies of research-creation which provides experimental alternatives to explore how 'knowledge' might be produced and what data might look like (Fairchild et al., 2022). Together we have mapped the ebb and flow of our pandemic lifeworlds which become punctuated with flickering glimpses of 'normality'. Our lifeworld cabinet of curiosities (MacLure, 2013) is presented in an online journaling space with objects, images, videos, sounds, our research and theoretical fragments. In this journaling time has been untethered from perceptions of ontic and linear clock time and as we post and become enmeshed multisensory data-ing. The contents of the online journal are affective where past, present and future events are entangled and relational in spacetime-mattering (Barad, 2007). These affects leave impressions on our bodies and bring the immediacy of pandemic lifeworlds together with life before the pandemic and longer-term consequences of ecological Anthropocentric concerns that blur professional and personal timespaces. Our techno-tempo-carto-bodiment is a becoming of human, non-human and other-than-human bodies with two academics posting, talking and thinking together virtually in different cities in England through and in extraordinary global events. Our online journaling is a cabinet of curiosities, a Wunderkammern, where a range of objects form an assemblage of fragments (MacLure, 2013; Taylor et al., 2019) that document our (pandemic) experiences (Albin-Clark, 2020). These haphazard curiosities range from sounds of footsteps, lego min-figures, masks, dead birds, echoing lecture theatres and motorway matrix signs. As we think about what new relationships have become enmeshed in the techno-tempo-carto-bodiment we invite you to be part of this and share your images, sounds, objects and video to generate new additions to our cabinet of curiosities <https://edgehill.padlet.org/joalbinclark1/pxley29habm0p97x>. We hope that making these relational connections afford us alternative ways of living, affecting and sharing lifeworlds together-apart.

**Keywords:** post-phenomenological lifeworlds, techno-tempo-carto-bodiment, posthumanisms, feminist materialisms, cabinet of curiosities

## 185 - Becoming in improvised dancing. A creative-relational encounter.

Luise Fischer\* (1,2)

1: Leipzig University, Germany; 2: The University of Edinburgh, UK

Dear wide open space, thank you for inviting me/us in. Warming sunrays are entering through your large windows; the light is bright this morning. I am sorry for disturbing your peace; I – perhaps “we” – will create a bit of trouble. The urge is intense. Desire is vibrating and urging me to touch you, to become in motion, and perform stories with you. Perhaps these stories are yours? I am moved by the liveness that is yet to come and already here, past and present simultaneously, nonlinear. The music seems in dialogue with you too. What if “I” am just an actress, invited into your entanglement. Of course, I am bringing “my” stories as well, some of which are awakened “here”, venturing into my consciousness.

In this paper, “I” creatively relate becomings – processes – in improvised zouk dancing and thinking with posthumanism. In thinking about dancing with posthuman assumptions and concepts (Barad 2007; Braidotti 2013; Mazzei and Jackson 2012), I take a creative-relational approach (Wyatt 2019; Murray 2020) inspired by post qualitative thinking with theory (St Pierre 2011, 2018, 2019; Jackson and Mazzei 2012). Focussing on embracing the unknown, building contact, and experimenting with movement and relation, I invite the reader/ listener into an hour of improvised dancing during which I/we perform changing boundaries of subjectivity or self. In doing so, we attend to the emergence(s) of subjectivity – “I”.

Then I am sensing a warm smile touching me. A few seconds later, we are facing one another. Embrace. Something is being evoked, emerging. It is an intense feeling of movement moving, touch touching. Like a warm shiver down the back; like a sparkle running through this entity, our embrace. I am sensing energies vibrating through my body, from the entanglement present, from stories long time ago told by the old watching walls – touching (through) “us”.

Let us think about our creative-relational becomings, for instance, with Deleuze’s and Guattari’s (2003) concept of creative desire, Manning’s (2009, 2013) (pre)individuation, and Whitehead’s (1978) flickering indicating “our” transformation coming into awareness. Doing so, we may also feel the troubling “I”, as Mazzei and Jackson (2008) have asked us to – as performative, contradictory, fluid, always in motion. With Manning (2009, 39 and 33), we can move into feeling “porous” and embrace a “leaky sense of self”. With Braidotti, “we” are then (becoming) “subjects-in-process” (Braidotti 2017a, 16) without fixed identities.

It is these moments, when I do not have a clear sense of self, I don’t even wonder about it. I seem in complete peace, not (fully) self-conscious, not identifying with anything, just letting go of the everydayness of being someone with a name, identities, professions, and roles. Just embracing the unknown and not-yet-ness in relational motion. It is a sense of freedom paired with a sense of connection, all in you, beautiful wide and open space.

**Keywords:** posthuman, creative-relational inquiry, improvised dancing, relational becoming

# 147 – Multi-faceted spirituality after Traumatic Loss: A Thematic Analysis study

Michael Galea\*

*University of Malta, Malta*

**Introduction.** Research strongly suggests a steady relationship between important life events and one's tendency toward spirituality. Studies view this phenomenon as both positive and negative, always depending on many contributing factors. More complex is the situation when individuals are exposed to vicarious post-traumatic exposure. People vary in their response to loss just as they differ in other responses to stressful situations.

Adjustment after trauma and other strenuous life events often results in seeking spiritual consolation and meaning for a number of people. Thus, spirituality can both serve as a predictor variable and an outcome variable. Three patterns along which spirituality is found acting in literature, and somehow defined, are: 1) as a coping mechanism against negative life events; 2) as providing social support; and 3) as a meaning-making mechanism. Spirituality can be viewed as an empowering strength and advantage or as a source of strain, depending from which perspective it is evaluated and what are the circumstances of the case. Furthermore, studies argued that people in distress often go through religious struggle, feeling at the mercy of a detached God, if not completely abandoned by him. To put it more succinctly, it was suggested that for some distraught persons, enduring a spiritual crisis constitutes the end of one's faith per se.

**Objective.** This study analysed such lived experiences vis-a-vis spirituality, from a purposive sample of relatives of victims from tragic pyrotechnics accidents in Malta.

**Method.** Guided by Braun and Clarke (2006) Thematic Analysis guidelines, we interviewed 8 relatives of individuals who tragically died in fireworks accidents, and who met the inclusion criteria. Braun and Clarke define thematic analysis as the process of identifying, analyzing and reporting patterns within a set given of data. It is a flexible analytic method that allows for meaningful and rich description of data. A process of coding in six phases is done to create established and meaningful patterns. These phases are 1) the familiarization with the data collected (transcribing data and noting initial ideas), 2) generation of initial codes (coding interesting features of data), 3) searching for themes among codes (collating codes into potential themes), 4) reviewing themes (gathering a thematic "map" of analysis), 5) defining and naming themes (refining specifics of each theme), and 6) production of final report.

**Results & Discussion.** This study highlighted two key results that were noted by the thematic analysis employed: a) conflicting and complicated spirituality. In face of trauma, spirituality can be quite tolling, and some individuals may find it too taxing to to adjust and move on with one's life. Of the many codes found, two stand out very strongly: a truth too challenging, and experiencing hard feelings that normally ensue; b) protective spirituality, resulting from family cohesion, ability to move on with life, and living in the present. The value of spirituality in becoming protective to individuals facing trauma seems to lie in producing a meaningful perspective through which painful experiences may be more easily borne

The relevance and implications of these results were discussed.

**Keywords:** traumatic loss, thematic analysis, spirituality, fireworks tragedy, well-being

## 116 - Sustaining life on earth: Arts-based responses to the lived experiences of COVID-19 -Part I

Nancy Gerber\* (1), Elisabetta Biffi\* (2), Jacelyn Biondo\* (3), Marco Gemignani\* (4), Karin Hannes (5), Richard Siegesmund\* (6), Madeline Centracchio\* (7), Lucia Carriera\* (8)

*1: Florida State University, United States of America; 2: University of Milano-Bicocca, Milan, Italy; 3: Lesley University, United States of America; 4: Universidad Loyola Andalucía, Seville, Spain; 5: KU Leuven, Leuven, Belgium; 6: Northern Illinois Unive*

“Here comes every breath you breathe . . . I can’t get away from myself. . . People are dying on ventilators in hospitals and in their rooms in care homes. . . A black man, under a policeman’s knee, cries for breath and for his mother.” These powerful words, and many others, were accompanied by evocative arts-based responses when we invited international arts-based scholars and co-researchers to create art and narratives about their lived-experience of COVID-19. In this presentation a core team of researchers present the multi-media final synthesis of the arts-based and narrative results from our global arts-based research project “Sustaining Life on Earth: Arts-Based Responses to the Lived Experiences of COVID-19”. We engaged with 19 co-researchers who created art and narratives in response to the research questions and primary objectives exploring the in-depth lived experiences of our global community during the COVID-19 pandemic. The arts-based research (ABR) approach was used in order to capture the powerful sensory-embodied and emotional experiences existing within and between people that exist beyond words.

We initially collected, organized, aggregated, and integrated the arts-based and narrative data. We simultaneously focused on three a priori categories of emotional impact, social framing, and aesthetic power of the arts-based and narrative submissions while coding for emergent themes. For emergent themes we engaged in a dynamic collaborative arts-based and interactive analysis and synthesis to identify and integrate: thematic and evocational emotional, sensory, and contextual data; reflective creative writing and narration of individual and collective art submissions; in depth and interactive dialogues with all co-researchers; and the engagement in reflexive and responsive art-making. Through these processes, the core research team and the co-researchers collaboratively engaged in forming, constructing, assembling, reflecting, juxtaposing, de-constructing, evaluating, and re-constructing the arts-based and narrative data to create a coherent multi-phase performance inclusive of all of the arts/narrative submissions responses. During this session, we will provide an experiential portal into the arts-based results for attendees including a video screening, virtual gallery tour, and community interactive response wall that we hope reflects, evokes, and resonates with multiple dynamic lived experiences of the COVID-19 pandemic. This presentation will be followed by another presentation, part II, in which we discuss more in depth the conceptualization, theoretical premises, methodological framing, and arts-based practices that guided the journey and the research.

**Keywords:** COVID-19, arts-based research, pandemic, ABR

## 117 - Sustaining life on earth: Arts-based responses to the lived experiences of COVID-19 -Part II

Nancy Gerber\* (1), Elisabetta Biffi\* (2), Jacelyn Biondo\* (3), Marco Gemignani\* (4), Karin Hannes (5), Richard Siegesmund\* (6), Madeline Centracchio\* (7), Lucia Carriera\* (8)

*1: Florida State University, United States of America; 2: University of Milano-Bicocca, Milan, Italy; 3: Lesley University, United States of America; 4: Universidad Loyola Andalucía, Seville, Spain; 5: KU Leuven, Leuven, Belgium; 6: Northern Illinois Unive*

Arts-based research (ABR) offers us an entry point into inquiry that transcends the verbal realm and joins us in our pre-verbal spaces of knowledge. Two years ago, a Game changer symposium at the European Consortium for Qualitative Inquiry birthed the initial stages of a collaborative group of Arts-Based researchers that lead us to our current situation of developing, fostering, and engaging in an Arts-Based Research (ABR) Global Consortium.

Spanning four countries, six specializations, and numerous paradigms, the ABR Global Consortium has grown to include co-researchers from around the world who have contributed to our recent and first ABR endeavor: Sustaining life on Earth: Arts-based responses to the lived experiences of COVID-19. Our current research was inspired by the six original initiators of the Game changer. We engaged in discussion and personal art making as a means to cope with the COVID-19 pandemic. From there, we put out an international call to join in our investigation to understand our research questions: 1) What is your lived experience of and relationship to the COVID-19 pandemic?; and 2) How would you express, portray, and describe your lived experience during and/or after the COVID-19 pandemic?

Nineteen co-researchers spanning ten countries submitted art of varying modalities and accompanying narrative responses to our research questions. We initiated a process of data generation, data organization, and data analysis and collaboratively engaged in forming, constructing, assembling, reflecting, juxtaposing, de-constructing, evaluating, and re-constructing the arts-based and narrative data to create a coherent multi-phase experience inclusive of all of the arts-based and narrative data. We considered the emotional impact, social framing, and aesthetic power as we immersed ourselves in the art and narrative data. Analysis included narrative and sensorial based coding, responsive art making, and reflective narration of art submissions. Multiple iterations were posed in dialogues amongst and between the co-researchers.

Central to our arts-based research practice was our positioning and collaboration as both witnesses of and participants in the co-researcher processes. While we simultaneously navigated our own and others' pandemic experiences, we found the revelations of additional stories and the exposure of social and political themes emerging. Thus the collective and emergent intersubjective discourse was an essential aspect of our ABR practice. We felt empowered by the messiness of arts-based research to settle into the art and emerge with elegant solutions, both on an individual and a collective level. We were not interested in a reductive conciseness that allows for easy comprehension...

What emerged was a synthesis of multi-dimensional sensory, embodied, and emotional arts-based data representing shared collective lived experience of three stages of the pandemic. In this presentation, we invite you on our journey to walk with us through the innovative conceptualization, construction, methodological practices, collaborative and individual reflections, analysis, and final synthesis processes of this project.

**Keywords:** COVID-19, arts-based research, pandemic, ABR

## 171 - Response-ability in early childhood contexts: lessons from trees

Theresa Magdalen Giorza\*

*University of the Witwatersrand, South Africa*

This presentation is an excerpt from and extension of doctoral research conducted with a group of five-year-olds in an inner-city day-care centre and a neighbouring municipal park. It re-considers the ethical assumptions at the heart of early childhood provision in (post)post-apartheid South Africa. The study from which this paper draws was an a/r/tographical investigation of the intra-actional pedagogies enacted by and with children and their teacher in a not-for-profit day-care centre. A vignette from videographic data produced on a particular visit to the park shows the enactment of a relational ethic of care by a group of children in response to a mown down tree sapling. This event is re-visited and re-viewed in the light of the systems and inherited patterns of ownership and power that have produced and continue to produce the inequalities and that persist in the sector and deeper and broader ecological repercussions. Karen Barad's posthumanist diffraction-as-methodology offers an alternative to notions of 'nested' realms of personal, community, national and global spheres, and to pasts as finished and matter as mute. The notion of 'entanglement' positions the human as part of and inseparable from nature and the world and recognises the interdependence and mutually constitutive nature of subject and object; knower and known; teacher and taught. Accepting the always already connected condition of things requires a sense of responsibility and acknowledgement of being implicated in the relationships of inequality in which we find ourselves. The (un)realistic expectations of the children to be recognised as co-owners and carers-for their urban space can undo some of the sedimented patterns of exclusion and ecocide that we have inherited. The implication of a reorientation toward this kind of onto-ethico-epistemology is the re-envisaging of relationships and structures of mutual care and response-ability in early childhood education through on-going collaboration among already existing formations at local level and a re-negotiation of public space as learning space.

Ethical clearance was obtained from UCT – the university through which the PhD research was done.

