# 6th European Congress of Qualitative Inquiry

## Qualitative Inquiry in the Anthropocene: Affirmative and generative possibilities for (Post)Anthropocentric futures

Face to face congress abstract book

# Contents

# Welcome to the Face to Face Congress

The University of Portsmouth Faculty of Humanities and Social Sciences and the European Network of Qualitative Inquiry welcome you to the face to face congress. We are pleased to offer a hybrid option for scholars to present their work and want to create an affirmative and positive space to facilitate this. The congress theme is "Qualitative Inquiry in the Anthropocene: Affirmative and generative possibilities for (Post)Anthropocentric futures" and the papers and posters in this programme reflect the importance of how qualitative inquiry offers new potential for resistance and change. We ask presenters and attendees to read the Faculty of Humanities and Social Sciences congress ethos statement below and take these points into consideration as you take part in both the online and face to face congress. If you have any concerns over any ethical issues that might arise as part of these presentations please address these to ECQI2023@port.ac.uk.

Ethos statement

We want to provide you with a safe and engaging space to present, engage and network with both established academics, early career academics and students who are at various stages of their research journey. In order to keep the spaces in this conference safe and comfortable for all attendees, all have been appointed a session Chair.

To enable us to keep spaces respectful, we ask you to:

- Please ensure all questions are in the spirit of the collaborative and collegial nature of the conference.

- The chair will ensure that questions are asked from the whole room and will maintain as much balance as possible with respect to gender and seniority of question-askers.

- In the case of providing feedback, please do so in a constructive manner.


Thank you!

Nikki, Emma, Jessica, Megan, Anisa, Jennifer and Claire

The ECQI2023 Congress Organising Committee.

# Abstracts: Keynotes

## Decolonizing Trauma Studies in the (Post)Anthropocene: Implications for Qualitative Inquiry

**Professor Michalinos Zembylas**
**Open University of Cyprus**

Trauma studies became prominent in the early to mid-1990s as an attempt to address various forms of human suffering and their literary or artistic representation. Born out of psychoanalytic theories and the study of Holocaust as the landmark traumatic event of the 20th century, trauma studies' mission was to bear witness to traumatic histories. The concept of trauma has gradually become a catchword of our times, especially with the rise of popular psychology and the self-help industry; trauma now includes a wide array of experiences of suffering ranging from war, conflict and sexual assault to the sense of living in a permanent state of crisis in global and neoliberal cultures. In the contemporary era, trauma has become closely aligned with psychological and medical terminology—especially the post-traumatic stress disorder (PTSD). Psychoanalytic, psychological and medical perspectives understand trauma as an event that cannot be processed and harms the psyche of the individual.

While trauma studies have produced important insights into the relationship between psychic suffering and the impossibility of knowing trauma, critics in various disciplines have been arguing that the cultural, social, historical and political aspects of trauma should not be ignored. Hence, in addition to accounts of trauma emerging from the Holocaust or contemporary narratives about the traumatic experiences of living in global and capitalist societies, some theorists have begun to expand the scope and theorization of trauma to include the experiences of wars, sexual and physical assaults, poverty and colonization. These broadened understandings highlight the entanglement among trauma, politics and history in the (Post) Anthropocene and explore its ethical and political possibilities.

Despite the expansion of trauma studies in various academic areas, including education, critics over the years have challenged some fundamental dictums established by the founders of trauma studies—e.g. the theorization of trauma in predominantly psychological and medical terms; the prevalence of an event-based understanding of trauma; etc.—as well as the limited scope of this field of study. What has been particularly criticized by some scholars in recent years is the Eurocentric understanding of trauma that has left some topics—particularly colonialism and its catastrophic effects—out of the focus of trauma studies. Ultimately, this scholarship calls for a reconceptualization of the concept of trauma that connects trauma with power, politics and the colonial legacies.

The aim of this keynote is to call for qualitative researchers in education and other human sciences to grapple with recent developments in trauma studies and engage in reconceptualizing their research practices so that they pay attention to the catastrophic effects of colonialism on individuals and communities in the (Post) Anthropocene. Joining other critics who have called for decolonizing trauma studies, I turn to decolonial and postcolonial perspectives to reorient qualitative research practices for the collection and analysis of trauma narratives and suggest a decolonial understanding of trauma in education. Importantly, my goal here is not to tell researchers how they can enact a decolonizing approach in practice; there is a growing literature showing how researchers can enact decolonizing methodologies and practices in qualitative research. Instead, my focus in this talk is on discussing how one might process a *decolonial research orientation* that reconsiders the theoretical and research framing of trauma in qualitative inquiry. For this purpose, I will suggest two decolonial research orientations that can be useful to qualitative researchers in their efforts to use decolonial frames that reconceptualize trauma research in education and other human sciences: (1) Acknowledging the problems of Eurocentric approaches to trauma; and, (2) reinventing research practices that are delinked from Western frameworks of understanding trauma, while embracing 'other(ed)' ways of doing research on trauma.

**Presenter Biography: Michalinos Zembylas** is Professor of Educational Theory and Curriculum Studies at the Open University of Cyprus, Honorary Professor at Nelson Mandela University, South Africa, and Adjunct Professor at the University of South Australia. He has written extensively on emotion and affect in relation to social justice pedagogies, intercultural and peace education, human rights education and citizenship education. His recent books include: *Affect and the rise of right-wing populism: Pedagogies for the renewal of democratic education*, and *Higher education hauntologies: Living with ghosts for a justice-to-come* (co-edited with V. Bozalek, S. Motala and D. Hölscher). In 2016, he received the Distinguished Researcher Award in "Social Sciences and Humanities" from the Cyprus Research Promotion Foundation.

# Enactments of ontological relationality: diffracting Feminist New Materialism inquiry and octopus-human relations

**Professor Hillevi Lenz-Taguchi**
**Stockholm University, Sweden**

The aim of this talk is to enact patches of more extensive analyses produced through my diffractive readings of my accumulated experiences of Feminist New Materialist scholarship *diffracted with* the narrative offered by Craig Foster in the documentary film *My Octopus Teacher* (Ehrlick & Reed, 2020). What emerges from these diffractive readings is the figuration of Feminist New Materialist inquiry as the multifaced Octopus vulgaris. This FNM octopus-figuration moves around in waters of different ontological undercurrents, activating both foundational and postfoundational forms of epistemologies that produce various forms of knowledge at different scales: from evolutionary biology, to affective face-to-face relations, to politics of species protection/extinction to economies of fishing-industries. The multifaceted octopus-figuration will be presented as two intertwined 'faces' of Feminist New Materialisms inquiry, to illustrate the foundational-postfoundational entanglements. FNM inquiry is thus perceived as an assemblage of emergent forms of inquiry, struggling with foundations and the relations between ontological, epistemological and methodological modes of inquiry. All of which – and preferably *together,* as I suggest, might be of great importance in the production of *worldingknowing* in line with Haraway's (1985) thinking since her *Cyborg Manifesto*.

A specific take on *ontological relationality*, as differing from *a* relational ontology, will be discussed as a possibility of putting in a motion some hopefully productive relations between multiple forms of ontologies and epistemologies in what Anna L Tsing (2015) calls a "rush of stories". I will exemplify by putting in relation various stories of octopus-human relations in this presentation, derived from my diffractive readings – stories of *worldingknowing* that relate to the intertwined 'faces' of the FNM octopus-figuration. Perhaps it is what this rush of stories *from* and *with* multiple ontologies and epistemologies can do *collectively* that might make a difference? A difference that might help us think in new creative and constructive ways around a common problem of urgent concern.

**Presenter Biography:** Hillevi Lenz Taguchi is Professor of Education and Child and Youth Studies at the department of Child and Youth Studies, Stockholm University, Sweden. Hillevi Lenz Taguchi has experience of critical, feminist and gender-pedagogies, feminist activist work in higher education and early childhood education practices since the mid 1990s. Her methodological work has transformed from doing feminist poststructural action research with 'deconstructive talking practices' with practitioners into trans- and multidisciplinary research practices. She is much involved with the theoretical developments and transgressive methodologies as part of the Posthumanist, Feminist New Materialist and Post Qualitative turns. Her publications concern the areas of feminist, social- and educational-science theory and methodology, child and childhood studies, early childhood (teacher) education and practices.

**Recent publications in English:**

Elkin Postila, T & Lenz Taguchi, H. (forthcoming). Multiple Storying of Crisis and Hope: Feminist New Materialisms as an emergent ethico-onto-epistemology of multiple messmates at different scales, in eds. Alecia Youngblood Jackson and Lisa A. Mazzei. *Postfoundational Approaches to Qualitative Inquiry.* Routledge.

Lenz Taguchi, H. & Eriksson, C. (2021). Posthumanism/New Materialism: The Child, Childhood and Education. In: N.J. Yelland, L. Peters, N. Fairchild, M. Tesar, & M.S. Pérez (Eds.). *The SAGE Handbook of Global Childhood*. SAGE, pp. 165–177.

Lenz Taguchi, H. L., Semenec, P., & Diaz-Diaz, C. (2020). Interview with Hillevi Lenz Taguchi. In *Posthumanist and New Materialist Methodologies* (pp. 33-46). Springer, Singapore.

Bodén, L., Lenz Taguchi, H., Moberg, E., & Taylor, C. A. (2019). Relational materialism. In *Oxford research encyclopedia of education*.

**Most cited:** Lenz Taguchi, H. (2009). *Going beyond the theory/practice divide in early childhood education: Introducing an intra-active pedagogy*. Routledge.

# Un-key-noting

## The CG Collective

Un-key-noting is a conscious move to do and think differently about keynotes, what they do, how they work, and what they produce. Un-key-noting builds on our propositional concept of the academicconferencemachine (Fairchild et al., 2022) which we have worked with to push the boundaries on what constitutes knowledge, and how knowledge gets reinforced, disciplined, and structured at/in/through conference spaces. In pushing these boundaries to disrupt conference spaces we have engaged in undisciplined research. This has opened up opportunities for more experimental, creative and curious spaces within which more inclusive, diverse, relational, and affirmative methodological approaches to 'method', 'knowledge' and 'ways of knowing' can and might flourish (Benozzo et al., 2019; Taylor et al., 2019; Carey et al., 2021; Fairchild et al., 2022). We pursue this commitment to undisciplining (qualitative 🎆🤩) research with this un-key-noting event, which enacts a performance of indisciplinarity which experiments with and contests normative keynote methodolatry:

**Etymology: method + -o- + -latry**; Noun methodolatry (uncountable) – a slavish adherence to traditionally valorised research methods.
**Etymology: keynote**; Verb keynote – to deliver a keynote address to (a political convention, etc), to outline (political issues, policy, etc) in or as in a keynote address and and and…

This un-key-noting is not a traditional paper to be delivered in front of an audience in a lecture theatre. Rather, it aims at deconstructing the longstanding traditions of the keynote and its attendant instantiations of originality, power, and authorial authority. The traditional keynote reminds us of a religious ritual: There is a revered guru who delivers a sermon/knowledge to an immobile audience impelled to sit still and act as disciplined listeners. The guru is centre stage, often elevated, separate from and raised above the audience, a target of visibility. Our un-key-keynoting envisages a more non-conformist kind of gathering which loosens the grip of ritualistic methodolatory, which interrogates conventional knowledge dissemination, and plays with the hierarchical modes of keynotes in traditional conference settings. Our (un)sett(l)ing the keynote format through forms of serious play which invites audience participation in undoing the ways in which power get formed and framed in keynote rituals. By per/forming un-key-noting as an undisciplined gathering, we invite forces, affects and undisciplined forms of knowing to conglomerate and participate in the shaping of knowledge otherwise.

In as much as we claim intentionality, the experimental aim of un-key-noting is to foster in participants a different kind of focus/locus: to become knowing through the embodied, through knowing the unknown, and through relational experiences otherwise. We hope that this shifts the focus from the delivery (of knowledge) to collective response-ability for and caring for/about living (with knowledges). We aim to experiment with the ways that un-key-noting might re-distribute authorial power to all bodies in academic spaces. Our attempts will be articulated and performed through a number of un-key-noting devices and practices that will be read and performed in un-key-noting experimentations. We experiment with devices such as: speaking out of turn and calling for a response, audience/speaker becoming-in-togetherness , collectively (un)learning and engaging with/in response-able experiences. During the un-key-noting performance we will invite the audience to participate in the crafting and presenting of key notings. More specifically, alongside our keynote speeches we will collectively engage in 4 un-key-noting practices which are participatory and relational, whilst simultaneously disturbing more traditional forms of knowledge sharing events. These practices include and invite audience participation in a variety of different experimental modes, moves and moods. By harnessing relationality and re-distributing the authoritative keynote presence and voice, we hope to relate knowledge and spatial bodies in unconventional ways. The event will be affective, relational; a (not) keynote that is led but invites collaborative (un)becomings that nurture spontaneous (re)turnings with/in the power of the collective body.

**Keywords**: un-key-noting, relationality, response-ability; distributed voices, academicconferencemachine

**Presenter Biography:** The CG Collective are an international group of researchers who are working with posthumanist, feminist materialist, post-qualitative and undisciplined research practices oriented to doing qualitative research differently. Since 2016, we have been working together to find creative ways of disrupting normative, bureaucratic, business-as-usual modes of knowledge production, both in article writing and in academic conference spaces (see Benozzo et al., 2019; Taylor et al., 2019; Carey at al., 2021). We have conceptualised academic conferences as material-discursive spaces

– as spaces of the *AcademicConferenceMachine* – which, as structured, neoliberal, organizational spaces, run the risk of becoming so regulating, normalizing and standardizing that they might lose the possibility to produce different knowledge and to produce knowledge differently. Our work goes beyond straightforward critique of these spaces to produce new forms of academic knowledge production about conferencing. In working towards creative, alternative modes of recognition and contestation for scholars, we propose the need for a significant departure from normative conference practices. We have composed our recent experimentations in our collective book *Knowledge Production in the Material Turn: Disturbing Conferences and Composing Events* which was published in 2022 ([Fairchild et al. 2022](#)).

# Abstracts: Pre-Congress Workshops

## Workshop 1: Co-producing Co-production: exploring motivations and methods for co-produced research

**Dr Emma Maynard and Megan Bennett**

**University of Portsmouth**

Why should we co-produce research? In recent times, co-production research has enjoyed significant attention, seen in public service development as well as in academic spaces. This Pre-Conference workshop will draw in colleagues to think and rethink about what excellent co-production research might look like. Drawing on work by a range of scholars, such as Glenn Robert, Brett Sholtz, Simon Edwards and Wendy Sims-Shouten, as well as our own work, we will reflect on the applications, opportunities and limitations of co-production with vulnerable and marginalised populations including children. Within this lies some thorny issues – How do we know when we have truly "done" co-production? Is there a limit to what co-production can do? How do we engage participants in meaningful ways, without inflating and deflating expectations? Should ALL research be co-produced for social gains? – and if not, what lies beyond?

Stepping inside the possible experience of a co-researcher, we will ask what this process might mean to them, be they a child, a patient, or a campaigner. We will question the quality of their experience within our methods, and think about the personal value of participation. We will also turn our attention to our methodologies, aiming to problematise traditional power imbalances, and question what impact might look like for a truly co-produced research project. We might well ask, impact for who?, as we consider who seeks to gain from co-production, and whether the agendas of the academy, the community, and the professional sector can align within such a model.

Our aspiration for this Pre Conference workshop is to leave with more work to do. We hope to inspire future co-production work for one another, and take forward a working party to consolidate our ideas into best practice.

**Presenter Biographies:**

**Dr Emma Maynard** is a senior lecturer in education. Her current research interests include: Social complexity and health; Change and transformation in complex families (Family Stories Project); Researching with children and young people; and Mental health and wellbeing of children, young people and families. She has created intervention approaches for working with children and families, and her project Family Stories: empowering transition to sustained change with complex families is currently in place in Portsmouth with the Early Help and Prevention service. She is an Associate Editor of QMIP (Qualitative methods in Psychology) and a member of the Editorial Board for Psychology & Health.

**Megan Bennett** is a PhD student in the School of Education and Sociology at the University of Portsmouth. Her research focuses on co-producing a multi-modal approach to promoting social and emotional learning in a primary school, with and for children.

# Workshop 2: Walking-with theory: feminist materialist/ posthumanist encounters with objects, bodies and spaces

**Professor Carol A. Taylor and Dr Nikki Fairchild**
**University of Bath and University of Portsmouth**

2 hour workshop – situated indoors and outdoors.

Feminist materialist and posthumanist thinking presumes that matter and discourse are entangled and co-constitutive and that neither is foundational. Instead, matter is conceptualised as agentic and all sorts of bodies, not just human bodies, are recognised as having agency. This radical move has profound ontological, epistemological and ethical consequences; it raises serious methodological questions about how we do qualitative research, and how knowledge in posthuman times can come to matter differently. Drawing on the work of Karen Barad (2007), Jane Bennett (2010), Rosi Braidotti (2013) and Donna Haraway (2015) the workshop invites participants to enact a feminist materialist/ posthumanist theory-praxis deìrive – that is, a playful, political walk or stroll – which activates walking with feminist materialist/ posthumanist theory as a means to unsettle anthropocentrism. In this, the workshop aims to offer a co-compositional research space for experimental encounters. It puts to work a practice of walking with theory to attend to everyday things that we don't normally notice or accord value to, and to bring to the fore the value of affective, sensory, embodied and relational research practices. Drawing on aspects of Carol and Nikki's experimental research practice-ings and theoretical thinking, this workshop is structured as a three-part research-creation process: an initial theoretical orientation; a participatory, experimental feminist materialist/ posthumanist deìrive where participants will get out of the room and go for a short walk; and a critical, collaborative speculative wondering regarding the matter and meaning which emerges. All materials for this workshop will be provided. Participants should bring smartphones and dress accordingly for Portsmouth outdoor weather. There will be an opportunity to develop a piece of collaborative writing/journal article after this workshop.

**Presenter Biographies:**

**Professor Carol A. Taylor**

I am Professor of Higher Education and Gender in the Department of Education at the University of Bath where I am Director of Research and lead the Learning, Pedagogy and Diversity Research cluster. My research utilizes trans- and interdisciplinary feminist, new materialist and posthumanist theories and methodologies and focuses on the entangled relations of knowledge, power, gender, space and ethics in higher education. I am co-editor of the journal Gender and Education. I serve on the Editorial Boards of Teaching in Higher Education, Critical Studies in Teaching and Learning, and Journal of Posthumanism. My research profile details my publications and projects: https://researchportal.bath.ac.uk/en/persons/carol-taylor

**Dr Nikki Fairchild**

I am the Associate Head (Research and Innovation), School of Education and Sociology, University of Portsmouth. My research has two bifurcations the first is employing research-creation and creative methodologies to provide different ways to disturb and enact knowledge production, the second focuses on place-spaces in Early Childhood classrooms and gardens and how they impact on bodies. My work is activated theoretically informed by critical feminist materialisms and posthumanisms. I am an Associate Editor for the Journal of Posthumanism and on the Editorial Board of Contemporary Issues in Early Childhood. My research profile details my publications and projects: https://researchportal.port.ac.uk/portal/en/persons/nikki-fairchild

# Workshop 3: Site, Dance and Body: Worlding human-nonhuman relations through site-based movement practice.

**Professor Vicky Hunter**
**University of Chichester**

2-hour workshop – situated indoors /outdoors (weather dependent).

This workshop explores Hunter's practice-based research into body-site relationships encountered in and through site-based movement practice. Informed by theories of New Materialism (Barad 2003, 2007, Bennett 2009, Haraway 2014, 2016) Human Geography (Massey 2005, Longhurst 2000) and non-representational / worlding theory (Stewart 2012) it explores human-non-human engagements and body-site synergies and their implications for Anthropocene thinking. The practice explores the 'vibrant matter' (Bennett 2009) of bodies, sites and their and materials in dialogue with one another and employs a somatically informed, corporeal approach through which human-world entanglements and embodiments emerge through intra-active encounters.

Through simple tasks, group and solo exercises the workshop explores complex human-non-human material entanglements through playful intra-actions and engages participants in embodied, qualitative enquiry through which body-world relations are fostered and enacted. Through practical enquiry the workshop puts 'vital materialism' to work in pragmatic ways and illustrates a form of praxis that works to 'counter the narcissism of humans in charge of the world' (Bennett 2009, p. xvi).

The session will include:

1) An introductory overview of the facilitator's praxis in relation to the conference themes.

2) A site-based movement session (for all abilities / levels of experience) in which participants will engage in movement tasks and short exercises. Tasks will practically illustrate philosophical perspectives that explore intrinsic relationships between bodies and urban environments in which bodies, objects, space and time engage, assemble and re-convene.

3) A post-practice discussion and evaluation of the movement practice as a method of exploring and considering sites and spaces in and through the body.

Incorporating pedestrian, organic and somatically informed modes of moving and responding to tasks, scores and provocations participants are invited to consider emergent movement and bodily 'utterances' (Haraway 1991) as articulations of the 'conversations' between mobile bodies and moving sites.

Participants should wear loose, comfortable clothing and appropriate footwear for moving (i.e. trainers or boots) and be prepared to engage with the physical site through their body – no previous movement / dance experience is required. Please bring water as required.

 **Presenter Biography: Professor Vicky Hunter** is a Practitioner-Researcher and Professor in Site Dance at the University Chichester, UK. Her research explores site dance and the body-self's entangled engagements with space and place through considerations of corporeal, spatial and kinetic engagements with lived environments. Her monograph *Site, Dance and Body: Movement Materials and Corporeal Engagement* was published by Palgrave in 2021, and her edited volume *Moving Sites: Investigating Site-Specific Dance Performance* was published by Routledge in 2015. She is co-author of *(Re) Positioning Site-Dance* (Intellect 2019) with Melanie Kloetzel (Canada) and Karen Barbour (New Zealand) exploring regionally based site-dance practice in relation to global socio-economic, political, and ecological themes through a range of interdisciplinary perspectives including feminist scholarship, human geography, neoliberalism, and New Materialist discourses. Other publications include:

June 2022: 'A Holding Space', *Ecocene: Cappadocia Journal of Environmental Humanities* 3, no. 1 (June).
Sept 2020: 'Dancing-Walking with Trees', in Smith, P (ed.) *Walking Bodies*, Bristol: Triarchy Press.
July 2020: 'Somatic Landscapes and Urban Identities:' *Athens Journal of Architecture*, Vol. 6, Issue 3.
June 2019: 'Vernacular Mapping', *Choreographic Practices Journal*, Special Edition, 'Dancing Urbanisms'
Spring 2017: 'Perecquian Perspectives: Interdisciplinary Dialogues with Site Dance', *Literary Geographies*.

# Workshop 4: Using Deleuze and collaborative writing in troubled times: engaging activism and resistance through collective writing

**Dr. Ken Gale and Professor Jonathan Wyatt**

**University of Plymouth and University of Edinburgh**

Drawing upon and infused by the 'micropolitical' moves of Deleuze and Guattari, Braidotti, Manning and others, this participative workshop takes up Braidotti's proposition to explore how collaborative writing "like breathing, [is] not held into the mould of linearity, or the confines of the printed page, but move[s] outwards, out of bounds, in webs of encounters with ideas, others, texts" (Braidotti, 2013, p. 166). In other words, we will work with the view that collaborative writing is a political act, a "minor gesture" (Manning, 2016), a world making that opens up to the new and challenges the sedimented.

We will provide participants with the opportunity both to engage in and engage with collaborative writing, working with ideas of what collaborative writing might be. The main focus of the session will involve the 'act of activism' (Madison, 2010) of collaborative writing, working with what collaborative writing can do, and considering its potential as activist research and pedagogic practice.

The learning objectives for the workshop will be for participants to:

- Gain insight into the relationship between the theoretical writing of Deleuze and Guattari, activism, resistance and collaborative writing

- Apply these insights to their scholarly writing practices

- We envisage the workshop being of interest to:

- Researchers with an interest in using narrative and collaborative approaches to inquiry

- Those interested in exploring, experimenting and working with collaborative writing as activist practice

- Those curious about Deleuze

- Researchers wishing to develop innovative approaches to their scholarly writing practices

**Presenter Biographies:**

**Ken Gale** works in the Institute of Education in the Faculty of Arts, Humanities and Business at the University of Plymouth in the UK and has published widely and presented at a number of international conferences on the philosophy of education, research methodologies and collaborative approaches to education practices. His current research involves the use of more than simply human approaches to theorising and inquiry, in encounters with creative and relational space making and the in/formational play between discursively constructed and materially constituted aspects of pedagogy and research in contemporary education. His most recent book, Writing and Immanence: Concept making and the reorientation of thought in pedagogy and inquiry is due for publication by Routledge at the end of 2022.

**Jonathan Wyatt** is Professor of Qualitative Inquiry and Director of the Centre for Creative-Relational Inquiry at The University of Edinburgh. Originally an English teacher and youth worker, he worked for ten years as a counsellor in a doctors' surgery alongside being Head of Professional Development at the University of Oxford, before heading north to Scotland in 2013. His book, *Therapy, Stand-up, and the Gesture of Writing: Towards Creative-Relational Inquiry*, published by Routledge, won the 2020 ICQI Qualitative Book Award.

# Abstracts: Game Changer

## The baglady-storying provocation (45)

**Julie Ovington, Jo Albin-Clark, Liz Latto, Louise Hawxwell, Sharon Smith,**

**Philippa Isom, Charlotte Marshall, and Jo Fletcher-Saxon.**

**University of Sunderland, Edge Hill University, Edinburgh University, Edge Hill University,**

**University of Birmingham, Massey University, Nottingham Trent University, University of Sunderland**

'The seeds and germs of stories are all around and you will fall over them every day' (Ovington et al., Forthcoming).

The aim of this Game Changer is to put to work storying as a vessel to make kin, rhizomatically connecting others through the intimacy of sharing and (re)making knowledge(s) together. This event will bring researchers together from across disciplines and interests, nurturing connections, and spaces anew to cut across communities of researchers and inquirists. By creating stories together that will collide, disperse, cross-pollinate, and compost with thingly-power (Bennett, 2010) in/with/through our emergent #baglady~narrative~methodology of affirmative praxis (Ovington et al., Forthcoming) to initiate colleaiality and further develop how researchers can work~together and apart to disrupt dominant qualitative research practice. In this Gamechanger event, participants will collectively engage in arts-based storytelling inspired by Haraway (2016) around the topic of making Higher Education more accessible, with the aim of thinking differently about how to engage with diversity, and challenging the existing Widening Participation agenda.

Working~with affect (Strom and Mills, 2021) we challenge the status quo of feeding the marketised and metricised academic machine and its regime of performativity, we have coined as 'academic churn'. This churn privileges knowledge-making as a solo endeavour. We disrupt this by enacting an inclusive, capacious, and generative approach to knowledge-making practices, where we (re)imagine the impact and focus of our qualitative inquiries, to reveal other becoming~collective kin-ships ethically (Albin-Clark et al., 2021).Narrative research-creation provokes new inquiries, experimentations, and flourishing (Manning and Massumi, 2016) and this storytelling Gamechanger poses the following questions of 'knowledge-ing' (Taylor, 2021, p. 30):

- How can we affirm practices where we can operate as individuals with/in/through the academy and nurture resistance and feminist activism through collegial confederations?

- How can we imagine diversity and welcome difference within the Academy, as an alternative to the narrow approaches implemented under the existing Widening Participation agenda

- How are we moved to act with kinship~ing as a #baglady praxis to create new spaces of belonging within the Academy and wider society?

- What complexities are entangled in widening #baglady research-creation to move beyond 'clique-y-ness' into inclusive practices?

Allow us to introduce the #baglady collective…The physically restrictive conditions brought about by the Covid pandemic couched writing and knowledge-making practices as daunting events for the yet to be revealed becoming~collective of four early career researchers. As the knowledge-making practices they had relied on were brought to a halt, they were inspired by disruptive ways of doing qualitative research, considering ways in which they could 'produce different knowledge and produce knowledge differently' (St. Pierre, 1997, p. 175). Coming together and supporting each other through kin-ship in troubled times (Braidotti, 2019). The original collective of four has grown and now spans the globe, with new cluster~collectives that have flourished in spaces anew storying together, and apart.

The becoming~collective praxis firmly rooted itself in Le Guin's 'Carrier Bag Theory of Fiction' (2019; 1989), and Haraway's notion of 'kin-shipping' (Latto, et al., Forthcoming). As Le Guin (1989) explains, stories are bags, or receptacles, used to collectively gather food to share and nourish others. The 'food' for us is feminist materialist and posthuman theories that nourish us to challenge knowledgemaking practices as a feminist endeavour in the Anthropocene. We feel a growing urgency to find ways to research and (co)create ethically response-able practices and alternative knowledges. At its heart, the #baglady~narrative~methodology praxis is a generative and hopeful pedagogical move. We kin-ship. In this propagator, we experiment with practical and creative sessions that invite participants to be inspired by storytelling to (re)make them as an embodied material-discursive activity (Fairchild et al., 2022). Consequently, participants will be asked to bring an object that fits in their bag, then share an object~story to inspire (new)stories about what it means to belong in the Academy and wider

society, and what role does the Academy have in creating spaces of belonging, through creative experimentation and collaborative inquiry.

**Game Changer Plan**

**Day One - Provocation**

- Introduction to the #baglady~narrative~methodology as a lively, relational research-creation process (Manning and Massumi, 2014).

- In small groups, participants will share their objects and exchange stories about what it means to belong or not belong in the Academy and in wider society

- Creative materials will be made available for doodling and artistic responses

**Day Two - Cross-pollination**

- Participants will pick an object (not their own) from the table

- Engagement in a short story writing session in relation or response to someone else's object (500 words approx.)

**Day Three - New growth emerges (Plenary)**

- Stories will be collected and gathered, creating new food for our collective bag(s).

- Allow for a collective manifesto to be revealed focussed on how research-creation and feminist praxis can create spaces for difference and belonging within-beyond the Academy, feeding into a wider social justice agenda

- Collect and share (new)stories via the bag lady website An Entry Point: #baglady stories (bag-lady-kin-ship.com). However, the event will proliferate beyond the conference. Participants will later be invited to engage~with online meetings, as a platform for civic engagement, to explore the wider #baglady~narrative~methodology of storymaking practices, generating affirmative future possibilities for inquiry into the Academy's role in social justice. We extend an opportunity for chapter contributions for an edited book proposal 'A #Baglady Collection of Stories', through which we hope to illuminate how collegial and generative invitations, that nurture possibilities for (post) anthropocentric futures and greater social justice, can act as a balm to the competitive, individualised and isolated nature of being in education and wider neoliberal society.

**Keywords**: baglady; storytelling; narrative; cross-pollination; kinship-ing

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# Abstracts: Dream Teams

## Where words fail: The self in a complex environment (15)

**Mark Huhnen**

**Independent Scholar**

The term "Anthropocene" foregrounds the impact humans have on their environment in all its material aspects. Of course, the environment also impacts back. Two very complex, material, discursive and material-discursive (Barad, 2002) entities intra-act.

In their work that was so influential on earlier systemic thinking, Chilean biologists Maturana and Varela (1972, 1987; and Maturana, 1978) provide us with an idea to theorise the individual in their environment: structural coupling. Any living unity, for example a human being, is itself a system consisting of components (for example organs). These components are organised in a specific way, interacting with each other, which gives the unity its identity as human being. The structure of a unity on the other hand is more like the state it is in. This state can change either without a loss of identity, or with a loss of identity. Autopoietically, the unity will try to avoid a loss of identity responding to its state within the environment or an element in the environment that might trigger it. In doing so it will respond to the trigger (that it might have triggered itself in turn) it responds to its own structure.

This raises questions. If we have changed our environment to such an extent that we are wondering about its identity, what does that say about us? Who are we, individually and collectively? What is our structure – or what state are we in (ways of being, thinking, sensing) – according to which we will respond to the trigger our changing environment provides? If we are not only thinking about our material being (and there is no doubt that our changing environment changes our material being) but also our discursive being, from what moment on would we change our identity? Who are we and will we be?

Language might be ill suited to deal with this. It is itself a system that can respond to the challenge according to its own "structure" (not wanting to re-open the debate on post-/structuralism, although that might be relevant). It also seems always late, trying to make sense of the affect that happens in the trigger event (Massumi, 2002).

What happens when we immerse ourselves in the depth of the complexity of our self in relation to and within our environment, to start with without the need to give words to it, that might limit our response? Or will new words arrive? A start of a new language? Who might we become if we prioritise different aspects of our human identity that other than our language? Are there different responses possible?

For this dream team I propose an initial provocation: Leaving the talking and inside space for and outside space of noticing: Our reaction to this noticing – what happens to myself? What happens on the threshold between different environments? Does it provoke a response? This response might include words but does not have to. It might not even be noticeable to others. Towards the end of the dream team I would imagine that the word might return (we might notice if there has been a change to our language), even if just to coordinate how to go on from here.

**Keywords:** structural coupling, material-discursive practice, non-verbal

# Dis/inheriting the Anthropocene: Collectives, conspiring, co-creating and thinking-with the non-and-more-than-human (21)

**Helena Kewley, Ruth Churchill Dower, Hannah Hogarth Jo Albin-Clark Constanse Elmenhorst Nikki Fairchild**
**Edge Hill University, Manchester Metropolitan University, University of Bath, Edge Hill University, Independent scholar, University of Portsmouth**

Our constellation of collectives ponders how we can navigate hopeful research practices by thinking-with non-human and human relationalities in the time of the Anthropocene. We are a constellation of four collectives (Wunderkammern; Moving with the Minor; Non-human Kinships; Disrupting/Pactifying) that comprises scholars at all stages of their academic journey.

