



Bodies Territories Touch

8th International Conference of Autoethnography

18th - 20th July 2021

<http://boomerang-project.org.uk>

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Welcome

from the Conference Chair

In my former career as a professional golfer I was called upon to attend many official functions. Most commonly these would be lavish dinners, several courses, and were restricted to the top players and the sponsor's guests. I was also fortunate to attend many informal gatherings where local charities, the tournament sponsors, all the players, their partners and families and members of the club and county hosting the event, all shared food in a *smörgåsbord* or tapas style. In many countries people would bring food to share, yet no one dish dominated the tables. We all ate, were nourished and enjoyed convivial conversations and opportunities to get to know some of the cuisine on the menu that we were unfamiliar with. I think of the International Conference of Autoethnography is a kind of *smorgasbord* – and certainly not an exclusive event where only certain people are invited or welcomed to the table.

As Conference Chair, I may be the conductor – but it takes a small orchestra make a conference happen. Please join me in showing appreciation and thanks to the Conference Committee for the massive amount of work that has gone on behind the scenes over the last 12 months. They are:

Tim Buescher, Jessie Ip, Trude Klevan, Jamie Barnes, David Carless and Andrew Gillott

So, welcome to the conference! Wherever you are coming from in the world, you have a place here. I hope you enjoy the conference and find it an enriching experience.

Kitrina Douglas

Information for Participants and Presenters

This is the 8th International Conference of Autoethnography and one the organising committee are really looking forward to. Many of us found the 2020 conference provided an oasis in the desert, and given the pandemic continues to bring challenges on a daily basis, we hope this year's gathering will again be a refuge and bring support.



Bodies Territories Touch

In the previous 12 months dramatic events have unfolded across the world. Our inclination to touch has been arrested by a virus with no respect for bodies or territories. Likewise, the fires and flooding that have plagued many parts of Australia, South America, USA and Europe, pay no attention to borders or bodies as they consume and destroy everything in their path. In addition, political precedents have threatened democratic principles that hold peoples and territories together. Who has not been touched or troubled by these world events?

Sessions and Chairs

The committee has taken great care to place each of your presentations/performances within one of 20 themed sessions. We try to keep the number of parallel sessions to a minimum – to maximise audience size for each presenter/performer. We find this also helps to create a more inclusive conference experience as everyone – from well-known figures to students at their first conference – is able to meet each other and experience each other's work.

To achieve this, we have scheduled timings to allow up to a maximum of **10 minutes** for each presentation/performance. If you over-run this time, it is likely you will be taking time from another presenter. Within each session, we have also allowed at least **20 minutes** for communal responses, questions and discussion.

We would like to thank all those who have agreed to take on the responsibility of chairing a session. Session chairs do an important job keeping the presentations and sessions to time, but also do more than this. For us, a conference chair is a person who by their presence is in your corner, supporting the scholarship and voice of those presenting and interceding with the audience to ensure that no one person 'hogs' all the questions or railroads the conversation. On this definition, chairs of autoethnography sessions 'stand with' each presenter in order that they may be less alone. The chair does not need to be an expert in the work, nor should their role imply a hierarchical position – the chair is there in service of the presenters, an intermediary between those presenting and the audience.

So, audience members: please respect our voluntary chairs' commitment to keep sessions open and inclusive; and presenters: please allow the chair to bring your presentation to a close should you overrun.

Joining in on Zoom

Should you not be familiar with Zoom, please familiarise yourself with the advice below. We can't hook up your computer or influence your bandwidth but we know the direction to point you to and suggested actions you might take before the conference starts to minimise your potential problems with connectivity.