**Keywords:** intra-action, response-ability, diffraction

## 123 - Story building as an analytical tool in qualitative evidence syntheses

Lynn Hendricks\* (1,2), Karin Hannes (2), Taryn Young (1)

*1: Stellenbosch University, South Africa; 2: KU Leuven, Belgium*

As interdisciplinary approaches to medicine and health care evolve, it is important to advance the methods used to make sense of the new types of data which emerge. Medicine and treatment of illness are inclusive of the patient as a feeling and emotive body which is responsive to the surrounding environment. In our latest review project, we focused our review project on HIV perinatal infected adolescents on highly active antiretroviral therapy (HAART) in low- and middle-income countries with a new-materialist lens. We integrated this perspective into our analytical approach and experimented with story building using the descriptors and themes extracted from the included qualitative evidence syntheses. Using this method resulted in a storyboard illustrating material agents and through story telling we became acutely aware of how young people's surrounding influenced their mental and physical health, as well as their decision making to adhere to HAART. Disseminating our findings through storytelling and visual illustration brought the findings to life and we experienced emotive responses from audiences following these impactful presentations.

**Keywords:** Qualitative evidence synthesis, story building, innovation, interdisciplinary, new materialism



## **128 - My Past was Dark, is my Future Darker?: An art-based inquiry to the experiences of female Unaccompanied Refugee Minors (URMs) with Asylum Practices in United Kingdom and Belgium**

Syeda Sidra Idrees\* (1,2)

*1: University of Edinburgh, UK; 2: KU Leuven, Belgium*

This qualitative study aims to explore how experiences of various intersectional positions (race, gender and age) created by Eurocentric asylum policies structure the future prospects and hence future identities of female Unaccompanied Refugee Minors (URMs). This is a multi-layered study (at macro, micro and meso-levels) which aims to bring together paradigms of Critical-Feminist Discourse (CFD) and creative arts methods to create a dialogue between migration policies and lived experiences of these policies. At macro-level, the specific international instruments on women and girls i.e. Convention on Elimination of all forms of Discrimination Against Women (CEDAW) and Convention on Rights of Children (CRC), census categories and asylum policies in Belgium and UK would be analysed using Feminist critical discourse analysis with special focus on race and gender (intersectionality). This will answer question one of the study which is 'How Eurocentric asylum policies create various intersectional positions of female URMs?'. At the micro-level, art-informed inquiry, which in decolonisation literature is referred to as a participatory form of research will be utilised to answer question two of research i.e. 'How emotional experiences with these asylum practices structure future prospects and future identity of female URMs from Global South?'. Two waves of data-collection will be utilised. During the first wave, past and current lives of girls under asylum system will be captured utilising self-portraits and drawings, followed by interviews. During wave two, future aspirations of female URMs will be captured. Analysis on visual output will be conducted by engaging with Drew and Guillemin's 'interpretive engagement framework' (2014). The meso-level analysis is proposed as a mean to methodological innovation where data collected from Critical Feminist Discourse Analysis (CFDA) and creative visual methods would be used to serve as an intersectional dialogue between policy and lived experiences of female URMs. Informed by the notion, "nothing about us without us," art-based methods enable co-creation of knowledge which ensures control of content and process by both participants and researchers (Olivier, 2019). Belgium and UK are the focus countries of this study considering the recent political developments around immigration in these two countries, the change in immigration rules and the ease of accessibility to the female URMs, the number of which have increased by manifolds in Europe in the previous decade.

**Keywords:** Unaccompanied Refugee Minors, Policy, Visual methods, Intersectionality, CFDA

## **194 - An ethnographic multimodal study of social issues: Using wearable sensors in sociodrama sessions**

Philia Issari Issari\* (1), Katerina El Raheb\* (1), Eugenia Georgaca (2), Evagelia Karydi (1), Dora Skali (1), Flora Koliouli (1), Vilelmini Kalabratsidou (3), Pandelis Diamantidis (3), Yannis Ioannidis (3)

*1: National and Kapodistrian University of Athens, Greece; 2: Aristotle University of Thessaloniki; 3: Athena Research Center, Institute of Language and Speech Processing*

This study describes an innovative methodology that can be employed to explore the embodied impact of social issues and dynamics. More specifically, it aims to explore the perspectives and experiences of residents in Eleusis (Greek city near Athens) regarding their living conditions and their impact on their lives, at both individual and collective levels. Data collection took place in the framework of sociodrama sessions, in which Eleusis residents were called upon to express themselves and deliberate as a group on the topics of environment, unemployment and migration, that have been identified as central concerns for the Eleusis community. In line with multimodal research, the sessions were video- and audio-recorded and biometric data was obtained for selected participants, generating visual, audio and biometric data. At the present time the data are being subjected to several layers of analysis, resulting in complex multi-layered depictions of the patterns of expressions of Eleusis residents' experiences regarding living in the community of Eleusis. In this conference we will present the preliminary research findings related to the residents' experiences and perspectives on the subject of unemployment.

The study is part of a transdisciplinary project "Transition to 8" that aims at applying methodologies for studying the multisensorial and experiential impact of social local issues on citizens and bridging them with technology and contemporary art. Through the project an online platform is being developed to enable the creation of artistic projects based on biometric and other data derived from using wearables to record the reactions of the human body in the framework of sociodrama sessions, during which participants express themselves and deliberate on important collective social issues. Wearable technologies play an important role in innovations across many disciplines and are transforming the way we conduct social science research. They raise new challenges for social and psychological inquiry, and in particular for methodological explorations related to multimodal and multisensory research.

**Keywords:** wearable sensors, multimodal, sociodrama, social

## **414- Podcasting as a tool for science communication**

Johanna Isosävi

*University of Helsinki*

This presentation contributes to the discussion on critical considerations when conducting research with transgender and gender non-binary (TGNB) Researchers never had more possibilities to directly communicate with a wide audience than nowadays in the era of social media. Yet, researchers are also aware that they may get more merit from publishing scientific articles than from investing in science communication. In this presentation, we showcase that there are indeed many advantages of engaging with science communication to advance a researcher's career. From a wide range of possibilities, podcasting is one feasible, but still under-used option. In this contribution, we will explore podcasts as a valuable tool for science communication. We will share insights on the value of using and releasing podcasts in academia, how they influence our careers and what this means in terms of public outreach. Podcasts are more easy to create than for instance YouTube videos. Examples of podcast platforms (Anchor.fm, Podbean) will be showcased. Participants will get some insight in how Audacity works.

In addition to releasing our own ideas for podcast, participants are invited to reflect on motives for releasing podcasts and possibilities to collaboratively develop podcast series. We will actively visit other researchers' podcasts to get inspired and initiate plans for our own or co-hosted podcasts. We anticipate a lively discussion in the aftermath of this presentation with delegates.

## **184 - Critical Considerations When Conducting Qualitative Research with Transgender and Gender Non-Binary People: Working Towards Reparation of Epistemic Injustice.**

Ksenija Joksimovic\*

*University of Verona, Italy*

This presentation contributes to the discussion on critical considerations when conducting research with transgender and gender non-binary (TGNB) individuals and communities. It draws from the current Ph.D. research on Resilience Experiences of Transgender and Gender Non-conforming Social Justice Activists working in seven European countries. The critical phenomenological research is grounded in social justice oriented inquiry, and feminist theories (queer theory and intersectionality theory). The presentation explores the contribution of qualitative research methods to the reparation of epistemic injustice done to TGNB people in academic research. It proposes the social justice framework that can be applied to different qualitative research designs, guiding critical decision-making at every stage of the research process. It presents an understanding of gender identity from the perspective of queer theory with an intersectional lens, highlighting the heterogeneous nature of the transgender community, which is often overlooked in research in human sciences. It provides recommendations for trans-affirming qualitative inquiry.

**Keywords:** Resilience, Social Justice Inquiry, Transgender, Epistemic Injustice

## **187 - Using clients' childhood videos within a psychotherapeutic session: Qualitative Evaluation of a new therapeutic practice**

Theofanis Karagiannis\*, Philia Issari

*National and Kapodistrian University of Athens (NKUA), Greece*

This research consists of a qualitative evaluation of an innovative therapeutic practice. Inspired by Loewenthal's (2013) work on the therapeutic use of photographs in counselling and psychotherapy, the idea of bringing, in the therapeutic space, videos from the client's childhood, and exploring them together as part of the client's narrative, seemed valuable.

This research constitutes an initial effort to examine, evaluate and reframe this new therapeutic tool. Several clients from the first author's psychotherapeutic practice brought videos from their childhood. Escaping the danger of revealing 'too much too soon for them...as this may prevent healthy repression' (Loewenthal, 2013, p.136), the clients were in charge of the process, viewing the videos first alone, choosing then what and how they would be presented.

Five clients gave the researcher-therapist written consent to use it for research purposes, sharing feedback on their experiences. The proposed therapeutic practice was then evaluated through case study (McLeod, 2010).

We present here the outcome of using such videos in the therapeutic setting, through a qualitative case study evaluation based on the experience of one client. The material consisted of his personal journals, along with a semi-structured interview on his experience and effect of this therapeutic tool. The researcher's personal journals were also included. Thematic Analysis (Braun and Clarke, 2006) was then used on the transcripts from the above sources. Important themes included the strengthening of the therapeutic bond, the enrichment of the client's narrative and a sense of emotional engagement with the past. Regarding the ethics of this paper, upon its completion, the client reviewed the findings, gave feedback and commented on what he would like to be included in this presentation; he also gave written consent to use in public. His personal and intimate details were transformed in order to ensure confidentiality.

Technology and digital representation of reality is claimed to have been used as 'a matter of inclusivity' creating for researcher and clients 'possibilities...for meeting up with each other in a different space and timeframe'. Present psychotherapy clients have something that was missing in the past, childhood moments captured in video. This therapeutic co-operation through such videos can be seen as a 'warm symbiotic relationship with a machine', as it allows clients to preserve what has once been, giving them the opportunity to see it again through different eyes of the present. What this research is proposing, though it needs to be subject to further evaluation, is that by allowing technology to enter the therapeutic space it could be experienced not as a violation, but rather as 'a playful fusion' of therapy with technology' that allows the client and the therapist to be more human.

**Keywords:** Psychotherapy, Video, Thematic Analysis, Qualitative Evaluation

## 193 - Co-producing research with young disabled people in the context of the COVID-19 pandemic

Radoš Keravica\*

*University of Leeds, United Kingdom*

This presentation draws from the ongoing PhD research on disabled children's participation in healthcare decision-making in England and Serbia. The research deploys qualitative inquiry to map out the barriers to participation disabled children face when accessing impairment-related orthopaedic treatments. It does so using focus groups and in-depth semi-structured interviews with disabled children, their parents/carers and health professionals in England and Serbia. It encapsulates the epistemological shift forwarded by the new sociology of childhood viewing children as social actors whose views can contribute meaningfully to knowledge generation. Building on this premise, the presentation offers an insight into the process of research co-production with young disabled people explaining the methodological approach and benefits of involvement of young people in multiple stages of the research process. The COVID-19 pandemic has dictated the way in which the research is conducted including the methodological approaches to research co-production. However, it has not only constrained the possibilities of research fieldwork but has also provided new opportunities for engagement with the communities benefiting from the research. The Youth Research Advisory Board (YRAB) was set up composed of 12 internationally recruited young disabled people tasked to inform the research process. Multiple online sessions with YRAB members were conducted to elicit their views and reflect on their childhood experiences of participation in healthcare decision-making in order to inform the development of data collection tools, namely, focus groups and interview guides to be used in the data collection process. Shifting the engagement with young disabled people to online spaces allowed a diversity of voices, including young people with diverse impairments, from different geographical locations to come together and use their lived experience to shape the qualitative inquiry.

**Keywords:** disabled, young people, research, co-production.

## **406-Narratives of discomfort on being indigenous in diaspora: (Re)encountering the colonial through critical autoethnography**

Abigail Mier\*

KU leuven, Belgium

Being of indigenous descent, an Igorot of the Cordilleras in the Philippines, I have always been ambivalent about foregrounding my indigenous identity. Having been raised in diaspora in a multicultural urban city, I belong to one of many generations of Igorots who have lived away from the ili (homeland), migrating to many places within the country and abroad. As such, while I am indigenous by national decree, my self identification as indigenous is less straightforward: I often find myself in moments of discomfort and anxious negotiations (with myself and others) about being indigenous, as well as studying indigenous peoples.

Chadwick (2021) poses that discomfort is an interpretive and epistemic resource, a 'lively actant' in research and theory-praxis spaces, and that starting with- and staying in - discomfort may serve as a form of resistance to what are "wilful ignorances" (Pohlhaus 2012), often imposed by (post)colonial structures. In this presentation, I share how I engaged and questioned my own discomfort by tracing events in my life, asking: How do I make sense of my discomfort when foregrounding my indigenous identity, and my reluctance of research on indigenous peoples?

Employing methods informed by critical autoethnography and affective methodology, I bring forth the personal through storytelling and narrative writing of memories, observations, and self-reflections. I engage with these personal narratives in order to situate lived experiences within larger systems of power. And, as Holman Jones (2016) reminds, this process is dynamic and processual as it aims to combine the sincerity of autoethnographic stories with the commitment to a critical lens. Through this process I come to recognize that lingering colonial representations, and 'flattening' research that regards the indigenous as 'Other', produce limited 'frames of reference' that obscures and silences many indigenous experiences, particularly diasporic experiences.

Through this presentation, I aim to illustrate how narratives and autoethnographic accounts may be used to challenge what are pervasive binaries in the social sciences, such as insider-outsider / emic-etic dualism, and separation of theory (conceptual knowledge) and embodied knowledge (stories and experiences). This presentation is also an invitation to engage with affects in qualitative inquiry, discomfort being one of the most potent ones. Through this process, I have since learned that this very discomfort is worth exploring. Doing research need not be comfortable at all.

## 111 - gelbersessel

Nathalie Ann Köbli\*, Anna Stangl\*

*gelbersessel, Austria*

The online realm offered us in the uprising digital era a new spectrum of how we see ourselves, the world and our life. It's time to acknowledge qualitative research processes that distance from dualistic perceptions and recognizes that all entities – humans, things, values, affects – are on an equal footing. Our research project gelbersessel was developed while we were still students of educational science at the University of Vienna. The project gelbersessel was carried under the supervision of Mag. Dr. Cornelia Schadler. In our project we developed a podcast and an Instagram page where we decided to debate popular books and discuss them on both a pop-cultural as well as on an academic and critical level. In our visual engagement with the topics around popular pieces of literature we collected and shared art works and created a form of visual communication with our community. Our aim was to find connections between analytical methods from a neo materialist and arts - based research perspective. Our project lead to a closer look at transcripts as well as visual components within qualitative social research.

Research carried out by Nathalie Ann Köbli in the course of her Master´s Thesis offers an insight into transcripts and social inquiry from a new materialist, non-representationalist and arts-based research approach. Working with transcripts is a common practice in qualitative social research. However, the ontological, epistemological and methodological assumptions underlying this work are hardly discussed. In conventional humanist qualitative social research, for example, the possibility of a written representation of language is only questioned to the extent that familiar practices are maintained. Part of Köblis work is to establish the link to structuralist linguistics in this regard and to critically question the assumption of representations (in texts). Based on the research project gelbersessel and with the help of new materialism, non-representationalism and arts-based research, she conducts an onto-epistemological study of transcripts in relation to qualitative social research. The aim of this work is to initiate “shocks of thought” in order to encourage new practices in working with transcripts.