As early childhood education (ECE) researchers we ask the following questions: How can we navigate hopeful and generative research practices in the Anthropocene when ecologies lurch towards catastrophic tipping points (Tsing et al. 2020)? What kind of Anthropocenic worlds our children are set to inherit, or indeed dis/inherit? How do we account for the 'historical geographies of extraction, imperial global geographies, and environmental racism at the material and affective core of the Anthropocene discourses.' (Hohti et al, 2021). In response, we seek collaborative and collective efforts with posthuman, feminist materialist and agential realist theories as tools to think-with about what it means to live (and die) well in late-stage capitalism (Braidotti, 2019). To do this we turn our attention to our relationality with the non-human world and practice forms of 'thinking-with' other beings and things (Haraway, 2015). In turning to notice how the non-human and more-than-human world is experienced, presented and consumed in early childhood (Albin-Clark, 2021, 2022), we think-with manufactured, natural, living, recycled materials, objects, experiences, the weather and outdoor spaces to re-imagine and reconfigure the legacies for children of such practices (Kraftl, 2020). Our focus is on what can be done as a collection of collective co-conspirators working with posthumanist, feminist materialist, agential realist, post qualitative theories and speculative methodologies. Together, our collective/s engage with a curious practice to think-with the non-human and more-than-human world (Fairchild et al, 2022; Haraway, 2015; Taylor, 2021).

Our Dreamteam will be interactive and playful in nature and involve four practical provocations, where we welcome mingling in between experimentations. Through moving in-between provocations, we put to work the notion of cutting together apart (Barad, 2014), playing-with and sharing-with to see what new co-conspirator collectives are made. At the close of the Dreamteam, we welcome participants to take with them some of the material fragments of the non-more-than-human provocation, along with them with an invitation to join us for future collaborative capacious opportunities.

**Collective 1: Wunderkammern**

Our dream team experiments with the liveliness of the non-human through the ideas of cabinets of curiosities and dis/inheritances (Fairchild and Albin-Clark, 2022; MacLure, 2006, 2013; Hohti et al, 2021). Cabinet of curiosities (or *Wunderkammern)* are inspired by museum-like collections with small and seemingly unrelated objects. We invite participants to create their own cabinets in collaboration, moving and rearranging real objects in relation to think-with dis/inheriting assemblages (MacLure, 2013; Taylor et al., 2019). From there we ponder what forms of non-human occupy early childhood spaces and what ecological questions emerge in the shadow of an Anthropocenic world that children will dis/inherit.

**Collective 2: Moving with the minor**

Our dream team, inspired by the 'minor gesture' (Manning, 2016) plays with expressions and movements-beyond-words (Churchill Dower, 2022). Minor gestures are almost imperceptible yet have transformative potentialities that foreground alternative modes of expression which resist the dominance of neurotypicality and value the plurality of neurodivergence. Embodied posthumanism calls us to look beyond spoken language as a performative expectation for young children and instead make sensorial and kinaesthetic sense. Our dream team will think-with small, silent, dance-like reciprocal expressions, and more-than-human affectivities, to help create generative spaces of difference for young children who do not speak but have a great deal to say.

**Collective 3: Sensing non-human kinships out-of-doors**

We seek to dis/inherit (Hohti et al., 2021) anthropocentric predispositions to 'look away' (Haraway, 2016:35) from our non-human kin, and ponder ways we might 'attend to the non-and-more-than-human' (Hogarth, 2022) in educational research and practice. Participants are invited out-of-doors to 'listen' to other-than-human kinships they encounter, using sensorial,

embodied and animate engagement (Kewley and Albin-Clark, 2022). Collaboratively, participants will assemble a journal (digital and physical) of gathered affects, sounds, smells, images, textures and tastes; from which we might illuminate the 'aliveness' (Barad, 2007: 33) of the in-between of our encounters, and explore hidden entanglements within the complex, common worlds that we posthumans (children and adults), share with our non-human kin.

**Collective 4 : Disrupting/ Pacifying**

How do young children's pacifiers/dummies help us think differently about post-Anthropocene futures? What disturbances do they afford conference spaces? What do they produce in academia? We invite you to think about some of these questions along with a child's pacifier - made of plastic and rubber used to sooth young children. Theoretically we employ Karen Barad's (2014) concepts cutting together-apart and intra-actions to explore how pacifiers are productive in conference spaces. Join us in a momentary entanglement with pacifiers, string, paper, and material objects. Take your pacifiers for a walk, place them in the conference spaces. What do they do and make us think?

We invite participants to ponder, move, contribute, mix up and reconfigure the non-human detritus of ECE to consider what questions are generated that ponder more equitable futures. It is our intention to think-with positive interventions in real-life issues of over-consumption and the ecological response-ability of ECE. In our ponderings we hope to collaborate and generate possibilities for more care-full, respectful and sustainable practices in relation to and with the non-human about the kinds of world the children of the Anthropocene will dis/inherit.

**Keywords:** Dis/inheritance; Anthropocene; non-human; collectives; thinking-with

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# "Hello, I am" … a new materialist exploration of lanyards and conference badges (22)

**Charlotte Marshall**

**Nottingham Trent University**

The aim of this dream team is to question "What does a badge do, what does it allow for, what does it stop?" It considers the ways in which affect is created by the materiality of lanyards and (conference) badges and invites participants to seek out the affect of a badge that doesn't 'fit'.

The paper will tell of my responses to a conference lanyard, another encounter of an entirely different badge, and the stories of/with lanyards shared via a blog platform prior to the event.

The initial inspiration for this paper was linked to my attendance at the British Educational Research Association (BERA) conference. We all arrived and made our way to registration whereby we were given an envelope with our names on it. Inside was a really very large cardboard label attached to a lanyard that detailed our names, our associated Higher Education Institutes (HEIs), and our country of residence. Underneath, for me and many others, was a beautiful, green ribbon with embossed golden letters to distinguish that I was an Early Career Researcher (ECR).

Some donned their lanyard immediately, some placed them out of sight, some carried them or tied them to their bags, I puzzled over mine. I was struck by it. In my silence as I played with the serrated edges of the fabric, a friend and colleague leaned in to tell me she had removed the green ribbon at the conference last year and I took it to mean she was inviting me to do the same, reassuring me about my novice status, encouraging me to take ownership of the label I had been given. Now, I was even more fascinated! I had been given an object that was supposed to act as an identifier, an ordinary object that I had just learned was susceptible to adaptations, modifications, or mutilation. I continued to hold the lanyard not sure which crowd I wanted to be in; the defiant, the obedient, the rebellious, the innocent, or all of them.

At the conference, Carol Taylor presented on the vibrancy of a book, Hannah Hogarth on a rock, Eliane Bastos on a wrapper; all reporting on the "thingly scent" discussed by Bennett who reminds us there is; "public value in following the scent of a nonhuman, thingly power, the material agency of natural bodies and technological artifacts" (Bennett, 2010 p. xiii). The lanyard captured me before I knew that I was following its scent and I am still responding to the vibrancy of lanyards, name tags, and badges. The BERA lanyard resonated with me during the BERA conference and afterwards; it was and is an entry point to acknowledge that names, badges, and identity dissonance already exist and an invitation to map the affect of such identifiers.

During the dream team participants will be invited to reflect upon their lived experiences with lanyards and contribute to the blog space as a repository of stories of thinking-with objects. In the same session participants will be invited to explore the impact of the badge/lanyard materiality together and the affect created by an assigned name badge, responding to provocations of what it does, what it allows for, what it stops.

**Key words:** Materiality, identity, community, being, identifier.

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# F*** Normality! The Rebellion of Radical Educators (32)

**Charlotte Morris, Laila Kadiwal, Alys Mendus, Niki Puskas,**

**University of Portsmouth, UCL, Melbourne Graduate School of Education, UCL**

Join an inspirational Dream Team space run by educator-scholars (re)visioning radical and rebellious education in, against and beyond the modern/colonial project of education, and committed to social justice, healing liberations, dignity and decolonisation.

This session will bring into dialogue the knowledges and wisdoms of a diverse group of educators working in contrasting and inter-connected formal and informal educational contexts and institutions across the globe. The session aims to create a space to expand our conceptualisations and practices of resistances by situating the epistemological and political as inherent, and often overlooked and under-theorised aspects, of political transformation and social change. It explores possibilities for resistance and/as radical and rebellious education in the 21st Century.

Many radical teachers both in formal education and in community and movement spaces face the intensification of faultlines of heteronormative, White, ableist and other supremacist logics inherent to patriarchal capitalist-coloniality. The trope of 'back to normality' has circulated in many contexts in the wake of a global pandemic which has seen an exacerbation, augmentation and normalisation of these faultlines. Finding ourselves at a critical political and pedagogical conjuncture in our herstories we face a struggle and a decision point between (re)producing the ongoing epistemological and pedagogical logics of anti-life or the possibilities of pedagogies, practices and paths of an educational politics of life, lives lived well, dignity and well-being. F*** normality is a rallying call and a meeting place symbolising and embodying a refusal to adhere to an education of domination and extraction reproduced through and reproductive off (neoliberalised) heteropatriarchal capitalist-coloniality and its violent logics, (ir)rationalities, (in)sensibilities and (dis)embodiments.

This Dream Team session will explore the following themes and questions: What is the role of critical education and educators at this time? How do we resist the ongoing colonisation of these violent onto-epistemological logics and (ir)rationalities into both formal education and informal struggles for liberation which are deeply pedagogical? How do we co-create, protect and nurture educational spaces, practises and projects that emerge from and nurture the possibilities of healing justices, collective liberations and decolonisation?

**Keywords:** Radical and rebellious education, decolonisation, scholar-activists, (re)visioning, social justice.

# TRIGGER WARNING!!!!: Trigger warnings and The Bodies Collective (33)

**The Bodies Collective**

**(Sarah Helps Independent Scholar, Mark Huhnen University of Bedfordshire, Alys Mendus Melbourne Graduate School of Education/ Independent Scholar, Claudia Canella Independent Scholar, Jess Erb Independent Scholar, Davina Kirkpatrick Independent Scholar, Ryan Bittinger Independent Scholar).**

How do we really know what aspects of qualitative inquiry might be triggering for others? Who gives who the right to say *this* and not *that* might be triggering? What happens in academic settings if triggering topics and taboos come together? How do power, prejudice, assumptions, beliefs and culture get played out when we seek to explore *edgy* topics? Are there places we shouldn't go? Where and how do ethics sit? Where does individual responsibility sit?

We - The Bodies Collective – would like to enter into dialogue with the participants of the Dream Team Session about these questions. We share our own experiences, make room for embodied exchanges and leave space for the participants' contributions.

I recently did a teaching session where I got people to talk in twos about where their names came from. Some feedback was that this was far too exposing for a group that had known each other for two years. I think, thus, that there is great mileage in exploring this topic further (Sarah).

My workshop connected to my research project on underwear was rejected as talking about knickers was seen to be too sensitive of a subject for a workshop but fine for a paper presentation (Alys).

The Bodies Collective first presented their work as a Game Changer as ECQI in 2018 in Leuven and since then have developed a presence at International conferences and have their first book coming out with Routledge hopefully in 2023. This session will continue to play with their methodology of Bodyography and Autonomy as Pedagogy giving space for the hosts and those who attend to share stories and embodied activities with the group. Come along prepared to jump into some juicy discussion and movement. We are aware of the potential sensitive nature of this work and will be working to create a safer space with clear boundaries and support from the numerous therapists in the collective.

The Bodies Collective acknowledges that the Body is political, changing, invitational, creative, moving, differently abled, often silenced and sometimes powerful. The body does something within each space that it finds itself in. Bodyography is about giving space for the body to speak and for us both to hear and listen with a feminist ethics of care and radical empathy to our own bodies and others' bodies (human, non human, more than human). Autonomy of Pedagogy is an approach that connects everybody in the room; allowing the community to grow through connections directed by each person's choices, voices, bodies and ideas as well as playing-with as well as being in tension-with hierarchy. We write and publish as a collective rather than First Author et al. aiming to unsettle the traditional norms within the academy and to create a space for the unspoken with conference spaces. All are welcome here.

**Keywords:** Bodies Collective, Autonomy as Pedagogy, Bodyography, Trigger Warnings, Inclusivity

# Using (collaborative) autoethnography as a debriefing strategy to process fieldwork experience (s) as qualitative researchers (39)

**Leandro Tolmos**

**University of Edinburgh & KU Leuven**

Today's work in qualitative research may take place in risky, complicated, sometimes disruptive ethnographic fields (McTaggart & Nixon, 2013). It is not new that as qualitative researchers we often situate ourselves nearby difficult experiences at an individual, community, environmental, or political level.

There are researchers who work with children exposed to violence in Serbia (Donnelly, 2005), or those dealing with war trauma in Bosnia-Herzegovina (Jeftic, 2020), we've got colleagues immersed in shared disaster explorations (Nutmman-Shwartz, 2016), and those who engage with refugee adolescents in Pakistan (Yazdani, Zadeh & Shafi, 2016), there are researchers exploring the impact of displacement and violence in Peru (Theidon, 2004), and those mental health professionals who witness and deal with power dynamics which speak of forms of injustice (epistemic, gender, ethnic and others) (Bondi, 2004). All these more-or-less complicated endeavours may situate us, as researchers in processes that often exceed any individual capacity to contain or make sense of them.

This sets a general inquiry around how to better support communities of researchers to process the complex 'remnants' that fieldwork evokes. Particularly when the relationships established along a research process situate researcher (s) & participant (s) nearby emotional content which can be difficult to come to terms with. Therefore, we need further efforts to promote supportive networks, practical strategies, and opportunities to work with the already moved, invested researcher, and bring that body of knowledge to the page (Jeftic, 2020; Whitehead, 2009).

The purpose of this dream team is to put forward an argument for the use of (collaborative) autoethnography as a strategy to facilitate debriefing sessions in community of researchers. The space is offered for researchers-practitioners who may or may not be trained as mental health professionals. The strategy is not an attempt to 'cure' the emotional impact of doing research in challenging circumstances but instead act as a tool to process experience with others. Participants will have a first-hand experience of what (collaborative) autoethnography as a debriefing strategy looks/feels like. They will leave the session with some practical prompts to be used and adapted into their own research-working-practice contexts.

**Key words:** autoethnography, debriefing strategy, process experience

# (En)abling Affective Disability (48)

**Charlotte Marshall and Julie Ovington**
**Nottingham Trent University and University of Sunderland**

Perceptions around what education is for and how it is delivered are seemingly well established and ingrained, as a practitioner of Further Education (FE) I became troubled by traditional methods of delivery and wanted to consider a variety of pedagogical practices. I began to ask, what if we approach pedagogies differently, what if there was another way of doing things that brings student voice and experience to the forefront (hooks, 2003). This dream team invites participants to approach the learning environment differently by engaging with lived experiences of intersectionality and taking pause to respond to the affect in dialogue with one another.

My experience in FE taught me that students often arrive in tertiary education with expectations and perceptions of what constitutes academia. In turn students become fearful of being the 'other' the less than perfect so choose not to participate because what if they get it wrong (Adorno & Horkheimer 1997). In conversation with Julie Ovington, we discussed the way in which she approaches the learning environment and made it clear these are not the didactic lectures or seminars that most students expect but are enactments of rhizomatic learning (Deleuze & Guattari, 1987). Julie explained that she uses objects and prompts for learning to provoke thinking and then acts as a "plug" (M to connect the experience to the theory that needs to be delivered. This in itself disrupted my thinking and I wanted to follow its scent (Bennett, 2010) particularly in relation to the difference between FE and Higher Education (HE), as when I had done similar things in FE the students had a degree of hesitancy, I had imagined that at Higher Education this hesitancy would be much stronger. Julie invited me to be a part of one of her sessions which I gladly accepted.

As our kindship evolved, we wanted to put lived experiences to work to give a richer, more meaningful learning encounter on the forthcoming Equality and Diversity module. The next scheduled session had a focus of 'disability' where we decided to enact rhizomatic learning using our lived experiences as the prompts for criticality. The opportunity to do something different and see how students engaged in the session was really exciting.

Using a variety of practical experiences, this dream team will explore some of the possible experiences of disability. Thoughts and reflections on different ways of working will be interrogated to consider if they promote more equitable outcomes and *potentia* (Braidotti, 2019) in learning spaces.

(In addition to the above information for attendees, what follows is further information for the convenience of conference organisers that should remain unpublished elsewhere. AS a BSL user Julie and I agreed that I would communicate in BSL, for an undisclosed period, to demonstrate how it might feel when people don't have natural access to content. What does that bring forward for the student and therefore what does a social model of disability actually mean. Julie and I designed more activities to demonstrate the topic of disability with students, including the use of a wheelchair, being blindfolded, considering non-verbal communication. We intend to repeat some of the activities from March 2022 and invite participants to pay attention to the affect of the activities but this works best when participants are unaware.)

**Key words:** disability, lived experiences, rhizomatic learning

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# Sustainability in (post) Anthropocene and models of spiritual formation: implications and challenges of working with children and families through pluriversal ontologies (54)

**Fengling Tang and Karen O'Brien-Kop**

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**Contextualising issues**

One of the concerning issues in the Anthropocene is the impact of human activities and behaviours on natural resources, environments, social and economic development, ecology and bio-diversity as well as longevity of humanity and the planet earth. The changes in today's interconnected and interdependent world bring in new levels of complexity, tensions and paradoxes, as well as new knowledge horizons for consideration. Discourses of sustainability seem to have become one of the central foci for educational research and education for sustainability has gained increasing popularity across the western world. Sustainability is defined as the greatest mission for education in supporting human beings including young children to develop understanding of the inter-connectedness between culture, people, spaces and environments and to facilitate human beings' responsible behaviour and actions in contributing to a better future for all.

However, there is a need to interrogate sustainability through a more comprehensive account by balancing the more globally holistic lenses that include wisdom traditions and heritage from a wider range of cultures, including ancient philosophies, religions/spirituality, contemporary philosophies, and research. By cultivating new dialogic perspectives on the co-rooteness of certain Asian and western traditions, we therefore hope to create space for deeper critical inquiries about 'sustainability' and promote more diverse understandings and approaches to sustaining wellbeing of humanity and naturality.

**Pluriversal ontologies and models of spiritual formation**

Since dominant global models of personhood, human flourishing and ontology can be centered in historical Eurocentric worldviews and neoliberal individualism, we examine global ontologies and pluriversal models of spiritual formation for being human. Chinese ancient philosophies constantly addressed the importance of understanding and developing relationship between human beings and nature. As one of the distinguished non-mainstream philosophies in ancient China, Daoism, developed by Lao Zi and Zhuang Zi, called for following the laws of nature, the equal relationships between human beings and the natural world, and developed a vision for a society with people having physical and spiritual freedom. Similarly, Zhang Zai, the Chinese neo-Confucian philosopher, promoted the idea of harmonies – harmony between mind and body, harmony with other people, harmony with nature, and harmony with the larger sacred whole.

By exploring models of spiritual formation in Hindu and Buddhist thought, in which distinct ontologies of self, nature and world are cultivated, we hope to approach polycentric rather than singular understandings of human development. Theories such as reincarnation, non-harm as the basis of ethics, the sentience of nature, or the possibilities of consciousness offer complex, webbed and nuanced social ontologies that invite radical shifts in our understanding of what it is to be human and to grow spiritually as human beings.

We will also consider philosophers' thinking about humanity and the world. Rosseau argued for the innate human goodness and advocated for the importance of natural environment for the child's education. Froebel further developed a complex concept of Unity addressing the importance of seeing the child in connection with nature, humanity, divinity and the wider world when he advocated the child centred pedagogy in early childhood. The contemporary theoretical lens of the posthuman or more-than-human perspectives also offer ways to contextualise the discourse of sustainability. Braidotti sees posthuman theory as a generative tool to help re-think the human in the Anthropocene and also to help re-think interaction with both human and non-human agents on a planetary scale.

**Aims and objectives**

We seek to further explore the following research questions for this qualitive inquiry:

- In what way does a wider lens of global ontologies facilitate our understanding of sustainability?

- What do diverse cultural models of spiritual formation offer in combination and in application within education settings?
- What role does interdisciplinary research and collaborative work play in creating new knowledge around sustainability in education including early childhood and higher education?
- How can we come up for inspirations and challenges in the (post) Anthropocene to support the work with children, young people and families?
- What are the implications for now and future in the context of unstable conflicting national and international political, economic, socio-cultural climates?

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**Key words:** sustainability, global ontologies, spiritual formation, Froebelian concept of Unity, wellbeing

# (Un)teachable micro-moments in post qualitative research (74)

**Mirka Koro, Roya Fathalizadeh, Carol Taylor, Candace Kuby, Vivienne Bozalek, Karin Murris, Jayne Osgood**
**Arizona State University, University of Bath, University of Missouri, University of Oulu, Middlesex University**

Engaging, responsive, and responsible teaching often builds on micro-moments; moments and events that are loosely planned and organically practiced. Micro-moments in the context of post qualitative research can offer exciting possibilities to move beyond boundaries, educational spaces, strict disciplinary discourses, and traditional instructional practices. Wild thinking, unteaching, teaching with minor gestures and rhizomes, oddkin learning, stringing and composting and more invite learning through relations and relationality. In this dream team presenters will invite participants to join four relational micro-moments and minor teaching events as students and learners who practice response-ability. Participants will experience multiple minor events of learning differently and with the difference. Each micro-moment experiment will last about 15 min. After (un)teachable micro-moment experiments participants will join dream team organizer to engage in pedagogical reflections and speculate about future teaching events in different local and global contexts. This speculative discussion will last 30 minutes.

### Micro-moment experiment 1: Living active forgetting

This experiment will trace back a methodological plan/memory/event of the past. Nietzsche (1997) considers "active forgetting" paradoxically as both a form of forgetting and a way of taking full responsibility for the past. This invitation asks participants to take live and a part in activities which stimulate remembering unhistorically while not knowing how to participate, hide and highlight elements, and how to be affected. Methodological experiences will be recreated through forgetting.

### Micro-moment experiment 2: Becoming in/disciplined

'Disciplines cut and chunk human, more-than-human and other-than-human experiences into separate and hierarchized knowledge fields' (Hughes, 2020), producing a façade that knowledge is coherent, organized and manageable. This micromoment is an invitation to think/do/make knowledge beyond, outside or otherwise than in disciplines and to find ways to refuse the disciplining of bodiesmindshearts that disciplines so often require. Collectively we will intra-act with the quesiton: How can we enact posthumanist feminist materialism to become in/discplined? and work/move together to co-create a more capacious way of knowledge-ing.

### Micro-moment experiment 3: Concept Micro-"Speed-Dating": Immanence

This experiment invites participants to engage in a micro-speed-dating with the concept immanence. This invitation asks participants to read short excerpts from theorists on immanence and then engage in micro-moments of producing new thoughts, new questions, new relationships with each other and (the concept of) immanence through short, chance encounters with others.

### Micro-moment experiment 4: Re-turning to moments of anger with chairs

This experiment will diffract through 'moments' of anger with an invitation to engage in 'serious play' (Haraway, 2016). We take chairs in the room as mattering matter that, by conjuring words, drawings and other found materials, will become otherwise. With carefully chosen visual representations of chairs as provocation we explore the concept of 'anger' through the chairs and trace methodologically 'our' memory as a 'constellation', threading through the present memory, the past and futures (Barad, 2017)"

**Keywords:** unteaching, micro-moments, post qualitative

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# Conceptual Vaudeville: Songwriting Methodologies with Oblique Curiosities (76)

**Sarah E. Truman & David Ben Shannon**

**University of Melbourne & Manchester Metropolitan University**

Ideally, this dream team would be delivered in the evening, in a pub, with drinks and fun (but we can also do it in the morning and still have fun and engage concepts creatively)!

Glitch-folk music duo "Oblique Curiosities" (David Ben Shannon and Sarah E. Truman) think through concepts and method through writing songs. In this dream team, the Curiosities describe and theorise the process of composing their first ten songs during a five-day long-distance walking-composing project "Queer the Landscape". Combining theory with excerpts from their songs, the dream team pivots around a thirty-minute walking-composing activity in which delegates are invited to write their own lyrics to two songs: First, they are invited to think of sexy concepts to insert into the song "Wouldn't That Be Sexy," as well as their own conceptual "Icepicks' into the song "Icepick in My Eye."

This presentation begins with a 30-minute description of the location of the "Queer the Landscape" walk, contextualized within the tradition of walking and composing in the British landscape. We also trouble the whiteness and cis-hetero heritage of walking and art in rural Britain. We introduce research-creation as a methodology contextualized within affect studies, and with a particular attention to Whitehead's conceptualisation of propositions (Shannon, 2021). In using research-creation as a research praxis, we understand our artistic compositional practice of co-creating lyrics-melody-harmony-production-arrangement *as* the research. Unlike some forms of arts-based research that use an artistic form to disseminate research findings, in research-creation, *the artistic practice is the research and the theory*. We argue that the resultant *sonic cultures* (nine in total), rather than *representing* the walk, *more-than-representationally* intensify the affective dimensions of the relations we were part of along the way.

The songs can be heard here: https://soundcloud.com/oblique-curiosities/sets/everything-1?si=77c3e17118ee4035b5e6558f043d0665&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

**Walking-composing activity.**

The remaining hour of the dream team is dedicated to delegates writing their own concept/method lyrics in groups of three or so. This will begin with a thirty-minute small group ambulating activity around the site of the presentation. Delegates will think of sexy propositions to insert into the song "Wouldn't That Be Sexy." (e.g., "Inhumanity, heat of nights duration: All touching faces: Orchids and wasps.") Please follow the following conditions of possibility:

- you should ambulate (move) while thinking/writing.
- you should have 8 lines of writing. You have 5 minutes.

The dream team will conclude with delegates making their own "Ice picks" to insert into the song "Icepick in my eye." Ice picks are concepts over-used so frequently in qualitative research that they make you want to shove an icepick in your eye! Delegates should follow the framework "You say [concept name], ICEPICK IN MY EYE!" and ensure to limit their icepicks to 4 syllables. (Delegates should also ensure to use concepts affectionately over-used in their *own* scholarship: ICEPICKS aren't mean!)

At the end of the session, delegates will have an understanding of the relationship between walking and creativity in qualitative research, the notion of a proposition in research, and have re-considered their own conceptual frameworks and politics of conceptual engagement.

**Keywords:** Concept Creation as Method, Walking Methods, Propositions, Song Writing, Creativity

**Pre-readings:** Shannon, D. B., & Truman, S. E. (2020). Problematizing sound methods through music research-creation: Oblique Curiosities. *International Journal of Qualitative Methods.* (Open Access)

Truman, S. E., & Shannon, D. B. (2018). Queer sonic cultures: An affective walking-composing project. *Capacious: Journal for Emerging Affect Inquiry.* (Open Access)

# How might becoming 'Tantruming Toddler' generate more liveable worlds in the Anthropocene? (84)

**Jayne Osgood**
**Middlesex University**

This dream team will bring together a collective of artists, activists and scholars around the theme of the 'tantruming toddler'. The session is inspired by a Special Issue of the journal *Global Studies of Childhood* https://journals.sagepub.com/toc/gsca/12/3 which is guest edited and written by members of the collective. The Special Issue takes toddlers/toddlerdom seriously as a political move to reclaim certain ways of being in the world and to directly engage with the precarities of life in the Anthropocene. We consider the implications of globalisation and capitalist logic for contemporary child/hood(s) by generating alternative accounts that variously recognise the agentic capacities of the child, and child/hood as presenting vital opportunities from which adults and communities can learn about political renewal and hope when confronted with the challenge of finding ways of living (and dying) on a damaged planet (Tsing et al., 2017). Making 'toddler' central to the project involved seriously playful encounters with critical posthumanist theories that work to disrupt ways in which the world is viewed, sensed, encountered and how it might ultimately be reimagined.

The dream team picks up and unravels many of the threads present in the Special Issue to provide a space to dwell upon *what else* the spectacle of the tantruming toddler might agitate - to wonder what new questions might be provoked. Through myriad provocations and theoretical possibilities performed throughout the dream team we will collectively contemplate how 'toddler' might be rethought, reencountered, respected and reconceptualised. The objective is to raise important matters of concern about how research might be undertaken in ways that celebrate and recognise the validity of toddlerdom as a space for adult re/un-learning.

The dream team invites attunement to what else 'toddler' generates when acknowledged as endlessly implicated, affected, actively shaping and shaped by relationalities to the world. This dream team is intended to be a seriously playful event that invites participants to engage in practices of the more-than-Adult-huMan (Acrulus & Macrae, 2022). Through a series of performative elements intended to provoke and agitate affective forces the dream team is a space to imagine life in another key. It is by mobilising the figure of the toddler as it is woven through other figurations including clown, bag lady, fool, flaneuse; and by taking the mattering of matter seriously that senses are awakened and the monstrous permitted to unfurl.

With the tantrum, children's literature, cinematic portrayals of giant babies, improvisational theatre, the universquake, clocktime and gendered naughty chairs the dream team takes up Haraway's (2014, 2016a) invitation to move from the terrors of the Anthropocene, the devastating consequences of the Capitalocene, to the more generative possibilities available within the Chthulucene - as a space, place, and time in which becoming 'toddler' offers a key to explore how revolution might be thought and carried into action. As a phenomenon that is materially-discursively produced, 'toddler' does important work to both sediment, aerate, and disrupt ways of knowing. By reclaiming the spectacle of the toddler we create questions about the time we are living in, the time children experience, the world our children are inheriting, the world they experience, the worlds they and we make together. The dream team will wrestle with three core questions agitated by the spectacle of the tantruming toddler:

- Rather than a problem to be solved via human superiority and exceptionality, how can vulnerability be framed as inescapable and filled with generative possibility?

- How does 'toddler' assist in breaking habitual ways of thinking about time as a linear progress narrative?

- In what ways can serious play with the spectacle of the toddler open up as-yet unthought speculative imaginaries for futurity and human/ planetary relations?

**Keywords:** Toddler, Tantrum, serious play, attunement

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# Undoing the Academic Publishing Machine (87)

**Jayne Osgood and Carol Taylor**
**On behalf of Gender & Education Journal**

This presentation is about the entangled feminist work we, as editors of Gender and Education Journal, are doing in un/doing the AcademicPublishingMachine. Our session invites you to come behind the scenes of journal publishing.  The questions we address are:

- What is the AcademicPublishingMachine and how does it operate?
- Why, how and when to un/do the AcademicPublishingMachine?
- What is entangled feminist activism and what difference can we make?
- In what ways does the AcademicPublishingMachine work on and through feminist bodies, blur boundaries and set in motion affective forces that generate ways to thinkfeeldo otherwise?

The session begins by mapping the current state of play of the AcademicPublishingMachine – its capitalist machinations, its Anglo-centric presumptions, and its performative requirements – and how it produces and shapes academic identities and careers. We then move on to how we as editors find ourselves entangled within the AcademicPublishingMachine. We discuss how we are both enmeshed within its performative machinations while at the same time doing feminist work, albeit in micro, often invisible but nevertheless important ways, which undermines and unpicks the profit-orientated thrusts of a global and brutal Academic Publishing Machine – brutal in its incorporation of academic bodies and in how complicit institutions use it to turn academics' desires and needs to their own ends. The second part of the session invites you to engage with us in some practical doings which explore the machine: as metaphor and materialised figuration. We take 'machine' as a means to play seriously with sound, memory, hauntings and ghosts to think deeply about what else the machine makes possible. We delve into possibilities to turn the brutalities of the AcademicPublishingMachine in other directions. We want to contemplate how we might engage better, more affirmative and joyful modes of writing and publishing? How we might collectively re-imagine what a journal can be and do? The session ends with a consideration of the power and promise of entangled feminist activism to prompt un/doings which can multiply, proliferate and take hold in thinkings-doings-feelings for change.

**Keywords:** Writing, publication, journals

# Abstracts: Papers

## 'Betweening': collaborative writing as immanent doing in post qualitative inquiry (3)

**Ken Gale and Jonathan Wyatt**

**University of Plymouth and University of Edinburgh**

In conversation with Claire Parnet, Deleuze is quoted as saying, '(w)e were only two, but what was important for us was less our working together than this strange fact of working between the two of us'. Deleuze's concept of 'between-the-two' has been used by 'Gale and Wyatt', first, as the title of 'their' first book written together and then, increasingly, discursively perhaps, as a *leitmotif* for the collaborative writing with which they have engaged 'between the two' of them and in collaboration with others. The persistence and longevity of this usage has led to the possibility that an 'image of thought' has been brought to life which is constitutive of the 'I', 'us' and 'we' rather than the 'between/ed'. In this, it must be asked, have they continued to swim in the calm, unquestioning and welcoming waters of qualitative inquiry? If so, have they, in so doing, avoided those eddies, swirls, rip currents and deep, dark waters of post qualitative inquiry that might be working to pull them out into the turbulent seas of free and wild concept making where, in becoming, writing might move away from the applications and representations of simply human centric thought and action and be of a more immanent doing?

Troubled by the politics of touch that are animated by the representational and interpretively critical use of traditional academic tropes, they work to trouble, de-stabilise and creatively problematise their use of the 'Gale and Wyatt' signifier. In so doing, they challenge the objectifications, passivities and authorial absences that this signifier implies. Alert to the workings of this 'image of thought' and the presencing effects of the 'I's' and 'we's' persistent in this usage, they work to bring in to play an immanent critique in the research-creative writing of this abstract and the nascence of the paper that it foregrounds.

Instead of allowing their collaborative writing to rest with the worldings of the 'two' of them, the people (apparently) doing the writing, they focus attention on the 'between' that talks more to the spatio-temporal materialities of relational space(s) unfolding amidst, with and beyond them. As 'assemblage-Jonathan-Ken-(perhaps)' they ask provocative questions of concern: Between the two? What is that? What is there? What about the 'us' that is betweened? How does this betweening work? How does betweening spatialise and actualise? What does this betweening do? Is the writing of an immanent 'between the two' plausible or ever possible? Only two? Assemblage-Jonathan--Ken-(perhaps)?

**Keywords:** Between-the-two, immanent critique

# Post-Anthropocentric reflections on Higher Education (4)

**Frank Vonk**
**HAN University of Applied Sciences**
**Arnhem/Nijmegen**

The Anthropocene has (not yet) begun, so it seems. The remnants of the human impact on the geological era we live in, still needs a future where it can be shown that the beginning of the industrial era, the era of digitalization and robotization were key to what is now called: the Anthropocene (still a fictitious concept, looking for an adequate definition, cf. Ellis 2018; Ten Bos 2017).