1. If you are new to Zoom then you may wish to visit [this link](#) for guidance. There is advice for using Zoom on both desktop and mobile devices. There are also instructions for how to download and install Zoom on your device.
2. The Conference does not have a technical support team and we recommend the [training videos](#) that Zoom provide if you are new to this platform.
3. A note on joining the conference: You will need to be logged in to Zoom to access the conference. This security measure allows us to ensure that only authorised conference attendees may access the rooms. Please join us using Computer Audio. When you arrive in the room, your microphone will be muted automatically. You may wish to introduce yourself in the chat box when you join. During sessions, please leave your microphone muted unless you are presenting or invited to speak by the session chair.
4. Each session will have a least one member of the conference team in attendance and we will monitor the chat box and manage discussion. Presenters, you do not need to worry about taking responsibility for this, leaving you free to enjoy presenting your work, whether that is a slide deck, sharing video or playing an audio file

Lifetime Contribution Award

The ICAE Lifetime Contribution to Autoethnography Award recognises and honours those who have made a significant contribution to the development and nurturance of the field of autoethnography and those working within it.

In 2020 the first ICAE Lifetime Contribution to Autoethnography Award was given to Alec Grant. You can watch the award ceremony here:

<https://www.youtube.com/watch?v=VXqCw-Tyq0E&t=32s>

The winner of the 2021 ICAE Lifetime Contribution to Autoethnography Award will be announced at the conference by Trude Klevan on Tuesday 20th at 3:45pm.

If you would like to nominate someone for the 2022 Lifetime Contribution to Autoethnography Award please email Trude Klevan Trude.Goril.Klevan@usn.no with a rationale for your nomination. Closing date for nominations is 1st May 2022.

Conference Schedule

*** All times listed are British Summer Time (BST) ***

Sunday 18th July Pre-conference Workshops

Time	Workshop	Presenters
9:00am	Creative Writing for Academic, Practitioner and Activist Engagement and Impact	Gayle Letherby, University of Plymouth and University of Greenwich, UK
1:00pm	<i>Squaring the circle</i> : Using arts-based practices in autoethnography	Kitrina Douglas, University of West London and Leeds Beckett University, UK David Carless, University of the West of Scotland, UK
4:00pm	<i>Fantastical Materiality</i> : Catalyzing interdisciplinary dialogue through arts-based pedagogies	Elyse Lamm Pineau, University of Southern Illinois, USA

Monday 19th July Day One

Time	Session	
9:00am	Conference Opens & Welcome Conference Chair Kitrina Douglas	
9:15-10:30	Session 1: Room 1 Chair: Kitrina Douglas COVID: Prisms of experience A photovoice journey through researcher identity: Considering race, disability, and communication during fieldwork in Malawi Sarah Huque, University of St Andrews, University of Edinburgh Bereavement: troubling or reinforcing the field boundaries Rachel Creaney, James Hutton Institute/ University of St Andrews A Painter's Table in Lockdown Paul Cope, Independent Missed in translation, found in reflection: a collaborative autoethnography exploring the lived experiences of a bilingual medical student as a translator during the COVID-19 pandemic Kinan Wihba & Ana Baptista, Imperial College London, School of Medicine – UK Cohesion in the face of crisis: a collaborative autoethnography of refugee-host relations after the Beirut blast Watfa Najdi, American University of Beirut	Session 2: Room 2 Chair: Alec Grant Negotiating identities The thinker Mark Price, University of Brighton This is the hardest part: to be yourself – and think it is enough Ann-Mari Lofthus, Inland Norway University of Applied Sciences The missing score/ a requiem for a solo A choreopolitical negotiation with the politics of documentation Maryam B. Nesami, University of Auckland Liminal memory, my tongue: how to write a missing archive Susanna Hast, CERADA, University of the Arts, Helsinki I never do not drink that bottle Siw Tønnessen, University of South-Eastern Norway
10:30-10:40	Break	