Research performed by Anna Stangl due to her upcoming Master Thesis focuses on the affective intersection between literature and visual arts from a new materialist perspective. As researchers we tend to interpret and regard objects like books, photographs or artworks from a superior and distanced perspective, which blocks the possibility to recognize the importance and the contribution these take in shaping the world we're living in. It's the focus of Stangls Master Thesis to show which impact affects have on how the designing process with certain literary suspects at gelbersessel flow into artistic pieces. Next to the study of the visual components, the qualitative content analysis of the artwork descriptions enables an extensive overview over the affective intersection between literature and art. A neo-materialistic research paradigm offers as a researcher the chance to distance oneself from structural thought patterns when studying phenomenon and instead try to understand how affects, feelings and attribution of meanings are shaped in this digital setting.

**Keywords:** new materialism, art, transcripts, social inquiry, affects



## 186 - Exploring Ontology and Epistemology through Creative Algorithms and Machines for Art Education

Nicholas Garrison Leonard\*

*Northern Illinois University, United States of America*

In the pursuit to develop creative artificial intelligence (AI), computer scientists are actively investigating the concepts of creativity and cognition. This endeavor has produced many conflicting perspectives of cognition, creativity, and how humans relate to machines (Miller, 2019). These questions in the domain of computer science have an entangled and parallel relationship with those in art education since they seek to identify and support cognitive and creative behaviors. Furthermore, prevailing ontological and epistemological assumptions continue to perpetuate entrenched views about the nature of authorship and creativity in these AI developments. These creativity and authorship debates almost ironically draw attention to the increasingly blurred boundaries between human and computer relations, provoking a need for scientists, digital artists, and art educators to clarify or reconceptualize their notions of cognition and creativity in order to progress our thinking on the matter.

The proposed multimedia presentation will start by addressing the increase in AI algorithms in both daily life and formal education settings to begin highlighting the shared investment across domains. The focus is then narrowed down to highlight creative machines and digital artmaking (Miller, 2019). By exploring the statements and artworks from computer scientists and digital artists, correlations to art education pedagogical approaches are then constructed. To contextualize the significance of this ontological and epistemological issue within the visual arts, I will briefly discuss a recent artmaking endeavor involving a GAN algorithm, an artist Mads Huisingh, Pokémon, and myself. Finally, a new material theoretical framework (Barad, 2007; Braidotti, 2019) is entangled with Atkinson's (2018) Pedagogy of Immanence to propose Entanglement Art Education (Leonard, 2020). The significance of Entanglement ARt Education is to reorient discussions and ask new questions regarding increasingly creative machines and the experiences and education of students in the post-digital and post-internet visual arts. In conclusion, if art educators want to effectively enhance student learning with new technologies, then new pedagogical understandings should be explored that are sensitive to the increasing blurring boundaries of students, digital technologies, and artificial intelligence algorithms.

**Keywords:** Ontology, Epistemology, Creativity, Artificial Intelligence, Entanglement

## **108 - Beneath the Mask: Using hand embroidery in an online setting to explore mental health nurses' emotion work**

Jessica MacLaren\*

*Edinburgh Napier University, United Kingdom*

This presentation explores how hand embroidery and online connection worked together to facilitate an arts-based project during the pandemic. The presentation will be accompanied by images of the beautiful artworks created.

"Beneath the Mask" was run with mental health nurses in 2020-2021 with the aim of exploring their experiences of emotion work. The project consisted of a series of online workshops that were co-facilitated by the project lead and a teaching artist. At the start of the project participants were sent a toolkit of threads, embroidery hoop, scissors and other items. The artistic task was to create hand embroidered mask pieces that explored the different layers of emotion work described in Hochschild's (1983) theory of Emotional Labour.

Different layers of the mask were used to represent the public and private facing selves. The colours of threads became a 'palette' of emotions, and a system of marks represented different feeling states. This created a symbolic language that facilitated the exploration of the topic. The process of choosing colours and marks helped the participants to evoke and examine their experiences in new ways.

During the online workshops there was a sense of coziness, and a relaxed tenor to the interactions. Conversation flowed easily and participants commented on the restorative quality of the workshops. In this presentation I will discuss how technology and embodied craftwork combined to produce this cozy, reflective, restorative space.

**Keywords:** Arts-based, handcraft, emotional labour, nursing

**156 - "I have a bag of old knickers. Do you?" A performance of two collaborative audio-found-poems with multiple voices talking about underwear.**

Alys Mendus\*

*Melbourne Graduate School of Education, University of Melbourne, Australia*

My presentation will share two audio-found-poems created in May 2021 from the oral stories of 14 participants from Australia, UK, North America and Europe, interwoven with the author, talking about their relationship to underwear. The methodology was influenced by Radio Autoethnography and the Audio Paper where theory, voices and sound are combined to create a new aural experience, an approach that argues that it is essential the audience listens rather than reads. Therefore, there will be only one simple background image per audio to allow the audience to focus on the words. Participants recorded their own story, each voice was cut up using Audacity, then different voices were joined together. Found Poetry uses the written words of others or the written transcripts from interviews to create new poetry. An audio-found-poem uses the sound, the voice, the accent, the speed, pitch and background noises of the participants to create a new recording and the poems emerged. Through a nexus of entanglements border crossing between the public, private and beyond, these audio-found-poems attempt an under-worlding of our underwear. 'Audio 1: Practical Underwear' has stories about day-to-day preferences and those who do not wear underwear. The stories in 'Audio 2: Dress Code Red' were connected to sexuality and political aspects of underwear. As an artist-researcher, I hope that from listening to these audios that you feel I have created a multi-voiced composting of lingerie: a clothesline, with plenty of pants, a layering of entangled stories from deep down in our dirty-laundry - a virtual collective choreographed and composed-with Alys-we. This is theoretically framed by new materialism, aware that underwear itself and voices speaking about it affect the embodied experience of the listener leaving a wondering - what stories could your underwear tell? I have a bag of old knickers. Do you?

**Keywords:** Radio Autoethnography, Audio-Found-Poetry, Underwear, arts-based-research, new materialism

## 161 - Listen to yer Mam! A Radio-Relational Inquiry.

Alys Mendus\* (1), Melissa Dunlop\* (2)

*1: Melbourne Graduate School of Education, University of Melbourne, Australia; 2: CCRI, University of Edinburgh, Scotland*

This is a radio autoethnography (Werner, 2017), a duet, which Alys calls our warblings, as if we were birds and this were our song to each other, a song for you to listen to when your mind is wandering, hands washing dishes or feeding the dog or trying to make a meal out of scraps you find in the fridge. We are two people who once swam in a river together, and now keep families afloat, oceans apart. Two people, relatively close in age yet at different ends of the parenting journey. We share in common our engagement in a process of creating worlds of meaning and love and reliability, worlds in which our children can grow, while at the same time navigating our own precarity. We invite you to listen in as we contemplate major and the minor keys that open, challenge, allow shifts, disorient - daily rhythms that syncopate, at times harmonise and above all ensure the relational stability at the heart of the daily task of going-on-being. Our families are performative acts in which our presences matter. Alys has a young one and a partner, while Melissa lives with two teenage girls, one on the cusp of flight. Two trios then, tripping along. Our crossover interests in education and child development inform us differently and in ways that align. Sustained relationality takes creativity: a capacity to move, a capacity to be still. Through our warblings to each other, we gather together materials: insights, twigs, quandaries, that situate each of our lives in relation to the other, as we join in with this moment called 2021 and 2022 and support the view that storying our lives through an auto-theoretical lens helps us to identify things that matter, to recognise ourselves and others more clearly, and to offer our perspectives in ways that may help others to situate themselves and their experience in relation to what we share.

**Keywords:** Friendship, Parenthood, Radio Autoethnography, Writing letters, Performative Autoethnography

## 176 - 'This Is Not a Photograph of Zuko': Moving Away from Child-Centred Notions of Agency in Digital Play Research

Karin Murriss\*

*University of Oulu, Finland*

Particular ontological notions of relationality are always already at play in educational research and produce boundaries that include and exclude and render certain kinds of inequalities invisible or irrelevant. This claim is investigated through a material-discursive analysis of a photograph of South African six-year-old Zuko playing with plastic 'Lego' bricks in a resource-constrained environment. The photo re-turned to is from a large-scale international study on Children, Technology and Play (CTAP) – a collaborative project between the University of Cape Town, the University of Sheffield, and the LEGO Foundation (Marsh et al., 2020).

In my paper I trouble a representational reading of this photograph-as-data that relies on the Cartesian subject/object binary and assumes a Western metaphysical divide between nature/culture, human/world, mind/body, etc. But the photo is neither a purely factual or neutral 'capturing' of Zuko, nor is the photo as data a representation of what happened independently from the researcher's gaze. Such claims confirm or reinforce existing inequalities between adult and child, human and more-than-human.

As explored in much detail in my paper, in agential realism, the units of analysis are phenomena, not separate subjects (Zuko) or objects (LEGO bricks, iPhone etc.), but their intra-action. The analysis shows how individualised child agency is often already 'given' in researchers' ontologies. The latter profoundly affect epistemology: how data is produced, analysed and interpreted. Agential realism calls into question what counts as data. For example, in this case, the researcher's iPhone is part of the phenomenon of co-creating data. The camera is not a politically innocent and epistemologically neutral medium capturing the (singular) event in which differently sized humans are intertwined: This is not a photo of Zuko!, but a tracing of the phenomenon Zuko. In a material-<->discursive reading of the photograph, both Zuko and the bricks are mutually performative transindividual agents (Barad, 2007, 2013). This way of using a diffractive optics, rather than a reflective humanist lens, invites researchers to start ontologically from difference, not identity, and then trace (not map) how differences produce new be(com)ings. The human and nonhuman (e.g., concepts, land, building, plastic, phone, curriculum documents, LtPET, research questions, research funding, teacher, pedagogies, parents, Zuko) and different temporalities are always already shot through the 'now-moment' when a photograph is taken (Barad 2017).

Playing with the adult-human gaze allows other than dominant human-centred psycho-socio-cultural-linguistic and medical perspectives to be included in digital play research. Striving towards objectivity is achieved, not by disentangling and disengaging the subject from the object (as in much research), but by taking responsibility for how the knowing subject and her apparatuses (e.g., digital technology) are always already ontologically entangled in what is produced (Barad 2007). Analysing data diffractively involves installing oneself in an event of 'becoming-with' the data (Haraway, 2008, p.16). It involves not uncovering the (symbolic) meaning behind the image in a representational way but instead reading the visual other-than-human body as a phenomenon. This means taking into account as many of the infinite elements that are dispersed as multiplicities in spacetime - always already entangled with the photograph.

**Keywords:** Agential realism, diffractive methodology, digital play, LEGO bricks, South Africa

## 192 - (Re)conceptualizing Internship in Deleuzian Ontology

Atefeh Nasiri hamrah\* (1), Rouhollah Aghasaleh\* (2), Kourosh Fathi Vajargah (1)

1: *Shahid Beheshti University, Iran, Islamic Republic of*; 2: *Humboldt State University, US*

The purpose of this article is to examine the concept of internship in the flattened ontology of Gilles Deleuze and Felix Guattari.

Internship and work-based training is one of the connecting programs between higher education institutions and industrial economic and service sectors of the society (Zakaria, 2020). The importance of these programs lies in the fact that they are referred to as a bridge between higher education and the workplace (Rogers, 2017); providing valuable real-world work experience (Chen et al. 2018); enhancing job opportunities (Rogers 2017, Sykes, 2016); achieving professional skills and competencies (Chen et al. 2018; Webb, 2011; Boehm & Ruggiero 2016; Silva et al. 2016), reducing the distance between the classroom and the workplace (Good & Hurst, 2010; Maertz et al., 2014); improving relationships among universities, organizations and society (Vélez, & Giner, 2015; Maertz et al., 2014; Weible & McClure, 2011); increasing students' understanding and responsibilities, familiarity with ethical code in organizations (Webb, 2012); etc., are the goals of universities in providing internships programs.

As described, the concept of internship, given its long history, is informed by intellectual paradigms, various sociopolitical, cultural ideas and policies. It is considered as an opportunity to achieve professional competencies in workplace for transferring a set of skills to an individual. This perception and concept arise from a paradigm in which knowledge and truth are seen as given facts, and individuals (interns) as the agent, seeks to discover and contribute to the world around them (workplace) outside their own mind-body. Internship in such an ontology focuses on modeling, imitation, homogeneity, and reaching the single point of unity which Deleuze (1994) refers to as a dogmatic philosophy which he is critical of. By questioning this ontology, Deleuze takes a fresh look at experience-based learning. Deleuze (1977/ 2007) in his book "Dialogues", introduces himself as an empiricist. He states that "The aim for getting experience is not to rediscover the universe, but to find the conditions under which something new is produced (creativity)" (page vii). With the negation of Transcendentalism and attention to the individual as an active agent, Deleuze distances himself from concepts such as "imitation", "unity", "homogeneity" and "repetition" and bases its philosophy on "pluralism" and "Difference" (Deleuze and Guattari, 1994, p. 18).

In these concepts, internship no longer means achieving a set of competencies and homogeneity with others, but rather identifying and creating opportunities for becoming and creativity and difference.

This paper offers a post-qualitative (St. Pierre, 2011) analysis of twelve interviews with interns in the field of Human Development in several organizations to (re)conceptualize internship in Deleuzian ontology.

**Keywords:** Internship, Deleuze, ontology, human development

## 181 - A pop-up guidebook - Arts-based methods in making sense of data

Anne Pässilä\*

*LUT University, Finland*

The communication and propagation of scientific information is easier than ever. It is no longer the case that science is conveyed through a single authoritative voice to a passive public. Tools that allow the public to collect data and offer their interpretations are being seen through large-scale and mainstream initiatives, often framed as citizen science or participatory sensing initiatives, or open knowledge sharing activities.

As a part of our efforts to support finding and telling stories from science, we have prepared a wiki-style guidebook. The first version of guidebook has the nature of a pop-up guidebook; it is for testing ideas and getting feedback from scholars and practitioners applying arts-based methods in the context of science communication. The pop-up guidebook opens a door to use arts-based methods in various stages of participatory processes of making sense of data. This is based on an ideology of making science participation a mainstream activity; one that is a part of popular and cultural activities, one that people want to – and more critically are able – to participate in. It is an iterative co-creation process where arts-based methods are identified to help with the following activities of citizen science: identification of problems, ideation, framing of solutions, design or deployment.

Essential act of using arts-based methods is to carefully identify why, when and how to use specific arts-based convention. In this view, people should be empowered in undertaking science activities, interpreting outputs and communicating science amongst their communities. By tailoring the content, scope and focus to the interests and priorities of the people and partners working with it, projects are thus defined through co-design and co-production and have an inclusive approach.

In Dreams Teams Session I will introduce the pop-up guidebook and discuss about theoretical roots and ethos of arts-based approach with other congress delegates.

Link to the pop-up guidebook:

<https://hackmd.io/@art-based-methods-guidebook/HJMVlhHFL>

This study and the pop-up guidebook is part of the European Union's Horizon 2020 SWAFS funded project called Participatory Communication of Science - ParCos (under grant agreement No. 872500).