The main question concerning the Anthropocene is, whether it has, as a concept, any impact on the way(s) we, on Earth, nowadays (re-)arrange our externalized worlds of thoughts, like: institutions (education), mobility, nutrition, politics, collaboration, etc. In a way, so it seems and will be my main thesis, (higher or professional) education might be the umbrella or a wormhole towards covering the relevant elements which need a re-arrangement to finally overcome the Anthropocene, ending up in a post-Anthropocene world offering unconventional (or post-conventional) solutions for an Anthropocene world in trouble, or better in transition. Post-Anthropocene society offers general possibilities to lead "the good life". The good life as it was outlined by Aristotle seems to be the future outcome of a re-arrangement of Anthropocene aspects from a post-Anthropocene perspective.

Thus, if one takes (higher) education into account, it seems that not the traditional curricula, the traditional subjects as such but a multidisciplinary challenge concerning the "big" questions today are at stake, ending up in new conceptualizations. It will no longer be useful to stick to the age-old adages of our pedagogical cages but to shake up the elements covered by age-old umbrella's and to see if it is possible to give names to the issues at stake which could be part of a new curriculum, of new ways of bringing education to professional life and to connect new elements with the issues which corrupt current society as well as our geological and geopolitical strategies (cf. Fazio 2020; Gilbert 2016; Gough 2021; Lim et al. 2018) . It is no longer a matter of puzzle-solving but a matter of cleaning the table and to rebuild a non-existent "paradigm" for the near future as to surpass the era of the Anthropocene and to prevent the Anthropocene from really becoming a geological era which will last for over many centuries (Braidotti 2019).

The aim of our contribution to this network meeting is to address the "new elements" within a serious alternative to the educational paradigm of 2023 and beyond. The outcome is a creative collage of elements, addressing aspects of (post-)modern higher education as it does not (yet) exist. The ultimate outcome of this session will be the structural conceptualization of a post-Anthropocene and postmodern curriculum of higher education showing "new sustainable elements" and keeping a  balance between nature and man (being non-natural in a way) in an integrated but not purely anthropocentric way.

**Keywords:** higher education, the post-Anthropocene, the good life

# Young children – play – disability – nature-based early years settings: an ethnographic inquiry (5)

**Sarah Burton**
**The Open University**

The climate crisis is forcing us to rethink human relationships with nature and in doing so we need to consider how social justice aligns with ecological justice to find new ways of living in the Anthropocene.

In the early learning and care sector in Scotland, promoting play in natural settings has strong government support, with natural settings seen as places that promote health and wellbeing (Johnstone et al., 2021). The forest school movement is aligned to developing nature connection (Cudworth and Lumber, 2021), but has been criticised for becoming a production line of nature experiences (Leather, 2018).

While the number of nature-based early years settings in Scotland is increasing, (Care Inspectorate, 2021) research by a Scottish learning disability charity (SCLD, 2022) indicates that families of learning-disabled children struggle to access their entitlement to early years spaces, leading to concern that nature-based early years settings may not be socially just and inclusive spaces.

In the late 19th and early 20th century impairment was bound up with ideas about poverty, disease and disorder and considered potentially curable by doses of nature in ways which continue to permeate our thinking in the UK (Thyssen, 2019). Nature continues to be used to define childhoods and potentially exclude and silence those who are perceived to be different to unspoken societal ideals (Harju, et al 2021).

My professional doctorate research will explore disabled children's experiences in a nature-based setting, with a focus on what is important to children - play.

Critical disability theorists see disability as 'a relational concept' that can be interrogated in order to 'broaden what it means to be human' (Goodley et al., 2016). By focusing on play experiences informed by posthuman, new materialist thinking, I aim to consider the ways in which play comes into being in relation to the human, more than human and material world, in ways that challenge us to find 'new humanisms' (Goodley, 2020).

I will be using an ethnographic, participant observation approach that draws on posthuman ideas of being and knowing as entangled (Barad, 2008), in line with the idea that we come into being in relation to the world around us as we research.

By paying attention to human experience often positioned on the margins of mainstream society and likely to experience intersectional injustice I hope to encourage reconsideration of how we create opportunities to connect to the natural world in socially just ways.

**Keywords:** Disability, play, early years, nature

# Writing With, Through, and Of Thematic Analyses (6)

**Aaron Kuntz**

**Florida International University**

"Writing is the ultimate cognitive act." This phrase was repeated to me incessantly throughout my Masters degree in English Literature. We wrote early. We wrote often. And, we wrote in the interest of capturing ideas—granting them a definitional specificity not afforded those activities that were, well, not-writing. Admittedly, this orientation to knowing (or knowing-better) served me well throughout my graduate programs and my early engagement with qualitative research. Indeed, dwelling among epistemological concerns, this approach often seems to align quite well with conventional forms of thematic analysis—one writes through themes in order to sharpen them, making them more precise over time. Through writing, themes take specific shape and, as a consequence, are utilized within specific contexts towards specific ends. Such themes, that is, mean something specific. To use ocular phrasing, through writing, themes sharpen into focus. To use the language of writing itself, such themes become legible through specificity.

However, such determined specificity is not always helpful, especially when it comes to qualitative or philosophical inquiry. In particular, this written trajectory towards specific clarity most often aligns with synthetic productions of meaning (in this case, of themes). By this I mean that such work assumes a value in developmental synthesis—a reduction in difference and amplification of similarity/sameness. That is, themes develop through the attraction of the same, at the expense of some difference. Often, such synthetic themes make sense because they resonate (even collude) with what we already know (hence my earlier claim of such work as conventional).

Of late, I have become much more interested in writing that breaks up conventional ways of knowing such that one acts, even lives, differently. This is writing aimed not at epistemological sharpness, but ontological difference. No longer the "ultimate cognitive act," writing becomes a means through which we might become otherwise. Writing, here, articulates as differently playful and may resonate more with fiction or poetry (even philosophy) than the determined claims of conventional research. We write to become otherwise. Within the context of thematic analysis (the subject of this presentation), we write with themes in the hopes of generating something else. Rather than generating focus or becoming legible, writing with themes aims to embrace a peripheral resonance, one that feels different. This process eschews simplistic renditions of dialectical synthesis in favour of dialogic engagements with one's edge of thought, where thinking meets feeling, and a future is not-yet claimed.

I want to be clear that it is not my claim in this presentation that writing through themes (conventional approaches) is bad and writing with themes (playful approaches) is good. Instead, both are useful in particular ways, making possible select effects generated through writing practice. If there is a problem, it is that writing through has become the province of convention and, as such, has precluded alternative approaches to engaging with themes (even thematic analysis). And, each orientation to writing makes possible select activities, practices, even enactments.

In writing through themes, it seems that the specific theme is the goal. Themes sparkle with decisive clarity and the reader (one hopes) nods approvingly as such themes make sense. Conversely, when writing with themes, the precision of the theme is not the endpoint. Rather, themes are playfully generated in the hopes of creating something more; writing as a generative act of creating potential. This is writing as enacting the "and, and, and" that Deleuze and Guattari famously articulated.

In order to productively engage with the above conceptualizations, my paper is comprised of two overarching parts with a theoretical interlude in the middle. Part One explicates how conventional thematic analysis resonates with particular writing approaches and philosophical assumptions. These approaches and assumptions gain sensical traction through their resonance with other philosophical assumptions and values (that of liberalism and humanism specifically). The result is writing "to make sense" of (and in) epistemological norms. Part Two points to the possibilities inherent in writing as a relational endeavour that is generative on ontological levels. In this case, writing articulates as a dialogic and necessarily relational process whose endpoint is a future not-yet. These two parts are separated by a theoretical interlude that offers relational materialism as a critique of liberal humanism even as it runs the risk of ethical relativism. In this way, I show that the approaches highlighted in Part I are equally as dangerous as those advocated in Part II, though with obviously different results. Thus, it is that this interlude is intended to short-circuit any erroneous beliefs that the latter approach is qualitatively better than the first. Throughout my paper, I offer examples specific to thematic analysis as a means to ground my theoretical claims.

**Keywords:** Anti; Philosophy; Theory; Materialism

# Must Be Something in the Water or that I'm My Mother's Daughter (M. Cyrus): The Imprint of Intergenerational Transmission of Orphanhood on Mother-Daughter Relationships (8)

**Liron Ben-Ezra**

**Tel-Aviv University**

This lecture is based on qualitative interpretive research in which I interviewed ten women about their experience of being a daughter to an orphaned mother. I would like to discuss the ways in which a mother's orphanhood is manifested in her relationship with her daughter, as arises from my data analysis. Using quotes from these interviews, I will suggest that the mother's orphanhood has consequences in several aspects of this relationship - Firstly, in how the mother raises her daughter, as shaped by her losses; Secondly, in the meaning the daughter gives these losses and her relationship with them; Thirdly, in the unique mark that loss has on the psyche and how it appears in intergenerational transmission. Additionally, I will offer autoethnographic insights, as an insider researcher, showing how conducting the research has deepened my understanding of the meaning my own mother's orphanhood had in our relationship.

**Keywords:** Mother, Daughter, Orphanhood, Intergenerational Transmission, Interpretive

# The Pearl Story: A String Figure for a Speculative Fabulated Ageing (9)

**Michela Cozza**

**Mälardalen University**

"[A] lonely old lady sits in an empty room knitting. As her thoughts wander, her dreams take the shape of fanciful knitted creatures and objects that cocoon her in a pattern of wonder and comfort" (emphasis added, https://www.nfb.ca/film/hothouse_5_pearl/).

This is the synopsis of "Pearl" (2009, 1 min), an animated short produced by Neely Goniodsky, as part of her apprenticeship in the 5th edition of the NFB's Hothouse (Canada). I – Michela – watched the video from the perspective of a critical scholar working on ageing and interested in experimenting with qualitative inquiry, and it resonated with me instantaneously. However, it took quite a while to appreciate how and why "Pearl" was affecting me so viscerally, and to grab what this imaginative story was telling me so powerfully.

This proposal is meant to unpack, at least partially, the theoretical complexity and affective intensities enacted by the animated short through its multiple technical components (music and sound, animation and colours, and their entwinement), the main character (a little old lady named Pearl, with grey spunky hair, who wonders and dreams while knitting), and all other creatures and objects (apple trees, a whale, and many others) that cocoon her and, in return, are cared by herself.

In conversation with Neely Goniodsky and by drawing from literature on speculation, in this proposal, I engage in the fabrication of a speculative fabulated ageing to move beyond ageism and anthropocentrism. By experimenting with the methodological affordances of speculation, in my reading, Pearl becomes a string figure which enact patterns of vulnerability and response-ability for the public to inhabit.

Pearl is experiencing loneliness like many older people; nevertheless, she turns this state of being into an occasion for creatively weaving relationships with other creatures, driven by her energetic, bouncy, and springy spirit. She uses the only available resource – one ball of red yarn – to craft a vibrant texture which embodies personal nostalgia but allows her to move forward and make kin. She is response- able, that is, able to choose her responses to circumstances, consciously and deliberately, with intention and care regardless of how much time this ability requires to be mastered: precisely like knitting, which demands method and patience.

Pearl is a figuration feeding an alternative imaginary of ageing that, in this proposal, is associated with human flourishing (rather than decline) and is linked to the ability to act affirmatively (rather than being acted on), in conversation with multiple others.

**Keywords:** Ageing, Human flourishing, Response-ability, Speculation, String figure

# Paradigm Shift in Qualitative Inquiry: Impact of Higher Education on students studying Early Childhood Studies (ECS) Degree in SE England and Isle of Wight (10)

**Eva Mikuska**
**University of Chichester**

Early Childhood Education and Care in England is provided for young children between the ages of birth to five years. Over the past fifteen years successive government policy has focussed on professional qualifications for those who care for young children, and the impact these have on children's development and learning. This presentation focuses on the findings of two research projects. One was funded by the Early Childhood Studies Degrees Network and one was funded by the University of Chichester. Both projects explored perspectives of: a new undergraduate degree pathway which included the study of the Early Childhood Graduate Practitioner Competencies (ECGPCs); and, the impact of Higher Education on students studying the Early Childhood Studies (ECS) degree programmes. Previous research has already highlighted the benefits of a graduate workforce and its impact on the provision of high-quality education and care which achieves the best outcomes for young children. However, there has been limited appetite for policy makers to reflect the wider need for graduates in non-compulsory provision. Policy mandates that a level 3 vocational accreditation (equivalent to high- school leaving certificates/qualifications) is sufficient to work with young children, which contrasts with other age phases of education where a graduate level qualification is required.

The original aims of these projects were to find out what an early childhood studies graduate 'looked like' and what degrees in the sector offer employers. It also set out to evaluate the impact of the Graduate Practitioner Competences, a new path to validate the profession, offered by Higher Education providers. Research took the form of a mixed methodological approach which consisted of a survey that included quantitative and qualitative questions (number of participants 105), qualitative semi-structured interviews (number of participants 16) and five focus groups with early childhood studies undergraduates (total number of participants 26). Findings pointed to an appreciation of the skills and abilities of early childhood graduates by nursery managers but, once embarked on Higher Education programmes, Early Childhood Education and Care practitioners tended to look to extend their personal development and their careers beyond the nursery setting. The participants used their degrees to move away from the role of early childhood practitioner and into more 'professional' positions such as teaching and social work. It was not possible to evaluate the impact of Graduate Practitioner Competences, because the participants had little knowledge of this initiative.

As a result, findings constitute a paradigm shift in two ways: firstly, students begin to see the opportunities available to them and look for career development and progression to other careers; and secondly, the research took a different direction to that first anticipated. It began to focus not on the impact of Higher Education on practitioners in nursery settings, but on the perceived benefits to practitioners in terms of career progression.

**Key words:** Graduate Progression; Qualitative Study; Paradigm Shift, Higher Education

# Reconfiguring scholarship through swimming-writing-thinking with oceanic multispecies encounters (11)

**Vivienne Bozalek, Nike Romano, Tamara Shefer**
**University of the Western Cape, Cape Peninsula University of Technology**

Located in feminist new materialist and posthumanist thinking, and specifically drawing on hydrofeminism (Neimanis, 2013, 2017a, 2017b), this presentation thinks in, with and through oceanic multispecies encounters for making alternative knowledges towards a justice-to-come and flourishing in current academia.

Our swimming-writing-thinking together emerged from our engagements with reconceptualising higher education in post-apartheid South Africa and within the larger project of justice and decolonial scholarship globally. Deeply aware of how normative practices in the neoliberal academy repeat colonial, patriarchal and humanist logics, we have been working with imaginative, creative, embodied, processual, relational and affective practices to re-think conventional ways of doing academia. In our video presentation, we share some of our narratives from this project which foreground the multispecies encounters that we have engaged in through our oceanic hydrofeminist swimming-thinking-writing together. Encrusted with ocean bacteria, shivering with cold, and awash with images of luminescent underwater spaces, our writings and images speak of the poignant experiences of 'taking a thought to water'. We share our visceral and affecting engagements with underwater creatures and plants, of delighting in their exquisite colours and shapes and the awe of a methodology of encounter (Probyn, 2016). As our porous skin engages the fluid temporalities and hauntings of apartheid and colonial violences that saturate the oceans and beaches, these place-space-time matterings trouble our own situatedness. We also confront the disasters of present and future, the polluted and violated seas and our relational encounters in the ocean sharpen our response-ability for the anthropocentric damages to the ocean and planet. Our shared vulnerabilities in the ocean in isolated COVID-times, and our care-full attention to each other while swimming keeps us afloat in the sea and perhaps also in other spaces of precarity, like the toxic university.

**Key words:** oceanic multispecies encounters, swimming-writing-thinking, scholarship

# Hair-ing and haring: the autotheory and the posthuman nomadic body and positionalities (12)

**Shiva Zarabadi**
**UCL**

In this paper, I use affective relations emerged in my PhD research encounters with Muslim British-Bangladeshi schoolgirls to materialise the moments that hair as an 'organ without body' (Braidotti 2011) post-humanises humans and more-than-human relations. Moving beyond some of the existing literatures on hair (Bordo 2008; Oyedemi 2016; Zine 2006), I affectively and materially entangle with moments that hair as a posthuman agential organ do things to Muslim schoolgirls of my study, picking up speed and haring the relations towards different intensities and capacities. Instead of thinking about the *meaning* of hair and hijab for Muslim woman, taking affective turn I think and work with the vital *materiality* of hair and its relations to hijab. To theorise hair as having a posthuman agency I map affective relations between the nomadic subjectivity becoming of the research participants of my study and the recent women's uprising in Iran that emerged in solidarity with Mahsa Amini a 22-year-old Iranian Kurdish girl who was captured and killed by Islamic regime's morality police because of her supposedly inappropriate hijab.To affectively materialise the posthuman connection between the emergence of hair and hijab in my study and in relation to social and political uprisings and continuous protests against compulsory hijab for women in Iran, I move between the feminist practices of 'autotheory'(Fournier 2022) as a 'life-thinking'(Samatar 2015) experiences using stories, images, bodies, theories, memories etc and posthumanism.

Ontologising hair through the posthuman and autotheoretical lenses enables rethinking the 'transformative power of 'affective revolutions' (Pedwell 2021) and the relationship between 'the revolutionary', 'the routine', hair, woman and hijab at the current sociopolitical conjuncture. In this onto-ethico-epistemological affirmative approach hair has both agency for social change in minor key (Pedwell 2021, 14); 'the accumulation and reverberation of seemingly minor affective responses, interactions, gestures and habits' (Pedwell 2017, 152) and for major socio-political transformations and upheavals through affective revolutions. I argue that the methodological assemblage of posthuman and autotheory allow affirmative future possibilities for unseen and unsaid matters that matter, to emerge.

**Keywords:** Autotheory, Posthumanism, Hair, Hijab

# Fieldwork on the move – Collaborative mobile mapping from within a car (14)

**Hanne Vrebos**

**KU Leuven**

Building on the spatial turn that assigned an affective role to place in qualitative research, participatory mapping methodologies reveal unseen socio-spatial links in complex (urban) environments (Mulvenna & Perkins, 2021). Digital mapping applications allow participants to individually or collaboratively relate things, people and concepts to different places. Recently, these mobile applications advanced creative multimodal mapping methods to capture sensory or experience-rich spatial data, such as the EthnoAlly app (Favero & Theunissen, 2018).

With this study we explored the potential of multimodal mapping in fieldwork studies where mobility is restricted due to safety measures. A group of researchers used EthnoAlly during a field visit of two communities in Cape Town. The group moved through the communities in two vans accompanied by a community stakeholder. The map data researchers produced in the form of photos, texts and sounds captured their impressions and intra-actions with the community and place. These data were then used in a debriefing reflecting on challenges experienced during fieldwork visits in and engaging with complex neighborhoods and ways to address such concerns.

The reflection sparked an increased spatial awareness of the relational, dynamic and multiple understandings of risk and safety as a researcher and the social responsibility one carries as a community-based researcher, physically moving in and out of a research environment. The mapping exposed previously invisible connections. It also demonstrated the importance of socio-spatial and methodological dynamics at play under the condition of restricted mobility. The map silences, or zones that were not mapped, deserve equal attention.

**Keywords:** Mapping, fieldwork, emplacement, complex urban environments

# 'I am not a teacher!': Household enactments of education during the Covid-19 pandemic among low-income families of primary-aged children (16)

**Kate Hoskins and Emma Wainwright**
**Brunel University London**

This paper examines the household enactments of education during the COVID-19 pandemic to understand the unique challenges facing low-income families as they sought to navigate this exceptional period of time. The global pandemic was a challenging phase for all families, as all but key worker parents/carers of primary school age children (5-11) were forced to become their child's educator. But the effects of the shift in education from school to home was experienced very differently by diverse socio-economic groups. We carried out parent and child interviews with six low-income families to examine the policy problems created by government guidance in England during 2020-2021. Using policy enactment theory, we analyse the effects of enacting home-schooling policies on daily life, rhythms and routines. The intersections between gender and social class are also explored to show the disproportionate impact on women from diverse cultural backgrounds. Our data confirms that for low-income families who were struggling economically and socially before the pandemic, these struggles intensified during the pandemic and were exacerbated by the pressure to provide education. Of particular concern to parents was the lack of confidence they had to become their child's teacher and the lack of time and/or material resources required to meet their child's needs. Resourcing the digital demands of home-schooling created considerable parental stress. The paper concludes with a discussion of the implications of our findings for potential further lockdowns or extraordinary situations where normal education provision is disrupted.

# Changing Language Practices of Ukrainian Female Bloggers after the Outset of Russia's Intervention in Ukraine (24 February 2022) as a Strategy for Identity Consolidation (17)

**Tetyana Dytyna**
**KU Leuven**

The overall aim of this study is to explore the politics of language in moments of crisis for the post-soviet Ukraine. Building on a series of in-depth interviews with Ukrainians that come from the predominantly Russian-speaking Southeast part of the country, we examine how the identities of Russian-speaking Ukrainians get consolidated by the various degrees of shift from Russian to Ukrainian as their preferred language. Drawing on thematic analysis, we identify the motivation behind and the meaning they attach to this shift in language use. We report on the impact it has for their "perceived belonging to the Ukrainian nation" as well as on specific preferences and attitudes developed in relation to the language policies of the state. From a comparison of our interview data with past surveys on language and identity topics, we conclude that these women's choice to shift from the Russian to Ukrainian language could be considered one of the most important steps towards the consolidation of their Ukrainian identity.

**Keywords:** Ukraine, identity transformation, native language, language policy, war.

# From Global Goals to Local mattering: Moving beyond inclusion and towards educational justice-to-come with Roma and non-Roma children and adults in Czech early-years settings. (18)

**Petra Vackova**
**The Open University**

What does fair, quality education look like? Should there be a common vision or are such attempts harmful, exclusionary and unfair? In this paper I will argue that the growing global discourse on inclusive education, which is imbricated with neoliberal discourse of economic growth and therefore grounded in exploitation and culture of cruelty, offers no contribution to a discourse of possibility for educational justice in the Anthropocene. Striving towards a fairer, more caring and just education must, or should, remain at the centre of both global and local efforts because such education materializes new, lively practices of worlding that open up new possibilities for better futures for all, both human and more-than-human kin. Drawing on a doctoral new materialist ethnographic study of processes of social inclusion in and around artmaking in three early years settings in a marginalized community in the Czech Republic, this paper thinks-with the study's findings that show how possibilities for reworking and rethinking educational justice are generated by marginalized Czech Roma and non-Roma children, adults and their environments in and around artmaking and what these possibilities may be. Specifically, it will engage with the issue of proximity through Barad's concept of touch in which touching as a proximity in relation rather than location is a both relation of distance and closeness which challenges normative discursive production of difference and asymmetry between centre and periphery in early childhood education. Based on these findings the paper argues that it is these local mattering processes, where the possibilities for fairer, more caring and just education are constantly configured, and which research and policy must attune and respond to if we are to move closer towards educational justice-to-come.

**Keywords:** Inclusive education, early years, artmaking, posthumanism, possibility discourse

# Challenging Naturalism: Post-Anthropocentric Worldmaking at Radical Environmental Movements (19)

**Anton Vandevoorde**

**Ghent University**

As the environmental destruction of our planet is increasingly tangible in everyday life, radical environmental movements are proliferating. With blockades, treehouses and (re-)occupations on planned industrial zones, activist utter a physical "no pasaran" to extractivist industries and (colonial) states. These camps, however, are more than an outburst of civil disobedience, they are also sites of worldmaking where alternative ontologies and ways of living together are developed and revived. For many Indigenous peoples, environmental struggles are constitutively entangled with decolonial struggles, leading to a resurgence of Indigenous knowledges and practices in reoccupations. At anti-fracking protests in the UK, feminists mix knowledge of Indigenous peoples with neo-paganism and evocations of the suffragettes. At the protests against lignite mining in Germany, villagers hold Christian-inspired services for cut-down trees next to an anarchism-inspired forest and village occupation. Environmental protests draw on a wide variety of sources for inspiration. By doing so, they form unexpected coalitions where knowledge is transferred far over social, local and national boundaries.

Through multi sited ethnographical fieldwork in Europe and so-called British-Columbia, I show that Indigenous reoccupations, anarchists ZADs and neo-spiritual movements, although often operating in different socio-political contexts, share at their core a refusal of the reductionist and oppressive way Man (with a capital M) treats nature (including humans). All camps emphasize the necessity of a healthy planet for social reproduction and to build "the good life." In their own way, they recognize the importance of building post-anthropocentric and post-naturalist alternative worlds that better represent the entanglement between humans and the rest of nature and between ideas and matter. Juxtaposing worldmaking projects at different types of environmental protest camps also helps to identify space for solidarity between struggles and it makes the contingent character of worldmaking attempts visible. In this paper, I analyse the worldmaking projects through the lens of Philippe Descola's four modes of identification, which brings to the forefront some of the contradictions and difficulties in the attempts to create new ontologies better suited for our current world. I highlight two different worldmaking attempts at the Zone à Défendre (ZAD) in Lützerath, a German village that is "relived" by activists to prevent it from being swallowed by an expanding lignite mine. The first project of worldmaking is antispeciesism, which—in the anarchist tradition—seeks to constructs a non-oppressive human. However, in its attempt to stop the violence of humans towards animals, it ends up rearticulating an image of the machbare mensch, existing independent of its ecological relations. The second worldmaking project in Lützerath that I discuss, is the Christian-based post-humanism of Kirchen im Dorf Lassen, a group of Christian inspired nearby residents. They hold ceremonies for logged forests in which they ascribe moral value to non-humans by emphasizing that both humans and the rest of nature are worthy creations of God. At the same time, however, they hold on to the idea of the soul as an exceptionally human feature. Hence, the moral value comes from an authoritative source, while the question of non-human agency remains unresolved.

# Co-creatively Producing Knowledge with Other-Than-Human Bio-Organisms in a (Bio)Technology-Controlled Artistic Environment (20)

**Antje Jacobs, Karin Hannes, Steven Devleminck**
**KU Leuven**

As the destructive force of humankind on the ecosphere has become increasingly apparent over the past decades, major existential questions about our position towards the natural world have emerged. To acquire a more sustainable and eco-friendly attitude, we need to go beyond the well-established knowledge cultures that highlight a nature versus culture dichotomy, and that render nature manipulable. This study focuses on bio art as an epistemic vehicle to re-imagine our understanding of and connection to the natural world.

Drawing on the theoretical stance of philosophical posthumanism and artistic research, this study departs from the notion that materials, phenomena, and other-than-human living organisms possess agency. We discuss what artistic co-creation processes involving humans and other-than-humans alike can potentially contribute to shifting our hierarchical mindset into a more horizontal, inclusive relationship to nature.

We conducted a visual and context analysis on five bio art projects that previously have won the Dutch Bio Art & Design Award (year 2018-2020). Qualitative interviews are conducted with the artists that created the projects and the scientists they collaborated with.

Our findings suggest that bio art's complementary epistemic significance is primarily to be found in its material character: by following the wills and ways of bio-organisms, the artworks represent physical testimonies of collaboration between the human and other-than-human. Bio art makes the invisible connection between nature and culture visible and creates a sensory space to experience other-than-human agency.

This phenomenological account of knowledge production alters the ways we value and relate to nature. Bio art generates a renewed sense of responsibility that acknowledges relationality instead of alienation, and collaboration instead of modulation.

**Keywords:** Bio art, other-than-human agency, epistemology, posthumanism

# Reimagining our urban environments and exploring the potential for more sustainable futures through qualitative inquiry (23)

**Sarah Scheiber**

**University of Malta**

The need to strive for resilience and mitigate or adapt to climate change is increasingly at the forefront when planning for and managing urban concentrations. Open space is one area within the dimensions of urban form which is integral to improving the sustainability and resilience of built environments. In fact, if urban open spaces function as urban green infrastructure they have the potential to contribute towards sustainable development and increase the resilience of our towns and cities.

The poor quality of urban open spaces in Malta suggests that a 'gap' exists in relation to their planning and design. Various trends such as: Malta´s particular scale; development pressures; policy orientation; governance; climatic conditions; and unsustainable mobility patterns, support the need to develop research in relation to Malta's urban open spaces. Using qualitative inquiry, the research investigates this and develops proposals, for addressing this gap and tackling Malta's urban challenges. Addressing such challenges could ensure more sustainable futures which envisage urban environments where people want to live, work and play.

An adapted version of the ´Mixed Method Exploratory Sequential Approach' using Malta's urban conurbation as a case study is adopted. The methodology is developed in two phases. The first phase utilises: physical survey; online survey; interviews; case study project reviews; and policy review to gather the initial data. The second phase develops proposals in response to the results and explores potential barriers to implementation using focus groups. The focus groups include authorities; NGOs and academics from various backgrounds. They explore the use of online methods integrating visual qualitive surveys as part of the discussion and addressing three main themes: spatial implications; planning aspects; and governance requirements.

As a basis for the focus groups discussing spatial implications, an area is chosen within Malta's urban conurbation and a potential spatial plan for a network of open spaces is developed. Conceptual designs are used to illustrate how Malta's urban open spaces could act as green infrastructure. These address typological spaces and identify the key design principles, as part of a green infrastructure approach. The paper will present the second phase of this methodology. It will outline how it was used to understand the potential to reimagine our urban environments and move towards more sustainable futures.

**Keywords:** Exploratory Qualitative Methods, Green Infrastructure, Sustainable Development, Networks of Green Open Space, Reimagining Urban Environments

# The fly in video-based methodologies with young children – figurations of anthropocentric futures (25)

**Linnea Bodén**
**Stockholm University**

In research with young children, video-based methodologies are more common than ever. This is evident in an ongoing research project on children's experiences in an intervention study in Swedish preschools. Even if previous studies describe how children can become co-producers of video-material or engaged with as co-observers (c.f. Magnusson 2017), adult researchers were the ones doing the main part of the filming in this project, as often is the case.

Taking the video-recordings performed in the Swedish research project as the starting point, the aim of the paper is to scrutinize the different figurations enacted in practices of filming young children. Haraway (2008: 4) describes figurations as "material-semiotic nodes or knots in which diverse bodies and meanings co-shape one another". Figurations can be seen as "condensed maps of contestable worlds" (Haraway 2018: 11), and as such, they are not representations or illustrations, but an entwining of bodies and technologies, facts and fictions. Accordingly, figurations provide an opportunity to draw attention to both stabilizations and movements, by focusing on the events and doings that shape things into certain figures (Gunnarsson and Bodén 2021). Through this theoretical framework, the paper asks: What figurations are part of the practice of filming young children? What are the ethical and practical challenges of these figurations? How are the researchers and the participating children affected by these figurations?

The result of the analysis shows that in filming and video-based research methodologies with children, *the fly* is a reoccurring figuration. The fly on the wall is an often-used trope to described the position of a video-observer, and denotes a position in which the researcher sees, hears and records events without being noticed. In relation to ethical perspectives, this specific version of the fly has been criticized, as turning children into non-agentic objects of inquiry. The video-filming in the Swedish project, however shows that there are more flies to be discovered. In the analysis, the fly as a figuration emerges as a seeker of sugar; as an inquirer of mud and dirt; as a buzzing companion or as a crucial (eco-)friend. The figuration of the fly becomes specifically

striking in anthropocentric futures, where flies are both necessary companions in the eco-system, and spreaders of dangerous diseases. Analysing video-based research methodologies through the figuration of the fly could thus open up for new ways of understanding the specific worlds the filming produces, as well as new ways of understanding the children's experiences of participating in these worlds.

**Keywords:** Video-based methodologies; figurations; young children

# Minibeasts, Mark-making and Me: Developing a transferable 'non-containment' model of practice investigating human invertebrate encounters using an embodied drawing approach (26)

**Kay McCrann**
**University of Portsmouth**

Against the backdrop of the current biodiversity crisis and the ongoing debate around invertebrate sentience, this practice-based PhD is investigating and contextualising the untapped potential of subjective drawing and mark-making as a research method within human-invertebrate multispecies ethnography.

The project focuses on encounters between the human and nonhuman 'minibeasts' living within the house and garden. 'Minibeasts' as a term first appeared within environmental education material in the UK in the 1970s and refers to a diverse group of small invertebrate animals including insects, arachnids, annelids, molluscs and crustaceans such as snails, spiders, butterflies, beetles, bees, woodlice and worms.

How do we interact with these nonhuman animals living alongside us within our houses and gardens and could those relationships be successfully investigated using drawing?

Specific 'non-containment' drawing and mark-making techniques are presented, which seek through their application to explicitly acknowledge the agency of both the human and nonhuman participant within individual domestically situated encounters. 'Meandering' as a practice within the house and garden is linked to the drawing processes and outcomes.

Adopting an in-situ, embodied approach to working alongside the minibeasts encountered, the categories 'Meeting Places'; 'Feelings'; 'Sounds'; 'Bodies' and 'Movement' are developed into a framework alongside drawing processes. This evolving model of practice aims to widen natural history drawing from the dominance of objective illustration focussed on anatomical accuracy to include more subjective and abstract responses to minibeast encounters.

Within the practice model three main drawing and mark-making practices are presented as: DWL (Drawing without looking at the paper), DES (Drawing with eyes shut) and DMB (Drawing moving the body) in order to embody more of the senses within the drawing act and explore minibeast encounters as dynamically as possible. Reflective autoethnography, as well as videos of practice have helped to co-ordinate and curate the practice research into a visual blog and a recent exhibition of practice. During the exhibition, feedback and data collection helped further contextualise the research against opinions and feelings about minibeast encounters expressed by the general public. Through the development of a transferable model of drawing practice, it is hoped that the potential of embodied drawing as a multispecies ethnographic research method to investigate minibeast encounters can be further investigated within schools and environmental education settings. It is the long-term aim that non-containment models of practice could gently critique the status quo of 'minibeast hunts' within education and ultimately open a pathway to enable human-invertebrate relationships to improve and flourish.