10:40-12:00	Session 3: Room 1 Chair: Julie Parsons COVID: Digitally mediated	Session 4: Room 2 Chair: Knut Tore Sælør Embodied identities
	<p>Embodiment in the void – watching movies in virtual reality Thommy Eriksson, Chalmers University of Technology, Sweden</p> <p>SkyNews, the pandemic, and me Leslie Taylor, Charles University</p> <p>An autoethnography of digital health during COVID-19 Maddy Thompson, Keele University</p> <p>Mutated touch: experimental film, autoethnography and mutuality of being. Masha Godovannaya Academy of Fine Arts Vienna, Austria</p> <p>Selling or sharing? What role does the use of Instagram play in my artist identity? Zoë Crockford, Oxford Brookes University</p>	<p>Hair today ... Gayle Letherby, Universities of Plymouth and Greenwich</p> <p>Stitching together the body's hidden stories Bethan Habron-James, Bangor University & Royal Northern College of Music, Manchester</p> <p>Effort: writing the perfectionist's body Catelijne Coopmans, Linköping University, Sweden</p> <p>Hybrid: coping when the threads cannot weave together Kevin Ellis, Vicar, Fool, PhD student</p>

12:00-1:00	Joining the Autoethnography Network: Update from Jamie Barnes Lunch Break	
1:00pm-2:30	Session 5: Keynote Presentations Elyse Pineau Arthur Bochner & Carolyn Ellis	
2:30-3:00	Meet fellow delegates Break out rooms randomly allocated	
3:00-4:20	Session 6: Room 1 Chair: Trude Klevan COVID: Pedagogy and teaching	Session 7: Room 2 Chair: Chris Saunders Identity transformations
	<p>Same storm, different nightmares: emergency remote teaching by contingent communication instructors during the pandemic Nicole Stewart, Anis Rahman, Philippa R. Adams, & John Hughes; University of the Fraser Valley/Simon Fraser University, University of Washington,</p> <p>Disrupted professional: an artist teacher in lockdown Rachel Payne, Oxford Brookes University</p> <p>Over 10 webinars further and still gazing at black boxes Yolanda Richardson, University of Aruba</p> <p>Abstracting touch in virtual teaching during the Covid 19 Pandemic Shuktara Sen Das, Montgomery County Community College, PA, United States</p>	<p>From the third to the first person Kirla Barbosa Detoni, Federal University of Minas Gerais (UFMG)</p> <p>Passing for straight, self-isolated in the closet; writing between the margins of accepted and forbidden Kari Silvola, University of Jyväskylä, Finland</p> <p>From research to teaching territories: an autoethnographic approach to STEMM threshold concepts Joana Dos Santos, Imperial College London</p> <p>My journey from biotech to disaster management. Roman Tandlich, Rhodes University, South Africa & Technical University of Liberec, Czech Republic</p> <p>The Shadows of Corks Jewish Community: Experiencing Archives and Memoirs through Sound and Silence</p>