**Keywords:** arts-based methods, science communication, making-sense of data

## 163 - Stitching others' words into a new garment: The ethics of composing found poetry from interviews as data

Sarah Penwarden\*

*Laidlaw College, New Zealand*

Poetic re-presentation (Richardson, 1990) also known as poetic transcription (Glesne, 1997) is a creative form of data presentation within qualitative research. Here, a researcher selects, condenses and arranges a participant's speaking in an interview into poetry on the page. This found poetry thus contains participants' words but arranged through the researcher's own composition. A researcher then takes up this found poetry as data through which to make meaning in their research. This creative research strategy echoes the intent of found poetry itself, where a poet 'finds' a poem from the ordinary world – in overheard conversation, graffiti, newspapers – then 'rehousing' it in another form as a poem on the page (Green & Ricketts, 2010). A researcher's rehousing of a participant's speaking into a poem is laced with ethical concerns. Should a researcher be mindful of the meaning-in-context of the participants' words and seek to accurately re-present these words in the found poem? Or can the researcher 'play' with the words to create an entirely new garment? In this presentation, I give examples of my own doctoral work of composing found poems from participants' speaking about the effect of poetry therapy on their grieving of a lost loved partner (Penwarden, 2018). I discuss how in my writing found poetry from participants' words, I sought to stay close to the meaning-in-context of their words, seeking to re-present them accurately. I also describe how I could have played more with their words to create a new text, in a more radical re-housing of words from speech to poetry. I discuss the tension between accurate re-presentation and playful recreation as an ethical challenge for poet-researchers who seek to write found poetry as part of the data production in a qualitative research study.

**Keywords:** Poetic re-presentation, found poetry, qualitative research



## 167 - Feminist arts-based intra-activist methodology for addressing gender and power in young peer cultures

Suvi Pihkala\*, Eveliina Puutio, Helena Louhela, Tuija Huuki

*Faculty of Education, University of Oulu, Finland*

This presentation contributes to the feminist new materialist scholarship that seeks inventive and response-able ways of investigating gender and power in education (Hickey-Moody et al. 2021; Renold 2018; Taylor & Hughes 2016; Strom et al. 2019). The study is based on our long-term research, pedagogical praxis and activism on gendered and sexual abuses of power in young peer cultures (<https://www.fire-collective.com>). As part of this work, we constructed, together with artists, educators and researchers, an arts-based space for co-productive research-activist workshops. The aim of these 'Friendship Workshops' is to explore and address with pre-teen children their experiences of sexual harassment in their peer cultures and to help communicate their resistance to oppressive practices and visions for ethical relationality to other children, educators, decision-makers and adults.

This paper elaborates on the methodological frame of these workshops that was inspired feminist new materialisms. Drawing on Barad (2007), Braidotti (2013), Manning (2016) and 'PhEMaterialist' response-able research and praxis inspired by them (Pihkala & Huuki 2019; Renold & Ringrose 2016; Strom et al. 2019), we understand the workshops as intra-activist assemblages – that is, affective-material, more-than-human multiagential entanglements of human bodies, materiality, abstractions, art making, movement and affect that co-constitute conditions for children to affirmatively engage with their experiences related to what feels good, bad or ambivalent in their peer relations, as well as what needs to change.

This theory is put to work in our praxis. First, the design of the intra-activist assemblages of the workshops are based on careful and purposeful co-composition of materiality and making. This means tending to colours, objects, children's artworks and, for example, the soundscape of the workshop space as co-constitutive parts of the making. The workshops are composed to enable children to gradually approach the topics at hand with an array of arts-based activities and through different modalities, such as talking, writing, crafting and digital animation. Such iterations of activities allow experiences to not only 'surface' but also be re-mattered so that feelings of hurt can turn into a statement of resistance or allow for transformative visions. Second, we argue that underpinning the careful and purposeful composition of materiality and making is attention to ethics and safety – that is, ongoing responsiveness to the potential of unsafety and vulnerability when making, crafting and writing creatively with things that have significance and seriousness in the children's everyday lives (Pihkala & Huuki forthcoming). Third, tapping into this significance and seriousness, our work is committed to activating and relaying (micro)processes of change that have the capacity to elicit wider change processes (Huuki, Kyrölä & Pihkala 2021).

We argue that the feminist new materialist methodology, inspired by the ethics of response-ability, entails careful attention to composing safe, enabling and sustainable conditions for children to explore and communicate sensitive and meaningful matters. We offer a practical example of how new materialisms can be put to work when engaging with children and how new materialism-informed creative praxis can be used to imagine and enact ethically sustainable change in young peer cultures.

**Keywords:** children, new materialism, arts-methods, research-activism

## 180 - Re-membering as a sacred practice

Rose-Anne Reynolds\*

*University of Cape Town, South Africa*

The title of the presentation comes from Barad (2017, p.76). I will share a partial telling, a “re-membering as a sacred practice” because I will not be going back in time, but embodying and enacting a material reconfiguring of the life I lived as a child and an adult, in South Africa

I grew up in Apartheid South Africa. I endured Apartheid education and compulsory schooling as a child and teenager. I then became a teacher in this same system, on the same colonised land, divided, carved up and scarred by Apartheid policies and practices. The memories I will share in this presentation are alive, continuous enactments of a changing universe. I do not turn back to look at these memories and they do not drop into ‘this’ present, they are already here, but gone, already past, but different. This presentation is not a story or a sanitised history, but a re-membering of a life as a child of Apartheid and a teacher growing out, through and beyond that system in ‘post’-Apartheid South Africa.

Entangled in this presentation is how the concepts of child and childhood can be re-imagined through tracing the entanglements of the delicate complexity of my childhood that is not past or gone, and my adulthood that is not fixed or stable. I use “travel hopping” (Barad, 2017) which can be understood as temporal diffraction, as a methodology.

This presentation troubles the lines and the material-discursive practices about child and childhood they allow to emerge. I think with the child, me as child, in 1981, 1985, 2007, 2017. I think with and through the lines of childhood, apartheid, colonisation, racism, apartheid and the violence these lines enact in and through a specific image of child.

Through deliberately chosen photographs and specific memories I trace entanglements with schooling and the land. Bodily borders are defined and performed by humans. Borders are drawn on maps to be enacted on land, or in the air, or in the sea, and even in the cosmos. They come into existence as they are performed. I read a map-drawing as text through Karen Barad’s work (2007, 2010, 2014, 2017) for the more-than-human is part of the phenomenon. I also pay attention to how this map works to disrupt the ideas of time and space being containers and why this is important for child and childhood education. The map-drawing is not a container, and therefore does not just contain the historical factors of the Group Areas Act and Apartheid South Africa, but also (and not limited to) geopolitical, economic, social, psychological and educational factors.

In this presentation I will re-member life during state legislated Apartheid South Africa, through a re-telling of my childhood, primary and high school years. Through an enacting of temporal diffraction as a methodology, I trace the material-discursive entanglements of the human and more-than-human encounters with images, re-memberings, dates and numbers.

**Keywords:** posthumanism, travel hopping, child, Apartheid, South Africa

## 166 - Does on-line space contribute when talking about an intimate topic?

Etsuko Sakairi\*

*The University of Auckland*

This presentation is from the researcher's doctoral study, in which the researcher recruited both people with physical disabilities and their carers in order to explore how people with physical disabilities experience 'sexuality' in contemporary Japan. Both sexuality and disability are topics considered highly sensitive in Japanese culture, and the intersection of these two 'taboo' topics means that the sexuality issues of people with disabilities are not readily addressed by Japanese society. Looking to collect the voices of people with disabilities about their sexuality experiences, the researcher designed this doctoral study to include qualitative research through interviews.

In order to make the research process inclusive and accessible for people who have various kinds of disabilities, and employing the feminist qualitative inquiry and bricolage as my methodology, this qualitative research project offered multiple research activities: (1) photo-elicitation, (2) poetry, (3) semi-structured interview, and (4) open-ended questionnaire; and also multiple interaction methods: (1) face-to-face, (2) via skype, or (3) via e-mail. For carers, an open-ended online questionnaire and face-to-face interviews were employed. By collecting responses from 27 people with physical disabilities and 50 usable responses from carers, differences and similarities in perspective between these two groups were highlighted.

This paper focuses on the participants' choices of interaction method, specifically the gap between what the researcher expected and what participants actually chose regarding the means of communication with the researcher, and the reasoning behind their choices. It was found that participants chose in-person interaction rather than on-line for a variety of reasons. In some cases the participants reported that using an electronic device was troublesome, but other expressed that meeting in -person allowed them to more clearly express themselves when discussing sensitive topics. This was the case even when meeting in person was inconvenient for both parties. In some cases, the participant's desire to meet the researcher in-person was stronger than the desire for privacy in discussing these sensitive topics, because the meetings sometimes took place in public places.

It is hoped that sharing this data collection adventure provides an opportunity for other researchers to think about how and where interviews on sensitive topics should take place, especially with people with physical disabilities, and how to accommodate those populations.

**Keywords:** Sexuality, Disability, Sensitive topics, interviews

## 144 - Mental Health Perceptions from Artwork

Alexei Sammut\*, Paulann Grech\*, Michael Galea, Margaret Mangion, Josianne Scerri

*University of Malta, Malta*

**Background:** The relationship between artwork and mental health has been the subject of various research endeavours. Whilst artwork has been long used as a means of emotional expression, it is also a method of raising mental health awareness.

**Methods:** In this study, an art collection was presented to depict the challenges faced by many individuals living with a mental illness. Through a series of open-ended questions, twenty-nine participants were requested to give a title to each piece and to describe the perceived message and emotions related to each painting.

**Results:** The thematic analysis process of the participants' descriptions led to the identification of three themes, namely those of Darkness, Solitude and Recovery.

**Conclusion:** Whilst congruence was often observed between the participants themselves and between the viewers and the artist, discrepancies were also noted. Artwork can be an important medium in addressing stigma and in guiding reflections on mental health topics.

**Keywords:** Aesthetics, Mental Health, Artwork

## 174 - How publication processes influence results: Extending the model of research by the publication process

Cornelia Schadler\*

*University of Vienna, Austria*

In the social sciences, universities increasingly evaluate the output of their researchers by counting the researchers' journal articles in indexed journals. Publications other than journal articles in English are devalued by these practices. However, anthologies and monographs, also in local languages, remain important to many scholars. Especially researchers working with non-mainstream methods, such as post-qualitative or art-based research, might seek different venues beyond indexed journals for their research.

Our research on publication processes shows that researchers are anticipating specific publication venues when they design their research project. Further, the publication process itself transforms the findings of a project by responding to reviewers and suggestions of the research community. Our research project tracks research projects published in various venues (journal, book, popular science piece, art) and interviews authors about their dissemination strategies. Preliminary results suggest that different forms of dissemination produce (slightly) different findings and that a broader variety in dissemination strategies increases scientific knowledge.

Epistemological models of research consist of three major components: the research subject, the research object and the method. These three components shall produce a result, which is then disseminated (and is not compromised by this process). Our preliminary findings suggest a different model of research, where the dissemination process is already a part of the production of results. We employ a new materialist perspective

(Barad, 2007; Braidotti, 2002; Haraway, 2010) to support our model. Our findings may also have consequences for higher education policy, which increasingly favors only a few forms of dissemination.

**Keywords:** publications, philosophy of science, new materialism, higher education policy

## 112 - Exploring Embodied Place Attachment Through Co-Creative Art Trajectories: The Case of Mount Murals

Ruth Segers\*

*KU Leuven, Belgium*

The built and living environment in the Flemish region in Belgium is evolving noticeably. It is densifying at an ever-faster pace and, along the way, becoming increasingly unfamiliar to its inhabitants. Many people face profound difficulties in autonomously and positively dealing with such drastic changes, causing their feeling of home to waver. Triggered by these challenges and supported by the local authority of a Flemish town, the experimental and co-creative art project Mount Murals set out to stimulate new embodied interactions between and among local residents of various ages and backgrounds and with their built environment. These include remembering place-related sentiments, being aware of body language that plays between participants while co-creating and sensing an invigorating stimulus when seeing results. Awakening intrinsic appreciation in people for their own environment and associated social relationships stimulates an inclusive dealing with estranged relationships in space. Referring to the relational neuroscience principles attachment, co-creating and co-regulating as a modus of relational resonating, we explore how and under which conditions Mount Murals' co-creative art trajectory supports an evolving embodied place attachment, an essential element of the sense of belonging, in participants. By embedding assets inherent to art creation in action research and starting with meaningful everyday objects, Mount Murals carries forward an art expression that considers the co-creation process and its co-creative products as equally important.

**Keywords:** co-creative art, co-regulating, embodied place attachment, relational resonating, sense of belonging

## 150 - Diffracted reflexivity and performative meta-reflexivity

Jacqueline Karen Andrea Serra Undurraga\*

*University of Edinburgh, United Kingdom*

Drawing on my 2021 paper 'What if reflexivity and diffraction intra-act?' published by the Journal of Qualitative Studies in Education, I explore what I call 'diffracted reflexivity' and 'performative meta-reflexivity'. Diffracted reflexivity troubles the division between reflexivity and diffraction and shows how there is never a pure reflective or diffractive practice. Diffracted reflexivity invites us to think about how the gesture of reflecting about ourselves is not capturing or representing ourselves but is a way of relating to ourselves that is also producing ourselves. These ways of relating are always emerging as part of greater assemblages and are not commanded by a sovereign subjectivity. Consequently, I offer performative meta-reflexivity as a tool to question how we are relating to ourselves and what is that producing.

**Keywords:** diffraction, reflexivity, performative, subjectivity

## 115 - Activity and voice of people with sensory dysfunctions on social media

Mateusz Smieszek\*

*Nicolaus Copernicus Univeristy in Toruń, Poland*

Social media are becoming an essential communication tool for people with disabilities and can become a fascinating source of knowledge for researchers. As a critical area of contemporary visual culture, social media can strengthen the subjectivity and social inclusion of people with visual and hearing dysfunctions. The aim of the presented online research conducted from March 2021 to July 2021 was to obtain an answer to the main research question: What content related to self-expression is presented on social media by people with sensory dysfunctions? In addition, detailed research questions were asked: How does the posted content address social inclusion? What benefits can researchers achieve by observing accounts run on social media by people with visual and hearing impairments?. To analyze the presence of people with visual and hearing impairments on social media, I used three qualitative research methods: analysis of secondary sources, netnography, and case study. The analysis of the collected data allowed me to distinguish nine main thematic categories of content published by people with sensory dysfunctions on social media – everyday life, medical information, modern technologies, forms of support, taboos, humor, social activity, relationships, free time. The analysis also indicated that much of the content discussed refers to different aspects of social inclusion of people with sensory dysfunctions. The presentation also points out several benefits of observing social media for researchers and practitioners in their professional practice.