**Keywords:** multispecies; minibeasts; mark-making; drawing

# Improvisation as a metaphor and a tool for rethinking school teachers' attitude (27)

**Laura Corbella**
**Università degli Studi di Milano – Bicocca**

The question of how to comprehend the arising complexity in classrooms is becoming critical in the teacher profession, yet, since this would potentially expose the educational paths to a wobble, tools, methodologies and pedagogical conversations are still narrow in comparison to the tendency of standardization and normalization of curriculums. The issue on how to stick with (unavoidable?) targets while following unpredicted paths remains open in the daily life of a teacher. This research shows how theatrical improvisation can be a scenario to explore teaching features that can cope with the uncertainty in the instruction field.

Teachers are constantly in touch with unpredictability. The network of encounters, insights, feelings and experiences makes it effective to follow and consciously read a flow of occurrences instead of a rigid scripted program. In the context of a larger study about improvisation as a pedagogical attitude, this contribution shows how the proposal of a theatrical training with groups of teachers stimulated reflections about their attitude in the classroom and questioned critical aspects about their didactics.

Literature upon existing studies about improvisation and teacher education informs this study, in the matter of seeing improvisation as a trainable attitude for teachers. A special gaze on body movement, attitudes and presence in the classroom scene is a crucial feature for the larger study, considering the framework of Embodied Pedagogy. Using the metaphor of education and theatre, further developed thanks to the referral to improvisational theatre, the training was built with the aim of helping connections, between theatrical improvisation and pedagogical attitude, arise. Participants in group training have been seen as experts in their profession and the content of the conversations has been considered as new, co-constructed knowledge with transformative potential.

Three groups of 10 teachers have been engaged in a research/training with the use of theatrical improvisation to reflect upon their practices. Three sessions of training, followed by one hour of conversation each, have been provided for each group. Each time, teachers' input and reflections gave the direction for the theatrical proposal in the next session. The conversations have been recorded and analysed with NVivo. The results are put into dialogue with the results of the larger study that aims to build a description of the improvisation phenomenon. Critical themes were touched, such as: management of complexity and unpredictability in their classrooms, body tensions, presence, uncertainty tolerance. Additionally, thanks to a participatory approach, their experience has been central also in finding guidelines in defining the relationship between improv theatre training and teacher training.

The training has provided a platform for teachers to re-thinking teachers' attitudes and moving (or confirming, in some cases) some pre-existent beliefs. This study shows how qualitative inquiry can help put in discussion unaware practices, but also gaining a fair awareness of the responsibility of individual and groups of teachers on one hand, and the institutional normative on the other, in transforming the school system.

**Keywords:** improvisation, teaching, transformation

# Thinking-with thickets – An artistic research experiment for reorienting human-nature relations (28)

**Henrika Ylirisku**
**University of Helsinki**

I am presenting an artistic research experiment where non-anthropocentric posthumanist theories were put to work by taking them to the forest. The experiment was a part of a research (Ylirisku, 2021) reorienting the theoretical and philosophical groundings of environmental art education. The experiment was inspired by the recent developments in post-qualitative inquiry and was building on the idea of research methods as techniques for being inside a research event.

In the experiment I engaged with the concept *becoming-with* (Haraway, 2008) to explore human-nonhuman relationality and challenged myself to think-with the multispecies and material forest encounters. Orienteering (a sport) functioned in the experiment as a walking art -like propositional catalyst. Running in local South-Finnish forest terrains with the orienteering intention (navigating from point to point as fast as possible) invited the human bodymind to more-than-human relations beyond the possibility of being fully in control of the unfolding of the events, and to entanglements that are open to a multiplicity of directions and ways of being — to both pleasant encounters, and awkward and painful tensions.

Inspiration and ingredients for developing the research experiment came from several fields. More-than-human walking methodologies (Springgay & Truman, 2018) and artistic thinking (Varto, 2008) encouraged me to attend to the embodied, sensory, and movement-based dimensions of knowing. Furthermore, artistic thinking, as a specific way of thinking, usually connected with artistic practice, offered a curious, experimental orientation useful for navigating ambivalent and messy situations. Multispecies ethnography (Lloro-Bidart, 2018; Ogden et al., 2013; Pacini-Ketchabaw et al., 2016), in turn, motivated drawing nearer to more-than-human entanglements and encounters that were unexpected and complex.

The research experiment continued over several years. I kept orienteering almost weekly during the snowless seasons, carried on reading theory, taking photos and making different kinds of writing- and thinking-with tests. Through the repetitive practice, my bodymind started slowly becoming familiar with the variations of seasons, weather, and forest types, and also with certain multispecies encounters that at first appeared uncomfortable and forbidding.

I ended up writing visual-textual stories of partial aspects of becoming-with the forest that highlighted entanglements with dense thickets, encounters with awkward insects, and different scales and temporalities in the intertwinement of nature and culture. As a whole, becoming-with the forest experiment unfolded as a speculative middle (Springgay & Truman, 2018) that allowed new kinds of thinking and questions to emerge, for example relating to challenges arising from the attempts of unpacking the habitual anthropocentric orientation. Further, it set in motion speculations relevant for further reorientation of environmental art education theories and practices. The experiment allowed bridging an everyday activity to analytical theoretical thinking but most importantly, it offered possibilities for residing in tensions, ethical frictions, and complex more-than-verbal insights that might remain unaddressed in conventional qualitative research.

**Keywords:** post qualitative research experiment, forest, anthropocentrism, human-nature relations, environmental art education

# (Un)making meaning; expanding possibilities for body, language and childhood at the unruly edges of the Anthropocene (31)

**Abigail Hackett, Giovanna Caetano da Silva, Ruth Churchill Dower, and David Shannon**
**Sheffield Hallam University, and Fernando Guzmán-Simón University of Seville, Manchester Metropolitan University**

## 1. Language, place and the body in childhood; unhinging theory and practice

Abigail Hackett (Sheffield Hallam University), Ruth Churchill Dower (Manchester Metropolitan University) and David Shannon (Manchester Metropolitan University)

Children's language always happens somewhere. In this paper, we share our collective thinking and imagining in relation to language, place and the body, arguing that children's improvisations with sounds and words do not unfurl in a vacuum, but in places that are loaded with the far-reaching politics of culture, power and belonging. Contrary to formalised environments for language-learning, these are often places that foster community making and use speculative lingual (r)evolutions that foreground intersectional voices, sounds and movements. Thus, this paper makes a case for celebrating the deep entanglement between language, body, and the world, breaking with a tradition of seeking to simplify and generalise models of language development, where place tends to be viewed as a neutral backdrop or controllable variable in how language (be it spoken, gestured, or assisted through communication tools) happens.

Internationally, an emerging body of inter-disciplinary research is helping us to make sense of why young children's language (including their talk, vocalisations, singing and other forms of multimodal meaning making) seem so entangled with place. We share in this session an emerging collective project exploring these themes. The aim of this panel is both to introduce theories that help make sense of language / place / body entanglements (rarely visible, let alone dominant in current policy and curriculum) and to provide examples and dialogue around how others are working with place, the body and movement to open up space for young children's improvisatory, creative, playful language practices.

We propose more-than-human theories of children's language as one tool in this work. The idea of the more-than-human in relation to children's language helps us resist the way in which language is frequently entangled with notions of human exceptionalism and narrow colonial views of child development (Kromidas, 2019). By picking at the fraying edges of this logic, we hope to tell stories about what is happening in relation to children, language and place "despite" (Tsing, 2015) capitalist logics of progress. These stories might serve as a counterpoint to the version of masterful, exceptional, individualized humanity conceived via the Capitalocene (Haraway, 2016; Moore, 2017).

Our motivation in opening up new theory-praxis opportunities in relation to language / body / place entanglements is our hope to offer a refreshing alternative to the oft-felt constraints and pre-determined criteria of what 'quality' talk or 'appropriate' language development looks like, constraints that are particularly damaging to children of colour, working class children, bilingual children and indeed all marginalised communities (Baker-Bell, 2020). This session is for anyone who would like to explore how bridging theory and practice might create spaces and moments where, for young children, moving, playing, communicating, storytelling, disrupting and experimenting, feels easy, comfortable and right, thus contributing to capacious future imaginaries for how children and their grown-ups might live in and with a (post)Anthropocene future.

## 2. Children's meaning (un)making: a more-than-human embodied lullaby

Giovanna Caetano da Silva, Alejandra Pacheco-Costa, Fernando Guzmán-Simón University of Seville

The thirst for (humanistic) signs of development, progress, and learning leads to dominant perspectives upon child/hood and (dis)miss the present mo(ve)ments of children-with-the world (Rautio & Jokinen, 2015). However, it is also in-between more-than-human encounters that children's meaning (un)making, literacies, and learning materializes (Hackett, 2021; Lenz Taguchi, 2010). Meanings from this perspective are more than language-measurable signs or words but they refer to mom(ve)ments in which sense speaks louder than representation (Hackett et al, 2021), and its value lies in itself (Ehret, 2018). They involve a 'posthuman child' (Murris, 2016) as entangled with sounds, materials, touches, affects, bodies, etc. (Hackett & Sommerville, 2017; Dernikos, 2020) and can quickly dis/appear as an 'ephemeral glimmer' (Tsing, 2015). With this, meaning (un)making is discursive-materially (dis)constructed throughout more-than-human intra-actions with/in the world (Barad, 2007) and unfold ways of literacy(ing) 'not-yet-known' (Kuby & Rucker, 2020, p.30).

This paper returns to a 'data' from a larger research project currently being developed in the city of Seville (South of Spain). The MATILDA project (PID2019-104557GB-I00) addresses children's early literacy from a multimodal and socio-material

perspective. The school in which this research takes place is located in a low-income neighborhood. Children involved are 4-5 years old and belong to different heritage cultures. The 'data' we are referring to 'chose us' (Koro-Ljungberg, 2013) in one of our weekly visits to this school. During these visits, we frequently made use of videos, photographs and field notes that allowed us to return to the data while paying attention to the phenomenon, rather than to specific individuals (Gullion, 2018).

Our 'data' refers to unexpected intra-actions (Barad, 2007) of a boy and a 'Life(less) baby doll', such as experienced by MacRae (2012). The video used for the re-analysis helps us constantly re-living the moment in which sounding, tonguing, clapping, and feeling a lullaby entangled with the ordinariness of life (Stewart, 2007). For reading this phenomenon differently we relied on a postqualitative inquiry, which allowed us moving away from categorizing and coding processes (St. Pierre, 2019). Henceforth, diffracting through our data helped expanding our initial ideas in an open-ended way (Mazzei, 2014). Through this 'data engagement' (Ellingson & Sotirin, 2020) we worked on 'thinking-with-theory' (Jackson & Mazzei, 2022) and followed the contours of concepts (Mazzei, 2017), such as intra-action (Barad, 2007) and affect (Massumi, 2015).

Our diffractive reading provides different insights on children's early literacy. We discuss the affective and embodied ways meaning making is dis/re/constructed (Daniels, 2021). We also highlight the significance of bodyminds in re-calling children's memory, troubling the linearity of past, present and future experiences (Guzmán-Simón & Pacheco-Costa, 2021). Finally, this research reinforces the need of inquiring literacy not only by focusing on epistemology, but also on ontology and ethics (Kuby & Rucker, 2020), on how children do and become with different materials. For this reason, ethics point out speculative ways of cultivating response-ability (Barad, 2007) by attending to the entanglements of child/hood literacies, bodies and affects in the (post)Anthropocene.

### 3. Body-listening as an act of anthropocentric resistance

Ruth Churchill Dower, PhD Student, Manchester Metropolitan University

Thinking and moving-with a posthuman, feminist materialist curiosity, I will be enfolding the sensory languages of movements, materials, molecules and musculoskeletal systems of under-fives with some alternative notions of creating, perceiving and valuing expression. Research reveals that the majoritisation of spoken language together with the pathologisation of silence (Yergeau, 2018; Runswick-Cole, 2016; Maclure, 2016) casts an opaque veil across spaces that are not yet inhabited by words (Hackett, 2022), restraining the possibilities for sensory knowing to become more-than-expressive. This oppression creates centrifugal forces that make the young human responsible for a ring of singular expectations that are all but rosy. This dominant need for talk as a primarily cognitive process that "fl[ies] between lips and brain" (Hackett, 2021, p. 16) is exemplified in early childhood policy and practice but seems to miss or resist the plural, off-kilter entanglements of expression-exchange that 'are not quite within the register of the perceptible […] but are nonetheless felt' (Manning, 2020:17).

Duchamp (1978) calls this the 'infrathin', which values not so much the what/who/how-s lying in the cracks of a multimodal event, but their potentiality; their more-than qualities. These are inklings of something that happens in the interstices of expressions or encounters (Whitehead, 1967) by which a difference makes itself known and felt (not necessarily by humans), through the marks – or effects - that are left behind (Barad, 2007; Manning, 2020). I argue in this paper that, by shifting the focus away from centrifugal perceptions of audible, spoken languages towards an indefinable 'prehension' (Whitehead's term for grasping towards or sensing) of these expressive differences, human and more-than-human educators can build care-full ecologies of practice, such as body-listening.

This session will engage in a speculative practice of opening ourselves to intervals that might lead to a sense of the infrathin in unspoken languages, where we might prehend the effects of a material difference or an affective process. For instance, in considering the multiplicities of expression, we might notice the taught stretch of the vocal folds, allowing sound waves to be released at a certain pitch, or the finesse of skull-bone conduction allowing us to hear-feel our vibrations. We might consider how these intersectional, and intra-relational parts might shift from human to more-than-human, able to produce more-than the sum of their parts, whilst influenced by quantum, thermodynamic, sociocultural, economic and political forces. And we might ask how this dynamic of expressive forces offers a suggestion of how languages might be received, understood and listened to, whilst resisting the temptation to pin them down in the very language that cancels and refuses their existence. Ultimately, we will ask whether a pedagogy of body-listening could enable educators to co-create, prehend and value the minor key of small languages that are often unexpected and therefore missed/misunderstood within an anthropocentric frame.

### 4. Neuroqueer(ing) literacy: Neuroqueer(ing) intimacy: The queer intimacy of intensive interactions in the special education classroom.

David Shannon, Manchester Metropolitan University / Sheffield Hallam University

**Objectives.**

This paper contests normative definitions of 'literacy' in early childhood education through a neuroqueer(ing) of intimacy. Drawing from the scholar-activist framework 'neuroqueerness' (Yergeau, 2018), and Blackqueer theorist Ashon Crawley's (2020) writing on 'loneliness' and 'friendship,' I analyse two vignettes of the communication practice 'intensive interactions' (carried out during my doctoral research in a special education classroom) to consider how a non-proximal, more-than-human mingling of subjectivities might complicate the neurotypical notion of the singular, bounded literate subject.

**Background.**

In this paper, I draw from the scholar-activist concept of 'neuroqueerness' as—what queer of color theorist Muñoz (1999) might term—a 'dis-identification' of neurodivergence that 'works on and against' normative notions of literacy. Scholars have problematised the idea of literacy for how it might better attend to embodiment, place (Flewitt, 2005; Hackett, 2021), and intimacy (Sherbine, 2019). Yet, use of neuroqueer theorises to problematise literacy instruction in special education have tended to rely on neurotypical, state-sanctioned notions of literacy, reinforcing normative understandings of literacy 'ability' as a set of individual competencies and so neurotypical hierarchies of embodiment (Kleelamp, 2020; Smilges, 2022). Concomitantly, Sherbine (2019) defines intimate literacies as those that "involve nonsexual physical closeness" (p. 16). But I might be argue such a literacy relies on hetero understanding of the supposed intimacy of 'proximity' (Grindr is haunted by an embarrassment of physical closeness-es, none of which seem particularly intimate). Moreover, what does conceptualising intimacy as proximity do to those who can't bear proximity? In short, conceptualising literacy through proximity-as-intimacy seems as heteronormative and neurotypical as more dominant theories of literacy.

**Methods.**

Drawing from a 14-month in-school artist/researcher residency in an early childhood classroom in Leeds, northern England, I present here two vignettes from field notes of intensive interaction. Intensive Interactions is a communication tool for exploring reciprocity in communication practices. Rather than teaching linguistic concepts (for instance, through Makaton signs or picture exchange) or modifying behaviour (for instance, through social stories or applied behaviour analysis), Intensive Interactions emphasizes reciprocity and intimacy, with the support worker attending, mimicking, or responding to the service user's every stim, sigh, loll, and rock.

**Findings.**

In the first vignette, Abdulkadir and I empty a cart of plastic food. In the second vignette, Rei and I topple about and spin around on rickety climbing frame. In each of these interactions, I consider how each of our interactions comes to be mediated through non-human objects (the plastic food and rickety frame), thus resembling what Crawley, drawing from Glissant's idea of relation, might call an ongoing negotiation of the consent not to be a single being. This negotiation, I argue, problematises the idea that any one individual could claim authorship because of the deeply intimate way in which our capacities were modulated by each other and those environmental features without clear notions of intentionality. This negotiation of consent, like Crawley's theorisation of friendship, is 'anti-institutional' in its rejection of state-sanctioned notions of the literate subject, human exceptionalism, and bounded embodiment.

**Keywords:** language; expression; neurodiversity

# Becoming in conversation (34)

**Sharon Louise Smith**
**University of Birmingham**

This presentation discusses a post qualitative inquiry where both the theory and method stem from my experiences as a parent of a disabled child. I have frequently found that research studies about parents of disabled children serve to place us into neat boxes that fix and categorise us almost as much as the education system seeks to do this to our children. Binaries are often used in discussions about parents and their perspectives on inclusion, e.g. mainstream vs specialist; belonging in place vs as a feeling; or medical model vs social model of disability. Additionally, there is a plethora of research about disabled children and their families that identifies a 'host of subject positions occupied by parents and/or mothers: fighting parents, disabling parents, tragic parents, empowering parents' that fails to recognise that parents defy categorisation (Goodley, 2007:146). In contrast, this inquiry recognises that 'the process of becoming – or not yet being – forms an essential part of parents' engagement with and resistance to a whole host of disability knowledges' (Goodley, 2007:146). The research approach draws on Blanchot's conception of conversation as 'plural speech' (Blanchot, 1993).

This form of conversation does not seek to 'annex the other' or study them 'as a thing', instead it is conditioned by 'a relation of infinity and strangeness' (Bojesen, 2019:653). For Blanchot, conversation offers an educational experience that allows the 'movement of thought' rather than the development of a subject (Bojesen, 2019:651). The aim of using conversation is not 'to synthesise contradicting thoughts or ideas, to reach consensus, to prove a hypothesis or to generate truths' about parents or inclusion, rather it is 'more likely to reflect the qualities of talking with friends: it is discontinuous, proliferative, disorganised' (Harrison et al, 2020:408). Here those involved in the conversation engage with uncertainty, (re)creation and multiplicity, where parents examine 'how and why they are so constituted, as they give accounts of their constitution' (Mayo, 2000:105). I will discuss how seven parents of disabled children have been engaged in individual conversations with me during the last year. Each was invited to start our 'conversation' by bringing an object, photo, document, or any other item they wanted to use as a prompt to start a discussion about their role as a parent and their child's inclusion. Every conversation took a different shape in terms of frequency, mode of contact and the topics discussed, responding to participants' interests.

I will further elaborate on how a rhizomatic 'choose your own adventure' document was introduced part way through the inquiry, following a suggestion from one parent to hear about what was being discussed in my conversations with the other parents. Furthermore, I will describe how scrapbooking is now being used after the conversations have ended, to add another layer of research-creation, offering a visual layered map of the smooth and striated spaces, including both human and non-human entanglements that parents illuminated in our conversations, through which it becomes possible to think differently about parents of disabled children and their child's ongoing inclusion in education.

**Keywords:** Conversation, post qualitative, disability, inclusion, becoming

# Tracing heritage through space and time: exploring the connection between genealogy and future archaeology through the case study of heritage projects in Jordan (35)

**Charlotte Vekemans**
**Ghent University**

Jordan has seen a mushrooming of heritage development projects in the last three decades. Development organizations such as USAID collaborate with the Jordanian government in instrumentalizing over 14000 archaeological sites scattered across the country. Development workers and heritage experts consider these remnants from the past to be resources, fuelling their broader projects of economic growth and modernization. By linking sites with the tourism industry, heritage can serve as a substitute for natural resources such as oil, water, or gas – which the country lacks. Heritage sites are made accessible to tourists, the histories fitted into a narrative propelling Jordan into a modern future. Heritage development projects focus on entering women and people from marginal areas into the labor market through the hospitality industry and integration of faraway heritage sites into the tourism itinerary. In this way, heritage has become a crucial instrument in designing political futures.

To understand how heritage can function in this role, my research traces the genealogy of heritage into the projects of the future. I connect Watt's methodology of future archaeology with Foucauldian/Wynterian methods of genealogy to understand how the production of knowledge on heritage creates the conditions of possibility to think of it as a resource for the future. Future archaeology allows me to trace active political contestation over the future (via the past), while building on a 'history of the present'. Both are necessary to understand the phenomenon of heritage development in Jordan. The benefit of adding the insights bundled in future archaeology, as developed by Watts, is not limited to a chronological advantage. It allows me to bring in the attentiveness to situated knowledge, and careful critical conversation between ethnography and archaeology that characterizes Watts's approach. I show how contingent heritage development projects are and how parallel possibilities are constantly created through and in opposition to the entrenched regimes of truth.

**Keywords:** heritage, ethnography, future archaeology, genealogy, critical development studies, heritage development.

# A pair of glasses, Deweyan pragmatism, Naya, a recorder, the café, a laptop, my field notes, Alex and the narrative: Experimenting and thinking with a new-materialistic lens on viewing a narrative inquiry as a research-assemblage (36)

**Naya Grillia and Maria Daskolia**
**Environmental Education Lab, National and Kapodistrian University of Athens**

Having emerged from the fields of education, narrative inquiry (Connelly & Clandinin, 1990; Clandinin & Connelly, 2000; Clandinin, 2015; Clandinin, 2020) evolved as a research methodology which challenges the researcher to think 'narratively' and 'relationally' while puzzled by an 'aporia' [a- and poros, meaning left 'without' a 'passage', a 'resource' or 'knowledge about' something) based on her/his or other's experiences through the stories lived, shared and told. However, the new materialist ideas and approaches that have emerged in the context of the "tectonic philosophical shift" (Rosiek & Snyder, 2020) have brought narrative research, a prominent strand of the broader narrative research tradition, face to face with questions and controversies about placing the emphasis exclusively on human action (Smith & Monforte, 2020; Feely, 2019). Being on the threshold of concluding a doctoral dissertation we experienced within the ontological and methodological commitments of narrative inquiry, and which focused on the identity and practice of environmental education teachers, we could not possibly reject this emphasis of narrative phenomena on human agency. Yet, thinking with Barad's idea (2007, pp.214-215) that 'the world kicks back' to our inquiries, we feel that the new materialist ontology defiantly comes 'to meet us halfway'.

We see new materialism as a lens through which we can think and reflect on what kind of 'agency' emerges from the research process of a narrative inquiry, how different actants (human and non-human) have intra-acted in a symbiotic relationship and what has been produced. And we address this noetic experiment with the following questions: What if we were to view narrative inquiry as a 'research-assemblage' (Fox & Alldred, 2015)? What if we conceived it as a 'rhizomic' and complex assemblage, a multiplicity or synthesis of materialities within everything is entangled: phenomena under study, human actants, technologies, material objects, physical spaces, philosophies, epistemologies, ethics and so on?

In this noetic experiment laid out, Rautio's (2013, p. 396) 'childrens' geographies become for us the 'researchers' geographies' and draw our attention to the ways in which researchers -in our case narrative inquirers- 'constitute their material -human and non-human- surroundings and vice versa'. Considering thus the 'narrative inquiry-assemblage' as the primary focus of our analysis, we look into how all these materialities 'affect' and 'are affected' (Deleuze & Guattari, 1987) in these geographies by forming a network of floating connections. Finally, we discuss how these geographies and the in-between encounters that take place in narrative inquirers' everyday practices reveal the emergent agency and the generative forces of production within the research process of a narrative inquiry study.

**Keywords:** Narrative Inquiry, new materialism, research-assemblage, researchers' geographies

# Thinking with assemblages: opening new pathways for environmental education pedagogy and research in the post-Anthropocene era (40)

**Matrona Pappa and Maria Daskolia**

**Environmental education lab, department of educational studies, National and Kapodistrian University of Athens**

The modern socio-environmental Anthropocene crisis invites us to search for ontologies and epistemologies that decentre the human, challenge human superiority and cultivate more relational orientations and alternative ways of knowing and being (Taylor, 2017). Through such a discourse, the Anthropocene concept can act as a heuristic device (Cole & Malone, 2019), pointing out the need for enriching and advancing education and, more specifically, of environmental education for sustainability (EefS), towards new, more holistic models of thought and practice (Edwards, 2010), based on more authentic combinations of life and knowledge (Malone & Truong, 2017; Somerville, 2015).

We would like to share with you how we have tried to integrate a post-humanist/relational materialist line of thinking into our educational and research design to enrich and explore the environmental experience and learning of Greek children, aged 6-12 years, in close intra-actions with nature. We focus on the emergent pedagogical encounters created with entities and materialities of the children's local environment. Drawing on the concept of assemblage (Deleuze & Guattari, 1987) and aspiring to create pedagogical encounters (Davies & Gannon, 2009) between the children/students and their more-than-human-world, we hereby employed these theoretical constructs as navigational tools into our research practice.

In the pedagogy and research, we propose, life and the world are perceived as a complex network of assemblages that constantly creates interconnections, combinations and transformations, and the child is in a process of perpetual becoming. Learning takes place among all human and more-than-human actants, while knowledge is created through encounters and relationships. At the research level, we put forth thinking with concept(s) from the DeleuzoGuattarian philosophical toolbox and attempt an "experimentation in contact with the real" (Deleuze & Guattari, 1987, p. 12), which is characterized by constant fluidity and is therefore surprising, unpredictable and unanticipated. We aspire to adhere concepts as a contour for inquiry (Mazzei, 2017, p.1) or else concept(s) as method (Colebrook, 2017; Lenz-Taguchi & St Pierre, 2017), and more specifically the concept of assemblage (Deleuze & Guattari, 1987). We base our research on a new analytic for qualitative inquiry as proposed by Jackson & Mazzei (2012), thinking with theory, where philosophical concepts from Deleuze & Guattari's work will be put into practice, in experimentation with empirical materials to raise new questions and generate new knowledge.

**Keywords:** assemblage, pedagogical encounter, thinking with theory, concept as a contour for inquiry, environmental education for sustainability

# Emerging learning opportunities from the integration of two citizen observatories in school environmental education for sustainability drawing on post-humanist/neo-materialist perspectives (41)

**Matrona Pappa and Maria Daskolia**

**Environmental education lab, department of educational studies, National and Kapodistrian University of Athens**

In search of new and more integrated pathways of educational praxis and research in the era of Anthropocene, we experimented with some fresh approaches to explore the synergies between school Environmental Education for Sustainability (EEfS) and Citizen Science (CS) in the context of the European project Cos4Cloud. Through a post-humanist/neo-materialist line of thinking, we focused on highlighting the complex relationships between human and more-than-human actants in both pedagogy and research. Considering children/students as integral parts of interdependent socio-ecological networks, or else assemblages (Deleuze & Guattari, 1987), we designed an educational scenario and implemented educational activities with the underlying concept that learning takes place with and through human-place-technologies assemblages, i.e. relational networks of different types of bodies (material, discursive, technological, etc.), when we start to appreciate the role and value of each other and the importance of coexistence and co-evolution with all the entities and materialities of a place (Lynch & Mannion, 2021; Malone, Duhn & Tesar, 2019). Technology, in particular, is viewed as an important non-human actant that holds agency in collaborative work with children and allows them to experience their place in more ways (Haraway, 2008). In our case, citizen observatory technologies and tools were integrated into educational activities with the role of enabling the children's diverse encounters with the world and the emergence of new identities in relation to it. In this paper we present and discuss two educational activities designed to engage Greek primary school students with two citizen observatories (COs), Pl@ntNet & OdourCollect.

By engaging students as learners and co-researchers, we aimed to explore not only biodiversity and environmental quality issues connected with their local wetland but also to examine whether and how students developed a sense of place. Then, embracing a relational materialist analysis procedure (Hultman & Lenz Taguchi, 2010) of the collected photographic material and the conversations with the children, we turned our focus to exploring the realities produced within the human-place-technology assemblages (Fox & Alldred, 2015). We considered the learning environments that emerged as relational encounters, where (a) children experienced a deep connection with the other entities and materialities, (b) intra-actions with more-than-human entities became facilitators for teaching and learning, and (c) children had opportunities to experience multiple realities and identities, such as becoming-flower, becoming-wetland, becoming-explorer, becoming-researcher, becoming-active-citizen.

**Keywords:** Environmental Education for Sustainability, citizen science, posthumanism, relational materialist analysis, Cos4Cloud

# Incarceration of data: diffractive analysis with/in/through a visual matrix anti-method inquiry of prison teacher experience (42)

**Lucy Harding**
**University of Central Lancashire**

This process-paper will share with you my becoming-with data, the process of method with/in/of posthuman perspectives as an early career researcher. The research sits at the intersection of several fields including but not limited to prison education, social justice, criminology, carceral geography, sociology, philosophy, and textiles. The spaces and places of prison can be described as the epitome of the Anthropocene, prison education spaces sit within the margins of this and the hope of a (post)anthropocentric future. Carceral spaces in general are unknown to most and for those who research and work there, it is transitory, entangled with complex emotions and experiences (Jewkes, 2014). Research of this phenomena is therefore messy; with multiple ethical considerations, there is a responsibility demanded to choose sympathetic research and analytic approaches if we are to imagine the possibilities. I will use this process-paper to think diffractively with attendees about the entanglements of humans and non-humans in a carceral space.

It can be argued that visual representation enables greater affective responses, which are difficult to articulate in logocentric norms of research (Belluigi & Wang, 2021). In qualitative research the requirement is to centre participants, however, in [post]qualitative methodology, the idea is to 'cut into the center [sic]' (Jackson & Mazzei, 2012). Initially developed by Froggett, Manley and Roy, (2015), the method of a visual matrix is a focus group that elicits visceral responses through sharing images and other provocations. The matrix enabled me to gather a sense of space and place, feeling through the Anthropocene, with participant 'imaginaries', developed in response to drawings, maps, non-human objects and sounds that were collated during prior walking interviews in the prison grounds. Participants then, are enabled to be part of the research, going beyond participatory action research, to think with and together during the visual matrix and analysis thereafter. This promotes a rhizomatic enfolding (Deleuze & Guattari, 2013) of experience between researcher and participants aiming to 'acentre' and question subjectivity, as an interruption of traditional qualitative research practices and a diffractive methodology (Lenz Taguchi, 2012).

Diffraction in a research context enables a thinking of 'difference rather than sameness; noticing what differences matter and consideration of what is excluded from the mattering' (Truman, 2019, p. 13). Utilising 'diffractive' analyses, as part of the assemblage (Haraway, 1997; Barad, 2007), I have created an 'intra-action' with the material research data. This engagement is then embodied in textile driven processes, to enable a deeper perspective, utilising my subject specialism of textiles to create from within. My trans-inter-disciplinary approach has allowed me to listen with participants, rather than interpreting what I 'think' they have communicated (Chadwick, 2020). I have recorded the minutiae and in-between of the data collection; capturing the pauses, the interruptions of locks and gates, the bird song, the shouts from the cell windows etc. which are all a part of this diffracted assemblage. During the presentation of the paper, I will share the visual matrix images and sounds, alongside the participant responses and the initial analysis that is becoming. The attendees will be invited to weave with the data then also becoming part of the process and rhizome. Using diffractive methodology, disrupts. Linking to Barad's notion of 'cutting together-apart' (Barad, 2014) it is not for us singularly to decide what goes in the analysis and what stays out. Therefore, in the process-paper, I share the glow moments (Maclure, 2013) and invite attendees to think/feel-with the data-weave, we will diffract the outcomes together-with-in this affirmative, generative, more-than conference space, not tracing with AcademicConferenceMachines (Benozzo et al, 2019) but mapping new boundaries for a (post)anthropocentric future.

**Keywords:** Carceral, diffractive analysis, post qualitative, visual matrix

# Children of the Anthropocene – environmental atmospheres and multispecies assemblages in "ruins" (44)

**Riikka Hohti, Henrika Ylirisku, Rachel Sinquefield-Kangas, Verneri Valasmo, Varpu Mehto**
**University of Helsinki, University of Oulu**

What is this planetary moment like for contemporary childhoods? How do current human-induced environmental crises and concomitant changes in nature-human-animal relations manifest in the lives of children and young people? What kinds of new multispecies collaborations do these changes generate? How to attend to them and engage with them in research?

In a recently started research project, we examine these questions in the frame of the proposed Anthropocene epoch and the related critical debates. We address the environmental crisis as an ontological crisis, which highlights the need for more specific questions and stories that transcend generalizations of "human", "animal" or "nature". We consider the Anthropocene as an uneven and unsynchronized temporal event, and as an emotional event of odd, sensitive atmospheres, further intensified by the current instabilities generated by the Covid-19 pandemic, political conflicts and wars.

Our project design leans on Anna Tsing's (2015) notion of assemblage, and the idea of "ruins" as sites for unprecedented multicultural and multispecies formations. These circumstances generate affective atmospheres, which can be ephemeral and fleeting, but also put forth political movements and activism globally. The concept of atmospheres connects affect with bodies, materials, places and times (Stewart, 2011). Atmospheres offer us both a focus on the collective aspect of environmental emotions, and a method of attunement beyond the individualistic and human-only frame (Anderson & Ash, 2016; Hohti et al., 2021; Lorimer et al., 2019).

The field work is situated at the edges of formal educational contexts such as art and natural history museums, zoos, and school excursions. The first phase, multispecies ethnographic study of atmospheres, is followed by an experimental phase in which atmospheres are elaborated on in artistic workshops. We will also develop a pop up natureculture research station and assemble an evolving online story archive using multispecies and multimodal storytelling.

In all, the purpose is to respond together with young people to the ontology challenge of the Anthropocene epoch, namely the task of redefining the position of the human among other beings on Earth. We take environmental emotions such as climate anxiety seriously, but rethink them beyond individualism, universalism and anthropocentrism. By telling "true stories in new ways" (Tsing, 2015) we develop arts of attentiveness towards multispecies assemblages and worldings.