	Submerged in the 'Deep End' of coaching swimming: an autoethnographic account of coaching adolescents with disabilities Declan Downie, University of The West of Scotland	Winkler, Marnina, University College Cork, Cork, Ireland
4:20-4:30	Break	
4:30-5:50	Session 8: Room 1 Chair: Christa Welsh 'New normal' and absurdities of COVID	Session 9: Room 2 Chair: Martin Høybye Challenging methodologies
	<p>COVID-19, fear and the 'brave' souls who disregard retail shop directional arrows Marnie Wedlake, The University of Western Ontario</p> <p>I found my past homes on these pages, I saw the stories on the streets I walked: experiencing familiar places through fiction and imagining texts through personal spatial experience Evgenia Amey, University of Jyväskylä, Finland</p> <p>Who are we resilient for? An autoethnography on capitalism, toxic positivity, and when we become our research Kate Luxion, University College London</p> <p>The transformative touch of academic territory Espen Hektoen, NTNU, Norway</p> <p>Adjunct Limbo Zoom Sharli Paphitis, Abigail Bentley, Jason van Niekerk, Siseko Kumalo, Joana Bezerra</p>	<p>On writing a dialogic autoethnography Alec Grant, Independent scholar and Trude Klevan, University of South-Eastern Norway</p> <p>Blending the territories of science and art: how creativity can allow medical students to reconnect with themselves and their studies Lydia Boynton, Imperial College London, School of Medicine</p> <p>Nurturing roots: a performative autoethnography of the co-labor methodology Érica Soares Assis, UNICAMP - Universidade Estadual de Campinas</p> <p>Qualitative research, evocative writing and patient-centered care: reinventing pharmacists' ways of being in the world Djenane Ramalho-de-Oliveira, Universidade Federal de Minas Gerais</p> <p>Grief, humanity and method: how reflective processes of chronicling and experiencing grief in a pandemic infiltrate and transform Phd methods Effie Makepeace, University of Sussex</p>
5:50-6:00	Break	
6:00-7:15	Session 10: Room 1 Chair: Tim Buescher Movements	Session 11: Room 2 Chair: Ann-Mari Lofthus Navigating uncharted territories
	<p>Stray: an embodied approach to negotiating and representing landscape Paul Gaffney, Glasgow School of Art; Durham University; University of Leeds; University of Portsmouth</p> <p>Long Walk Chris Saunders, Independent</p> <p>Why 'we' run Jason Wragg & Richard Whall, University of Central Lancashire</p> <p>Holistic health and herbal medicine: below the iceberg Ana Cimbliris-Alkmim; Simone A. M. Mendonça; Djenane Ramalho-de-Oliveira, Centro de Estudos em Atenção Farmacêutica, Federal University of Minas Gerais (the same for all authors)</p>	<p>An ontological approach on the entanglement of violence and masculinity: how practices of resistance matter in understanding the embodiment of human sexuality. Marcus Fassl, University of Vienna, Austria</p> <p>Losing touch'; an exploration of estrangement Christine Lewis, Julie Parsons & Carly Stewart Edge Hill University, Plymouth University and Bournemouth University</p> <p>A collaborative autoethnography transforming the established thinking on variant-language across two minority native British students and their families' claim that the freedom of speech necessitates the freedom to speak Mari Lewis, Bournemouth University</p> <p>A collaborative auto-ethnography of refugee-host relations at the Kakuma camp, Kenya</p>

	<p>La Anima Sola: straddling wellness and disease Tess Pantoja Perez, University of Texas at San Antonio</p>	<p>Cory Rodgers, University of Oxford</p> <p>Autoethnographic temporality: a symbiotic approach Liana Beattie, Edge Hill University</p>
From 7:15	<p>Social with BYO Drinks</p> <p>Join delegates for informal discussion and networking</p>	

Tuesday 20th July
Day Two

Time	Session	
7:45-8:45	Session 12: Room 1 Chair: Gayle Letherby Chronic Illness	Session 13: Room 2 Chair: Trude Klevan Pedagogical challenges 1
	<p>"Me. Is this still me?" Autoethnographic explorations of adapting and grieving in chronic pain Martina Stanga</p> <p>Moving with the trouble Beatrice Allegranti, University of Roehampton & Beatrice Allegranti Company</p> <p>Becoming-dementia Gary Hodge, University of Plymouth</p> <p>Post-doctoral hiatus: a time to pause, reflect and go forward Lucy Pursehouse, University of Wolverhampton</p>	<p>Autobiography as an act of reflection: young Bedouin women reflect on ethnographic stories written about their peers Yeela Raanan, & Smadar Ben, Sapir Academic College, Israel</p> <p>An excursion through market square: A migrant 'Asian' Australian teacher's AsianCrit autoethnographic account of guiding white bodies through an 'Asian' ethnoburb Aaron Teo, The University of Queensland, Australia</p> <p>'Is every mentor the 'teacher'? The lived experience of one teacher in training: complexities, power dynamics and resilience. Jess Gosling, International teacher</p> <p>Cross-institutional collaborative autoethnography (CAE) as an inclusive and flexible way of researching less familiar academic territories Ania Rolinska; Clare Carr; Clare Maxwell; Jennifer Sizer Glasgow School of Art; Durham University; University of Leeds; University of Portsmouth</p>
8:45-9:00	Break	
9:00-10:30	Session 14: *SPOTLIGHT PANEL* Touching Territories with/without Touching Bodies Chair Jessie Ip Followed by round table discussion with presenters	
	Teppei Tsuchimoto, Ritsumeikan University; Yusuke Katsura, Osaka University; Miho Zlazli, SOAS University of London; Chihiro Suzuki, Osaka Prefecture University; Naoko Yokoyama, Ritsumeikan University; Yuto Takagi, Kyoto University; Rennan Okawa, Osaka University	
10:30-10:45	Break BYO Coffee/Tea Small group break outs	
10:45-12:10	Session 15: Room 1 Chair: David Carless Race and voice	Session 16: Room 2 Chair: Djenane Ramalho-de-Oliveira Methodological challenges & dilemmas
	<p>Black woman at hospital Barbara Furtado, Universidade Federal de Minas Gerais</p> <p>Child-shifting and transgenerational trauma: a blackgirl autoethnography Christa Welsh, BACP</p> <p>My dissertation journey: an unexpected invitation Lisa A Hillman, University of Minnesota</p>	<p>Epistemic violence – authoritarian sanctions Alec Grant, Independent Scholar; and Susan Young, Royal College of Art</p> <p>When is it my turn? Joseph Cleary Buffalo State College, State University of New York</p> <p>Embracing Vulnerability in online PhD: The self and a community Kyungmee Lee, Lancaster University</p>