**Keywords:** social media, social activity, disability



## 141 - Online Art Education Practice as System

Borim Song\* (1), Kyungeun Lim\* (2)

*1: East Carolina University, United States of America; 2: Northern Arizona University, United States of America*

How can art educators fulfill students' potential in the process of teaching and learning in online art studios? How can they transmit their passion and enthusiasm for art making in virtual environments teaching and learning? This paper approaches virtual art education as a system and investigates the ability of remote art learning to unlock students' capabilities. To conceptualize online art education that may maximize students' capabilities, this paper utilizes systems theory from Dechant and Dechant (2010), who viewed online education as an open system. Within the system, components such as "culture/environment, people, structure, and processes/technology" are connected to and support each other (p. 292). Inspired by their systems theory, this paper focuses on six elements that are reciprocally interactive: instructor, student, community, cultural environment, content, and technology. This paper explores three aspects of online art teaching and learning that effectively implement the six elements: connecting students' selves to learning content and processes (student, cultural environment, and content); connection and communication (instructor, student, community, and technology); and blurred boundaries between the real and the virtual (cultural environment, content, and technology). As a collective case study focusing on our online undergraduate courses, this research examines how we used instructional methods and technologies, and how our students responded to these pedagogical endeavors. Each of us has taught at a southeastern university located in a different place but sharing a similar system. Utilizing qualitative content analysis and grounded theory, this study examines art education courses targeted toward non-art majors. Both courses focused on art education theories, lesson planning, and studio projects relevant to the elementary classroom. Students can reflect on their identities and connect themselves to learning while creating art pieces in the virtual classroom. To encourage students to express their identities, art educators orchestrate interactions among participants that include sharing, interpreting, and critiquing (Castro, 2014). Furthermore, creative projects that invite students to critically examine their cultural environments enhance their self-awareness and self-reflection (Hubard, 2020). Asynchronous activities in online courses can offer students the opportunity to refine their self-efficacy by giving them flexibility to choose their own learning pattern. Through self-directed learning and participation in online discussions, students can be simultaneously exposed to concepts like digital citizenship (Emejulu & McGregor, 2019). Inspired by Neurath, Chambers and Sandford (2019) illustrated educators in the digital age as "sailors who must rebuild their ship on the open sea" (p. 926). In this paper, we examined how online learning environments can function as a system to cultivate students' capabilities as creative learners and critical thinkers. Virtual art classes can encourage students to look into themselves and become more aware of themselves. Communicating and feeling connected to others are also critical for students in online settings. This study also found a blurred boundary between real and virtual learning environments. Based on these findings, we encourage other art educators to embed fluidity and flexibility into their online art education practices, to facilitate the virtual art classroom where students can maximize their art learning by building a support community.

**Keywords:** Art education, higher education, online education, technology, system

## 157 - Forms of Narrative Silence: Three Mechanisms of Narrative Selection

GABRIELA SPECTOR-MERSEL\*

*Sapir College, Israel*

Narrative researchers widely acknowledge the need to attend to what remains unsaid in stories, alongside addressing what is said in them. However, systematic means of identifying silences in stories are scarce. Even rarer are methods that distinguish between different sorts of silences. I wish to expand researchers' toolkit to identify narrative silence, broadening the awareness of its diverse performances. I will do so by demonstrating three mechanisms of selection in the model for narrative analysis I previously developed (Spector-Mersel, 2011). This model premises that we weave our self-narratives by selecting biographical material from the immense repository of events, people, and places contained in our life history - the collection of facts and events that constitute our lived life. This process, whose product is the story's end-point, i.e., its overall message, is conducted via six mechanisms of selection: Inclusion refers to representing biographical material in the story that is compatible with its end-point; sharpening refers to emphasizing life facts that correspond to the end-point; and flattening refers to the condensation of life facts that either are irrelevant to the end-point or contradict it. While these three mechanisms address what is reported in the narrative, the other three, which are the focus of my presentation, refer to what is not reported.

The mechanisms of silencing and omission refer to the non-representing of facts, periods, and events of the teller's life history in the narrative. In the first case, silencing, this is because these facts are opposite to the story's end-point. In the second case, omission, this is because they are irrelevant to the end-point, thus making their representation redundant. The last mechanism – "appropriate" meaning attribution – also expresses a sort of silencing, as highlighting a particular significance of an event inherently obscures further or alternative significances. I will explain these three mechanisms of selection and demonstrate them in actual narrative texts. Identifying the textual expressions of mechanisms of selection embodies the first level of narrative analysis, namely, responding to the "what" question – here, what are the different types of silences in the story? I will also address the second level of narrative analysis, answering the "why" question – here, offering an interpretive framework for the silences previously identified. I will do so by referring to three possible sources of narrative selection: psychological needs, culture (master narratives), and context (macro, micro and immediate).

**Keywords:** narrative analysis, narrative silence, mechanisms of selection

## 154 – MULTIMEDIAPANEL

### Feminisms and the posts 1: Re/orientations, re-thinkings and response-abilities

Carol A. Taylor\* (1), Elizabeth A. St.Pierre\* (2), Michelle Salazar Pérez\* (3), Cinthya M. Saavedra\* (4), Alecia Y. Jackson\* (5), Lisa A. Mazzei\* (6), EJ Renold\* (7), Gabrielle Ivinson\* (8)

*1: University of Bath, UK; 2: University of Georgia, Athens, GA, USA; 3: The University of Texas, Austin, USA; 4: The University of Texas, Rio Grande, USA; 5: Appalachian State University, Boone NC, USA; 6: University of Oregon, Eugene, OR, USA; 7: Univer*

This double panel explores the entangled relations of/ between feminisms and the 'posts', including posthumanism, post-structuralism, post-qualitative inquiry, post-colonialism and post-foundational philosophies, and feminisms (plural, never singular) conceptualised as a thinking–doing oriented to social change for gendered-racialized-sexualized bodies. Feminisms and the posts oppose dualistic, hierarchical and anthropocentric categories to re-imagine and enact theory-practice-praxis in nomadic, rhizomatic, erratic, affirmative and relational ways, which are deeply political, ongoing and potentially transformative.

Elizabeth A. St.Pierre

Title: Early Feminist Critiques of Humanism Ground New Feminist Scholarship

This paper addresses refusals of onto-epistemological traditions and their aligned research methodologies that become necessary if one puts the "posts" to work. French poststructuralists critiqued the humanist subject, a realist (not immanent) ontology, the rational/empirical binary that organizes epistemology, and representational assumptions about the nature of language as dogmatic and dangerous. Second wave feminists, coming out of an essentialist identity politics, were some of the first scholars to wrestle with those critiques, and their scholarship remains powerful for much of the "new" feminist work.

Michelle Salazar Pérez & Cinthya M. Saavedra

Title: Womanist and Chicana Feminist Spirituality: A Transdisciplinary Vehicle to Re/Imagine Methodological Praxis

Theories in the flesh (Moraga & Anzaldúa, 1983), such as Womanism (Maparyan, 2012) and Chicana feminism (Anzaldúa, 1987) offer contemplations on spiritual realms to provide new imaginaries for transdisciplinary methodological praxis. Through metaphysical traditions birthed from the lived experiences of women of color, spirituality has been positioned as a site of action that disrupts structural and everyday oppressions, while also serving as a conduit to heal colonial wounds. We discuss how Womanist and Chicana feminist spirituality can open new dimensions and ways of engaging with/among the world that are often closed off and thought of as nonexistent, intangible, or separate from inquiry.

Alecia Y. Jackson & Lisa A. Mazzei

Title: Feminist Expression after Deleuze and Guattari

In this theoretical paper, we think with Deleuze and Guattari, and Manning and Massumi to position expression as that which activates worldings (Manning, 2013). We consider how expression makes itself felt, and the potential for new feminist imaginings. Grosz (2011) says, "to think like a feminist is about the generation of new thought..." (p. 77). The feminist expression that we enact is an attempt to unleash new becomings. We do so, staying open to encounters that put thought in motion in a creation of feminist worldings.

EJ Renold & Gabrielle Ivinson

Title: Slow posthuman coproduction: a queer response-ability

We introduce posthuman coproduction as an artful praxis that reconfigures co-production as a response-able becoming-with what matters. Focusing on Wales and Relationships and Sexuality Education (RSE) where EJ is deeply entangled, we discuss *dartaphacts* (Renold 2018) - creative research artefacts - carrying 'what matters' and enacting change (Barad, 2007). We introduce the process ontology informing our praxis via the concepts of 'problem space' (Lury 2020) and 'queer response-ability' (Barad 2007), and focus on one of a series of 'fugal figurations' to provide a glimpse into journeys of collaborative, slow co-production in a wild policy assemblage spanning six years (Lea 2020).

**Keywords:** Posthumanism, post-qualitative, post-structuralism, post-colonialism, feminisms

## 155 – MULTIMEDIAPANEL

### Feminisms and the posts :2 In/tensions, invitations and un/imaginaries

Carol A. Taylor\* (1), Susanne Gannon\* (2), Evelien Geerts\* (3), Asilia Franklin-Phipps\* (4),  
Weili Zhao\* (5)

*1: University of Bath, United Kingdom; 2: Western Sydney University, Australia; 3: University of Birmingham, UK & the Posthumanities Hub; 4: SUNY New Paltz, USA; 5: Hangzhou Normal University, China*

Part 2 of this double panel continues to explore the entangled engagements of/between feminisms and the 'posts'. The theory-practice-praxis acts of thinking and doing otherwise it proposes are nomadic, rhizomatic, erratic, affirmative and relational – also deeply political, ongoing and potentially transformative.

Susanne Gannon

Title: Gen(d)erational feminisms and gender in/equities in secondary schools

This paper examines the tensions inherent in a project that took as its starting point an historical policy and aimed to refresh gender equity policies for these times. Mobilising Van der Tuin's 'affirmative, intra-feminist generationality of transformation' (2015), I consider how the high school students in our research gesture towards a 'non-linear durational logic of differing' oriented towards constant change and continuous undoing of hierarchies, dualities and inequities.

Evelien Geerts

Title: The contagious micropolitics of alt-right memes: A post-philosophical analysis

Covid-19 revealed starkly the disposability of all things material—including those racialized-sexualized-gendered embodied beings that have been made to not matter. Post-philosophical post-anthropocentric approaches shed new light on extractive late capitalism, neoliberal governmentality, and the bio-/necropolitical fascist politics supported by the foregoing intertwined systems. This paper focuses on the Flemish identitarian youth movement Schild & Vrienden [Shield & Friends] and their alt-right memes. It uses critical new materialist (Chen 2012), posthumanist (Braidotti 2013), and post-qualitative (Lather & St. Pierre 2013) perspectives to reveal the contagiousness of their fascist pedagogy and deadly micro-spectropolitics (del Pilar & Peelen 2013).

Asilia Franklin-Phipps

Title: Re-theorizing mother-care and mothering

This paper reconsiders motherhood and the act of mothering as an inherently political care relation that is not exclusive to biological ties. In theorizing mother-care and mothering broadly, I follow post-structuralist, post-humanist, and post-colonial thinkers to discuss the political dimensions of motherhood and other resistant care relationships while attending to how mothering is raced, gendered, and classed. Feminist care relations, including mothering and mother-adjacent, resist notions of care and caring rooted in capitalism, white supremacy, and patriarchy, refusing narrow conceptions of legitimate care relations to invent new ways of encountering others.

Weili Zhao

Title: Dancing with the Chinese "wind" as a post-foundational imaginary

I have been playing with the Chinese notion "wind/ing" over the years as a way of thinking/feeling/being that materializes my research and practice along a post-foundational gesture. In this paper, I story-tell how my dancing with the "wind" has generated new imaginaries about, and

interpellations among, human subjectivity, language, and body that disrupts our foundational and anthropocentric assumptions of them as representational subjects/objects/truths.

Carol A. Taylor

Title: Feminisms and the posts: quiet activism as interconnection across difference

Thinking-with Anna Tsing (2005) on friction, Isabelle Stengers (2005) on ecologies of practice, and Massumi (2015) on event, I wonder/wander about attention and activism as an instantiation of 'stealth power' (Montez Lopez and O' Connor, 2018) which enables subterranean ways of working to take hold in small, quiet and slow but effective ways. I propose quiet activism as a means to contest power via the attentive possibilities of educational life which produce openings for more affirmative ways of living in institutional cultures (Taylor, 2020).

**Keywords:** Posthumanism, post-qualitative, post-structuralism, post-colonialism, feminisms

## 106 - Rebellious crack(l)ings and spark(l)ings: Creating conditions for sympoietic research in education

Carol A. Taylor\*, Karen Barr\*, Elisabeth Barrett-Hacking\*, Eliane Bastos\*, Joy Cranham\*, Sally Hewlett\*, Hannah Hogarth\*

*University of Bath, United Kingdom*

This presentation takes off from a collective biography walking project undertaken during the 2020-21 academic year in which seven academics of various ages and career stages responded to an invitation from one of us to Get Up and Move. The project came to life as an emergent research creation experiment (Manning and Massumi, 2014) which centred walking as a methodology of/ for meeting the world in its differential and emergent matterings (Barad, 2007). The Get Up and Move project was motivated from the start as an inventive inten(t)(s)ional rupturing of normative ways of doing research in which method, findings and outcomes follow known research grooves to get to largely known end-points. We didn't know in advance how the project would unfold other than it would involve getting up and moving! In this presentation we discuss three aspects of the project to explore how walking as a processual methodology can help us create conditions for sympoietic research in education.

First, we discuss the deployment of the collective biography approach. We designed our walkings-doings to be collective while being singular, in that our walks happened at (more or less) the same times but in different geographical spaces and places. We undertook three walkings-together-apart: a walk-away-from-your-desk in the middle of the day; a go-somewhere-you-haven't-been before walk on a weekend; and a dawn walk to occur on a particular week. As the project continued, new layers unfolded – data-creation happenings and writing collaborations – which proliferated new movements.

Second, we consider how we utilised movement as a practice to enable research to unfold collectively and individually. As we moved, we noticed, we smelled, we heard, we felt, we tasted, we touched in an embodied experience of meeting the world differently. Walking in this way was about developing processual modes of becoming-relational with bodies and with the natural and material world. In these movements the textures, resonances and micro-moments came to matter in all their distinct particularities. Research became a rebellious intent to notice as a means to produce knowledge differently.

Third, we ponder the happenstance, emergent and becoming-ness of the project as an instantiation of an immanent methodology of slow research. The project invited deliberation and entrained possibilities for collecting data through lingering in the moment, and then for staying with the trouble, to paraphrase Haraway, that those moments and data made. In exploring synergies and divergences, differences and becomings the normative chronometrics of research came undone. Our research timescape slowed; intimacies, encounters, choreographies and connections made themselves present. We lingered long/ingly in the doubts, disjunctures, questions, intensities, affects and joys that we became – collectively/individually – entangled with.

The project opened research to many unforeseen and rebellious crack(l)ings and spark(l)ings. It offered insights to envisage education beyond the human and outside the individual. It produced possibilities for sympoiesis – human-nonhuman doing-making-thinking-creating together (Haraway, 2016) – a methodology which is inventive, experimental, less elitist, more inclusive in attending to the cracks in the pavements and what is growing in them.

**Keywords:** Walking, research creation, sympoiesis, methodology, movement

## **170 - Liminal Relationalities: On collaborative writing with/in and against race in the study of early childhood**

Shaddai Tembo\* (1,2), Simon Bateson\* (3)

*1: University of the West of Scotland; 2: The Open University; 3: University of Edinburgh*

Collaborative writing is well established in the humanities. However, the process of coming to do research is an experience that typically happens without comment. As such, questions about the power and relational dynamics at play - especially among Black and “white” (sic) authors writing about race within collaborative-autoethnographies - tend to go unacknowledged or be seen as peripheral. Drawing from the Deleuzian concept of becomings and Bakhtin’s dialogic imagination, this paper provides a collaborative-autoethnographic account of the authors coming-together in order to write about race in the context of early learning and childcare. We provide an account that describes our personal journey towards collaboration and the imbalanced tensions and vulnerabilities that are present for each of us.