**Keywords:** Atmospheres, assemblage, multispecies research, storytelling, artistic methods

# Performative and diffractive methodologies: exploring other ways of becoming in the educational system (46)

**Dorethe Bjergkilde and Pernille Welent Sørensen**
**University College Absalon**

The context for this paper is at a University College in Denmark, where leaders (Diploma) and social educators (Bachelor) are educated. We are researchers and teachers at this place. Our research question is, how different methods can provide other ways of becoming as a student in the educational system, in order to create other connections and knowledge contributions that have sustainable effects in the world (Barad, 2007). We argue that more capacious and creative knowledge making methods can contribute to a more equal, sensitive and sustainable education. It is our hope that it also can support a more profound effect in the student's work practice.

We want to empirically explore our educational practice with a diffractive methodology inspired by Barad (2007), Hvenegård-Lassen & Staunaes (2019), Lenz Taguchi & Palmer (2013). Diffraction means bending of waves upon encountering an obstacle and transforming new pattern or disturbances (Barad, 2007). Working the diffraction as a methodology means exploring the effect of the difference, which emerge from the intra-actions between our research technologies, our teaching practices, the class 'room' and the students. We are interested in what possibilities and impossibilities gain agency in the dynamics of this intra-activity and for who (Barad, 2007). This methodology also implies a performative approach – meaning our performance of education and research emerge in the same movement as the students becoming in the world. It is in these intra-actions (between us, students, classroom etc.), where troubles, clutterings, possibilities, diversions or enforcements occur, and which coalesce in events that may set off new directions in the educational learning process (Barad, 2007; MacLure, 2015).

We wish to do a little affirmative re-tooling inspired by Harraway "I do not want to throw away the category formation skills I have inherited, but I want to see how we can all do a little re-tooling" (Lykke et al., 2000, s. 55). We are interested in students and teachers mutual becomings by doing a little re-tooling and affirmative reconfiguration. Our ambition is to create room for other connections and learning processes in the intra-actions between students, teachers and the educational practices. Therefore, we apply a material-semiotic-affective apparatus, inspired by Blackman and Barad, that reorients perception towards new ways of seeing, hearing, listening, feeling and expiring (Blackman, 2015, s. 26). In terms of methodology, this requires that we 'in the making' pay attention to the intra-actions of subjects, objects, technologies and practices in the class room, what affective, material and discursive diversions and cut emerge, and with what effect for students and us as teachers. In the paper, we wish to offer new empirical insights to other ways of becoming as a student, which can offer insightful …. We also wish to develop an attentive methodology around this contribute will explore these intra-actions in the classroom and develop methodologically in the paper

**Keywords:** Diffractive methodology, intra-action, performativity, affirmative

# On the periphery: Bimbling as mobile method to explore precarity and (un)belongings in space-places of academia (49)

**Charlotte Morris and Carli Rowell**
**University of Portsmouth and University of Sussex**

This paper considers the possibilities of the joint walking narrative interview as human encounter and exploration of our everyday environments, drawing attention here to everyday classed and gendered lived experiences of the neoliberal academy. We reflect on our experiences of the mobile method of 'bimbling' (Moles 2008) in order to explore our positionalities as precariously employed academics. We attend to both similarities and dissonances of experiences, belongings and (un)belongings along gendered, classed and ableised lines, recognising the privilege of our whiteness in these spaces (Puwar, 2004). Our feminist approach to academic knowledge production foregrounds the situatedness of knowledge (Haraway 1992), including interplay between texts, bodies, subjectivities and spaces. We deploy the terms of place, space and space-place (Fairchild et al., 2021), recognising ways in which space and place intertwine in our narratives, everyday experiences and meaning-making. It was of vital importance to us to create a space whereby both our individual and collective experience(s) of taking up space both physically and metaphorically could be explored. Our interviews illuminated ways in which our sense of (non)belonging was spatialised and reinforced in particular academic space-places (Leathwood and Read, 2020; Morris, 2021) and broad identified themes encompassed being on the periphery, liminality, ambivalence and resistance.

Mobile methods refer to those "methods employed that embrace and celebrate the different engagement with spaces that being mobile produces" (Moles 2008: 1.10). We wished to foreground the importance of affinities between our personal narratives and our movements through place (Hall et al., 2006) and so employed the concept of bimbling. Bimbling refers to the act of wandering aimlessly through environments to facilitate dialogue between the individuals and the place (Anderson 2004: 258). The process of bimbling "invokes memories of a place, personal and cultural, and it works off the signs and symbols in the space, moving between social understandings of different events and personal webs of understanding" (Moles 2008:4.5). Walking around different locations, everyday mundane spaces took on affective and also metaphorical significance - containers for emotions, memories and our passionate attachments (Hey and Leathwood, 2009) to our work. It allowed us to capture ways in which we felt at the periphery, not quite full citizens of the academy (Sumer, 2021). Each space-place we traversed or paused at enabled new lines of narrative to emerge – these encompassed aspects of our life and career journeys but also drew attention to everyday, mundane encounters of the 'lived environment' (Lefebvre 1991). Whilst the location of the campus and wider geographies, mobilities and location were significant in our narratives, attending to the micro-spaces where we worked, waited, paused, conversed, taught, cried and supported students illuminated the emotional, sensory and fleeting minutiae of everyday working life in the academy. This approach enabled us, as researchers, to reveal how space, place and space-place interlinked with personal, cultural and material domains of existence and combined to shape our subjective experiences of precarity and (un)belonging in academia. We reflect on how such methods can open up understandings of inequities and exclusions in academia and beyond.

**Keywords:** precarity, academia, bimbling, belonging, space-place

# Posing problems: capacious knowledge-making practices in school (50)

**Rachel Holmes**
**Manchester Metropolitan University**

**Panel: Posing problems: capacious knowledge-making practices in school**

Panel Chair / Discussant: Rachel Holmes (Manchester Metropolitan University)

This panel brings together three papers that, in different methodological ways tussle with how we might research processes of marginalisation, labelling and identity in school. They come out of three PhD studies being undertaken in the Education and Social Research Institute at Manchester Metropolitan University, UK. All papers are informed by theories and philosophies that have contributed in various ways to the emergence of post-qualitative research, and are put to work in the thinking, writing and doing of these inquiries. Notions of labelling, identity and processes of marginalisation as foci of research in a school context pose a number of interesting ethical problems, including for example informed consent, sensitivity and vulnerability. However, the papers herein do not engage with these as problems that can be overcome with neat methods or tidy codes of conduct. Rather, the papers turn to theoretical orientations and methodological approaches that hold open the tensions, dilemmas and challenges within such problems. As Clare Colebrook points out, Life in all its modes—human and nonhuman—proceeds by way of the posing of problems. Such problems are resolved not by grasping, representing, or assimilating information that lies in wait for the knower. Problems are forces of composition, ongoing events of dynamic learning (Colebrook, 2017, p. 653).

The three papers recognise how schools are overwhelmed and constrained by structures and systems that impose order and regularity onto an otherwise uncertain world; linear models of child development; categories of pupils who receive free school meals or are looked after; an age-related curriculum, etc. It is assumed that such order helps to identify children as this or that kind of pupil, and things as resources to support learning, thereby fixing things into place so that teachers can get on with the task of teaching, pupils learning and schools educating. Being identified might mean being a pupil labelled with Attention Deficit Hyperactivity Disorder (ADHD), subject knowledge that fastens things "within concepts and categories of thought" (Ingold, 2018, p 9), or a school judged as 'stuck' or 'intractable' by Ofsted.

Rather than being part of a process of fixing, the three papers in this panel are premised on the notion of identity as a complex series of relations inside which we all live. Relations not only with each other, but also with other bodies such as communities, organisations, places, contents and surroundings that constitute the materiality and matter of the world. Whether we feel in relation to others, labelled by or marginalised from them, there is a particular cluster or constellation of connectivity that allows a pupil, a teacher and a place like school to be defined. Grappling with a sense of identity is partly about attuning to those relations as they determine how, and to whom we all become recognisable in particular ways and at particular times.

Amongst school's certainty and well-rehearsed taxonomies, habits and routines, these three papers ponder how, as researchers can we make time to practice looking at what else there is to be seen? How might we establish in-between spaces that allow us to suspend the rush to know and to fix, where the "multiplicity of a thing" can be studied, without "seeking to locate or construct universal principles or explanations" (Southerton, 2012, p. 125, cited in Coleman & Ringrose, 2013, p. 10). If we are to cut through into such spaces where more capacious visions of knowledge making practices can flow through research encounters and reconfigure the impact of qualitative inquiry in school, we require emergent, uncertain and tentative thinking, doing and being-with young people, parents and other entities. These three papers begin to think through these issues with new (un)tools (Swingewood), processes of a no plan planning (Eardley) and new imaginaries of 'human beingness', built with hope and care (Bone).

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**Paper one (online presentation), The Un-Tool Kit: Preparing to be unprepared and embracing the unexpected when researching with young people**

Adele Swingewood (PhD student, ESRI, Manchester Metropolitan University) This paper will reflect on methodological and ethical tensions emerging from my PhD study to tease out the affordances of preparing to be unprepared for the unexpected when working with young people. My research explores marginalisation in school spaces by mapping young people's experiences of feeling 'on the outside'. It focuses on how difference may be reframed as "something affirmative" rather than something "abject or pejorative to be avoided or overcome" (Bozalek & Zhao 2021, p. 52). I am working with students aged 11-14 who face multiple barriers to learning and already perceived as 'on the outside'.

<u>UK Context</u>

This marginalisation of some students is intrinsically linked to neo-liberal political reform that has shaped UK education policy over the last decade. This political turn has created an increase in carceral rituals present in schools struggling to manage 'difficult' behaviour; such rituals are facilitated by punitive rules, micro-management, and segregation that reinforce power hierarchies between practitioners and students. These disciplinary practices exist to discern those following 'normal' or 'abnormal' development trajectories and are bound-up with processes of identity formation in the classroom (MacLure et al., 2012; Kenway and Youdell, 2011; Borrero et al., 2012). Research suggests these approaches remain generally ineffective for managing behaviour, and contrasts accepted knowledge about adolescent development (Haines et al, 2020:8; McCormick et al., 2016:989). Orth and Robins (2014), Arslan (2018) and Graham et al. (2019) acknowledge how social and academic support can help to mediate the impacts of marginalisation and social exclusion.

My research builds on these studies to make more visible how everyday practices reinforce systems of marginalisation. I am interested in how this post-qualitative study can yield implications for school practices.

<u>The methodology</u>

Premised on a post-humanist ontology, this paper will explore how I attempted to sense the complexity of marginalised school life. The study is interested specifically in those 'things' and that 'stuff' which are palpable yet elusory and amorphous, existing beyond the bounds of any one individual in school. The study utilised visual methods to explore young people's experiences through sensory school mappings. Using a rhizomatic methodology, the study explores possibilities for destabilising traditional research hierarchies in flexible and responsive ways by producing the research with young people. This approach acknowledges the intricacies of power dynamics and how they manifest in tangible and intangible ways in educational spaces. It will enhance understandings of the complex relationalities of inequalities pervading school contexts, generating atmospheres of marginalisation that have the potential to have lasting effects on students' lives.

A key focus for me was to recognise young people agency through their awareness of, and capacity to work in interesting ways with the school's systems of power and hierarchy. I invited their refusal, but also responded to their changing individual needs.

This paper will explore my 'un-tool kit'; it contained tools and resources which could be used, adapted, or discarded as necessary. The ways these tools were used generated interesting and unexpected methodological insights that may benefit others undertaking speculative knowledge-making practices with young co-researchers.

**Keywords:** marginalisation, difference, post-humanist ontology

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**Paper Two, Carving more Hopeful Trajectories via a "No Plan Plan" in a co-produced secondary school film club project.**

Grace Eardley (PhD Candidate, Manchester Metropolitan University)

This paper will begin to examine unexpected methodological directions that continue to unfold into the early stages of an ongoing co-produced PhD project. A project that is taking place at a mainstream secondary school film club in the North West of England with a small group of young people who in some way identify, are labelled or diagnosed as having Attention Deficit Hyperactivity Disorder (ADHD). The paper will draw on examples and make a case that adopting a looser methodological approach can have positive (and hopeful) impacts for researchers, young people and other practitioners who find themselves coming up against the increasing inflexibility common at institutionally controlled settings like the school or university.

The PhD project itself orients around themes of inclusion, belonging, neurodiversity as well as 'non-traditional' and 'extra-curricular' learning. It has a particular focus on developing a co-produced secondary school film club alongside students and school staff. The project utilises the living knowledges and expertise available in the film club and draws on the latent potentiality of the film form itself as ways to explore lived experiences of schooling and ADHD.

ADHD and School Research has found that school aged students with an ADHD label presently face significantly higher rates of fixed-term school exclusions, peer rejection, bullying, and are far more likely to experience further emotional difficulties including: low self-esteem, anxiety and depression (Tarver, 2014). Adding to this, there remains a lack of ADHD specific training for teachers (Moldavsky, 2013). This has resulted in lower classroom expectations for those with an ADHD "label", as teachers fail to understand the nuances and complexities associated with being a "non-traditional learner". A dominant perspective regarding ADHD is biomedical. Although this perspective has been questioned and challenged in various ways (Barkley et al., 2002; Timimi, 2017).

In the DSM-5 (Diagnostic Statistical Manual) (APA,2013,) ADHD is defined as a neurodevelopmental disorder, primarily described as a "neurobiological disordered state of being" (Nilsson Sjöberg,2016:604). Teachers are seen to often draw on a medical model of ADHD, framing the child as both lacking some essential capacity and simultaneously as too profuse (Bohlmann, 2017), in "deficit". This sustains the common stereotype of the hyper-active primary-school aged boy, who has an inherent "inability to do what he is told" (Visser, et al., 2020). Additionally, it is at the secondary school that the longstanding, inflexible modes of teaching and learning continue to marginalise young people with an ADHD cognitive profile, resulting in cycles of "rejection or reprimand" for those associated with an ADHD label (Cooper, 2001: 32).

Methodology and Research Design

With an eclectic and flexible research design that draws from artistic, digital and sensory methods (Bailey, 2020; Pink,2010; Alper, 2018). The project is theoretically underscored by speculative philosophies and a mode of "Research-Creation" (Loveless, 2019; Shannon & Truman, 2020). This paper will focus on the more hopeful potentialities of a looser "no plan plan" approach in the context of co-production and community building. Referencing how, as a former secondary school teacher, I weathered some initial discomfort when planning the creative film workshops, I will also outline how this flexibility has given rise to some of the more intuitive, creative, and spontaneous outcomes.

In the paper I suggest that fostering this "way of doing things" (Manning,2013:311) has strengthened a sense of community amongst the co-researchers in the school film club. By drawing on one of the project's ongoing creative outputs -A Sensory Sampling Menu (Working Title,) I will discuss its emergence and attribute its ongoing development to the capaciousness of the "no no plan" approach. The paper will put forward a compelling case that this, and other similar flexible techniques, can carve out new spaces and hopeful directions for creativity and community building amongst researchers, those communities

considered "marginalised" and those who find themselves carving out more positive futures within the bounds of institutional control.

**Keywords:** Inclusive Education; Digital and Sensory Methods; Speculative Philosophy; Research-Creation

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**Paper three, Talking to parents about school: a co-laborative ethnography in 'stuck' schools**

Robin Bone (PhD student, Manchester Metropolitan University)

This paper will document something of my thinking as I contemplate how, as a researcher, I I might pay more attention to tacit and experiential ways of knowing that decentre and disrupt relations of power in a school labelled by Ofsted as 'stuck' or 'intractable'. My research is located in an area of socio-economic disadvantage, and will have a particular focus on the lives of parents and families who bear the brunt, not only of austerity politics, but of a pervasive deficit rhetoric and pathologisation of schools and communities which are deemed to sit outside normative expectations.

Research context

The ongoing, continued, marginalisation of families and communities in the UK occurs against the backdrop of increasing wealth inequality, geopolitical aggression, climate breakdown and the resurgence of forms of austerity that seek to further reduce the capacity and efficacy of public services.

The current English education apparatus and its mechanisms of management perpetuate a neo-liberal discourse that reduces human beings to a narrow 'ideal' that pervades educational policy today (Ball, 2018; Roberts-Holmes and Moss, 2021). When presented as a form of moral imperative, this discourse legitimises increased intervention and 'technocratic solutions' to solve complex problems. Concurrently, attention is diverted away from political decisions about how to respond to poverty and

socio-economic disadvantage. A narrative of individual deficiencies is fed, and inequity and increased marginalisation are perpetuated by negating the impact of structural inequality on families' lives.

In England, a major 'policy lever' in this neoliberal apparatus is the school's inspectorate, Ofsted. The research draws upon recent reports from the inspectorate that classify a new type of school; those with 'consistently weak inspection outcomes throughout the last 13 years' (Ofsted, 2020:5) and now categorised by Ofsted as 'intractable' or 'stuck'. Working with this problematic notion of the school that is 'stuck', the research is committed to working with other imaginaries, built with hope and care that are urgently required.

Emergent Methodologies

Albeit in the project's early stages, this paper traces my thinking about how to develop and maintain an emergent, evolving methodological approach throughout the empirical work. Although the research draws on conventions of qualitative methods like writing field notes, making video recordings and engaging in interviews, these methods are at the same time questioned and unravelled from the inside by post qualitative thought, in my commitment to challenge ways of understanding the world of the school in what Gullion describes as "predictable, quantifiable and controllable ways" (2018:31).The paper explores how working with parents as co-researchers with arts-based methods offers the potential to disturb dominant pathologising discourses and decentre and disrupt relations of power (Duggan, 2021) Simultaneously these approaches value situated and political ways of knowing and could be the way to open new imaginaries of human beingness (Renold & Ivinson, 2022).

It is hoped a focus on affect, sensation, place and the relationship between human and non-human actants generates opportunities to bridge ethnographic fieldwork with post-qualitative approaches (Hackett, 2021) that will enhance understanding of the relationship between parents and teachers, make positive interventions in people's lives and promote more equitable outcomes.

**Key words:** schools, Ofsted, neoliberalism, post-qualitative, coproduction.

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**Keywords:** marginalisation; digital and sensory methodologies; school; coproduction

# Plant-child encounters in early childhood education – a feminist technoscience approach (51)

**Emilie Moberg**
**Department of Child and Youth Studies**

The importance of species diversity in the world of plants and risks related to plant extinction are nowadays well-known. However, the inability to recognize and acknowledge plants in any common setting, for instance an educational one, have lead biologists and biology teachers Schussler and Wandersee to coin the term "plant blindness". Moreover, while there have been many educational studies on children and non-human animal interactions, children's encounters with plants remains largely unexplored in research. This planned study, performed in a preschool setting, therefore has three aims: First, to collaboratively, in teams of teachers, children and researchers, explore and document children's encounters with plants in outdoor places where the situated place itself is seen as momentous. Second, to critically examine the place-specific conditions whereby children develop abilities to acknowledge the species-specific capacities of plants. Third, to explore multi-sensory and aesthetic science didactic methods with the aim of strengthening children's abilities to acknowledge the species-specific capacities of plants. The study adopts practice-based and collaborative empirical methods, and draws on a feminist technoscience multi-theoretical approach. This approach specifically focuses on the power of place, multi-sensory experiences and aesthetic articulations in science didactics with small children. Ultimately, the project will contribute with foundational knowledge on how children develop abilities to acknowledge the role of plants in the ecological system.

**Keywords:** Early childhood education, plants, feminist technoscience

# An analysis of regular physical activity as an intervention for behaviour change in students attending alternative educational provision (52)

**Tom Fleming**
**University of Portsmouth**

This research investigates the growing number of students that are being excluded or marginalised from secondary education, Boyd (2021) and Oxley (2021). It considers the 'gaps' in their learning and how specialist educators can address these and support them accessing full time education again. The outcomes of the research presented in this paper link to the congress theme of qualitative inquiry that is applied to practice to make positive interventions in real life issues. In particular this study aims to analyse the use of physically active lessons and learning methodology used to engage and prepare these vulnerable young people back into learning and the educational process. Using an ethnographic research methodology (Cohen,2018), the research produced qualitative data from teachers and students in two types of educational setting: an alternative educational provision within a mainstream secondary school; and a pupil referral unit on an off-site provision. Data generated in this research was analysed and the following categories were identified: how the sessions were structured by the staff and what benefits were obtained by the pupils during these sessions. The findings provided insight into how professionals in education structure this alternative learning environment for at risk students. These sessions were seen to have a positive impact on pupil behavioural patterns and decision making. There was also evidence that the potential impacts of this supported pupils to develop an increased self-esteem and self-regulation. This has the potential to enable pupils to engage more deeply in their learning which supported the potential for more consistent application of meta-cognition (Brinol & DeMarree, 2012). This was achieved through: experiential learning in physically active settings; through a therapeutic approach; and making sequential improvements in learning behaviours for the pupil. Recommendations from the research findings include teachers taking a growth mindset when supporting pupils, teachers with a greater focus on positive outcomes, and students leading in their own learning by making informed decisions during their learning journey. It also revealed that teachers were able to include the use of different activities that supported the needs of the individual pupil, reflecting on therapeutic models of physical activity (Patel,2020), and the impact of learning to learn for vulnerable young people. Overall the outcomes from the findings generated by this small-scale research provided key recommendations for schools and professional settings to implement similar programmes that can benefit the learning and development for young people.

**Keywords:** Ethnographic Therapeutic Intervention Self-Regulation

# Waiting (55)

**Fiona Murray and Giulia Carozzi**
**The University of Edinburgh**

This paper is a thought experiment into what it means to write together in a post-anthropocentric space. It's an emergent inquiry into the sense of waiting openness, which comes with the "displacement of the centrality of the human" (Braidotti, 2013, p. 64). Writing, when it arrives and when it doesn't, enacts our often-suspended ability to wor(l)d: nature, conceptual personae, and our own bodies become (or struggle to become) in-formation assemblages as productive inquiries.

Giulia- There are mornings when, like today, the texture of the world seems so far apart, un-inclusive, impossible to access, impenetrable. The world seems locked. I wait on the bench for Fiona to arrive, for an idea to arrive, for writing to arrive. The Meadows are cold, and the installation with a pride of lions is a forced evocation, which fails to trigger new openings. My hope is that Fiona will bring with her all that which is missing, that she will turn this static wait into something fertile, turning this morning into a sensory texture.

Only two days ago, we shared a great enthusiasm for a project of writing together, in front of (and with) the lions, at the Meadows. We had imagined Pendo taking place there, thought that she would meet us on the bench. The time has come but writing and thinking are failing; Pendo is nowhere to be seen. Wor(l)ds struggle to form, as we sit next to each other, with the fear of one-and her many- imposing onto the other. Two writers, in this October morning, feel too many and not enough.

Fiona – There are not often mornings when, like today, the autumn colours of the world are so beautiful, the possibilities so abundant, and the light is so clear and still. I walk through the Meadows every morning on my way to the office. Sometimes if the day is fresh enough, I stop for a few deep breaths on the bench like the one we sit on today. Usually though the autumn here sends dampness instead, for the breaths of the little families of mushrooms that line the path. And today, there is a chill strong enough for me to wonder if we should just derail into my office instead. But Giulia doesn't get my message on time. She is already there when I arrive. It's just the two of us at the bench though we wait for the always more and we wait for Pendo, for writing, for an invitation into new openings, for wor(l)ds that struggle to form. I am used to this feeling. Of too many and not enough. This happens when there is just me too or me two or three or even more than three. I'm not glib enough to trust the process as it's edgier than that. But I trust this entanglement and this encounter. We sit on the bench and wait. Somewhere else, far from the pride of lions, on a Friday afternoon, or a Sunday evening, wor(l)ds start to edge onto a page.

**Keywords:** Waiting, Writing, Wor(l)d

# Into the Danger Zone? – Methodological reflections on ethnography of Jihad in a violent conflict setting (56)

**Marte Beldé**
**Ghent University**

Any ethnographic study of Jihadism is bound to be fraught with challenges. One is the overall concern for the researcher's personal safety. While this can be stifling, the perception of danger also provides unexpected new research avenues. My fieldwork takes place in Mali. The county has witnessed a decade of armed conflict, pitting Jihadists against (inter)national security forces and armed groups. Researchers face a plethora of safety concerns such as kidnapping, terrorist attacks and arrests, compounded by epistemological concerns on how to write about such violence.

Meanwhile, the accessibility of research sites can shift suddenly. Consequently, studying Jihad in Mali -as elsewhere- is a difficult and illusive task. Turning the ethnographic gaze on danger itself can provide a solution.

I centre the disruptions of my fieldwork and take them as the object of research instead. In refocusing my study from the assumed main perpetrator of danger to the construction of danger provides a broader terrain of study. I may never get - physically or emotionally – 'close' enough to a Jihadist fighter to conduct an interview, but I am intimately entangled with the processes that construct 'violent imaginaries' on the Sahel and Jihad. Through this shift in focus, I demonstrate that moments of crisis/rupture in fieldwork offer innovative research pathways. Therefore, this is a call on all researchers to highlight how they adjust their research designs in response to disruptions, instead of thinking up ex post factum justifications.

Taking danger -specifically danger for the researcher- as the object of study illuminates' 'hidden' aspects of the fieldwork methodology in contentious settings. We can move beyond questions on 'what danger is there', to ask 'why and how danger is perceived to be there'. Inspired by Foucault, danger is considered a constructed narrative. I discuss several actors involved in knowledge construction on 'danger': from the state to local fixers, embassies, all the way to our home institutions and universities. This approach thus also permits a dissolution of the arbitrary distinction between 'field' and home. Through the deconstruction of 'the field' as a fixed space we can perceive a perpetual dialectical interaction between multiple poles of knowledge construction on danger. Lastly, as producers of knowledge, researchers cannot be blind to their own role in the construction of danger narratives. To understand this role, I learn from feminist theory and turn the ethnographic gaze onto the self and provide an embodied account of my fieldwork experiences. I trace how my own positionality shapes the way I perceive danger.

Keywords: Danger, Constructivism, Ethnography, Jihad

# Possibilities for reading affect(s) in materials on sexual harassment experienced and given meaning by young people (57)

**Satu Venäläinen**

**University of Eastern Finland**

My presentation explores possibilities to read affect(s) in materials mainly consisting of words. Whereas research on affect(s) in social sciences continues to proliferate, a variety of ways seen fit to approach affect(s) analytically exists, with differing conceptualisations and underlying assumptions guiding the suggested analytical approaches. I enact my explorations with materials collected in a research on young people's views and experiences of sexual harassment and efforts to intervene in it in various contexts, such as digital and other everyday spaces and interactions. The materials include written accounts, interviews and notes on workshop meetings, and therefore include plurality regarding the modes of interactional engagement with the topic. My readings of these materials aim to imagine possibilities for embodied meanings attached to sexual harassment among differently positioned young people, both in terms of context and power. In sum, I reach toward a plurality of subjective-discursive-embodied realities of living, encountering, and challenging sexually harassing and unequalizing relational dynamics and their undertones.

**Keywords:** affect, texts, embodiment, experience, meanings, difference

# De-romanticising "slow time" in participatory research: Tensional temporalities, relational ethics and the holy grail of social change (58)

**Louise Phillips**

**Roskilde University**

Background: In participatory research, relationships of mutual care among academic researchers and co-researchers with lived experience of the topic are cultivated as a platform for the dialogic co-production of knowledge across difference. Cultivating relations of mutual care throughout the research process is at the core of relational research ethics. Slowness is ascribed great value as it is recognized that cultivating mutually caring relationships and engaging in dialogic learning takes a lot of time. Time is conceptualized in participatory research in terms of cycles of planning, action and reflection, and the goals of transformative social and practice change is viewed as emergent in the process rather than as only taking place at the end. In contrast, in neoliberal thinking, processes of co-producing knowledge are instrumentalised as means to solve pre-defined problems and arrive at pre-set outcomes. Here, time is viewed as linear, and goals of impact occurs at the end of the process.

Aims: Given the centrality to relational ethics of cultivating mutual care and dialogic learning, it sounds right to ascribe value to slowness as a central quality of the participatory research process. However, Rosen (2021) points out that the valorisation of slowness masks inequalities that are reproduced in participatory research. Crucially, co-researchers rarely are able to take part in all stages of the process. Rosen (2021: 9) theorises time as "plural, multi-dimensional and bound up with inequalities" and argues that critical attention to how multiple, conflicting temporalities are lived out in the research process exposes the inequities and supports the aim of decolonising knowledge production. Drawing on Rosen in this paper, I ask: How can we analyse how cultivating mutually caring relationships creates fertile ground for co-producing potentially transformative knowledge - without oversimplifying slow time or overstating goals of transformative social change?

Analysis and discussion: I present an approach to relational ethics that homes in on the tensional workings of time in the enactment of "co-production" through dynamics of inclusion and exclusion where certain voices dominate and others are marginalised. The approach challenges the romanticisation of slow time as part of an overall romanticisation of co-production as a smooth process of inclusion in which co-researchers participate on an equal footing from start to finish (explored further in Phillips, forthcoming). I illustrate the approach in analysis of a participatory research project on dance for people with Parkinson's and their partners. The analysis explores what it means that I and the other academic researchers not only created space for multiple voices but also time for those voices, and we steered towards predetermined goals within a strictly delimited time horizon. Finally, I reflect on my critical, reflexive approach as a contribution to qualitative inquiry that values and critiques the "slow scholarship" movement as a challenge to neoliberal acceleration and linear, technocratic understandings of "impact".

**Keywords:** critical reflexivity, impact, relational ethics, social change, time and temporality

# Mutual doings: exploring affectivity within practice-based research on sexuality education (60)

**Karin Gunnarsson**
**Stockholm university**

The field of sexuality education has recently gained renewed interest within policy and practice in Sweden. With a new curriculum including strengthened formulations concerning what now is labelled the knowledge area of sexuality, consent and relationships, teachers and researchers find it urgent to explore how this can be carried out in teaching. Within this educational-political setting, four colleagues and I have conducted a practice-based research project in secondary schools. Drawing from the project, this paper aims to theoretically and empirically explore how the collaborative practice-based approach involves affective dimensions. More specifically, how the matter of sexuality education offered specific affective conditions for our collective work.

By putting to work feminist posthumanism, the exploration addresses the indeterminacy of affective conditions. Working with the notion of affective conditions makes it possible to methodologically consider energies, frictions and movements in terms of how they are operating in a manner that is contingent upon relational doings. As affectivity is a vital component difficult to bare or linger, this was done by slowing down the messy research practice and being attentive to moments when intensities and frictions were at play. Hence, working with a collaborative practice-based approach offered the possibility to engage with sexuality education in terms of careful proximity. This meant interfering and inventing together with teachers, classrooms, and school subjects, within specific kinds of closeness which also involves risks and fragilities.

As such, this paper addresses how practice-based approaches involve methodological concerns of both being sensitive to as well as working with the creation of affective conditions. This means to consider how the research practice involves mutual doings that push and manage affective conditions in specific directions. Moreover, how our mutual research doings carry ambiguities and uncertainties of creating affective-spatial apparatuses for what might take place in the encounters.

In this paper, I explore empirical moments that are sensitive to how the research practice focusing on sexuality education collectively arranged specific affective conditions. The exploration puts forward how regulatory and transformative affective conditions were brought into play. With laughter, shame and distrust the research practice made bodies act and become in specific ways, producing certain directions and paces. Accordingly, there are distributed and relational capabilities of navigating affective conditions within the research. In the conclusion, I will discuss the responsibilities and (im)possibilities that this implies of creating movements toward affirmative directions.

**Keywords:** practice-based research, affectivity, feminist posthumanism, sexuality education

# (Re)Conceptualizing Data as 'Sediments' (61)

**Saesha Kini**

**MICA, India**

'Data' has become a buzzword vaunted and wanted by technocrats, marketers, governments, and academicians alike. The term exudes undeniable allure, and promises a wealth and knowledge for its seekers and claimants. Neologisms such as 'big data' and 'data glut' point to a sheer enormity of data at our disposal especially with the percolation of IOT (Internet of things). Academicians are no immune to such contagiousness of data, spending their lives in its pursuit through questionnaires, surveys, interviews, and observations that collect and collate the data, subjected then to analysis to draws out meanings, themes, narratives, and discourses. The 'coding' of data helps to observe patterns while skimming off data deemed as excessive or uncodable. In neoliberal times, academia often tends to treats data like stock for churning out publications. Often data's potency gets reduced and standardized in the process, curtailing efforts to think/become differently with data.

Post-qualitative researchers have proposed alternate tactics, concepts, and metaphors that allow for more inventive, caring, and responsible engagements with data, which includes 'data fragments', 'data glows', 'data pulse', and 'the wonder of data'. Our conceptual piece treads along similar lines, building on the metaphorical promise of the term sediment, which in general parlance refers to matter that is carried across locations through the forces of wind, water, etc. Sediments are indispensable to the world's becoming whether as minerals, composites, and remains. They have power to sustain, reveal, enhance, and disrupt the tapestries of life. Sediments remain in the making as opposed to still/sterile, captured in the word's simultaneous suggestion of a verb ('to sediment', a doing) and a noun ('sediment'/becoming). One can likewise (re)imagine data as shifting and settling sediments, layered with material, historical, personal, and collective events than merely a passive and inanimate object meant for researcher's or a research tool's intervention. Data, like sediments, open the windows into our past(s), present(s), and future(s), and when exploited, feel and witness the violence of life through the deterioration of their richness and vitality. On the other hand, when engaged with creativity and care, the data/sediments (or data sediments) reveal (un)thought and enriching possibilities and show the way for alternate and promising futures. In re-conceptualizing data as 'sediments', we hope to make a compelling contribution to post-qualitative methodologies

**Keywords:** post-qualitative research, qualitative data, qualitative methods

# Methodological oddness in school: working at the edges of disciplines, spaces and times to transform practice (62)

**Rachel Holmes**
**Manchester Metropolitan University**

**Panel: Methodological oddness in school: working at the edges of disciplines, spaces and times to transform practice**

**Panel Chair: Rachel Holmes**

This panel examines ways to work more ethically and generatively with young people in research, as well as how to translate our methodological inquiries and insights into practice. The four papers are about one school, Alma Park Primary in Manchester, UK. Written by the team of researchers who spent time there, they will discuss what kinds of things emerged from affective research processes activated over a three-year research project called Odd: feeling different in the world of education, funded by the Arts and Humanities Research Council, UK. Drawn from the disciplinary fields of art, education and visual anthropology our collective research task was to understand better the ways in which school can be experienced as odd, uncomfortable, and sometimes even a hostile place for any child who fails to fall inside the tolerable limits of what in school is seen as 'normal'. It is premised on school being a key site where the entwined tendencies toward normalization and idiosyncracy deeply affect the identities and futures of the children who are caught up in their forces. These forces manifest in systems that assess, categorise, standardize, taxonomise and diagnose divergence as a particular identity position, but also ripple through school as sensorial and material expressions of normalcy and celebration of subtly permissible forms of difference. The research was informed by contemporary affective, posthuman and 'new materialist' theories that focus on the entanglements of materiality and culture (Barad 2007; Braidotti, 2013; Massumi, 2015). Such theories provided a powerful conceptual framework for the Odd research, as they are intrinsically interdisciplinary or 'transversal' (Dolphijn & Van der Tuin, 2012), operating across the boundaries of art, science and the social.