	<p>Riot: poetical suite for the unheard Allison Upshaw, Stillman College</p> <p>An invasion of territorial and personal space: a Black woman's perspective Marcia Morgan, Ministry of Justice</p> <p>Two epiphanies of a white body: rehearsal for a non-x-rated paper Roberto Bezerra, Federal University of Rio de Janeiro</p>	<p>We both know you wouldn't say it to my face like that': navigating new routes in the EduTwitter community Helen Woodley, Northumbria University</p> <p>Objects, people, places: nomadic inquiry into language teachers' professional journeys Donata Puntl, King's College London</p>
12:10-1:00	<p>Lunch Break Poster presentation Lucy Beattie, University of the West of Scotland</p>	
1:00-2:00	<p>Session 17: *SPOTLIGHT PANEL* <i>Songwriting as Border Crossing</i></p> <p>Martin Høybye, Aarhus University; David Carless, University of the West of Scotland; Kitrina Douglas, University of West London & Leeds Beckett University</p>	
2:00-3.15	<p>Session 18: Room 1 Chair: Alec Grant Encounters with death</p> <p>A body and a dark hospital room: Medical student experiences of death on clinical placements Ore Mohammed & Ana Baptista, Imperial College London, School of Medicine – UK</p> <p>The day when life dressed up as death Kirla Barbosa Detoni, Federal University of Minas Gerais (UFMG)</p> <p>'My friend Giovanni': an autoethnography of shared mourning through queer community performance Edgar Rodríguez-Dorans, University of Salford</p>	<p>Session 19: Room 2 Chair: Jamie Barnes Storying and storytelling</p> <p>The Cailleach and me Janis Mackay, School of Health and Social Science, Edinburgh University</p> <p>My journey from biotech to disaster management. Roman Tandlich, Rhodes University, South Africa & Technical University of Liberec, Czech Republic</p> <p>Storying autobiographical experiences of gender-based violence: writing as a method of reclaiming the body Mel Parks and Jess Moriarty, University of Brighton</p> <p>The Listening Space Jamie Barnes, University of West Sussex</p>
3.15-3.45	<p>Meet-up BYO refreshments Break out rooms randomly assigned</p>	
3:45-4:15	<p>*Lifetime Contribution Award* Winner Announced by Trude Klevan</p>	
4:15-5:15	<p>Session 20: *SPOTLIGHT PANEL* <i>Venue Stories: music venues as creative, transformative territories</i> Rob Edgar, Fraser Mann and Helen Pleasance</p>	
5:15	<p>Invited reflections and conference roundup Close</p>	