As part of our methodology, we utilise a multi-column narrative that facilitates both our opening up to and reflections on the prism of our identifications. Mapping our authorial, individual, and liminal subjectivities with this technique enables us to experiment with the boundaries of our individual selves and practice new modes of collaborative engagement. In tentatively decentring colonial tropes of individualism and separation in favour of ‘staying with the trouble’ of identity and race, this paper illuminates the ways in which writing relationships comes into being as the process entangles with our categories of race. We argue that such an account contributes toward the broader field of scholarship concerned with racial identities, inequality, and social justice. Within this arc we also begin to explore how similar questions and discourses of identification shape young children’s self-perceptions in the contested political, social and technological spaces of early learning and childcare in Scotland, and refract this into an emerging ethics for our future research.

**Keywords:** collaborative inquiry, early childhood, race, Deleuze, Bakhtin



## 131 - "I will tell you what to do" When the Participant Leads. Reflections from the Research Team

Marija Tikka (1), Melanie Demarco\* (2), ruth falzon\* (3), Anton Grech\* (4)

*1: not included due to confidentiality issues; 2: University of Malta, Malta; 3: University of Malta, Malta; 4: University of Malta, Malta*

"I want my experiences to make a difference to others, professionals and persons like me!". explained Marija (Self-chosen pseudonym) to Ruth Falzon over the phone. Marija had done her homework and she continued the phone call with very definite ideas as to how she wanted her voice to be heard, starting with who the researchers should be. She had a reason for choosing each one of us: "Ruth and Melanie because I trust you, and Dr Grech because he is my psychiatrist, because I trust him and because he knows me." Marija requested that Ruth contacts Melanie and Anton and puts her proposal forward. If they accepted a meeting would then be held. During our first meeting we translated Marija's research proposal into a SQUINN methodology over a period of six months. The data collection was initially ZOOM conversation but over consequent meetings this changed to e-mail communications sent at her will, where Marija created an e-mail account to address pseudonymity. She explained that she will be sending e-mails and was aware that she does not expect any replies from us. Ethical clearance process was also processed with Marija, who read, gave feedback on and agreed on all material sent. This was a new experience for use as we already knew the participants before ethical clearance. This meant a number of meetings of how to word the necessary forms. All forms and attachment were signed by Marija as Marija, again to protect her pseudonymity. Marija is a university graduate so her communications interchange between English and Maltese, predominantly Maltese when a lot of emotion is shared. The data collection is still ongoing and Marija scheduled meeting with us for the end of September. The data so far leave us awed as to how she copes so well with continuous voices in her head, at her continuous resistance, at her continuous positivity. This paper intends to share our reflections as researchers who are being totally led by the participants and how we then translate her voice in academic language and structure. Marija is following emancipatory research and beyond. The presentation will address this theoretical construct as well as our reflections on the fact that she can only be named as Marija as a co-author, at her request. BTW – the abstract was seen and cleared by Marija.

**Keywords:** emanpicatory, transdisciplinary, SQUINN, Mental Wellness, Resilience

# 107 - A creative-relational study into epistemic injustice: Exploring collaborative environments and change in the mental health field

Carlos Leandro Tolmos\*

*University of Edinburgh & KU Leuven, United Kingdom*

In healthcare contexts, individuals suffering from physical or mental health vulnerabilities are often deprived from their capacity as knowledgeable beings (Carver, et al. 2017; Mason, 2001; Bracken & Thomas, 2001). Epistemic (in) justice is the idea that we can be unfairly denied our faculty as knowers based on a series of prejudices, such as: gender, social position-background, ethnicity, race, accent, or sexuality (Bohman, 2012; Fricker, 2007; Byskov, 2021).

Mental health services and procedures seen as decontextualized, lacking cultural sensitivity, patronizing or unable to grasp human beings' complexities have increased the scepticism of the general population (Carver, et al. 2017; Bracken & Thomas, 2001). As a response, local and global initiatives promoting egalitarian relationships between professional bodies and service users are growing significantly. Approaches focusing on what people have rather than what they lack, on connectedness and building horizontal-participatory relationships have recently taken the centre stage (Groot et al. 2020; Block & McKnight, 2010; Rippon & Hopkins, 2015).

As a mental health professional, I've experienced myself moving towards a practice that seeks to sit with forces which are not easily measurable, logic, or linear. I frequently see myself trying to embrace a relational experience, which embodies simultaneity, multiplicity, past and present, personal & cultural values and how different ways of life-knowing's meet with and entangle with each other. Although this has primarily focus on counselling & adult education, I believe it holds the potential to play an important role in every encounter and any context (Kirkwood, 2012). Especially, in current times where dominant evidence-based, highly technical, impersonal and competitiveness principles in public health and the academy seem to work against or be detached from the notion of affect and what it can do for wider society (Askins, 2009; Rodriguez-Dorans et al. 2021).

This post-qualitative study aims to attend three intersecting elements 1) To explore collaborative environments' potential, their help to 2) understand change, and 3) disrupt epistemic injustice. This intertwined exploration will be based in mental health environments in a trans-regional setting, between the UK and Peru. Additionally, the project seeks to explore the ways in which the use of creative-relational inquiry and alternative methodological approaches inform policy makers when evaluating change in mental health and broader health environments.

I will use critical autoethnography while drawing on new-materialist and post-modern critical theory frameworks. This as an invitation to push the study, myself, collaborators, and potential readers to engage in autoethnographic work that can be released from the self-centred, material, or biological lens. An invitation to drive towards the more-than-human, the more-than-social movements, a 'risky autoethnography' and what it can do for mental health and broader societal spheres such as the academy.

**Keywords:** Epistemic injustice, Affect, Critical autoethnography, Change, Movements

## 160 - Living with COVID; Opening windows and creating opportunities for different connections

Elena Tragou\*

*City Unity College, Greece*

Due to COVID 19 technology became part of our professional life; truly and surely the only way we could get in touch with our clients, our colleagues, and our professional groups was via tech platforms. When pandemic stroke out, I closed down my office and switched to doing therapy sessions only digitally. I did that with great skepticism and with a sense of inevitability, or, even worse, of no-other-choice. While doing it, I started noticing my feelings, my behaviors, my thoughts and my desire to stay in touch with my clients emotionally as if nothing had changed, although it had. This presentation focuses on how I, with the help of my counselees, managed to maintain our therapeutic relationship and flourish via it. That is, how staying home, staying in front of a computer did not snatch away the opportunity to stay in connection with each other. Quickly enough, it became apparent to me that doing digital counseling was indeed modifying certain parameters in my line of work but oddly enough not the parameters I was so strongly assumed it would change. To understand the process better, I started taking notes on what was happening and how it was happening in session and invited my clients to do the same. We would keep track of our therapeutic connectedness as if it was a research project and share notes after each session ended. We would compare our thoughts, our feelings, and our bodily reactions trying to figure out our connecting patterns. We were interested in the connection process itself and how we managed to maintain a multi-dimensional context within a digital environment. The notes created agreed-upon thematic categories and those categories created further windows for conversation. And these windows cleared the way of how we understood each other or missed to do so, felt for each other or missed to do so, or listened to each other or missed to do so. It is widely accepted through psychotherapeutic research that therapeutic relation goes far and beyond skills, techniques and therapy schools. I, for sure, a pre-covid digital-skeptic, can attest that therapeutic relation goes far and beyond skills, techniques, therapy schools and digital parameters. Far and beyond because connectedness is the tool that makes the difference. And we need all the difference we can create in order to stay connected.

**Keywords:** therapeutic relationship, connectedness, technology, thematic categories

## 101 - How to handle Large Research Samples With Grounded Theory

Dries Van Gasse\*, Dimitri Mortelmans, Sascha Spikic, Olivier Chandesais

*Universiteit Antwerpen, Belgium*

Qualitative research, and especially grounded theory research, is designed with relatively small research populations in mind. As a methodological tradition, grounded theory rests on three pillars: constant comparison, coding rigour and theoretical sensitivity. Emergent theory is shaped, supported by the data, and only validated when theoretical saturation is reached. For this reason, developing a sound grounded theory based on large numbers of interviews seems rather unfeasible given the impracticality of maintaining coding rigor and theoretical sensitivity over hundreds of pieces of data. Because we found ourselves in the position to collect a large qualitative data set, we reported our practices on this data set in a step-by-step guide adopting the grounded theory approach. Our approach can be seen as a strategy by which to conduct such research and tackle the initial challenges researchers might face when using larger qualitative data sets in their research.

**Keywords:** grounded theory, qualitative research, large research populations, focused comparison

## 182 - Am I vulnerable? Researcher positionality and experience in studying sexual harassment among young people in exceptional times

Satu Venäläinen\*

*University of Helsinki, Finland*

My presentation is built around an autobiographical poem about the process of conducting research on young people's views and experiences of sexual harassment during the coronavirus pandemic. The poem is contextualised with a short, reflexive discussion on researcher vulnerability and the necessity of reflexively engaging with it throughout the research process, set in a feminist psychology-rooted analytical assemblage. Taking inspiration from various qualitative and post-qualitative methodological orientations and discussions, including poststructural, arts-based and autoethnographical work, my aim is to highlight the constant interplay of difference, shifting alignments and ultimate entwinements between the emerging "I" signifying the positionality of the researcher, the phenomenon of sexual harassment – and in particular, the gendered and heterosexualised normativities and silences engendering it – and the young people's narratives around it. Through these engagements, I aim to demonstrate the contingent nature of the knowing that emerges in these assemblages, and to tap into the transformative onto-epistemological power interwoven into critical, affective thinking with and through social and personal embodiment on-the-move in the current post-metoo-moment and its various, fragile and locally shifting incarnations – made all the more fragile under the global reach of the pandemic and its isolating effects.

**Keywords:** vulnerability, reflexivity, sexual harassment, situated knowledges, arts-based research

## 175 - Protected Paradise

Hanne Vrebos\*, Ellen Anthoni\*, Chloé Dierckx\*, Karin Hannes\*

*KU Leuven, Belgium*

6 april 2025. Amarante Swift, a social researcher, gets an invite for a working congress in the year 2121. He/she/they are excited because he/she/they haven't seen their colleagues in months, since he/she/they went in lockdown because of COVID-25. Besides, in future congresses, creatures of different eras and different species sit around the table. Amarante enters a world where potential solutions to live with a virus are staged. Guided by cyborgs and a twitter bird, he/she/they debate with planets, chickens and the Covid-25 virus to explore new ways of cohabitation. Amarante slowly figures out that creating a new relational ontology co-exists with chaos.

This fiction piece is the result of a deliberate, intentional quarantine of the authors at Koen Vanmechelen's art project LaBiomista, "Protected Paradise", in full lock-down period. During this session, the authors will provide a digital reading of the fictional story created on site.

**Keywords:** Fiction, Post-human, Covid-19, Collaborative writing

## **173 - The Storymapper: exploring a chain of engagement for participatory storytelling and place making**

Hanne Vrebos\*, Paul Biedermann, Koen Hermans, Andrew Vande Moere, Karin Hannes

*KU Leuven, Belgium*

The participatory methods used in place making and planning practices in neighborhood development are of longstanding academic interest. The increasing complexity and dynamics of socio-material entanglement have led to the development of several new digital and tangible methods to engage citizens through storytelling techniques, recognizing the link between place attachment, identity and storytelling. Yet, like more traditional participation methods, these interventions raise questions about engagement levels and inclusivity, as they often struggle to set up ongoing engagement or include citizens less eloquent or active in civic life. The StoryMapper project aims to explore a relational public participation approach that breaks with the traditional inform-invite-discuss participatory research cycles. Participants are invited to share visual stories on a digital platform by engaging directly with the physical environment through drawing (“morphing”) on a tangible frame, and expand this engagement to their social network. We investigate how the community dialogue unfolds when such a ‘chain of engagement’ is introduced into a larger participation trajectory in three ways: by continuing the visual storytelling between participants, by circulating a tangible tool or by continuing the dialogue on a digital interactive map. In this presentation we reflect on data collected during a study that engaged citizens in the re-appropriation of their neighborhood church in a village in Belgium. This presentation first explores how this relational approach was plugged into the larger participation process initiated by the municipality, and second reflects on the potential and challenges of combining digital, tangible and social elements in storytelling for place making.

**Keywords:** participation, storytelling, living map, place making

## **412 - Towards inclusive crisis communication: participation processes and stakeholder involvement in evidence based guideline development**

D. Wopereis\*, P. Thyssen\*, T. Bengough, A-S Bafort, S. Dowson, F. De Malsche, B. Geerinck, A. Jankowska, N. Reviere, S. Talboom, M. Vandenbroucke, W. van de Veerdonk, G. Vercauteren, L. Vermeire, C. Wermuth, A. K. Paque, K. Tuand, T. Vandendriessche, A. De Waele, I. Reynders, H. Stevens, A. Mallems, R. Van Gils, S. Mertens, Z. Berrag, A. Vandamme, K. Hannes

*\*Joined first authors; KU Leuven, on behalf of the interinstitutional network ‘Crisiscommunication’*

Crisis situations such as the ongoing COVID-19 pandemic underline the importance of effective and inclusive communication. Crises bring with them a great deal of uncertainty. Daily life is abruptly turned upside down – and the situation can change at any time. Effective crisis communication can counter some of this ambiguity, but it is above all an essential weapon against a health crisis itself. It is crucial that citizens know how to protect themselves and the society as a whole. However, crisis communication is still insufficiently aimed at the entire society. Governments take too little account of groups with special communication needs, such as non-native speakers, newcomers, people with low literacy levels and people with sensory impairments. In consultation with a multidiverse panel of stakeholders including academic experts, lay-persons, librarians and representatives from social-cultural profit and non-profit organisations we developed an evidence-based guideline for inclusive crisis communication. The project illustrates how the insights of multidisciplinary (experience) experts can both be used to generate evidence (on the level of reviewing existing literature) as well as how

such panels are able to translate evidence from existing studies into substantial and clearly targeted policy advice for a local, governmental context.



## 162 - Spatial im/material-becoming: walking-with-stories of remaining in the hold and cruel optimism

Shiva Zarabadi\*

*UCL Institute of Education, United Kingdom*

This paper shares material moments of becoming with space and bodies that glowed in walking-with-story experiences. As a feminist praxis of trans-mattering (Taylor 2020), this paper proposes the experiences of walking-with-story as a theory-making practice. Inspired by Katherine Mckittrick's understanding of theory as a form of storytelling (2021,7), I think with Moten and Harney's notion of 'remaining in the hold' (2013, 94) and Berlant's relations of cruel optimism (2011) to map fantasies of British-Muslim schoolgirls of my PhD research in the hold. The story of this paper materialises an affective and material moment, story, theory-praxis of Ameera who lives, shares, creates, struggles, and dreams with twenty other members of her family in a house in east London. Walking-with-story in my education research created capacities for human and more-than-human bodies to become theory, matter, story, feeling, methodologies and breathing, a kind of trans-disciplinary knowing enabled through lively assemblages of bodies of space, technology, human and affect.