This project was about how we all navigate surprising and sometimes unsettling things and experiences that seem or feel out of place, or different. At the heart of the research lay a commitment to the value of odd-ness as embodied, important and critical to life. Working with the notion of odd was both powerful and risky; it evoked curiosity, dissent and discomfort – odd feelings; odd behaviour; an odd taste. Yet for these very reasons, it opened a space for thinking otherwise, stirred the 'out of place' in the school context. As such, we could not arrive in school with a pre-existing research design, clear processes, methods, and practices as these would have over-determined our work, relying on well-established habits and closing off what might be thought and done. Instead, we pursued compositional processes (Lury, 2021), research-creation (Springgay & Truman, 2019), as well as drawing from ontological participation (Cull, 2011) and participant sensation (Weig, 2000), each led by the materials, bodies and things in school.

When tracing, making, and trying to conjure oddness in school, our task was to sense and pay close attention to cutting edges; lured to whatever had the potential to open things up between normality and its outside; the cut that as Deleuze and Guattari suggest "...penetrates into new territories and deterritorializes them" (1987: 145). We created research experiments that generated or emerged from cuts, for example developing techniques that both resembled and menaced more traditional research methods, which produced a wild uneasiness that drew us out of our research habits and disorganised our experience of school. Thinking about the term 'cutting-edge', we experimented most intensely with the types of thinking and doing that makes different knowledge possible. Richardson comments on the importance of research that is cutting-edge in this way, noting, "The concept of a cut, is ...often rendered significant by virtue of its deviation from expectations. It is an outlier and oddity... perhaps it is the gap itself produced by the irregularity that is the necessary and unique aspect of all knowledge production" (2014, p.105).

The four papers in this panel will consider how these research processes attuned to the complex nuances of young people's school experiences, and will discuss ways of bringing what Cecilia Åsberg (2021) describes as our 'situated insights' to practice

in order to make positive interventions in issues facing the school lives of young people, teachers, Special Educational Needs Co-ordinators and Educational Psychologists.

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**Paper one**

**School photo day: artistic research and the performance of the moment**

Becky Shaw (Artist and Reader in Fine Art, Sheffield Hallam University) Jo Ray (Artist and Senior Lecturer in Design, University of Derby) Miles Umney (Freelance Videographer and Photographer)

During the pandemic many of the regular ingredients of the school year disappeared, including the visit of the school photographer. We recognised that in the staging of this routine event, space, materials, equipment, organization of movement and staff behaviour all coalesce with the 'substrate' of school itself to produce a particular experience, set of assumptions and expectations of performance for, and by children. We sought to re-stage it with a small change- inviting the children to show us their 'school photo'- so that together in the photographic encounter, we could experience the negotiations that take place in front of the lens. A photographic frame was installed in the school hall, using backdrops that imitated (but were not the same as) the abstract 'swirly galaxies' conventionally used for school photographs in the UK. These backdrops form an 'edge' that visually separates the child from their school environment while they are still within its daily flow: an awkward 'being there', but 'separate'.

School photo day, 2021

The videographer and photographer Miles Umney, Becky and Jo invited all children in Year 6 (aged 10-11) to show them how they 'do' their school photo. Miles as 'photographer' noted the complicated negotiation that happens with the children when invited to 'do their photo' rather than the photographer dictating when the 'best pose' had to happen. At the same time an automatic camera captured the whole sequence, capturing the work of the child as they gave us their 'school shot' and then were invited to make any image they wanted. During the process of the 'school image' some children performed various versions of the 'attractive child'- the slight side pose, looking over the shoulder, best smiles (for teachers, for families, for us?) while some resisted. When invited to make the photo they wanted each child moved through sequences of gestures, and we noted rippling flows of social and personal reference points. Waves of poses included (as much as we adults could tell) rap, K-Pop, influencer's 'hand under chin', South Asian dance moves, intense 'glowering' eye contact, as well as poses that riffed on the poses used by previous children. This experience was at times, joyful, anxious, awkward and reflective, for all involved.

Making 'school photos' enabled us to experience children's identity construction in flowing action, and to understand the intensity of the performances children are involved in. However, rather than the resulting images been seen as data for collection and interpretation, the experience and encounter of the process is where the inquiry is situated-as is common in much artistic research. Paul Carter (2005) describes how art practice materializes and 'articulates' through its 'joints' (as one material, surface or gesture joins another) how 'now' is made. In the same way 'School Photo Day' generated the conditions for us all to see our performances being made. Beyond the experience of the encounter, we also see a connection to 1980s and 90s artistic practices of institutional critique (Raunig & Rey, 2009) where artists used artworks to draw attention to the institutional conditions of art practice. Accordingly, 'School Photo Day' generated the conditions for children, staff, parents and researchers to sense and respond to the normalizing powers and constraints of the multiple institutions at work in this space: school, education and research. (Please note, this presentation will invite participants to also perform their school photo).

**Key words:** photography, artistic research, identity, performance

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**Paper two**

**Keeping an eye on the ball - feeling Odd in school**

Kate Pahl (Education Researcher, Manchester Metropolitan University), Steve Pool (Freelance Artist)

This paper will explore the potential of recognising young people's creative productions as 'the work' of research. We draw on the work with children of making films about feeling Odd in school. We propose a turn to research-creation as an approach comes from the need to acknowledge creative work produced with young people as holding a place as a work of research. This is necessary as it pays attention to the thoughts of young people within research, letting ideas remain unresolved and opaque, resisting full contamination by adult schemas and epistemologies yet positioning them within the adult world of research. The form of the work resists attempts to codify collage and juxtapose, ideas flow within the mess of creative production, stories and the imagination. To value young people's creative works as outcome of a research-creation process and identify them as in-process, requires a re-orientation and a change not only to what we do but to what we value. By not allowing ourselves to categorise creative work as data or evidence or a tool of illustration requires a different type of attention and ethical consideration. These issues would be present in any type of creative and cultural production with young people, yet within an educational research project that foregrounds children's lived experience there is potential within research-creation to resist dominant modes of deconstruction and analysis that can put words in children's mouths. Through paying attention to the work produced by young people as a work of co-produced research-creation we were able to think differently with young people. Research-creation as an approach helped us keep an eye on the ball of the children's perceptions, but not to co-opt their thinking; in that way, the research process itself echoed our 'oddness' in the process of doing (Pahl and Pool 2021).

**Key words:** Research creation, oddness, children, film, art, education

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**Paper three**

**Folding immersive research methods back into professional practice**

Amanda Ravetz (Visual Anthropologist and Filmmaker, Manchester Metropolitan University) Anna Macdonald (Dance Artist specialising in somatic and participatory research, University of the Arts London, Central St Martins)

In this paper we describe 'Position of Child', a research methodology developed during an immersive period of research carried out by Amanda Ravetz and Rachel Holmes in a UK nursery classroom as part of the Odd project. We explore the complexity of sharing the embodied insights that arose from this methodology with small groups of classroom professionals in workshops and conference presentations, focusing particularly on how Ravetz' experiences of memory and time gained conceptual depth through this process. We end by speculating on ways the insights from these preliminary acts of dissemination might fold back more extensively into classroom practice.

'Position of Child' was an interdisciplinary methodology developed during Odd which involved Amanda taking up the role of pupil, daily for one week in nursery and once a week, over two terms, in reception. The experiment drew on Amanda's longer-term research across visual anthropology and artistic research, whilst taking Amanda into a newly opaque landscape of carpet piles and moisture, atmosphere and more-than-oneness (Manning, 2013). The immersive and at times overwhelming experience of moving from head-led consciousness to something more 'vegetal' underscored the affective and embodied experiences of the nursery children themselves, raising a conundrum about how to communicate this body-centred knowledge back into classroom practice. Dance artist and scholar Anna Macdonald was invited to work with Amanda on finding ways to communicate these experiences, using a transformative and ongoing rather than documentary and retrospective approach to the research data.

In order to convey something of the responsive interconnected state of the classroom as Amanda experienced it, Anna brought together somatic and performative research methods in workshop and seminar settings organised for teachers, educational researchers and educational psychologists. The combination of approaches brought a particular focus on the relationship of the body to time. At the centre of somatic methods such as Body Mind Centering® is the premise that human development is not linear; it overlaps itself, 'with each stage containing elements of all the others' (Cohen-Bainbridge, 2012). Performative research (drawing from influential understandings of the term from Austin 1975, Butler 1993 and Bolt, 2016) emphasises the iterative and present-centred act of 'doing' again, rather than processes of remembering or re-enactment. In combination these methods have the potential to bring together that which is long known, and that which is immediately experienced in the body, collapsing or resisting the temporal distancing that memory can generate between the adult and child's body. This created an insightful feedback loop to Amanda's experience of childhood body and adult body co-existing one with the other.

Huw Wahl, Amanda Ravetz, Anna Macdonald and workshop collective



Amanda Ravetz and the reception class

We propose that embodied practices that invite educational professionals to attune to childhood bodily experience as it overlaps and flows through the classroom, can support more fluid practices of bodily and affective transformation and decrease less skilful acts of curtailment and suppression. We finish with an example of affective embodied teaching witnessed in our host school – bare foot teaching – as a means of suggesting how these insights can feed back into classroom practice

**Key words:** Position of child, memory, time, performative research

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**Paper four**

**Folded light, folded shadow: staying close to the edges of school**

Rachel Holmes (Education Researcher, Manchester Metropolitan University) with images from Nathan (Alma Park Pupil) and contributions from Nathan's parents
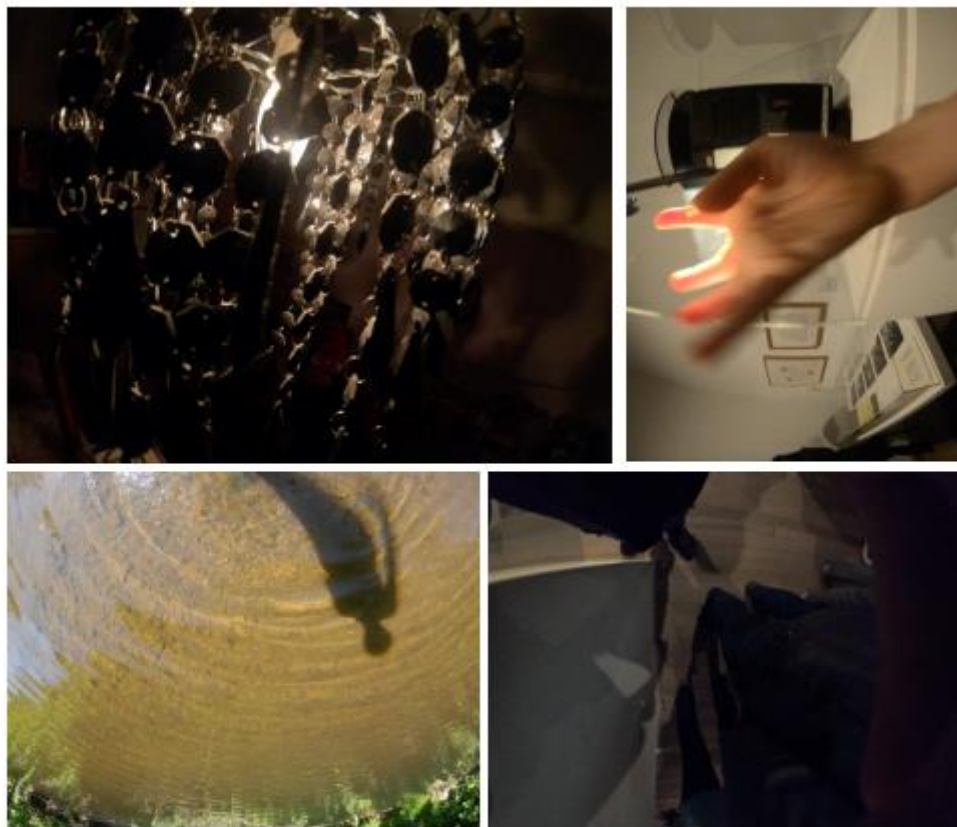


My world
Stills from video by Nathan

Nathan caught my eye and I smiled. As he came over, he was curious about what I was doing. We struck up a conversation and he was immediately keen to show me the places he liked to hang out in school. He later used a GoPro to document what he felt was important in his 10-year-old life. He chose not to film any of his time in school but produced almost 7 hours of footage located in the local park, on his holidays, on bike rides, at Christmas with his cousins and at home when cooking and tending to his ant colony. Nathan's parents also shared with me their thoughts and feelings about the struggles, sadness's and sensations of living together with school.

Although I always registered Nathan on the edges of the playground, at the periphery of the classroom, at the back of the line, positioning himself on the outside of games, he was always experimenting with being immersed on the edge in interesting ways. Frequently alone, yet not seeming to be lonely, with few friends but many companions, he would wait eagerly to be invited in. In the summer months, he often sat in a place where a wall met the tarmac of the school playground, a figure folded into the shadows.

Edges are where things settle and those who, or that which settles there, are particularly attuned to the minutiae of those places. The border, or outer edge of the playground was always an interesting place of collections - gullies, grids and guttering transformed by debris, lost objects, where detritus assembled. This was Nathan's preferred neck of the woods - it was he who invited my exploration of edges, lines of division or meeting points, where things merge, or one thing becomes another, attuning to what it means to occupy a liminal status as he navigates space somewhere between the tenets of inclusion and marginality.

This paper offers situated insights into the ways bordering can be sensed through exploratory research practices. It assembles some of the ways sensations were stirred as I spent time in school with Nathan, caught up at the edge, whilst immersed in his imaginative camera worldings, and engaging with the stories about his life, shared with me by his parents. The mixture of videos he made, photos he took and all the haptic etchings folding in and out of my participation in his life at school became like a Deleuzian crystal-image, strange combinations of "presents which pass and that of pasts which are preserved" (1985, p. 98). This was not just the combination of Nathan's images and my own experiencing of him in time, spread over time, but the layered bringing together of time; the meeting point between fragments of being-with-(school) life, in feeling-full closeness with one another. Many things were registered at once, a carcophony strewn with entangled and agitated moments, cuts that left me cold and felted into forms through things that were neither words, pictures nor communication. This particular collection of things still hangs in the air with a sense of ontological uncertainty – atmospheric encounters of, and with Nathan that registered something of a process of what Laura Cull, drawing on Deleuze and Kaprow, might describe as letting go of the self, to attend more closely to our participation in a material world of perpetual change (2011, p. 2). Minor things mattered, touching in ways I could never have anticipated; capacious knowledge making practices, a more-than-oneness (Manning, 2013) that affected my noticing of, and encounters with Nathan as both in and 'of school'.

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**Key words:** edges, marginalised, inclusion, odd, school

# Creative-relational inquiry becoming bold (63)

**Jonathan Wyatt and Fiona Murray**
**University of Edinburgh**

The Centre for Creative-Relational Inquiry (CCRI, 'Sea Cry') based at the University of Edinburgh was launched in October 2017. CCRI's 'mission', stated both in the original proposal and at the top of the centre's landing page, is: to "foster innovative qualitative research that places the relational at its heart".

In April 2022 the Centre received an email:

According to CAHSS (College of Arts, Humanities and Social Sciences) guidelines, Schools should hold a formal review of their research centres every three years. The purpose of the review is to give an overview of Research Centre activity and offer an opportunity to reflect on successes and challenges.

Soon after we (the Director and Associate directors of the centre) speculated about the stakes concerning the review. Had the centre done enough? Soon followed a flurry, mostly Jonathan's, of data gathering around the centre's activity and performance as well as future goals.

And in October 2023 a group of us (including members from the advisory board, staff, friends and students) went along to meet the review board panel to speak about the centre's past and future.

We met in a large room with beautiful views over Edinburgh, some of us in person and some of us online. We each relayed the importance of this space, and what it has done for us and continues to do.

Following the review Jonathan sent an email to the Associate Directors:

A quick note to say the main outcome is that the panel recommends that CCRI continue. They have other recommendations regarding CCRI's sustainability, becoming bolder, and putting itself out there; but the most important thing is they want CCRI to keep going!

This was well-received news but the question lingers- How can "Sea-Cry" become bolder and put itself out there without us narrating it so forcefully that we foreclose creative-relational inquiry into a restrictive body suit?

Erin Manning had similar thoughts with SenseLab when she wrote, "But anything that persists over time risks eventually narrating itself, and SenseLab is no exception. How to keep open and lively the process of subtracting SenseLab from its narrative, its ways of knowing "itself"?... Throughout these uneasy narrations, SenseLab must be seen less as a form than as the conceptual persona it orients, a conceptual persona that carries living problems, not their solutions. For conceptual personae carry not the truth of the narration, but its power of the false" (2019 p. 362).

This paper fabulates the answers to the question, does creative-relational inquiry seek to be bold? How does creative-relational inquiry want to move and carry its expression through the world? In so doing the paper seeks to be in conversation with the conference's thread of capacious and speculative visions of knowledge making practices that reimagine the impact and focus of qualitative inquiry.

Manning, E. (2019) Experimenting Immediation: Collaboration and the Politics of Fabulation.

**Keywords:** Creative-relational, inquiry, concept, fabulation

# Trans and non–binary young persons' narrations of sexual and gender–based harassment and violence; An examination of lived experiences of cisheteronormative subjugation (64)

**Rusten Menard**

**University of Portsmouth**

Numerous studies have demonstrated that trans and gender non-conforming persons are more likely than not to be targeted for gender-based and/or sexual harassment and violence (GBSHV) in various everyday life contexts. At the same time, empirical studies that go beyond documenting incidence rates—for example by examining power dynamics at play in transpersons' experiences of GBSHV, and what such dynamics and experiences can tell us about systemically generated processes of subjugation based upon hegemonic gender structures—have been relatively few.

In this paper, I address this empirical gap. Using methodological tools that can account for dialogue between symbolic practices and material realities, I outline my preliminary interpretations of interviews with self-identified trans and non–binary young persons (aged 16–25) who have experienced GBSHV. My focus is on the ways in which hegemonic discourses and discursive practices on gender and sexuality frame participants' experiences.

**Keywords:** gender-based violence, LGBTQ+, trans*, cisheteronormativity

# Discourses on 'gender equality' and 'protectionism' in Finnish parliamentary and online talk around immigration (65)

**Rusten Menard and Satu Venäläinen**
**University of Portsmouth and University of Helsinki**

In this paper we present our analyses of meaning-making and positioning in Finnish parliamentary sessions and online forum discussions about migrants and immigration. Using a critical discursive psychological framework that we implement through an intersectional lens, we demonstrate how a repertoire of gender equality as Finnishness and a repertoire of protectionism are drawn upon in ways that enact various exclusions along intersecting lines of gender, nationality, political orientation and race. These exclusions work to distinguish and 'protect' those who can claim ownership of definitions and practices around gender equality, from those whose ownership of these is denied.

**Keywords:** gender equality, nationalism, xenophobia, political discourse, positioning

# Learning from research professionals: Evaluating and Re-evaluating body-mapping as a Data-collection tool for 'Marginalised' communities (67)

**Syeda Sidra Idrees**
**University of Edinburgh, KU Leuven**

Art-based research is becoming increasingly popular in qualitative inquiry since it uses artistic expressions and forms to understand, explore, represent and even challenge human experiences within a special social context (Wang & Hannes, 2017). Body-mapping is such an art-based method, the popularity of which has grown since its first reported use by MacCormack and Draper (1987) who used this method in women's fertility works in Jamaica. Further work with body-mapping in the 2000s focused on health, body, trauma, primarily with marginalised communities (Gastaldo, 2018). In response to the popularity of the tool, Solomon (2007) developed a facilitator's guide to inform body-mapping methods.

Body-mapping involves the process of designing life-sized maps using painting, drawing, or other media to visually display aspects of a person's life, their bodies and their lived experiences (Gastaldo, 2012). Renowned for its potential to produce artful, rich data while providing valuable experiences for researchers, participants and practitioners; this method has since then been used around the world, to explore social and embodied determinants of health among marginalised communities particularly women. The method combines research and art within a therapeutic process. Body-mapping is embedded in i) Social justice activism, advocacy and therapy; ii) knowledge translation, allowing powerful research dissemination, particularly for unheard participants iii) art-based inquiries laid down to elicit embodied awareness.

Embodiment is an interesting attribute of the body-mapping research method since it enables the participants to pay attention to their bodies and hence is often described as a method 'to store the self' (Jager, 2016). This is in contrast to the other research methods, which ignore the bodily and sensory dimensions of participants' experiences (Mason, 2006). This predisposition to neglect awareness of the body is not unique in Western cultures and research processes, with mind-body dualism influencing their ways of being and knowing (Crawford, 2010). Therefore, body-mapping, originating in the Global South, challenges this dualism by offering access to invisible embodied relational experiences. The method also invites methodological developments to stretch the use of the maps in various contexts, primarily while working with marginalised communities, specifically marginalised children. Solomon (2007) encourages the adaptation of her tool to the social context in order to understand the aspects of relational knowledge creation, reduction of emotional distress and to increase the benefits of engaging with the body-mapping tool to collect data. This paper serves as a pilot and the guide for researchers utilising body-mapping with the marginalised communities. The learnings and the subsequent readjustment of the tool to work with 'marginalised', a more appropriate term will be 'resilient', is based on the workshop series conducted at Stellenbosch University with the objectives to explore the challenging experiences of researchers while working with marginalised communities and lessons learnt in the field. Body-mapping as a data-collection tool was employed to understand the experiences of researchers working in the challenging fieldwork (war, security problems). The initial facilitator's guide for this activity was designed using Solomon's guidelines on body-mapping as a research tool (Solomon, 2007). Cues were provided to the participants based on the modified facilitators guide where participants were asked to use colours, symbols, images and slogans to represent their growth as a researcher and to show their emotional experiences of working in the challenging field environment. Following the completion of the drawing activity, discussion was held around the body-maps designed by the participants. The paper will focus on learnings from a collaborative, co-creative and participatory process introduced to participants which in turn served as a guide to re-design the body-mapping facilitators guide specifically for asylum seeking young girls navigating the asylum system in UK.

**Keywords:** Body mapping, challenging environments, art-based method

# Material Belongings among the LGBTQ in Beirut (68)

**Laura Menard**
**University of Portsmouth**

In this paper I apply a theoretical approach that draws upon new materialism, and combine literary sources and ethnographic conversations to look at how LGBTQ+ relationships and intimacies (including, but not limited to the romantic kind) are produced by historically grounded, socio-material realities of Beirut. With its collapsed infrastructure, hyperinflation and physically manifested "war that did not end" (Bou Akar 2018), Beirut acts not as a backdrop but as an active participant in the encounters that it encompasses.

By looking at the ways in which LGBTQ+ subjectivities are embodied and multi-spatial, while also deeply rooted in their location (rather than acting as "examples of the locale"), it is possible to step out of individualistic identity-based ontologies and what Candea (2022, 223) has called "topic-location" pairing – i.e. an approach which renders locations merely a backdrop to social "topics" that are being studied.

My aims revolve around tying LGBTQ intimacies to their socio-material conditions, and thus around allowing for temporalities that are not bound to Western neoliberal notions of progress and development. By committing to decolonial epistemologies in knowledge production, I aim to envision a way of doing qualitative inquiry that moves beyond the subject / object binary in a research process, and further starts to unravel other hegemonic paradigms, such as global / local, West / East, modern / traditional, and human / nature.

**Keywords:** LGBTQ, Lebanon, ethnography

# Play Tales at an Exhibition: exploring the possibilities of play during childhood nature encounters at an urban forest school (72)

**Hannah Hogarth, University of Bath**

This presentation shares several complex, dynamic, relational, entangled 'Play Tales' that were co-created during an ongoing doctoral inquiry with young children and more-than-human nature at an urban forest school. Re-conceptualising play as phenomena that emerge from 'intra-active' assemblages (Barad, 2007), 'Play Tales' are multi-layered pictures of play that describe play through sounds, pictures, words, poems, photographs. The inquiry explores play during 'childhoodnature' encounters, a posthuman concept that identifies children (and all humans) as part of nature (Cutter-Mackenzie-Knowles et al. 2020) and is curious about the nature relations that emerge during playful encounters. The climate and ecological crises 'we' (human-and-non-humans) are experiencing (some more than others) demand us to search for approaches to educational research and practice that encourage 'more equal human-non-human relations' offering 'hope-ful and response-able futures for all living things' (Bastos et al. 2022). Enacting posthuman, feminist new materialist philosophies that acknowledge all beings as mutually entangled and always in relation with everything else (Barad, 2007), the inquiry explores relational approaches to researching play. Taking up Murris' posthuman reconfiguration of the 'child', and of the 'adult researcher' as 'iii', a neologism used as a 'continuous materialdiscursive reminder to challenge the binary discourses we inhabit' (2016, p.36), this inquiry sought ways to work against adult/child and human/non-human dichotomies that are often entrenched in educational practices.

Over an academic year, during weekly visits to an urban park, young children at an inner city primary school, non-human nature, objects, forest school and early childhood practitioners, and iii have engaged in a 'deep hanging out' (Somerville and Powell, 2018). Whilst taking part in play and play-based 'forest school' activities run by an outdoor education charity, we co-created data through playing together, 'shared play' (Hogarth, 2018), drawing, writing and sticking in a collective research journal, using wearable cameras and regular discussions. At the end of the year, in an outdoor exhibition we entitled 'Stories of Play', the children shared paintings, poems, collages, sculptures and re-enactments with parents, teachers and children from their school. This research-creation event generated new knowledge about the possibilities of posthuman play. Several of the creations will be shared during this presentation.

Whilst writing the thesis, 'Play Tales' have been created that illuminate how play emerges in-between intra-acting assemblages. Each Play Tale is created by diffracting our 'stories of play' with readings and re-readings of research journals, articles, blogs and books. We used 'agential cuts' (Barad, 2007) to create different assemblages of play including 'Ladybird/Ladybug' (ladybird larvae/ leaf/ child/ Ladybug - a computer animated superhero in a television series/ child/ researcher); 'Dancing with Flowers' (grass/man-and-ride-on-lawn-mower /flowers/spider/practitioner/ child/researcher) and 'Tree Time' (wrist watch/practitioner/ forest school leader/policy document/trees/children/leaves). These 'Play Tales' help to show how the 'world's radical aliveness comes to light' (Barad, 2007, p. 33) through collective, creative practices. Whilst there are challenges of working with the complexities of play due to its emergent, embodied and dynamic nature, this presentation argues that these open-ended relational approaches in educational research and pedagogy are necessary if we are to create alternative futures.

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# 'Kitchen Conversations': an intimate approach to the public understanding of science and health (PUSH) (75)

**Mike Watts**

**Brunel University London**

I this paper I adopt a personal approach to qualitative inquiry with a main thrust underwritten by three principal propositions, that:

1. The 'world of science' impacts on people's everyday lives in a large number of ways and so - to a greater or lesser extent - they can be seen to inhabit a 'science life'
2. A vast proportion of people's knowledge and understanding is tacit rather than explicit, and both forms of knowledge derive from a multitude of sources and formats
3. In-person participation is privileged over on-line interviews or surveys. It is considerably more fruitful to engage in 'honest' and relaxed conversation in the comfort of a kitchen or living room, over coffee and biscuits.

My 'science education ethnography' consists, in part, of simply living within two main fieldsites, home and work, getting to know people and taking part in local activities, in observing daily life, its practices in context. I use typical ethnographic research techniques: observations, field notes, informal conversations and my participants' own notes and jottings. In this paper I discuss the advent of informal 'kitchen conversations.' Be they issues, for example, of personal health, the environment, climate change, leisure or pastimes, science impacts people's everyday lives in multiple ways, and my conversations have covered hip replacement surgery, weather conditions, plastic pollution, images of the universe, ash die-back disease, the role of insulin in late on-set diabetes, the properties of glutens, the tuning of a ukulele, why clouds stay up, the dearth of garden hedgehogs, and much more. As people talk, describe and explore such matters they commonly 'bring to mind', they assemble, often ad hoc explanatory systems to shape, rationalise and articulate their thinking. These assemblies comprise tacit assumptions, aphorisms, analogies and metaphors, fragments and connections derived from multiple sources: heard on the radio, seen on TV, read in a magazine, found on Google, told by a doctor, my sister's a nurse, unearthed on YouTube, it's natural, it's common-sense, it's simply how the world works. Some rare fragments are even residual snippets of school science. Assembling and then explicating such thoughts and ideas are affective processes and accompanying sensitivities can range from doubt, confusion, embarrassment to heated certainty, bullish belief, and die-hard conviction. Kitchen conversations enable the full range of such 'affective assemblies' to be composed – and probed – in ways that more 'sterile' online interviews cannot. In-person presence allows for a greater level of intimacy and immediacy in exploring experiences, uncovering explanations, knowledge and perspectives that other methods miss. They are seldom 'one-off' and I have been favoured by many 'repeat' conversation which begin, "Listen, I've been thinking about what we were talking about… do you want another coffee?"

**Keywords**: informal interviews; public understanding of science; explanations

# Single mothers in Malta. Experiences of homelessness and resilience (79)

**Damian Spiteri**
**University of Malta**

There are different reasons why single mothers with young children may find themselves in need of residential support. These could be financial reasons, an inability to look after themselves, and eviction from the home where they were previously living. In Malta, residential facilities vary from short-term care facilities, which can also include the provision of respite care services, to long term care. In the Maltese context, long-term care is most apparent in the context of homes for the elderly, however, some people opt to live in a residential home for reasons of personal security or else are constrained to live in residential home because they are too ill or physically weak to remaining living in their respective homes. Short-term care facilities also incorporate therapeutic communities where service users are generally offered a structured programme to be better equipped to overcome such issues as addictions or eating disorders. Even a superficial browsing of existing literature shows that "residential treatment" is a generic and vague term covering a range of programmes that sometimes have little in common with each other.

In Malta, various residential services exist and include shelters for victims of domestic violence and shelters for either homeless men or homeless women. This paper aims to give a voice to a small cohort of single mothers, focusing on the way in which they live their lives, navigating through different services, and finding increased independence as they build the personal, social, and financial resources to do so. This is despite that it is widely cited in the literature that single female parents are more likely to suffer poverty than their married and/or cohabiting counterparts. Most commonly, this is because of their inability to commit to a longer working day because lack of a support system; however, in some cases, they may not have had the opportunity to acquire the desired skills that are necessary for obtaining higher salaried jobs since, besides not having a support system to fall back on, they became mothers early in life, which also detracts from the amount of time that they could have dedicated to studies. The paper focuses on how some people can transcend these issues and explores their resilience as they live their daily lives.

The study employs the use of semi-structured interviews with six participants. It engages the participants in sharing their knowledge and awareness and in engaging them to speak about their own 'lived experiences.' The study uses an interpretivist approach, engages in a thematic analysis, and adopts an ecosystems outlook, showing the influence that the wider social context has on individuals. For instance, if a person requires housing, would that person find accessible social housing?

The study shows how even people in distressing situations can forge their own plans, often by making optimal use of existing resources and personal connections. Consequently, it shows the extent to which people are agents who bring about change in their lives and not simply passive participants who simply accept whatever life 'throws' at them.

**Keywords:** mothers, homelessness, support

# Photography as a method of inquiry: a case study of work done in an Arctic research settlement (82)

**Dina Brode-Roger.**

**KU Leuven**

In this presentation, I will discuss my photographic practice done during a two week artist residency in the scientific research station of Ny-Ålesund in the Arctic archipelago of Svalbard. I will show a selection of photos from the 4,000+ taken during my stay and explain the different ways in which I was working through the lens and then with the images themselves as a method of embodied inquiry. I will then present some preliminary results on Ny-Ålesund's identity-of-place followed by an explanation of how this place-focused method can bring a different understanding of human/non-human entanglements. My practice-based research aims to decenter the human and to engage with site-specific, everyday, embodied experiences in order to explore a material understanding of place.

My work is informed by theories of new materialism (Barad, Haraway) human geography (Massey), non-representational theory (Thrift), cultural poesis and worlding (Stewart), contemporary archeology (Olsen).