Pre-Conference Workshops

Fantastical Materiality: Catalyzing interdisciplinary dialogue through arts-based pedagogies

with Elyse Lamm Pineau

Traditional higher education is a territorial system, an institutionalized taxonomy of disciplines and methods often differentially valued and funded. If we continue to sort students into silos agonistically labeled 'hard or soft science?' 'statistics or stories?', 'scholar, artist, or practitioner'? we are schooling them to peer at one another as 'other,' despite the fact that our bodies do indeed touch upon one another in the field, just as our social commitments blend in the actual labor of worldmaking. In this workshop I invite you to 'trip the pedagogical fantastique' by identifying the teaching spaces in your work lives where resistance to territorialized knowledge production can make a material difference. Under what conditions do students orient to inquiry as pleasurable? How can I structure assignments that invite multi-method and multi-modal projects such that collaboration is value-added? What is the impact of embracing 'interdisciplinarity' from the outset 'simply' as the practice of excellence in many forms?

I will draw on a 5-year project teaching Tolkien's fantasy novel, *The Lord of the Rings* to students in the STEM disciplines, using their arts-based projects as touchstones and inspiration for our own work. Our focus will be specific and applied: how to structure assignments for individualized creative projects; how to identify & sequence behavioral increments that facilitate embodied collaboration; how to 'safely subvert' ingrained habits for learning, while encouraging risk and experimentation. Part of our method will be playful: I invite you to have 'ready to hand' some 'writing utensils' you wouldn't normally use, (ie: colored pencils, oversized paper, post-it notes, images to collage, etc) as we will practice our own creative representations of classrooms and curricula.

Creative Writing for Academic, Practitioner and Activist Engagement and Impact

with Gayle Letherby

There are truths to be found in stories is inarguable. Similarly, there is always an element of interpretation in research, and every written text is a product of particular social, political, technical, economic and personal events. (Katherine Frank (2000)

“‘The management of Hunger’: Using Fiction in Writing Anthropology’ *Qualitative Inquiry* 6(4): 474-488). Whatever our chosen palette, the practice of understanding the importance of our own creative engagement is a source of potential change on its own, and a space where valuable insight can be found through reflection and sharing. (Annette Blum (2016) ‘Art and Politics: The Power of Creativity and Activism Across the Globe’ *Huffpost* <http://www.huffingtonpost.com/annette-blum/art-and-politics-the-power-b-9511384.html>)

The focus of this workshop will be the exploration of ‘fictional’ representations of autoethnographic experiences and materials including research data, pedagogic reflections, emotional, practical, theoretical and P/political concerns. In addition to writing some short pieces of poetry and/or prose we will also engage in some creative editing. This workshop ran at last year’s International Autoethnography conference and although the writing and editing tasks will be similar the substantive foci will be different, relating this year to personal and joint reflections and concerns of bodies, territories and touch. All you need for this workshop is a paper and pen/tablet/computer and your imagination.

Squaring the circle: Using arts-based practices with Kitrina Douglas & David Carless

This workshop explores some of the potential of digital, photographic, film, music and song writing approaches to understand and explore bodies, territories and touch in our research collaborations in ways that challenge isolation, loneliness, oppression, alienation and silence within our communities.

Keynotes

"Touch me (with)in the Mourning: Living an Autoethnographic Life in a Global Pandemic."

Arthur P. Bochner and Carolyn Ellis



Abstract: Our keynote will draw attention to vast divisions and deep rifts creating pain and grief in the midst of a global pandemic. On a personal level, we want to explore how living an autoethnographic life may have helped us emerge from social isolation with a greater appreciation for deeper, emotionally stirring conversations. For us, these conversations revolve around our lived experience of aging, declining physical abilities, and the meaning of caring and caregiving. Our goal is to help our communities cope with the epidemic of loneliness, sickness, and grief rooted in our lived-through experience of Covid-19.