**Keywords:** Posthumanism, walking methodology, storytelling, theory

**GAME CHANGER**

## 113 - Academic, Civic And Activist Freedom: Practices, Provocations, Problematisations

Carol A. Taylor\* (1), Karin Hannes\* (2), Marco Gemingani\* (3), Philia Issari\* (4)

*1: University of Bath; 2: KU Leuven; 3: Loyola University; 4: National and Kapodistrian University of Athens*

Academic freedom has long been seen as an ethical principle and aspirational value. In Europe, academic freedom as concept and practice which entails institutional and individual dimensions goes back to 1088 and the establishment of the University of Bologna, Italy. In the 19th century articulations of academic freedom of teaching and learning were exemplified by Humboldt University in Germany. In the 20th century academic freedom is considered to be the intellectual freedom to debate, teach and research without fear of censorship or retaliation. Academic freedom is seen as a disinterested pursuit of intellectual inquiry, wherever it may lead, for its own ends. It is allied with critical inquiry, free from political restraint, and seen as essential to democracy. Most universities have founding charters which encode an institutional commitment to academic freedom. However, current political contexts in the USA, Europe and Afghanistan demonstrate quite viscerally that academic freedom is enmeshed within political regimes that circumscribe its operations. At the same time, there are different articulations of academic freedom. There is the 'ideal type' which sees academic freedom as freedom from restraint by state or convention and as a mode of telling truth to power. There is a feminist perspective on academic freedom, which critiques the dominant notions of academic freedom as being geared to White, masculinist modes of what/who an 'academic' is, underpinned by assumptions of rationality and autonomy. There are post-colonialist and anti-racist framings of academic freedom. And there is a populist 'woke' version of academic freedom which gathers an activism around certain issues and seeks to circumscribe what other groups can and cannot protest.

This game changer intends to explore these contested political relations that interrupt and energise our in and outside the academy. It offers an opportunity to engage with questions such as:

- What does academic freedom mean to you personally?
- How does your institution support or affect the critical work of academic freedom that you want to do?
- Does education leave enough room for diversity of views, approaches and (respectful) discussion?
- How can we build alliances across difference to support academic freedom, particularly when statutory freedoms are incommensurable?
- In what ways can we push back against the 'knowledge workers for sale' ideology of global knowledge production.
- How has the interpretation of academic freedom evolved in our recent history? Are universities in need of a (re)positioning?
- Are there legitimate limits to academic freedom and, if so, which ones?
- Does the vehemence of public reactions to theses by scientists (e.g. on social media) pose a risk to academic freedom?
- Is there a growing risk of a 'cancel culture' and what does that mean for academic freedom? How do we deal with militant students who stand up for their 'own right', or with academics and administrators who may be afraid of reactions from the outside world?

**Keywords:** Academic freedom, universities, civil society, debate, difference

# **INTERACTIVE POSTERS**

## **129 - Adopting the concept of 'Ba' and the 'SECI' model in developing person-centered practices within children and adolescent mental health services.**

Christie Attard\* (1,2), Dr. Michelle Elliot (1), Dr. Paulann Grech (2), Prof. Brendan McCormack (1)

*1: Queen Margaret University; 2: University of Malta*

The study of knowledge goes back to the history of philosophy since the ancient Greek period. Throughout this time Western philosophers implied that something is true does not constitute our true knowledge. Conversely Nonaka (1994) explained that knowledge is a continuous interaction between tacit and explicit knowledge, that results in the generation of new concepts and ideas. There is a major difference between the traditional epistemological beliefs of knowledge, and that upon which the theory of knowledge creation is based upon. While the traditional definition focused on the static non-human nature of knowledge, Nonaka sees knowledge as a dynamic human process to justify personal beliefs. The concept of knowledge is divided into explicit and tacit knowledge; explicit knowledge refers to the knowledge that can be articulated, written and stored, while tacit knowledge refers to personal experiences, values, beliefs and emotions of an individual. By Nonaka's theory, explicit and tacit knowledge do not lie separately but interact together by interactions and relationships between human beings. Thus, the SECI model is based on the assumption that knowledge is created through the social interaction of tacit and explicit knowledge; known as knowledge conversion. There are four modes of knowledge conversion: socialization, externalization, combination and internalization. The SECI model is based upon these four modes, while 'Ba' is considered to be a shared platform for knowledge creation. The concept of 'Ba' was first introduced by the Japanese philosopher Kitaro Nishida, and was then further developed and adapted by Ikujiro Nonaka and Noboru Konnu to the SECI model (Nonaka & Konnu, 1998). 'Ba' is a shared space, be it physical, mental or a combination of both that serves as a foundation of knowledge creation. Ba involves sharing of tacit knowledge i.e. emotions, feelings, experiences and mental images. It also involves the formation of a collective relationship which is open to the sharing of practices, values, processes and culture. This concept focuses mainly on the individual as a person who holds the knowledge rather than just on the knowledge itself. It aims to create a common space to bring people together where they can dialogue to share and create knowledge. As in the relationships formed in person-centered practices, relationships formed in Ba are based on not just the sharing of objective knowledge but also on sharing values, beliefs, and emotions. It also reflects the formation of a person-centered environment where healthful relationships are formed. Furthermore, Ba will aid in creating a sense of connectiveness and dialogue, thus focusing on the idea that the development of new practices is done with others rather than to others. In this presentation these Eastern concepts will be discussed in relation to the development of person-centred practices in child and adolescent mental health services.

**Keywords:** Ba, SECI Model, person-centered practices, child and adolescent mental health

## 199 - Re-Conceptualizing the Service Encounter: An Autobiographical Account of the Social Construction of Power Dynamics

Elizabeth A. Cartier\* (1), Linda L. Lowry (2)

1: *Fort Lewis College, United States of America*; 2: *University of Massachusetts, Amherst*

The current literature regarding the service encounter suggests several critical perspectives that each challenge the other with regard to the relational dynamics of the service struggle: (1) the server is in a dominating role, (2) the guest is in a dominating role, (3) the server and guest exist in equality, and (4) interactions are fluid. Although much of the discourse attached to service encounters is predicated on the notion that the players are binary opposites, there is limited knowledge of these multi-dimensional encounters from the server lens as studies are characterized by an overwhelming desire to predict satisfaction, often from the guest lens.

To re-conceptualize the current understanding of the service encounter, we use an autobiographical account of the social construction of power dynamics and role structure from the lens of the server. Through privileging a critical constructivist viewpoint, we rely on the “thinking with theory” process as interpreted by Jackson and Mazzei (2013, 2018) as a beginning stage of our autobiographical reflections. Our process involved incorporating three theoretical perspectives simultaneously (the view of the unwanted gaze concepts as represented by Foucault, 1972, 1977; the three-dimensional view of power by Lukes, 1974, 2005; and the role theory developed by Merton, 1938, 1957), while reflecting on over 20 years in the service industry. Our process involved reflecting/remembering/engaging in the service experience while simultaneously considering several theories that are read/viewed/interpreted through each other. This autobiographical account utilized theory as a machine in a “plugging in” process to think about the personal service experience in a new light.

In the autobiographical process of plugging in Foucault, Lukes, and Merton within the individual memories of service work, we suggest that the complexity of service interactions can be more fully understood by the roles and power situated in the moment and developed from current and past social systems and roles. The aim of this research is not to negatively critique our common understanding of the service encounter, but instead to positively critique with personal accounts in an effort to reconstruct our worldviews of the phenomena. Interpreting the service encounter from a retrospective lens of building on perspectives with other perspectives allows us to more thoroughly understand the social interaction that is developing between the service players.

**Keywords:** power, discourse, service encounter, roles

## 132 - Interuniversity, interdisciplinary training networks for Methodology and Statistics

Sara Coemans\*, Cristina Cametti, Martial Luyts, Thomas Neyens, Karin Hannes

*FLAMES - KULEUVEN, Belgium*

FLAMES is an interdisciplinary and interuniversity doctoral training network rooted in the five Flemish universities in Belgium (Free University of Brussels, Ghent University, Hasselt University, University of Antwerp, University of Leuven). This network, which is mainly financed by government, provides an overarching, structured, large and high-quality course offer for doctoral students and young empirical researchers in need of methodological and statistical training. It bundles methodological expertise available at all Flemish Universities. To a lesser extent, the network is financed through the participation of people from outside academia (the private and non-profit sector) for which a number of the spots available on each course are preserved. The overall aim of this network is to build synergies and collaborate across universities and methodological traditions to strengthen research and training in three methodological tracks, (i) statistical quantitative analysis, (ii) qualitative research, and (iii) data science, which encompasses contemporary methods in computationally efficient modelling of large data sets. In this poster we outline the organizational, economic and educational structure behind the initiative and highlight some of the complexities in building relationships and working towards a common goal across research traditions. We wish to extend our learning curve on how to establish a more profound level of collaboration in which the mixing and merging of different methodological traditions leads to new and innovative insights on how to tackle the complexity and the variety of challenging research questions our target group is facing.

**Keywords:** training network, interuniversity, interdisciplinary

## 121 - Cohabiting with animals in the city: disentangling relations and concepts

Ciska De Ruyver\*

*University of Namur, Belgium*

The current speed of urbanization around the world changes life on earth for human and non-human animals alike. Due to the human overpopulation, new urban areas are being developed, places where non-human animals (come to) live. Non-human animals are ubiquitous, but (not) always welcome, and are thus subjected to a variety of attitudes. On the other hand, since the 1950's animal welfare gains more and more public and political attention. Despite a growing body of literature on farm animal welfare and laboratory animal welfare, urban animal welfare is under researched until now. The welfare of urban animals touches upon the complex relationship between human and non-human animals. The cohabitation of human and non-human animals and at the same time the struggle for space in an urban context prompts us to have a look at the elements at play.

This study explores how dogs, cats, pigeons and foxes are perceived and treated differently within the urban context of Brussels Capital Region. I interviewed the 19 aldermen and municipal officers of animal welfare from the 19 communities of Brussels Capital Region and launched a survey for the citizens of Brussels Capital Region on living together with animals in the city. Over the next three months, I will be analyzing data of interviews with 19 animal welfare aldermen and officers, and juxtapose them against some of the results of the citizen survey on animals in the city. I will prepare a poster about the problems I encountered while doing this and how I tackled those problems.

This poster will argue that urban animal welfare is a complex topic, touching upon different relations and concepts. In the light of the post-human era, the city should be thought of as a space of human and non-human flourishing. Ultimately, this will contribute to shaping, strengthening, and making urban animal welfare comprehensive and tangible. [Note: This is part of my larger PhD research project (in progress "Animal Welfare in the Brussels Capital Region: initiatives, attitudes, barriers and impact"]

**Keywords:** urban animal welfare, non-human animals, interviews, urban space, concepts



## **200 - Psychological characteristics of the recovery from COVID-19 infection – a qualitative research**

Veronika Ferencz\* (1,2), József Rácz (2,3)

*1: Doctoral School of Psychology, ELTE Eötvös Loránd University, Budapest, Hungary; 2: Institute of Psychology, ELTE Eötvös Loránd University, Budapest, Hungary; 3: Semmelweis University, Faculty of Health Sciences, Department of Addictology, Budapest, Hu*

### Theoretical background:

The aim is to examine the experiences of individuals recovering from COVID-19 infection, with reference to recovery and its psychological characteristics. Research to date has shown that both the infection and the resulting isolation, but even the post-recovery period, cause mental difficulties. The severe negative mental consequences (stress, anxiety, depression, and post-traumatic symptoms) of the SARS outbreak that began in 2002 are also known.

As the research aims at recovery from the disease, we approach the analysis with a theoretical framework for coping and the impact of coping on the personality. First, we would like to systematize the forms of coping using the relatively new and promising Coping Circumplex Model (CCM), which was designed to integrate various coping distinctions and contains a total of eight coping styles. Second, we would like to investigate the self-experience before and after the disease with the perspective of interpretive phenomenology.

### Research goals:

In our research, we want to examine and understand the lived experiences of the recovery process. This is justified by the wide-ranging and long-term effects of the epidemic itself, and the handling of the epidemic on the population. Furthermore, a better understanding of psychological processes may also play an important role in the development of appropriate assistance.

### Methodology:

Online and in-person, semi-structured interviews with qualitative psychological text analysis, based on a phenomenological-constructivist epistemology.

### Sample:

Persons over 18 years of age, diagnosed with COVID-19 infection and treated in hospital.

Inclusion criteria: minimum 18 years of age, only voluntary application, specialist diagnosis of COVID-19 infection (after the onset of acute symptoms), hospital treatment.

Exclusion criteria: under 18 years of age, psychotic state, intellectual disability, acute COVID-19 symptoms at the time of the interview.

### Procedure:

The search for possible participants is made through personal contacts via Facebook, or with the help of healthcare professionals. Following electronic or telephone contact, the subject is asked to give consent to the research. The interview is taking place in person or through an online platform, with audio recording.

The transcript of the interview forms the text base on which we perform qualitative psychological text analysis (thematic analysis, interpretive phenomenological analysis, narrative analysis). Based on the first results, a top-down and bottom-up thematic analysis is also carried out – to the former, the coping styles of the Coping Circumplex Model give the theoretical framework and with the latter, we attempt to contribute to the qualitative validation of the model. For investigating the possible changes in self-experience during the coping process, an interpretive phenomenological analysis is carried out.

The study was started in collaboration with the Department of Neurology at Semmelweis University. Eighteen interviews have been conducted so far and, in the meantime, the screening for subjects have been broadened through social media.

Results:

The analysis of the interviews has started, the results of the processing are expected by the second half of 2022.

Keywords: COVID-19 recovery, qualitative methodology, coping, thematic analysis, interpretive phenomenological analysis

**Keywords:** COVID-19 recovery, qualitative methodology, coping, thematic analysis, interpretive phenomenological analysis

# 196 - PREGNANCY, BIRTH AND COVID-19: THE MEDICAL RESEARCHER AS PATIENT - A PHOTO STORY

Lynn Hendricks\* (1,2)

*1: Stellenbosch University, South Africa; 2: KU Leuven, Belgium*

A recent systematic review of the African literature (Eshaun-Williams et al., 2017) identified 'tipping points' that either pushed or pulled a patient to adhere to medication and to be retained in health care. The aim of this reflection was to identify tipping points that impacted the patient experience when living with an infectious disease while pregnant, during birth, and when seeking postnatal health care. During the COVID-19 global pandemic and South African lockdown, I sought medical care while pregnant, gave birth in hospital, and contracted COVID-19 at five days post-partum, which led to hospitalization for pneumonia. As a young female medical researcher investigating infectious diseases and how patients experience the health system I reflected on my own experiences. I used a Photo-Voice (Budig et al., 2018) narrative approach to document, the pregnancy, the birth, and post-natal care, including COVID related hospitalization, digitally through photographs, videos, and voice notes on my cellphone. The types of things, places, and events documented included, the treatment rooms, medications, ultrasounds, monitors, the birth, and baby's discharge from hospital through videos and voicenotes (Pope et al., 2000). In June 2020 I got the unexpected news that I was expecting. During my pregnancy I was admitted to hospital 6 times for a total of 54 days. Tipping points that impacted my experience was the doctor-patient relationship, the food and amenities offered in the hospital, whether management attended to my concerns timeously and with empathy, the availability of the doctor, medication administration and side effects, the cleanliness, look and feel of the hospitals and treatment rooms, and the motivation to deliver and care for a healthy baby. Often, we as medical practitioners put the responsibility of care on the patient (Lancaster et al., 2016), without first reflecting on how our engagements with patients impact their mental, emotional, and physical health (Geter et al., 2018), which can influence their engagement in care and adherence to treatment (Papadimitriou, 2017). Furthermore, the doctor's office and hospital setting impacted the experience directly. The motivation to be healthy is a powerful factor and the psychological experience of health, being mindful of how the hospital room and object influence wellness, must be considered when treating patients in and out of hospital. Findings support the extension of the biopsychosocial model (Engel, 2012) to include the theory of new materialism (Fox & Alldred, 2016).