**Keywords:** visual methods; Arctic; identity-of-place

# Using diary method with busy professionals: methodological insights from three diary studies with academics (83)

**Ahmad Akkad and Emily Henderson**

**University of Warwick**

Solicited diary method, where participants complete a diary which has been designed for a research study, is a relatively neglected method in the qualitative toolbox, in comparison with for instance interviews and observation (Hyers, 2018; Cao & Henderson, 2021). As such, there are many methodological lacunae still to address in relation to this method. A subset of diary method studies across disciplines of health sciences, psychology, sociology, education studies and beyond has used diary method to research workplaces and the lives of professionals working within them. For instance, there have been studies of nurses (Waddington, 2005), NGO workers (Plowman, 2010), street vendors (Eidse & Turner, 2014), academics (Hyers et al., 2012). It is recognised that diary method is both a useful method to gather time-sensitive data from professionals in relation to their work practices, and at the same time that completing a diary about work can be burdensome and challenging for participants (Henderson, 2021). To gain useful knowledge about the lives of busy professionals can be a challenging effort for researchers due to time and responsibility constraints that normally characterise these participants. For instance, our review of empirical literature on solicited diary studies with busy professionals revealed issues relating to privacy (where to complete the diary?) and time pressure (when to complete the diary?). Choosing a convenient diary design for the researcher and participants alike, so as to obtain valuable insights into the personal and professional lives of participants, is particularly important. This paper contributes to fostering discussions around the usefulness of diary method in gaining longitudinal and micro-level details that reflect macro-level structures and power hierarchies in workplace practices. In this paper, we bring together insights from the literature and on three of our empirical studies with academics to advance the methodological discussion of using diary method with busy professionals. The paper discusses the use of the diary method to understand the lived experiences and actions of three different groups of academics: displaced academics, academics with caring responsibilities, and doctoral supervisors during the admissions process. The paper covers theoretical, empirical, and analytical considerations while working busy professionals as participants in solicited diary studies, paying particular attention to how diary method is equipped to explore the everyday playing out of intersecting axes of inequality in hierarchical workplaces such as academia. Finally, the paper offers useful recommendations for researchers who are interested in using the diary method.

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**Key words:** diary method, professionals, workplace research, academics, higher education

# Collective Biography: Enacting Feminist Posthuman Kinship Praxis (85)

**Joy Cranham, Carol A. Taylor, Sally Hewlett, Hannah Hogarth, Karen Barr, Elisabeth Barratt Hacking and Eliane Bastos**
**Department of Education, University of Bath**

In this presentation we share our insights and provocations that emerged during a project which used walking as collective biography methodology to nurture a culture of feminist posthuman kinship. Feminist praxis in educational research enables feminist theory to be enacted through engagement with research methodologies and modes of knowledge production (Taylor, 2016) and aims to contest the pressures of neoliberal policies in academia and their centring of competition, individualism, market imperatives and performativity.

Our 'collective biography' (Gannon and Davies, 2006) project sought to foster slow scholarship as an ethical approach to educational research and academic procedures (Mountz, et al., 2015). Collective biography enables written memories to become collected and collaboratively re-assembled as a form of knowledge production. This form of slow scholarship is focused on experimenting with ways of doing contemporary academic production differently (Hartman & Darab, 2012) and demands a reconsideration of the balance required to think, process, and deliver in ways which enable and empower. Enacting a relational feminist politics of care attends to the emergent complexities of our lives which enables new becomings which entangle our loves, our politics, our beliefs and hopes.

The choice of collective biography as a methodology enabled seven researchers from different disciplines, backgrounds and at various stages of academia, to work-think-play creatively with walking practices, to produce an assemblage of data productions, and to engage in collaborative writing simultaneously (Cranham et al., 2023). As a research practice collective biography, required time, preparation, commitment and care, and for each of us to embrace a patient and curious attention to the emergence of knowings or matterings (Barad, 2007), as they arose.

The collective biography experimentations emerged from our individual disciplines. As we worked together, a feminist 'we' began to be collectively brought into being. This 'we' could not be forced - it was an emergent becoming of feminist posthuman kinship evolving from a shared commitment to a transdisciplinary ethic of affirmative engagement. Courage and trust were requisites for the emergence of this 'we', which re-formed, re-shaped and re-animated individually held disciplinary knowledge as we moved towards co-creation of our trans-disciplinary knowledge. The project's insights concerning slow scholarship, non-hierarchical knowledge productions, practices of nurturing a culture of care and collegial mentoring (Taylor, 2020) are, we suggest, essential ethical, political practices for fostering feminist posthumanist kinship praxis in educational research.

The outcomes of this project suggest that feminist posthumanist kinship can be enabled and enacted in educational research with dynamic methodological approaches and considerations for the principles of feminist theory. We argue that feminist posthuman kinship praxis is urgently needed in educational research, and wider academia, where accelerated productions and competitive neoliberal policies undermine the thoughtfulness, carefulness and connections needed to address inequality and enhance social justice for all earthly beings.

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**Keywords:** Collective Biography; Feminist Kinship; Posthuman practice

# A narrative journey into the borderland of safety - towards an expanded notion of patient safety (86)

**Lisbeth Lauge Andersen**

**Communication & Arts, Roskilde University, and REFAS, Region Zealand, Denmark**

This paper is one of three as part of a qualitative, participatory PhD-project (2021-24), co-financed by Roskilde University and Region Zealand in Denmark. The overall purpose of the project is to investigate complex dialogic aspects of somatic hospital´s encounter with people with mental health service user experiences. In this first paper I explore the narratives of service users as I recognize narratives as a valuable experience-based form of knowledge.

I invited eight participants from all five regions of Denmark to take part in active, narrative interviews, drawing particular attention to relational ethics. They were recruited through the national Danish anti-stigma initiative "One-of-Us" and were all women between their 30s and 60s. The lived experiences of the participants are based on non-psychiatric hospitalization for either acute or chronic somatic reasons or following self-harm or attempted suicide:

> *"If they still treat you, like – you know, dis-respectful, then sometimes I´ve gone out and tried [suicide] again right away" (Donna)*

> *"It sounds silly, but I – I get mindless when I´ve got to ask questions… And you don´t wanna make things any worse. You might be afraid of … taking any chances in that situation" (Charlotte)*

The participants' narratives are made subject of a preliminary analysis drawing on dialogic narrative analysis inspired by Arthur W. Frank, focusing on the hows of the negotiation of identities, responsibility, and safety. Thus, I aim to explore the discursive space of opportunities, one is given access to as a mental health service user.

All narratives unfold experiences of being met with prejudice or discrimination during a somatic hospitalization. The analysis offers a detailed elaboration of the power and agency of these relational aspects and how they can lead to a recurrence of psychiatric symptoms, e.g., psychosis, suicidal thoughts, or self-harm, thus having a negative impact on the person´s recovery and the experienced patient safety. These perspectives indicate that patient safety for mental health service users might be compromised if psychosocial and emotional aspects are not systematically addressed. The discussion criticizes the current conceptualization of patient safety as management tool and technology of conduct, which, in addition to unintentional patient harm, can increase inequality in health for people with mental health service user experiences. Based on the discussion, I argue for an expanded, more nuanced understanding of patient safety, based on recognition of users' experiences. The conclusion suggests collaborative development of a person-centered, relational approach to an expanded patient safety perspective as a possible strategy.

The second study will cover somatic nurses´ perspectives and experiences on the encounter with service users, and finally, in the third part of the project the aim is to expand the existing body of knowledge on the topic by adding multiple perspectives gained from a series of collaborative, co-creative workshops. These workshops include both service users and somatic nurses as we perform a mutual critical analysis based on participants´ experience as well as on the preliminary empirical analysis, thus exploring the boundaries of co-creation as we unpack and illuminate embedded possibilities and limitations.

**Keywords:** Mental health, patient safety, narrative analysis, inequality in health

# Intersectional analysis within a gendered migration context (88)

**Marwa Neji**
**Ghent University**

Transnational feminism theory has appeared as a paradigm that aims to decolonize feminist research from earlier hegemonic discourses. Transnational feminism has imposed itself not only as a critical framework to feminist waves, but also as analytical qualitative framework after a longitude of quantitative research.

This paper aims to analysis how interlocking of power affects those who are most marginalized in society, in this case migrant women. Migrant women face a multilevel discrimination first as a woman, then as a migrant.

The intersectionality of gender, race and class reconsiders a collective of factors that affects a social individual in combination. Some critics of intersectional paradigm found that it is virtually impossible, in quantitative research, to ask questions about intersectionality. Analyzing factors separately is an essential analytical step. In the first part, I aim to discuss intersectionality of factors as a heuristic to interpret result of qualitative research within migrant women context;

Migrant women fleeing oppression, civil war, or war in their country of origin are not safe while arriving in the host country. They face a continuum violence such as the gender-based discrimination and in the best-case racism based on skin color or other physical features. This combination of social, cultural, and political structure creates different/ new forms of discrimination and marginalization.

In the second part, this paper will discuss the macro structural condition, that made migrant women a marginalized social group. Transnational feminism as a critical research analysis of the way that globalization and capitalism affect people' geographical movement and lead to a feminization of migration. Feminization of migration leads to new forms of gender-based violence.

The importance of the study lies in the interlocking between the micro-individual factors and the macro-structural factors as an intersectional analysis, that affects migrant women path and leads to more discrimination.

**Keywords:** Intersectional analysis, migration, women

# Displacement, replacement and creative endeavour: Children's Experiences of 'Lockdown', a basis for planning? (89)

**Suzanne Everley**
**University of Chichester**

Children's daily lives were significantly impacted by Covid1-19 and associated restrictions of human movement (Unicef, 2021). 'Lockdown' impacted on learning and behaviour with respect to digital, physical and social environments. Understanding children's experiences and their meaning is essential in planning how their development might be best supported in the future.

This case study focused on one year 3 class (ages 7/8yrs) in a primary school on the south coast of England within a mixed socio-economic neighbourhood.

The purpose of this study was to: understand the subjective experiences of children during lockdown and conceptualise the meaning that the activities in which children were able to engage with had for them. As the relationship between the control of the production of knowledge and the holding of power is significant (Freeman &Mathison, 2008) it was imperative to ensure that the production of 'knowledge about' children's experiences was empowered to children themselves. Sharing experiences necessarily involves some form of materialisation (Lipponen et.al., 2016): utilising creative means that were familiar to children and malleable provided the opportunity for children to control representation. Reflecting on experiences does not always lead to ordered recollection, an additional value of utilising arts based tools enabled representation of experience non-linearly (Culshaw DATE).

Children were asked to either draw their experiences during lockdown and/or use a researcher provided camera to photograph the environments in which they engaged during this period. Of 28 children six elected to use a camera and all elected to provide pencil drawings of their activities. To ensure accurate interpretation of images, and create the opportunity to expand on images, each child was also interviewed to collaboratively construct a representation of their experiences.

The classroom teacher was interviewed about each child prior to conducting the research. This provided information regarding participants that sensitised the researcher to individual circumstance for ethical reasons and provided an understanding of home/school culture that could inform analysis.

Data sets formed by the child's image and collaboratively constructed reflections on experience were thematically analysed through repeated revisiting of data using a 'dimensional model for analysis of children's data sets' (Everley 2021). This considered concepts such as self representation and significant others, object as indices through semiotic representation and proximity and relativity.

Children's experiences of lockdown focused on three key themes:

- Transference of embodied to digital social interaction as identity loss

- Significance of companionate relationships with pets through intentional exchange

- Intensification of relationships with adults and engagement in purposeful home-based activity

Children's experiences over lockdown can be described as constituting a sense of displacement, replacement and creative endeavour. Illustrated here was a sense of loss through physical and social distancing impacting on embodied nature of natural interactions. In light of the loss of aspects of social interaction, children's embodied identities were re-established through transactional relationships with pets (self-owned or owned by relations) where this was possible. As a result of the intensification of home-based relationships, the potential for new, previously unexplored, creative activities were pursued with significant adults giving children a sense of collaboration and shared achievement.

**Keywords:** Identity loss, Transactional Identity, Children's lockdown

# The astronaut-phenomenon: a new-materialist exploration of the enactment of gender identities in the European Space Agency (91)

**Alessandra Fenu, Stefanie Ruel, Joanna Brewis**

**The Open University**

Space race has always been an exercise in masculinity, rooted in a colonial logic of conquest of the unknown Other, perpetuating an anthropocentric logic of exploitation and subjectivation. The astronaut (still) represents a modern masculine archetype embodying "a language of reason, science, progress and civilisation" (Llinares, 2011, p. 49), ready to domesticate the feminine space. Nowadays, human spaceflight continues to be a men's affair, and women that have chosen this path must conform to an organisational culture based on norms and values that (re)produce gender inequalities rooted in hypermasculinity. Following the recent European Space Agency's (ESA) call for more women and people with disabilities to join the astronaut core (UK Space Agency & Office of the Secretary of State of Scotland, 2021), this research aims to produce new insights into the material relations affecting gender identities development and materialisation within ESA's organisational practices. The space industry will be conceived as an assemblage where posthuman subjectivities dynamically intersect in a co-implication of (post)human, organic and inorganic subjectivities with blurred boundaries (Braidotti, 2014, Barad, 2007). Furthermore, the (becoming-)astronaut will not be seen anymore as an Übermensch exercising his [sic] control over technology and artifacts, but as a cyborg, a mixture of nature, culture, science and technology, intra-connecting with other human/nonhuman entities, continuously shaping their (post)human subjectivities. Thus, by embracing a new materialist ethico-onto-epistemology, the (becoming-)astronaut will be conceived as a phenomenon, an entanglement of flesh, scientific knowledges, discursive (material)practices, places, and technological artifacts. This research addresses the need to adopt a methodological approach that can give voice (and listen) to the nonhuman, embracing multiplicity and interconnection, and allow an ethico-onto-epistemology that includes the more-than-human's contribution to knowledge production. By adopting a diffractive method, this research aims to produce knowledge(s) that are respectful of the world's complexity, giving a voice to the neglected Other (other genders, more-than-human others, other materialities) and creating a more ethical, material, and enfleshed investigation. It also aims to read Butler's theory of performativity (1999) and Barad's new materialism diffractively, exploring how astronauts' gendered subjectivities are produced by and bound to discourses and power-relations embedded in a masculine-dominated organisation, but also the agentic, nonhuman entities actively involved in the performative constitution of (gendered) working identities. In trying to embrace an inclusive way of doing research, able to account for nonhuman subjects, forces and materialities involved in the (re)production of identities and institutional inequalities, this research will adopt a Posthumanist Institutional Ethnography approach (Thompson and Adams, 2020). This methodology allows to see the (becoming-)astronaut as a human-more-than-human fluid entanglement, and the researcher is conceived as agentically intertwined with it. The research process will be conceived as a dynamic assemblage, where the flows of agencies connect theoretical frameworks, researcher, physical spaces, and methodologies, will produce something unpredictable and new.

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**Keywords:** diffraction, posthuman subjectivities, posthuman ethnography, astronauts

# Posthumanist Research Practices and Figurations of (the) Child: what does 'decentring' involve? (92)

**Karin Murris and Jayne Osgood**

**Universities of Oulu/Cape Town and University of Middlesex**

$$\Delta! \cong O!$$
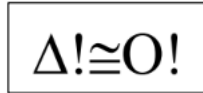
There is an urgent need for childhood scholars to reappraise our relationships to each other and to 'the' world, which posthumanism insists must be carefully attuned and attended to. The urgency with which a different relationality that disrupts Western binary logic and unilinear temporalities is needed to find ways to live (and die) well together (Barad, 2007; Tsing, 2015; Haraway, 2016) makes particular demands of childhood scholars. Posthumanism deserves recogniton for the important opportunities it has created and the exciting possibilities for fresh ways of thinking about and be(coming) with 'child'. There is little doubt that 'new' approaches to research with, for and about child/hood are needed in our ever more complex multispecies, more-than-(Adult)human existence, shaped by the growing threat of planetary destruction as a human habitat.

In our presentation we respond to the apparent explosion in posthumanist childhood studies in recent years; to the deep scepticism and distrust it generates in certain quarters; and crucially our concern with detectable formulas that have emerged in such research. As with any 'new' paradigm shift, the readiness with which scholars seek to enact the complex approach can undermine or dilute its philosophical underpinnings. Therefore, we slow down, pause, and re-turn to the philosophical potential of posthumanism to transform the questions and open-ended enquiries it enables.

We face an imperative to tune into life in the Anthropocene in more ethical and responsible ways, ways that might best be informed and shaped by child-like figurations and diffractive childlike methodologies. It is by inviting a sense of serious playfulness, that posthumanist child(hood) scholars insist that a reconfiguration of 'child' brings other elements, actors, atmospheres and problematics into our research frames. What can Adults learn about researching differently by attuning to the figuration of posthuman child?

The symbols we created as headings for this introduction are also a playful invention. Inspired by David Wiesner's picturebook Mr Wuffles! and through the exclamation and question marks as well as the other shapes we articulate wonder, curiosity and urgency where childhood studies might turn to next in its exploration of what it means to decentre (the) child human. For a posthumanist or new materialist, child is constituted by other human and more-than-human relations and this articulation of child subjectivity ('[the] child') can cause profound philosophical tensions, dilemmas and misunderstandings.

We invited contributing authors to a Special Issue to wonder with us: Is 'decentring' the same as 'dissolving', 'destructing', 'de(con)structing' or even 'erasing'? As always with philosophical enquiries we are left with more questions than answers. In our presentation we present some of our findings of how the authors have considered complex figurations of 'posthuman child' in early childhood research and the tensions it causes in theorising child subjectivity. In our re-turning to the figuration of (the) posthuman child, we need to re-consider, to what extent positing (as the posthumanism we subscribe to does) that all bodies are radically entangled and have no fixed, separate determinate boundaries, we, Adults, put (the) child at risk of erasure. It is this complexity we invite the audience to engage with.

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**Keywords:** Posthumanist child studies; decentring (the) child; (Post)Anthropocentric
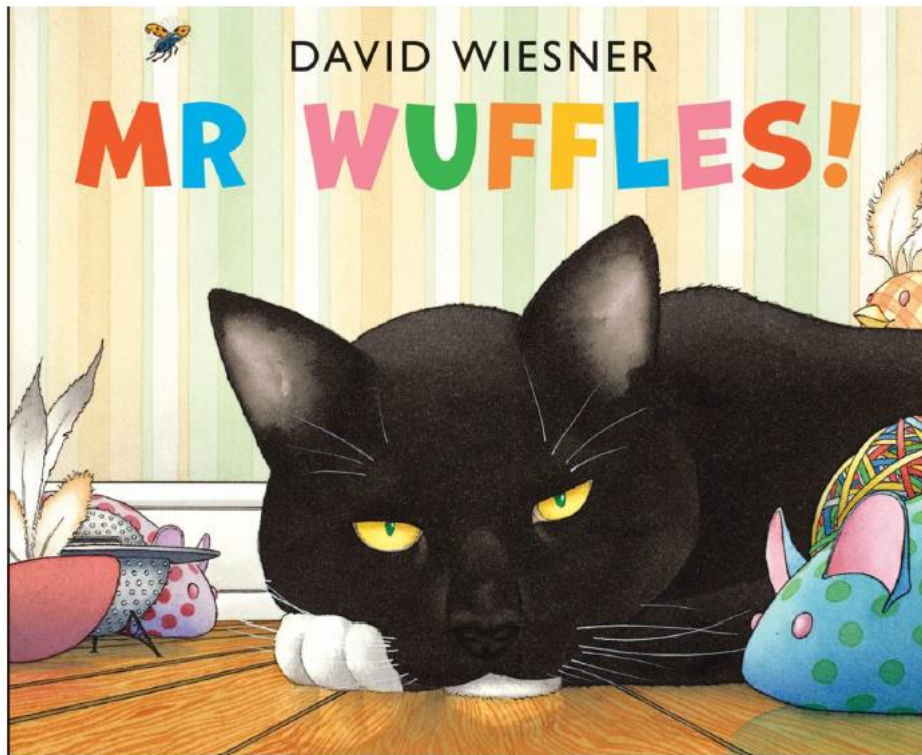
Figure 1: Mr Wuffles picturebook

# Temporal Diffraction: A Constellation *** of 'New' Electrifying Insights in Conversation with Karen Barad (93)

**Karin Murris and Vivienne Bozalek**

**University of Oulu/Cape Town; University of Western Cape/ Rhodes**

In our paper presentation we work with the notion of constellations to help us to think otherwise about chronological time. Intricate patternings of insights from before, after and during Karen Barad's presentation Troubling Time(s) (2018) at a two-day seminar in Cape Town flash up in constellations for us as authors in our deliberations on how queering chronological time might have the potential for doing response-able research and pedagogy. We re-turn to various texts and presentations we worked on collaboratively and independently to trace our engagement with temporal diffraction. Barad proposes that constellations are images of particular material configurations of stars ***. The "image is dialectics at a standstill" (Barad, 2017b, p. 34). In the image of a constellation, "what has been comes together in a flash with the now to form a constellation" (Barad, 2017b, p. 34; our emphases). Stars in the dark night sky are not the same distance from us, the observers. The critical point is that the lightning flash is not between moments in space but across times, creating electrifying insights. As Barad (2015, p. 387) puts it – lightning is not a continuous path from sky to ground but a charged yearning, "errant wanderings in a virtual exploration of diverse forms of coupling and dis/connected alliance". In other words, when we 'go back in time', we don't jump back into the past. Interestingly, Barad's agential realism does not reject linear time; the 'lines' are entangled multiplicities. During the seminar, this insight and some of the implications for our research hit us like a lightning flash (although the text quoted here [2017b] had not yet been published). Although familiar with Barad's Diffracting Diffraction – Cutting Together Apart paper (2014), the unsettling, deeply troubling and very generative notion of temporal diffraction was, in a sense, 'new' to us (see below). Although, of course, it is already 'there' in earlier writings (see, e.g., Barad, 2007, 2010, 2015).

In our paper, we re-turn to dispersed/diffracted moments with/in spacetime and explore the seminar's methodological impact, especially how temporal diffraction has since inspired much of our scholarship. We do this through examples of how we enacted these diffractive ideas, often in collaboration with our postgraduate students. The constellation has particular relevance for our work in this chapter in providing an array of familiar and strange patternings that emanate from the seminar and Barad's writings and that we use to re/orient and awaken ourselves and our readers to temporal diffraction. Temporal diffraction enables us to understand how the past, present and future are inextricably entangled and how the hauntologies of colonialism and apartheid seep into every aspect of South African life. This is important in a context where colonialism and apartheid continue to haunt the temporal and spatial configurations of education and the geopolitical environment.

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**Keywords:** Temporal Diffraction; multiple temporalities; hauntology

# What's radical love got to do with qualitative inquiry? Everything (95)

**Elizabeth Mackinlay**

**Southern Cross University**

One of my most adored feminist and speculative fiction authors Ursula K. Le Guin insister-ed that "love doesn't just sit there, like a stone, it has to be made, like bread; re-made all the time, made new" (The lathe of heaven, 1971, p. 158). The child of renowned writers and anthropologists Theodora and Alfred Kroeber, Le Guin insisted that it is "above all by the imagination that we achieve perception, and compassion, and hope" (2018, p. 3) in relation to "human life as it is lived, as it might be lived, and as it ought to be lived" (2018, p. 3). In Le Guin's work there are traces of ethnographic sense-abilities everywhere. She was deeply curious about the ways that people behave in relationality with one another and the non-human world, she was deeply aware of the frontiers where such relationality takes place and the effects of domination and destruction by empire and capitalism, she was deeply concerned to listen with empathy and care to the voices from the other side in an on-going search for freedom, she was deeply committed to showing the dark and the light, and she believed that because words hold things deeply, we must hold them intimately with love. In this performative presentation, I follow in her radical footsteps to venture down into the roots of the work we do in qualitative inquiry to think and wonder how our writing might come to matter if we pay attention to and enact a wording-worlding praxis grounded in an ethic of love - love for words and love for the worlds we seek to share with the world with our words. Drawing upon the words and works of Le Guin together with those of Simone Weil, Hélène Cixous and Deborah Bird Rose (2004, , I invite you to fall in love with words as worlding, worlding with words as I share my embodied experiences as a white-settler-colonial woman working as an ethnomusicologist, educator and autoethnographer with Yanyuwa, Garrwa, Mara and Kudanji people at Burrulula in the Northern Territory over the past 30 years to radically ask, "What might happen to our work in this moment if the word for qualitative inquiry is love?"

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**Keywords:** writing, postqualitative, love, radicality

# Writing and Immanence: Concept making and the reorientation of thought in pedagogy and inquiry (96)

**Ken Gale**

**University of Plymouth**

This paper follows the lead provided by Elizabeth St. Pierre when, in her more recent work, she offers a robust and sustained engagement with qualitative methodologies and at the same time invents the concept of 'post qualitative inquiry'. Within the thorough and forceful rhetoric of her approach, she argues that qualitative and post qualitative inquiries cannot be mixed and brought together because they are incommensurable. For St. Pierre, 'post qualitative inquiry' begins in and is sustained by an ontology of immanence and, therefore, it avoids the setting up of pre-conceived methods and procedures and the application of hitherto formed concepts; practices that underpin and sustain the orthodoxies and methodological traditions of qualitative inquiry.

Therefore, the ontology of immanence which this paper attempts to set in play works to challenge and break through the dogmatism of an image of thought that is structured around and that is applied and used to organise education practices in higher education at the present time. In following the force of this via negativa the paper works to disrupt, destabilise and ultimately overturn the theory practice binary that is used as a given and that currently continues to infest so many aspects of qualitative inquiry and associated pedagogical practices. The immanent inquiry that is in-formationally active in the research-creative force of this paper decries the Kantian essentialism and use of the what-is? and the what does this mean? and instead replaces such questions with the ontological forcefulness of Spinozist inquiry by asking, what can/what does this body do? In this, the paper writes its selfing in to existence. It is not a paper about writing, it is a paper that writes. Following the work of Deleuze and Guattari, the paper writes to invent concepts that are not used to be applied but that are intended to engage in and promote re-orientations of thought and, in so doing, also work to encourage invention, experimentation and speculation as further animations of doing and worlding.

This paper argues for writing as an always on the move, constantly in-formational immanent doing, promoting the view that the expressivist, representational and simply interpretivist forms of writing to be found in qualitative inquiry and the social sciences more generally work only to stabilise the ascendency of the simply human Cartesian 'I' whilst working to ignore and neglect the complex multiplicities and posthuman relationalities of actualisation and becoming in education and other wider fields of experiencing at the present time.

**Keywords:** Writing, immanence, concepts, post qualitative inquiry

# Material encounters: interactions/cuts (97)

**Belinda Mitchell and Oren Leiberman**

**University of Portsmouth**

We see that problems in architectural design – specifically those around implicit and explicit adherence to both binary thinking and the speculative, future-oriented nature of spatial design – inhere in the modes of engagement in the design process, specifically drawing. The twin problems of binary thinking and future-oriented speculations are both about remaining in disconnectedness, in separation: the separation of subject and object (and subject and subject, object and object...), and the separation of now and then. And it is our view that the 'problems' of the now all result from this adherence to this disconnectedness, be it climate catastrophe, military aggressions, species extinction, or inequalities. Of course, these problems are neither 'caused' nor 'healed' by spatial design; architecture is a collaborator in complex ecologies. But its role is not insignificant, and we investigate modes of engagement, of making, which resonate with the relationality and connectedness of everything, with the 'being-with' of co-existence (with other humans, non-humans, animals, plants, the earth, weather, etc.).

This paper establishes the notion of poetic encounters as constituting phenomena – in this case, situated environments. These poetic encounters are construed as choreographic practices, as modes of engagement. Our use of the poetic draws upon its 'first cousin' poiesis, as making, as "the activity in which [...] something [is brought] into being that did not exist before." [1] For us, this making/becoming is situated within feminist new materialist thinking and practices. The poetic also embodies the political in its inherent relationship between aesthetic form and meaning – here we will be calling upon Jacques Rancière and possible 'redistributions of the sensible' through our encounters –, meaning which is in place of prosaic meanings.

Encounter is read through various diffractive gratings, including a more distant relative of poetry, phronesis, – 'practical wisdom' used in living well –, which is, as Polkinghorne explains,

> a "deviant" concept [inserted by Aristotle] into the hierarchy of knowledge. Knowledge was understood to consist of facts learned from sensory experience or truths about the eternal objects. Phronesis is a different kind of knowledge: one that varies with situations, is receptive to particulars, and has a quality of improvisation.[2]

This particular, situated and improvised phronesis brings us to our mode of engagement: choreographic practice. As structurings for this practice of poetic encountering, we refer to the always already intermingling of networks (Latour, and others) and meshworks (Ingold). Networks might be understood as the map, of which somewhat of an overall view can be taken, whilst meshworks are more about being 'in the thick of things', being in the territory. This paper will explore our making and understanding of poetic encounters through mixed-media practices, which include visual image making, geographic location data mapping, bodily engagement, Lidar scanning processes, and various improvised means.

[1] Donald Polkinghorne, Practice and the Human Sciences: The Case for a Judgement-Based Practice of Care, SUNY Press, 2004, p. 115
[2] Ibid.

**Keywords:** Choreographic practices, drawing presence, material matters, intractions, cuts

# Another face of the Anthropocene: Migration, distant care and changing conceptualizations of space and time in qualitative research (98)

**Marco Gemignani**
**Universidad Loyola**

Working with transnational families entails a shift in the traditional concepts and experiences of time and space, which become blurred and transitory, both trapped and liberated in new directions of care, knowledge, and relationship. For instance, emigrant mothers who left their children in the home countries, keep relationships with them through technologies that allow to challenge distance and to reinvent space; time flows differently, not marked by clocks, age, and anniversaries, but by its interplay with politics and bureaucracies of migration (e.g., visas, family reunification policies) and with family desires and fantasies (e.g., personal and family plans, travels, im-possibilities). Changing phenomenologies of time and space in the context of transnational families are not just tied to personal and family constructions but to the politics of migration as well as with the dominant influence of human activity on the environment, which is one of the main causes of migration. The experiences of transnational families, then, are mediated by technologies and are embedded in a globalized system and apparatus of knowledge in which both nature and the conceptions of family, growth, parenting, and ageing shift because of human actions. In other words, the phenomenologies of time and space of transnational families becomes anthropogenic and new-materialist. And with this move, their psychosocial wellbeing and the knowledges that are possible to gather with/about them becomes anthropogenic and post-human.

**Keywords:** transnational families, new materialism, time, space, distant care

# Autoethnography, assemblage, and the lived/researched subjectivity of hiking "alone" (99)

**Phiona Stanley**
**Edinburgh Napier University**

This paper examines the complex production of "aloneness" as subjectivity, considering lived experience, multimedia Instagram/Facebook texts, and academic writing. The context is hiking and camping/bothying "alone" and, in particular, hiking alone as a fat, middle-aged, queer woman. Although I go "alone" in a practical sense — self-reliant; mitigating risk, carrying everything with me— the scare quotes speak to the impossibility of extracting myself from relations of exteriority whose components are irreducible to functionality. That is, we are all, always, part of assemblages comprising human and nonhuman agency, meaning, and affect. This problematizes the lone self at the heart of autoethnography. Erin Manning (2013:26) explores how non-human agency permeates one's "own" experiences:

> Take the example of a snake in the context of a phobia. Wandering through the desert, everything is felt as the force of snakeness. There is no rustling that does not elicit fear. But this is fear even before it can be defined. It is in the edginess of pace, the tenseness of posture. It alters how each step is taken. Every quick movement —lizard, wind, fly—activates a certain bodying that attends, intensively, to an environment in the making.

If 'snake phobia' is replaced with 'awareness' and 'politics' and '(non-)representation', this excerpt describes the markedness of the subjectivity that is produced when I hike "alone". Further, within the assemblage of my putative "aloneness" there are deer ticks, peat bogs, hi/storied bothies, body-normative hikers (and their sometimes odd looks; their comments), online and other discourses of hiking and the outdoors, and a world of contested meanings. You never really do walk alone.

The paper operates on two levels. First, it is an exemplar of critical autoethnography, written narratively and aimed at critiquing the politics of embodiment, gender, and outdoor mobilities. Second, it interrogates a central qualitative methodological problem: the socially and environmentally situated 'self' at the heart of autoethnography. Such contestations of the "I" cause Gale and Wyatt (2013) to propose essemblage/ethnography, while Murray (2022: 493) playfully reverses the elements when she coins ethno-autography. This paper adds to this conversation, troubling the stable selfhood assumed by autoethnography.

The human subjectivity literature exists as a continuum between existentialism and ever emergence. At the existential end, people have an unchanging essence that transcends context; at the opposite end, Deleuzean subjectivity is "a changeable possibility, continuously arising and folding back" (Tamas, 2013). Between these extremes, Bourdieu (1990) posits that social inculcations produce coherent 'selves' within which rule-governed actions are attributable to habitus: evolving dispositional 'defaults' that we think of as selfhood. Here, I lean towards Deleuzean ever-emergence while holding onto habitus: the 'me' that hikes and camps "alone" brings stable orientations (Ahmed, 2006), running through me like the lettering through a stick of Blackpool rock. Thus my "auto" ethnography walks with the contextual and the co-textual: the "also-me" (non-hiking identities, past and present), the "not-me" (other hikers; non-human parts of trail assemblages), as well as the more obvious "fat-woman-hiking me".

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**Keywords:** autoethnography; assemblage; subjectivity; hiking; fat studies

# How do LGB (Lesbian, Gay, Bisexual) grandchildren experience their relationships with their grandparents? (100)

**Ahuva Even-Zohar**

**Ariel University**

**Background and Purpose:** In recent years, the number of young people "coming out of the closet", and identifying themselves as LGB (Lesbian, Gay, Bisexual) people has been rising. Research in the context of grandparenting is scant, with only a few studies investigating the implications of the sexual orientation of grandchildren.

The study aimed to examine the relationships between LGB grandchildren and their grandparents from the point of view of the grandchildren.

**Methods:** The study was conducted using a qualitative method, according to the phenomenological-interpretive approach. In-depth semi-structured interviews were conducted with 12 Israeli grandchildren, (aged 21-33) who had come out to their family and who had at least one living grandparent. After receiving the approval of the Ethics Committee, the research participants were recruited through social networks, and by using a "snowball". The interviews lasted from 60-90 minutes, and all interviews were recorded and transcribed. The analysis followed four stages: (1) Repeated reading of the text while highlighting significant phrases and passages and jotting down intuitive and associative thoughts in the right margin of the text. (2) Dividing the text into meaning units and writing a descriptive or conceptual label for each meaning unit in the left margin. (3) Organizing the meaning units into categories first for each interview separately, then using a cross-case analysis to create shared categories for all of the interviews (4) Composing central themes by finding connections between the categories,

**Findings:** Content analysis revealed three themes:

Theme 1: Considerations behind the decision to come out to grandparents:(1.1) Grandparents' religious beliefs and conservatism. (1.2) Grandparents' age and health. (1.3) Previous relationship with the grandparents.
Theme 2: The act of disclosure to grandparents: (2.1) Ambivalence: Whether to tell the grandparents directly or through another family member. (2.2) The influence of the parents' attitudes and opinions.
Theme 3: Relations with the grandparents after coming out. (3.1) Grandparents' reaction. (3.2) Consequences for the relationship with grandparents.