Biographies: We are distinguished university professors of communication emeriti at the University of South Florida. Collectively, we have authored more than two hundred book chapters and articles as well as fifteen books, eight of which have received international and/or national best book awards. These include Carolyn's *Revision: Autoethnographic reflections on life and work* (Left Coast Press, 2009/2020) and *The ethnographic I: A methodological novel about autoethnography* (AltaMira, 2004); Art's *Coming to narrative: A personal history of paradigm change in the human sciences* (Left Coast Press, 2014); and our jointly authored *Evocative autoethnography: Writing lives and telling stories* (Routledge, 2016). Individually we both have received legacy and career achievement awards from the ICQI (International Congress of Qualitative Inquiry) and NCA's Ethnography Division. Our foundational monograph, "Autoethnography, Personal Narrative, Reflexivity: Researcher as Subject," published in 2000, has more than 6,000 citations and received the Charles Woolbert Award from the NCA in 2014 for research that has stood the test of time. We feel privileged to have mentored dozens of Ph.D. students over the course of our academic lives. Many of these former students are now breaking new ground in advancing autoethnographic and narrative inquiry. With the generous support of Mitch Allen formerly of Left Coast Press and Hannah Shakespeare of Routledge, we have served as editors of two book series that

specifically focus on autoethnography and narrative inquiry, encouraging experimental forms of writing and performing qualitative inquiry including literary, poetic, artistic, and performative modes of expressing concrete modes of lived experience. In addition to our lives as teachers, writers, and mentors, we have raised eight dogs together, including our current bundle of joy, Malee (Thai for flower), an eight pound rat terrier. She will be accompanying us on hikes along the Appalachian Trail and the Smoky Mountains this summer as well as offering companionship as we continue to expand our flower gardens in the mountains of Western Carolina and in Safety Harbor, Florida. Our keynote will draw attention to the vast divisions and deep rifts creating immense pain and grief across the global pandemic. We want to explore how living an autoethnographic life may help us emerge eventually from social isolation with a greater appreciation and capacity for deeper, emotionally stirring conversations that can help our communities cope with the epidemic of loneliness, sickness, separation, and grief rooted in the lived-through experience of Covid-19.

Still Point: Meditations on solitude, silence, and social sustainability

Elyse Lamm Pineau



Biography: I am a retired autoethnographic performance poet, theatre director, and arts-based educator exploring new avenues for art activism beyond academe and within my local community. For 25 years, I was a professor of Performance Studies at Southern Illinois University, Carbondale, where my work focused on women's lived and literary narratives, all aspects of stage production, and advocacy for cross-disciplinary, critically-engaged, arts-based pedagogies. My solo autoethnographic performances have been published in *Liminalities*, and *Text and Performance Quarterly*, and my research in critical performative pedagogy has been published in U.S. education journals, as well as (in translation) in Brazil and Taiwan. The privilege of academic retirement has opened up new territories for community engagement, new demographics for collaboration, and new forms of artistic and political expression.

9th International Conference of Autoethnography 2022

will be taking place at

Bristol Harbourside, UK

and

Online around the world

on

17th – 19th July 2022

For information:

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Spotlight Panel Abstracts

Spotlight panel one:

Blurred Borders : Touching Territories with/without Touching Bodies

Our territories do not always have a clear border. Our borders - national borders, physical borders, seen and being-seen, the past and the future, self and others, etc. - dynamically change along with subjective feelings, relationships with others, politics, society and culture. In other words, boundaries are expanding, contracting, being destroyed, and being created in everyday life. In this panel discussion, auto-ethnographers from the Study Group for Self and Qualitative Inquiry in Japan will attempt to describe the moment of touching those blurred borders with/without touching bodies.

Teppei Tsuchimoto(Ritsumeikan University)

This presentation will consider the infinite border of the garden. It is an interesting subject for cultural psychology of semiotic dynamics, which deals with the process of deep personal experience. By combining poetic inquiry with theoretical exploration, I attempt to provide insights into the understanding of deeply personal emotions that extend beyond the boundaries of the garden.