**Keywords:** COVID, researcher, reflections

## **103 - Dancing the body—Taiwanese professional acrobat's body performance**

HSIENWEI KUO\* (1), CHINFANG KUO\* (2)

*1: National Tainan Institute of Nursing, Taiwan; 2: Aletheia University, Taiwan*

This paper aims to understand the display and interpretation of the physical technique of Taiwanese professional acrobats during preparation, rehearsal and performance, and then to elaborate on the actor's levels of the body. The results show that the performance of acrobats includes three different physical levels. They are skillful, characterized and artistic bodies. The three different physical levels are caused by the social environment, organizational system and personal habits of the actors. Most acrobats are overly attached to the "precision" and "difficulty" of skill and ignore the emotional and spiritual levels so that they lack vitality, emotion, intentionality and logic on the stage. As a result, the whole performance still stays in the alternating between "skillful" and "characterized" bodies.

**Keywords:** Acrobat, technique performance, body levels

## 198 - Research on Virtual and Augmented Realities for Integrated Curriculum

Kyungeun Lim\* (1), Soon Goo Lee\* (2)

*1: Northern Arizona university, United States of America; 2: University of North Carolina Wilmington, United States of America*

How can art educators and artists work on Science, Technology, Engineering, Art, and Mathematics (STEAM)? How can art and science help to enhance visual learners' academic achievement and visual literacy? THE magazine (2018), which talks about technologies and issues in education, points out, "Augmented and virtual reality are transformational technologies that can change existing pedagogies for the better" (p. 16), and students already go beyond "consuming AR and VR, they are also creating it" (p. 17). The researchers in the presentation agreed with the statement and explored the implementation of various technologies related to realities. The purpose of this presentation is to share our projects to adopt AR and VR in the integrated curriculum as a part of the STEAM team for visual learners.

The two higher educators in the U.S. have collaborated to develop an integrated curriculum, focusing on visual art and biochemistry by implementing digital technologies in 2019 spring. In this poster presentation, we will share four cases of AR/VR integrated lessons by utilizing the qualitative case study method (Gregory, 2020; Kalman, 2020).

The cases include 1) VR, science, and visual art integration for local high school students, 2) VR, social studies, science, and visual art integration for major elementary students, 3) VR, biochemistry, and visual arts integration for chemistry major students, 4) AR, visual art, and science integration for art education major students. In addition, we will share the goals, processes, and results of our projects that provide unique opportunities to conduct chemical research in laboratory classes and gain art and scientific knowledge through VR, AR, and art. Following, we will discuss how STEAM projects can leverage students' learning. The ways of communication and development for successful collaboration will be examined. Based on our rich experiences and thick descriptions, we would like to suggest AR and VR implementations for higher education and K-12 curriculum. The attendee will attain creative and innovative implementations of VR and AR in their research and teaching.

**Keywords:** Virtual Reality, Augmented Reality, STEAM. Arts-integration, Interdisciplinary curriculum

## 197 - Multi-layered Assessment for Online Art Classes Using Grounded Theory

Kyungeun Lim\* (1), Borim Song\* (2)

*1: Northern Arizona university, United States of America; 2: East Carolina University, United States of America*

How can online education be strengthened in art subjects at this point when online education is no longer in the distant future? How do art educators develop assessments structures for online and hybrid classes? This research examines the assessment frameworks for online art studio and education classes through two art educators' experiences.

The two art educators have worked at the U.S. universities to teach art education courses for art education majors and non-art education majors, including elementary education and non-education majors. Before the Pandemic, both presenters have taught their online or hybrid formats of art education classes from 2008 and 2011. Since then, in the midst of the Pandemic, we have switched all our courses online more seriously. At this moment, although some of our courses returned to in-person, we still utilize online and in-person hybrid formats for designing our classes. Based on our long-standing experience, we would like to suggest the assessment framework for online art education classes.

Although art education researchers have emphasized the assessment for online art classes to enhance students' knowledge and skills, develop collaboration and communication skills, and solve problems, limited research has existed to examine the online art education assessment (Allen et al., 2014). In order to conduct this research, we adopted the grounded theory and qualitative content analysis methods. We have had online meeting times for 1 hour to 1 and half hours bi-weekly from spring 2020 to fall 2021 to collect rich descriptions of our online teaching experiences (Charmaz, 2014; Salvador et al., 2020). The data for the content analysis is a) teaching content: course design background, course syllabi, online course theories, professional teaching resources, and our meeting notes b) students' works: art creation, reflection papers, discussion boards, and online communication methods. By expanding Openo's (2019) online course design framework, we developed an assessment framework for online art and art education courses. This poster presentation will explain the details of the stages, including defining course objectives and assessment design for art creation, submission, participation, and feedback. Based on these findings and framework, we encourage other online educators to be inspired to design their online courses and develop their assessment frames and rubrics.

**Keywords:** Online art education, Art education assessment, Grounded theory, Virtual studio art

## 109 - Engaging critical thinking around future possibilities - health 4.0. and the scenario method

Anamaria Malešević\* (1), Miriam Mary Brgles\* (2), Ana Tomičić (1), Anto Čartolovni (1,3)

*1: Digital healthcare ethics laboratory Digit-HeaL, Catholic University of Croatia; 2: Department of Sociology, Catholic University of Croatia; 3: School of Medicine, Catholic University of Croatia*

Innovations in health strive to be helpful, functional, and efficient. Digital health technologies use platforms, sensors, software, and these tools can provide new options and opportunities to improve outcomes, accurate diagnosis, well-being, and care for the individual. Despite its potential, the digitalisation of healthcare also presents certain ethical, legal and social challenges. A group of researchers from the Digital healthcare ethics laboratory (Digit-HeaL) has designed a qualitative research project to analyse the ethical, social, and legal aspects of digital health technologies. Qualitative inquiry is concerned with the meanings and interpretations that participants attach to social action and experiences. This type of research relies on what the participants express in their own words to the researcher. Even though participants in this study are recognized as stakeholders in implementing digital technologies in healthcare in Croatia (patients, physicians, engineers, lawyers, hospital directors, and policymakers), their knowledge about this topic (such as artificial intelligence, big data, digital phenotyping, etc.) depends on previous experience. A stakeholder's voice is essential in identifying values and developing an ethical model for more responsible and socially acceptable digital healthcare development. Given their diverse backgrounds, we opted for the scenario method based on an anticipatory ethics. Two scenarios in written and visual form (Physician 4.0 and the future of medicine and Self-monitoring of biometric data) present an imaginary description of future possibilities. The first scenario focuses on the physicians' skills and on the relationship between the physician and the patient. The second scenario about biometric self-monitoring describes the use of smartwatches and how the public/private controversy can affect the prioritisation of values in cases of value conflicts. These strategies aim to draw users closer to these technologies, to develop imagination, and to encourage critical thinking. We will present both storylines in written and graphic format - which allows participants to follow the narrative and easily visualise the scripts – and reflect on how our research has benefitted from this methodological innovation.

**Keywords:** digital health, scenario method, anticipatory ethics

## **168 - experience of prosthetic limb users : An Interpretative Phenomenological Analysis**

Effrosyni Mitsi\*, Philia Issari

*National and Kapodistrian University of Athens, Greece*

This poster will explore the initial phase of a qualitative study regarding the experience and body image of users with prosthetic limbs. Prosthetic or artificial limbs are considered essential elements in the rehabilitation of both people with acquired limb loss and congenital limb deficiency (Cutson & Bongiorno, 1996). The purpose of the study is to understand the phenomenological experience of prosthesis use and to explore how technology may affect the self-perception and body image of users of prosthetic limbs. Six participants who are users of artificial limbs and reside in Athens, Greece will take part in semi-structured interviews. To our knowledge, research on the topic is very limited in Greece and has mainly concentrated upon non-use of prosthetics. The interviews will be transcribed verbatim and analysed using the experiential methodology Interpretative Phenomenological Analysis (IPA) (Smith, Flowers & Larkin, 2009). Research findings regarding the affective and embodied experiences and responses to prosthesis use will be discussed in the context of rehabilitation counseling.

**Keywords:** Interpretative Phenomenological Analysis, prosthetics users, qualitative inquiry



## 152 - Young peoples' spaces/places of participation and suburban involvement

Jarmo Rinne\* (1), Aki Lintumäki\* (1), Anne Pässilä\* (2)

*1: South-Eastern university of applied sciences, Finland; 2: Lappeenranta technical university/Lahti University of applied sciences, Finland*

Two research projects Participation and activity of young people in the suburb (Youth research and development center/Xamk) and Common Mikkola (LUT/LAB) scrutinize young peoples' participation, communal involvement, and subjective well-being in the suburb.

Projects generate new knowledge about the subjective well-being, communal involvement, agency positions, and well-being learning of young people (16–29 years) and the neighborhood's places and spaces supporting participation and subjective well-being. Along with the research, projects have a developmental dimension, namely advancing the development of suburban areas in such ways that they enhance and strengthen the well-being of young people, boost their participation and sense of belonging, and hence reducing social exclusion and marginalization.

Both projects have adopted an inclusive and collaborative method of working. Attending to activities of the research projects and measures carried out in the suburb aim to provide a meaningful and empowering experience for all participants enhancing young peoples' self-initiated activity and well-being learning. The question is: how to discuss with young people their concerns, hopes, fears, and visions concerning the development of their own suburban living environment? In seeking the answer to this question projects apply actionist art-based co-researching. Through this method, researchers gather and map the information about young peoples' hopes, fears, and visions, unravel the complex wicked problems of youth work's services, and inspect young peoples' life in relation to their living environment.

Projects' implementations focus on art workshops which are carried out on-site in suburbs. Artistic procedures/activities intend to raise and highlight the important matters/concerns of young people. The idea is to launch a dialogical process in which young people have a chance to involve and make an impact on their living environment and matters that are important for them. Workshops aim to encourage artistic creativity, wake up new ideas, insights, and visions to see and experience things in a new way. The working ethos in art workshops is based on dialogue. Participants are seen as proficient and capable actors possessing knowledge of their own life, as the experts of their own life and life situations. In the dialogue, we utilize interactive platforms, e.g. Instagram, WhatsApp, Padlet, website/blog gallery among others.

Epistemologically art-based actionist co-research brings out the implicit power relations in research and compels researchers to ponder such issues as who has the power (the final say) in the research and by whose voice the scientific "truths" are told? In our research young participants/co-researchers are considered as methodic keys enlightening her/his own specific subculture/group and its cultural codes and the way of life. Researchers don't have intellectual superiority or "better" knowledge compared with co-researchers, especially on issues concerning the lives of their own.

Our poster portrays the work we have done so far in one suburb. It provides an insight into our preliminary research findings and illustrates the epistemological, ontological, and methodological points of view of our projects. The poster will be built on an interactive online application, that enables dialogical communication between the spectators and researchers of the projects.

**Keywords:** Art-based research, co-research, youth participation, subjective well-being, communal involvement

## 119 - Neurodiverse online conferencing

Francisco Urbistondo Cano\* (3), Gail Simon\* (1,2,3), Mairi Evans (3), Freda McEwen (3), Dawn Thibert (3), David Steare (3), Deni Gordon-Jackson (3)

1: *Lenticular Futures, United Kingdom*; 2: *Murmurations: Journal of Transformative Systemic Practice*; 3: *Autism and Systemic Practice Conference Steering Group*

In this digital poster using MIRO, we share learning from designing and hosting the first online edition of the Autism and Systemic Practice and Research Conference. We describe how we used the online possibilities of Zoom to challenge some of the professional discourses on autism to create a more reflexive conference culture. We propose that good practice for neurodiverse attuned online conferences can be generalisable as good conference practice.

### Background to the conference

The Autism and Systemic Practice and Research Conference started in 2016 on a university campus in England. As systemic practitioners and researchers, we are preoccupied with relational ethics and critically exploring how discourses affect service delivery and stories about and for people. This conference has invited presentations which challenge dominant discourses and practices influenced by the medical and psychological powerhouses. We create conference programmes which foreground the voices of people living with autism in their lives for practitioners to learn from.

### The online conference

Due to the COVID-19 pandemic, the neurodiverse steering group developed an online format which created opportunities for presenters and participants to engage and be present in a range of ways.

Autism and Intersectionality was the theme of this year's conference. There were intersecting agendas in the conference design: i) the conference design had to be coherent with the neurodiverse cultures and ii) the culture of the event recognised and made space for complexity in participant and presenter experience and identities. By foregrounding the experience of speakers and participants who define as autistic and Black / Queer / Trans / Female / with Learning Disabilities and so on, the single story of the diagnostic category was challenged and deconstructed in follow up conversations. The focus on Autism and Intersectionality was another step towards reclaiming the discourse around autism and honouring complexity in identity and experience.

One of the outcomes of this conference is the idea of a manifesto for good practice. Another outcome is that we've decided to hold the next conference entirely online in June 2022 as this suited many people for whom the demands of travel and in-person or in-building intensity would have discouraged participation.

Finally, the conference did not follow what we consider misguided government legislation to "make reasonable adjustments" for autistic people. Instead, the steering group rethought the rule-bound traditions of what a conference normally looks like and instead explored how online space could i) align format and content with the values of the critical autism thinking/practice and critical intersectionality theory/practice and ii) use the theme of Intersectionality and Autism to encourage decolonising and depathologising ways of doing and being with together as autistics as well as neurotypicals.

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**Keywords:** Autism, neurodiversity, good practice, conference design

## 126 - Protocol for a systematic review on evaluation criteria for creative and interactive dissemination practices

Priscilla Van Even\*, Bieke Zaman, Karin Hannes

*KU Leuven, Belgium*

There is a growing body of research evidence featuring scientific knowledge translation and dissemination initiatives. These are meant to narrow down the gap between science and the public. This protocol outlines the procedure for conducting a systematic review to identify criteria for creative and interactive forms of dissemination practices to improve and evaluate the quality of research dissemination. The overall aim of the review is to generate a comprehensive evaluation framework that could be used by science storytellers in and beyond academia.

Showing the development of a protocol, step by step, can be insightful for researchers who want to conduct a scientific sound review in their (online) qualitative inquiry.

**Keywords:** scientific knowledge translation, dissemination practices, public science outreach, science storytelling, systematic review