**Conclusion and Implications:** In light of the continuing rise in the number of people who choose to come out of the closet it is necessary to take into account the sexual orientation of grandchildren in the human relationships with their grandparents. Since the relationships contribute to the two generations social work at the policy level must raise awareness of this issue. Additionally, it is important to develop suitable intervention methods in which social workers can bridge the gaps between the generations resulting from the grandchild's sexual orientation and encourage communication and contact between the generations.

**Keywords:** LGB grandchildren; relationships; grandparents

# Communing with Cephalopods (101)

**Helen Bowstead,**

**University of Plymouth**

Erin Manning says that the university is in ruins (Manning, 2020, p. 14). It is hard to disagree. In the midst of a myriad of political, humanitarian and planetary crises, educational systems remain mired in processes of knowledge production that continue to shore up the exploitative pracitices enshrined in neoliberalism, capitalism, and colonialism.

For Manning, "neurotypicality is nothing else than an articulation of whiteness at work" (Manning, 2020, p. 1) and inherent in its machinations is a propensity to subtract and to parse experience, blinding us to "what else circulates across and beneath and around those strangling propriety structures that uphold the horror of violent exclusion" (Manning, 2020, p. 1). In the spirit of reimagining other ways of knowing and being, she asks us to consider:

> how else beyond property and propriety, beyond our settler dreams of owning the right to plan, can we imagine living, can living imagine us? What might the skewed count of the uncountable do to capital's hold on our imaginations? Neurodiverse mental flexibility will be necessary when coming into contact with the cephalopod (Manning, 2020, p. 14).

Engaging in a speculative research process of not-knowing-in-advance, this paper offers a tentative exemplification of how refusing to posit "the terms of the account before the exploration of what the account can do" (Manning, 2016, p.29) has engendered a joyful-artful engagement with the PhD process and a more ethical relationship with the world. Holding neurotypicality to account in a "practice of refusal" (Campt 2019 cited in Manning, 2020, p. 7) has unleashed *fugitive forces* - fleeting spaces charged with the potential to think, write, and act in ways that conceive of, and perceive of, other modes of existence. Working with Manning's concept of research-creation has emboldened the writer to resist the constraints of an externally imposed methodology and the institutionally prescribed linearity of normative approaches to doctoral research. Reimagining the thesis in terms of what it can *do,* rather than what it *is,* has opened up generative spaces where writing does not exist to point out things for others to recognise (Massumi, 2015), but instead works to "convey the 'too much' of the situation – its charge – in a way that actually fosters new experiences" (Massumi, 2015, p. 13). Beyond the bounds of (white, western) human-centric thinkings and doings, writing finds a way to generate thoughts, acts and affects that have the potential to make a difference in the world.

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**Key words:** neurodiversity; speculative; exemplification; refusal; research-creation.

# Using patchwork and posthuman ethnographies to map the organisational rhizome of migrants' integration: new intuitions from Aosta Valley (102)

**Marco Distinto and Angelo Benozzo**

**The Open University, Università della Valle d'Aosta**

Our research investigates the integration of migrants inside and outside workplaces in Italy, offering a cartography of the local initiatives aimed at supporting migrant integration in the context of Aosta Valley. Our aim is to develop novel ideas to rethink methodologies useful to study the organisation of migrant integration, map their initiatives, and respond to forms of exclusion inside and outside the workplaces. In doing so we develop a framework drawing from posthumanism, feminist new materialism, and the work of Deleuze and Guattari (1987), with specific attention to the concepts of rhizome and assemblage. Such nomadic approach allowed us to craft new ideas and viewpoints on migrants' integration by following the movements of a dispersed organisational assemblage. With this approach we did not produce an omni-comprehensive understanding of the phenomena under investigation but, by embracing non-representational approaches, we extend our view towards unconventional ways of knowing and producing knowledge about organisations as rhizomes.

To explore the interweaving of human and non-human entities constituting and transforming the network of integration, we plugged-in Taylor and Fairchild's (2020) Posthuman Institutional Ethnography (PIE) and Patchwork Ethnography (Gunel, et al., 2020) in a diffractive way. While PIE questions human beings' centrality, patchwork ethnography allows researchers to be ethically sensible and response-able to the complexity of the lives of those involved in the research and grasp how they affect and how they are affected by the processes of knowledge production. Gunel and colleagues (2020) argue that, in a post-pandemic (and post-anthropocentric) world, ethnographic knowledge must be reconceptualised to reconsider ideas of field and fieldwork, and problematise which forms of knowledge, research, and methodologies are considered more credible and reliable. This motivates researchers to reconceive socio-material realities normally depicted as barriers and restraints as overtures generating new ideas about the world and our entanglement with phenomena. Patchwork ethnography is thus open to assemblages of different methods and typologies of data and creatively blend short field trips with remote methods to accommodate the countless needs of researchers, collaborators, and participants (i.e., work-life balance, family needs, limitations to freedom of movement, pandemics, lack of financial resources etc.).

This flexibility allows to maintain "long-term commitments, linguistic competence, contextual knowledge and slow thinking that characterise the so-called traditional fieldwork [...] The methodological innovation of patchwork ethnography re-conceptualises research as a work with rather than against gaps, the constraints, partial knowledge, and different commitments that characterise all knowledge production "(Gunel et al., 2020, no page). Assembling different methods and sources of data, we overcame the anthropocentrism and rigidity of conventional methodologies, favouring the creation of new viewpoints to study power, sociomaterial micro-practices and human/nonhuman relationships shaping the integration processes. Preliminary findings suggests that the organisation of migrant integration emerges as an immanent and non-linear network of relationships and desires, connecting places, socio-material discourses, and practices, as well as human and non-human entities.

**Keywords:** post-human ethnography; patchwork ethnography; cartography; migration; integration

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# The Videogame Interview as Methodology: Making and Sharing Space for Neurodivergent Experiences (103)

**Lisanne Meinen**

**University of Antwerp**

Recently, more and more videogames about neurodivergent lived experience are being developed. These range from self-expressions of neurodivergent designers to applied games developed and further analyzed in an academic context. Participatory research, involving the voices of those who are the subject of these games, is necessary to further explore the meaning of the play experience they offer. So far, participatory research on neurodiversity and games has been limited to user experience research, in which neurodivergent participants assess the final products as part of a testing group. In test groups, only small aspects of a game can be adjusted, and there is no space to be critical of the fact that a particular game exists at all. Thus, neurodivergent participants are givens a limited role in a very controlled environment that in advance excludes many possible reactions to a playing experience. As a result, participants' individual feelings and thoughts when playing these games are unfortunately understudied. However, playing a videogame that reflects their own experiences with a psychiatric diagnosis offers players a unique opportunity to give voice to their experiences in a specific but less confrontational way. In this paper, I reflect on my process of conducting so-called videogame interviews. In these interviews, I played videogames together with neurodivergent participants to find out how they experienced playing a videogame about their specific psychiatric diagnosis. Deploying a videogame in an interview about neurodiversity also brings opportunities to counter existing hierarchies and create more space for neurodivergent perception. I make neurodiversity central in my approach, not to argue that neurodivergent people per definition experience everything differently, but rather to create openings for the possibility of nonnormative experiences and the ways these are expressed.

Instead of focusing on the thematically analyzed results of my interviews, I zoom in on the interview process itself. Bringing in videogames to the interview gives the encounter a playful dimension that has the potential to disrupt a more classic interview setting and interviewer-interviewee relationship. I will look specifically at the role or function the videogame assumes in these encounters, and discuss several considerations. First, how adding videogames as guidance during interviews creates a setting in which it is easier to give expression to certain feelings or ideas. Second, I discuss how the game functions as an activity that moves the focus away from interviewer-interviewee interaction, creating opportunities for both distance and bonding in a non-confrontational way. Finally, I consider that although the videogame interview negates some customary hierarchies between interviewer and interviewee, this form of interviewing also brings new tensions regarding prior game knowledge and game control. I argue that using gameplay as an interview methodology creates space for the expression of neurodivergent perceptions and ways of knowing. Effectively, the interview becomes a shared experience in which relationality between all individuals present in the research encounter is central. Conversely, by incorporating neurodiversity into the methodology, the customary goal-oriented instead of process-oriented use of interviews within the discipline of game studies can also be expanded.

**Keywords**: neurodiversity, videogames, lived experience, interview hierarchies, self-expression

# Post-qualitative approach to researching temporalities: Making post-anthropocentric futures (104)

**Esther Priyadharshini  and Natasha Rennolds**
**University of East Anglia**

The global, social and political challenges of the Anthropocene require a step-change in everyday practice and qualitative researchers are not exempt from this need. In particular, the Anthropocene poses the challenge of how we understand time, as its rapidly escalating effects, evidenced for instance through climate change or species extinction, seem simultaneously too fast and too slow, and thus too overwhelming (to tackle). The presentation will thus first focus on this imperative to conceptualise temporalities in new ways, beyond the linearity of neo-liberal time.

Secondly, the presentation will set out how new understandings of temporality can have far-reaching effects on the doing of research. At the time of the Anthropocene, it is vital that research does not only dwell in the realms of collecting descriptive data of the past, but also moves towards more speculative agendas to imagine and create alternative futures. Conceiving of time and its experience in alternative ways is a vital step in this process.

To think through and illustrate the requirements and potentialities of new approaches to temporality, the two presenters will draw on their experiences of different research projects. One of these examined the nature of learning relationships between adults and young people in the context of the National Citizenship Scheme in the UK. In the course of the fieldwork, the centrality of time and its experience for revitalising learning of both youth and adults became evident. In another project, the School Climate Strikes of 2019 were the focus, and the demands of youth for an expanded notion of 'the public' to include human and more-than-human elements inevitably touched on how time and particularly 'the future' and its properties need to be re-thought.

The presenters will draw on post-disciplinary literature on creating knowledge, from Black Studies (McKittrick, Moten & Harney), indigenous approaches (Wall Kimmerer), speculative methods (Wiklie et al.) and non-representational methods (Vannini) to inform their proposals for a new approach to temporalities. They hope to provide both a theoretically informed approach as well as a guide posing questions for practical application in everyday qualitative work.

**Key words:** Temporalities; post-qualitative inquiry; post-anthropocentric futures

# Animating potential for intensities and becoming: challenging discursively constructed structures and writing conventions in academia (105)

**Mary Catherine Garland**
**University of Plymouth**

Telling the story of the writing of a doctoral thesis written for all those denied a second chance in education, this paper animates potential for intensities and becoming through challenging discursively constructed structures and writing conventions in academia. Echoing the different backgrounds and varied experiences of students joining the Further and Higher Education sectors, the thesis has no chapters, no beginnings and endings, but is created instead with multiple entryways and exits encouraging freedom of movement. With the formatting of the thesis itself always troubling the rigid Deleuzo-Guattarian (2015) 'segmentary lines' structuring orthodox academic practice, imbricated in the collection of post qualitative inquiries are attempts to exemplify Erin Manning's (2016) 'artfulness' through shifts in thinking within and around an emerging PhD thesis. As writing resists organising, the verb thesisising comes into play to describe the processes involved in creating an always-moving thesis. Using 'landing sites' (Gins and Arakawa, 2002) as a landscaping device, freely creating emerging 'lines of flight' (Deleuze and Guattari, 2015) so often denied to students forced to adhere to strict academic conventions, this 'movement-moving' (Manning, 2014) opens up opportunities for change as in Manning's (2016) 'research-creation'. Arguing for a moving away from writing-representing towards writing-inquiring, towards a writing 'that *does'* (Wyatt and Gale, 2018: 127), and toward writing as immanent doing, this paper hopes to animate potential for intensities and becoming in writing, offering opportunities and glimmerings of the not-yet-known.

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**Keywords:** Post qualitative inquiry, academic writing, concept-making.

# My Burning Life - Burnout as Personal Climate Change (108)

**Erinn Woodside**
**University of Edinburgh**

Burnout smiles at me like a trickster god, taunting me to work harder even as my willpower to do anything fades.  My colour-coded and meticulously scheduled calendar leaves no breathing space.  Every notification and new meeting request feel like professional auto-asphyxiation.  I am on fire, I can't breathe.

Discussions about burnout abound in almost every corner of the zeitgeist; in therapists offices, in human resources focus groups, in Zoom meetings, in TikTok feeds, in university support offices, on the nightly news, in spousal arguments, in classrooms, in boardrooms, in breakrooms.  Burnout is offered as a problem to be solved, mitigated, and regulated.   What if, instead, I met the trickster god's challenge?  What if I let myself be transformed and reformed by Burnout?  What would I find?  Maybe I am an ecosystem undergoing climate change?

My offering is an inquiry into the places where the Anthropocene meets the personal and individual.  Using writing-as-inquiry, I'll explore my struggles with burnout and trying to find a way of working that doesn't perpetuate climate change.  As a starting point, I wonder how we can confront the challenges of the Anthropocene without looking inwards, at the micro-ecological destructiveness we enact in our own lives.

**Keywords:** Regeneration, burnout, writing-as-inquiry, post-qualitative

# Unsettling Painting (109)

**Michelle Spencer**
**University of Chichester**

This paper explores approaches of unsettling normative ways of displaying paintings within the gallery space. It has emerged from my practice as research PhD titled: *Following Canvas: Developing A New Materialist Approach to Abstract Painting*, which draws on a feminist informed new materialist methodology and the work of Donna Haraway (1988), Karen Barad (2007) and Jane Bennett (2010), where the researcher is embedded, embodied and entangled with the material world.

Within the space of the gallery paintings are traditionally perceived as individual entities that are in and of themselves valued. Consequently, paintings within a gallery setting are separate from the artist's body and the creative process. In this paper I will discuss a recent exhibition, *Quiddity*, where I disrupted this traditional notion of painting within a gallery space by bringing into dialogue paintings, the creative process and the artist's embodied experience. This disrupted dialogue was achieved through placing in the gallery space an assemblage of paintings, video documentation of the creative process and materials taken directly from the studio. Within this exhibition, multiple videos, showing the artist's body in the process of painting were projected over a painting within the gallery, creating and revealing multiple intra-actions, and blurring the boundaries between the human body and non-human matter, between canvas and body, between canvas and video, between studio space and gallery space. Paintings, the creative process and the artist's embodied experience, were further brought into dialogue with each other within this exhibition by directly playing and experimenting with the gallery space, as if it was a studio.

What his paper aims to reveal is by disrupting traditional ways of displaying painting within the gallery space new possibilities are opened up.

**Keywords:** Abstract painting, Intra-action, Embodiment, New materialism

# Drawing Empathy? Reflecting on arts-based research dissemination about dementia from perspectives as researcher/caregiver/artist (112)

**Lisbeth Frølunde**

**Roskilde University**

This presentation explores the concept of empathy in research dissemination specifically in relation to representing dementia. In the presentation, I elaborate on the Danish *Dancing with Parkinson's* research project, co-initiated and conducted with Louise Phillips and Maria Bee Strynø-Christensen (2019-22) and the collaborative research dissemination in the graphic novel *Moving Along* (Frølunde et al., 2022). What sorts of challenges emerge in the intention of creating empathy through research dissemination? I exemplify challenges by analyzing the relational caregiving shown in *Moving Along* with attention how cognitive decline is told in a hopeful, delicate, and subtle way through relationships between co-produced characters in the book (see figure 1). I also unfold multiple perspectives on empathy as researcher of Parkinson's dance, family caregiver (my husband has Alzheimer's and Parkinson's disease), and artist. These multiple affective entanglements and roles are explored in relation to the collaborative process of developing the book with people who have Parkinson's and their partners based on empirical research materials.



*Figure 1 shows a scene where a married couple drive home from Parkinson's dance (Moving Along pp 88-89).*

The analytic approach embraces emotions primarily using a critical disability approach to visuals and personal narratives (following Rosemarie Garland-Thompson). It continues development of the "crip empathography" concept of embodied, affective, and aesthetic knowing as both a relational process and research product (Christensen-Strynø et al., in press). The analysis highlights ethical issues in autoethnographic approaches that aim to draw on and elicit emotional responses.

Empathy is suggested as core to communication about dementia when carrying out research, analyzing, and disseminating ethically, yet especially problematic in terms of power asymmetries, emotional health, and concerns about representing

dementia. Researchers are part of complex sociocultural situations that unfold over time, e.g., some participating family caregivers expressed loss and grief as trust developed.

Arts-based methods will be discussed as opening for reflexivity about the inevitable entanglement of research topics, relations, and emotions. The presentation raises questions about empathy and othering, which will be unfolded with a critical lens on whose stories are expressed in research dissemination, and how.

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**Keywords:** empathy, dementia, graphic representation of illness, research dissemination

# Abstracts: Posters

## Looking into the 'blackbox' of a European Horizon 2020 project: How new-materialist and post-humanist ontology bumps into Cos4Cloud project (37)

Cos4cloud is a funded European Horizon 2020 research project carried out by a diverse and multidisciplinary consortium of 15 partners representing different institutions and research organizations. Within Cos4cloud, new technological services are being developed to improve the standard practice of citizen science platforms, known as citizen observatories, to help them enhance the quantity and the quality of citizen-led observations and help ensure long-term sustainability. The core objective of this project is to boost citizen science by developing 12 new technological services and make them available to other citizen observatories through the European Open Science Cloud (EOSC). At a second level, the project aims to broaden current citizen science practice by opening it up to school education communities, and by promoting synergies with related fields of learning and action, such as environmental education for sustainability.

Prima facie, this is a typical research project that has nothing to do with the new 'kosmos' arising from the new-materialist and post-humanist ontological currents. However, inspired by the breakthrough new materialism and post-humanism caused to human-centered lines of thought, we propose to take a more 'unconventional' look towards the project itself and the contribution of our research team of Environmental Education Lab (EEL) at the National and Kapodistrian University of Athens (NKUA). Moving beyond and beneath the surface we examine the 'blackbox' of this project by developing a fresher view of this multifaceted and complex system with the use of the concept of 'research-assemblage' (Fox & Alldred, 2015).

We understand the consortium and the research processes conducted within it as "a kind of chaotic network of habitual and non-habitual connections, always in flux, always reassembling in different ways"(Potts, 2004, p. 19). The project itself is conceived as a 'machine' (Deleuze & Guattari, 1988, p. 4), which operates through multiple intra-actions among different human and more-than-human actants to produce various outcomes. Recognizing that within the project diverse actants participate with an equal agency (people and organizations, technologies and epistemologies, physical spaces, procedures, methodologies, objects, sets of explicit and implicit rules and cultures of collaboration, and so on), we seek to identify particular 'flows of affect', which spread in a 'rhizomatic' way, revealing the project's 'affect economy' (Fox & Alldred, 2015). By drawing attention to the 'affect economy' of the Cos4cloud project we wish to highlight how the 'material' and the 'cultural' are all enmeshed into a research-assemblage, 'affecting' and 'being affected' (Deleuze & Quattari, 1987) at the same time, while working to develop technologies, experiment with new practices and advance new research knowledge (Fox & Alldred, 2015). In this paper we particularly seek for and point out how this 'affect economy' has been 'affected' by the ideas and the practices our research organization, the EEL of NKUA, brought to the consortium on promoting synergies among citizen science and environmental education for sustainability.

Finally, we discuss how experimentation on such an analysis based on new-materialist and post-humanist perspectives, can act as a reflective stance, and lead us to new pathways that can potentially offer us deeper understandings of a European project.

**Keywords:** Cos4Cloud project, research-assemblage, new-materialism, post-humanism, EEL/NKUA

# A catwalk of arts-based practices: a dynamic reference work for and by arts-based researchers in (and beyond) Flanders (43)

**Sara Coemans, Eva Brattinga, Valery De Smedt, Karin Hannes**

**KULeuven, UCLL, UCLL, LUCA School of Arts, KU Leuven**

In a dominant empirical discourse, arts-based researchers engage in an artistic and creative way (through drama, poetry, photography,...) to depict the world around us. Research into how practice-based ABR can be given a place within Flemish educational and research institutions remained limited. A two-years research project (2020-2022) was set up by the center of expertise Education and Development (University College Leuven-Limburg), in collaboration with the University of Leuven and LUCA School of Arts. It resulted in the establishment of a Flemish learning network for arts-based researchers. The network aimed to bring together Dutch-speaking researchers who (wished to) integrate artistically inspired methods into their own teaching and research practice. The goals were: sharing, broadening and deepening knowledge about arts-based research and contributing to the future of ABR within higher education by developing a vision, mapping good practices and developing a varied toolbox of methods that can be used within various domains. Fifteen researchers, spread across research centers, content areas, pre-training programs and institutions joined the learning network. They participated in various face-to-face workshops and meetings in the academic year 2021-2022. Also digital lectures on arts-based research practices were held to foster a critical dialogue with a broader audience. In these digital inspiration sessions, arts-based researchers presented their work and participants with various profiles (e.g. lecturers, researchers, undergraduate and (post)doctoral students, social designers, consultants, internship supervisors) were brought together. In this poster we present the outcome of these gatherings: a Miroboard that portrays a catwalk of arts-based research practices. As a visitor of this poster and the online catwalk, allow yourself to be inspired by the many practices around arts-based research that can be found here. The next step will be sharing our catwalk with researchers of the Flemish universities via the Flanders training network for young researchers. We hope the catwalk can continue to grow and become a dynamic reference work for and by arts-based researchers in (and outside of) Flanders.

**Keywords:** arts-based research, learning network, training

# Creating with Hesitancy (53)

**Charlotte Marshall**

**Nottingham Trent University**

This interactive, multi-layered poster presentation illuminates the creative approaches used in my ongoing doctoral study into where and how participation hesitancy emerges in the being-becoming student in tertiary education in England. The poster will be (re)presentative of the disruptive desire of the research and invite participants to think-with the provocations of the poster (Harraway 2016) by initiating further conversation and contributions from those that become entangled with it.

My teacher identity was the reason to undertake research and therefore the entry point of being and becoming a researcher, this (re)turned me to my student identity (Deleuze & Guattari, 1987) and caused moments of pause in my own study and as a practitioner in Further Education (FE). It is due to my multi-faceted embodiment that my interest in participation hesitancy developed and in recognition of the multi-faceted embodiments of conference participants that they are invited to share their lived experiences of tertiary education in any remit of their role. Attendees are invited to reflect and interact with the research poster and presenter as part of the continuing entanglement of Postgraduate Researcher, Lecturer, conference attendee and so on. I have a strong interest in where and how pauses materialises in tertiary education which can be explored by examining the lived experiences of all bodies in tertiary education which are to be entangled (Barad, 2007) with my own lived experiences within those arenas including conferences.

The traditional linear ways of doing research became problematic and so the shaping of the methodology for this has taken on a creative approach including illustrations for the axiology, ontology and epistemology (AOE), a cartography for the literature review and (un)journalling as data collection. In writing the AOE, I found myself using sketches and drawings to make sense of the research philosophies which in turn gave light to the next part of the research. In trying again to write a traditional literature review, my supervisors invited me to consider 'how I got to where I am', I took this invitation literally and designed a cartography of thinking. The map itself shaped the direction of study and offered stability in what felt turbulent tides. Taking a creative approach to research and writing has helped me to trouble what is meant by 'journalling' as part of the data collection of the study which will be a provocation on the poster for attendees.

The poster (re)tells a disruptive desire that challenges the entrenched normative of conducting qualitative research by playfully explores visions of knowledge making to reveal where and how participation hesitancy emerges in tertiary education in England. The poster calls for further conversation and contributions from those that entangle.

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**Key words:** Participation hesitancy, creative research, disruption in education.

# Works on the Edge of Chaos, creating a graphic novel to understand and explain theory (73)

**Chloé Dierckx, Karin Hannes, Bieke Zaman**

**KU Leuven**

This poster presents some first results of a graphic novel created to understand and explain New Materialist theories. During this artistic research project, drawing, theorizing, and disseminating are entangled.  By using visual analogies and metaphors this project aims to offer a holistic point of view on these theories; concerned less with details but with relations and connections to real life. Metaphors are ideal tools to enhance understanding of abstract theories and bridge understanding between the known and the unknown. Through image making perception becomes objectified and subject to reflection and manipulation. As such, frequent (multi-sensory) image making can aid understanding and guide theory formation. Additionally, this project aims to re-introduce aesthesis into knowledge formation. Aesthetics or 'that what is perceived by the senses' is closely linked to pleasure; but also to a personal, subjective appraisal of things. Two things which are often dismissed in scientific knowledge formation, but which -I argue- are crucial aspects of learning.

**Keywords:** Graphic novel, New materialism, Metaphors, Aesthetics, Research dissemination

# The 'more-than-digital' scrapmap: exploring the generative possibilities of digital data (from nature entanglement via digital abstraction to material artefact) (81)

**Joanna Hume**

**Northumbria University**

This poster presents data arising from my doctoral research into forest school; a qualitative enquiry exploring the unique nature of forest school through a posthumanist/post-anthropocentric lens. The poster is based (literally and figuratively) around a map of the forest school site. The small central map is constructed from assembled/embroidered fabric: a material exploration of the practice of researcher wayfaring (Ingold, 2016) in a qualitative research context (forest school) over the course of seven separate visits to the site. The tactile piece is positioned in the centre of the poster with instructions to 'please touch'.

Forest school is a practice "which enables children to visit natural sites and engage with nature on a regular basis within the school timetable" (Harris, 2021), and as such is a rich and complex site of qualitative data engagement. Post-human scholars (Barad, 2007; Braidotti, 2013) have, by repositioning/decentring the human subject, refocused what qualitative researchers 'do' with data away from anthropocentric/representationalist methods of enquiry. This onto-epistemological standpoint demands our engagement with critical issues relating to data construction and data analysis. Ellingson and Sotirin (2020) summarise contemporary distrust of *data*, sympathising with, but ultimately rejecting notions that negate the concept (or usefulness) of data entirely. Instead they propose the concept of *data engagement.* In this model data are made (not found), assembled (not collected), dynamic (not complete/static). Drawing on this notion, the present study playfully materializes the idea that data transforms itself into a myriad of potentiality from the moment we engage with it. This process was an affirmative one, generating new ways to view the forest school experience (and the researcher's own embodiment in the process). The initial data generation drew upon Ingold's (2016) distinction between travelling and wayfaring. Wayfaring as a concept can be applied to the activities of the researcher enmeshed in the forest school space as they follow the children's activity. Over seven separate visits to the forest school site I tracked my wayfaring around the site using GPS technology. Abstracting the raw data from the GPS watch, the digital lines of travel (representing my muddy, entangled, visceral traipsing through the undergrowth) generated only a clean, linear/synchronic topography of the event.  I exported the maps, printed, traced, and embroidered each individual wayfaring route onto a piece of found fabric that now hosted the newly transfigured data. Each route was layered on top of another on the scrap fabric like a digital 'sampler'. Thus was created the more-than-digital scrapmap. The scrapmap presents the transmutation of qualitative researcher engagement with a site from forest path to tactile data, via digital .gpx file, pen, tracing paper and found fabric; becoming an embroidered (re)assemblage. This more-than-digital map shows one way in which human-material entanglements may become material-human artefacts. The scrapmap shows both the lines and negative space temporally and spatially occupied during the research activity. The poster and map communicate new insights about researcher embodiment and the possibilities afforded by playful data engagement.

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**Keywords:** digital, posthuman, material, forest school, generative.

# Resisting striation through abduction, intuition, and hope (113)

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This poster introduces a PhD inquiry in the field of education that is underwritten by a resistance against the striating effect of conventional methodologies; an inquiry that is orientated to personal experience, self-knowledge and becoming and embraces wonderment, surprises and messiness. The aim of this poster is to showcase the factors which led to the many critical turns that are entangled with the becoming of this inquiry, the methods to which I turned to make sense of what I initially considered as a stagnation, and the new possibilities arising from thinking with these methods.

This project was originally an investigation into the experiences of migrant girls who bear racial markers in Swiss schools. However, as I waded more deeply into the questions I attempted to answer and the corresponding methods, I began to wonder about my own motives and other ethical concerns of this inquiry. My engagement with this project took a philosophical turn after I had exhausted the conventional methodological options. The turn was triggered and sustained by the manifold dissatisfactions I experienced as I wrestled with the methods I first proposed to adopt in this study, and the desire to capture my own thoughts, concerns and emotions outside of the purview of this project.

This poster will consist of three sections. The first section will illustrate the dissatisfaction that stopped me from pinning down a methodology and moving on to the next stage of my project. I will focus on three of the most prominent forces that shape my subjectivity—my experiences as a frontline teacher, as a mother, as well as a PhD researcher—and provide a brief explanation of why the conventional qualitative methods available to me at the time were unlikely to capture many of the integral thoughts, concerns and emotions entangled with this project.

In the second section I will provide an account of the methods of abduction, intuition, and hope and their philosophical underpinnings, and attempt to map the ways they have set in motion the becoming of this project. All of these methods work against the fragmentation of life and knowledge production and extend one's experience beyond the realm of positionality. They require researchers to reconsider the orientations of time and one's own experience in an intimate, affirmative way, rather than through a critical lens from a distance. In particular, I will highlight the importance of thinking beyond utility, attention to variations, and orientating knowing towards future instead of the past.

In the last section I will return to my project and explain the ways my encounters with these methods bring about the becomings of not only my project, but also my subjectivity and life outside of research and academia. The poster will be concluded with the current "messiness" of this inquiry, and the hopeful relation between messiness and new possibilities.

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# Searching for new ways of living in the Anthropocene: food production and consumption of tomorrow (114)

**Lene Granzau Juel-Jacobsen**

**Zealand Business Academy**

Our way of life in the Anthropocene may among other things have been characterized by excessive food production and consumption. Food and sustainability are not uncomplicated acquaintances, nor easy combinations. It is something that farmers, producers, consumers, distributors, restaurateurs, and others must pursue and strive for, continuously; all knowing that it requires a long-term effort. A univocal entirely positive impact and footprint on earth, plants, animals, and humans may well be impossible to reach in the near future.

Food production and consumption are increasingly mentioned in connection with sustainability, but rarely for the good. Both parts are often referred to as examples of human activities that greatly burden the planet (e.g. Grunert, K. G. 2011; Oosterveer, P., & Sonnenfeld, D. A. 2012). Fortunately, there are more and more enthusiasts who aim to link food production and consumption with sustainability. They are launching initiatives and developing solutions that may enable us to live, eat and enjoy food and culinary experiences with a deep respect for the planet we inhabit, the animals with whom we coexist and the plants that condition our existence.

The poster will present two cases as inspiration of new ways of living, producing and consuming in the Anthropocene. The two cases have different focuses: The first Restaurant Nolla in Helsinki, Finland is consistently working towards lowering the bi-product of food production, eliminating waste, and the second, an organic farm project Rabarbergaarden in Northern Zealand, Denmark are dedicated to giving more back to nature and the local community than it takes, harvests, and withdraws.

Despite divergent focuses, the two cases share a basic understanding of sustainable development as formulated in the Brundtland Report (1987): 'It is a development [that] ... meet the needs of the present without compromising the ability of future generations to meet their own needs'. The cases explore how to work towards sustainability in an industry that traditionally have burdened and exploited the planet; excessive food production and consumption may be characteristics for our way of life in the Anthropocene, but food production and consumption are also fundamental for our life in the future. We need to find a way. No one can claim to have reached the goal, and many more kilometers must be covered, to reach a fully sustainable food production and consumption. Their endeavors are nevertheless uplifting and inspiring, and their efforts are worth a case study and a thick description.

Situated in a classical business discourse of circular economy, supply chain management, andLEAN production on the one hand and the vital and groundbreaking philosophical work of Emanuele Coccia (2019) and Timothy Morton (2007, 2010) on ecology and sustainability on the other hand, the poster present key results of qualitative inquiries and fieldwork funded by The Nordic Council of Ministers.

The poster is based on field research that has spanned several covid-affected years, which both affected the empirical work and, in particular, constrained the daily work of the case studies. Farms and restaurants, like the rest of society, were closed down, far-reaching restrictions were rolled out and business models had to be rethought and adapted. However, the cases are now firmly on the other side of the pandemic. In that sense, their business models have stood a particularly challenging test.

The cases are doing it. The Nordic Council of Ministers has supported it. And the research posteraims at communicating the results of the qualitative inquiry with love for the planet we live on and with the next generation in mind.

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**Key words:** food production, food consumption, sustainability, circular economy, (post)anthropocene

# Performing a 'tidalectic curation' through diffractive analysis (115)

**Tanya O'Reilly,**

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Diffraction as an analysis method of mapping interference focusing on 'where the effects of difference appear' was introduced to us by Haraway (1992) and again by Barad (2007, 2014) as a way of analysis to rethink difference productively. However, while diffractive analysis can generally be seen as reading different materials through one another, it is argued that there are different approaches to working with diffractive analysis (Gunnarsson & Bodén, 2021). This poster presentation aims to show how diffractive reading can be performed and what can result from it by connecting it to oceanic thinking and tidalectic methodology (Braithwaite, 1994; Hessler, 2020).

The work presented here draws from a larger PhD project which empirically investigates how a successful innovative assessment practice in the digital environment at the postgraduate level is co-produced through algorithmic automation-human-digital curation in a Lifestream. The method of this research inquiry involves thinking with theory (Jackson & Mazzei, 2012) – poststructuralism, posthumanism, and complexity theory - and empirical materials (digital artefacts, observations, and interviews) in a diffractive analysis (Barad, 2007) so that new understandings of the research problem and research questions can be made possible (Ceder, 2015).

This poster contributes by offering an enactment of diffraction. Furthermore, it makes visible my process of diffractive analysis of a more-than-human assessment practice and shares a 'tidalectic curation' (Hessler, 2020) of the analysis.

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**Keywords:** higher education; diffractive analysis; more-than-human; tidalectic curation; oceanic thinking