Yusuke Katsura (Osaka University)

I seek subjective territories where people live and cope with invisible entities such as radioactive materials in Japan, and "djinn" in Mali, West Africa. Both of the entities can cause disease and be used for treatment thus bring fear and hope. Because of the invisibility, these entities could shake the boundaries of body/mind, science/belief, nature/culture, self/other, and emboss an ambivalent realm.

Miho Zlazli (SOAS University of London)

I revisit a relationship between an individual and groups through my own personal narrative of struggles centred around constant fear of ostracism. The first phase was my formative years, being born in a minority Christian population ostracized by the local indigenous Ryukyuan village in Japan. The second phase was my turbulent adolescence and conversion to Islam in search of a way out from the agony. The last, current phase is a discovery of my own roots and reconstruction of my identity. Pre-recorded presentation: <https://youtu.be/kFPNquZ4XVY> (the length is 3:24).

Chihiro Suzuki (Osaka Prefecture University)

How can I read your autoethnography? How do we read, feel and touch your autoethnography under the COVID-19 pandemic?

This presentation shows the process of changes in recognition of subjectivity in my mind: from "I and you" to "we", throughout reading and touching art works, performances and autoethnographic works.

Naoko Yokoyama (Ritsumeikan University)

In this presentation, I summarize the process of touching the boundaries with its patients from the autoethnography of a nurse working in a public health center due to the COVID-19 epidemic, and reaffirming the patient as a living person. When I started working at the health center, I had a psychological distance from them, and through autoethnography based on their diaries, I came to understand their situation more deeply. I began to think about how I could help them as human beings living their own lives.

Yuto Takagi(Kyoto University)

This presentation will focus on the "touch" communication between my severely mentally handicapped brother and me, his older brother. I will be presenting scenes from my self-documentary

film, "僕とオトウト (Boku to Otouto) ," in which I picked up the moment when "touch" communication was established.

Rennan Okawa (Osaka University)

The purpose of this presentation is to share a autoethnography about the presenter's life. A life full of boundaries and struggles. Through this presentation, the presenter will discuss a life that was split by two ethnicities and how he finally could find his own place to fit himself.

Spotlight Panel Two

Songwriting as Border Crossing

Hoybye, Martin

A Dream of the Anthropocene

Dept. of Archaeology and Heritage Studies, School of Arts, Aarhus University, Denmark

Important work at the intersection of arts-based research and autoethnography has explored songwriting to engage with and express that which otherwise "couldn't be said" (Carless, 2018; Carless & Douglas, 2009:28), voicing lived experience, concerns and insights in this age-old communication form (Bakan, 2013). The Covid-19 pandemic has taught us the importance of connection, how borders are both imagined, when it comes to how a virus operates, and also very real in terms of restrictions, lockdowns, and travel bans as we experience these limitations immediately in the short term. Simultaneously, and related to the pandemic, the climate crisis continues to threaten dreams of stability in the longer term, both in the Global South and Global North. Thinking about this in terms of the Anthropocene, this combined paper and performance explores the writing of a song during lockdown. How fragments of experiencing this time combine with readings done, conversations had, and come together "in-the-making-moment" (Candy, 2020; Schön, 1992) when a song arrives. It is a story of engaging with questions of the Anthropocene moment of the pandemic through songwriting, a story of open questions that may invite us also to "collaboratively witness" the challenges of our time (Ellis, 2013) through arts-based approaches.

Carless, David

What can a song bring? Balancing out the picture in pandemic

University of the West of Scotland

How might we personally and collectively contain the burn out and emotional depletion that has arisen as a consequence of COVID-19? How can we continue our work of intervening into the challenges and demands that face our communities? Here, I turn to a song – called *It's Alright* – written and sung not only as a response, but also as a survival strategy. I try to let its sentiments and sensations wash over me to calm my nervous system. I sing it as a way to self-soothe, to stabilise, in a time of distress. I sing it with and for you, on the chance it might be of service.

Kitrina Douglas

Surrounded by..

Leeds Beckett University & University of West London

In this presentation I explore some of the hidden aspects of songwriting, such how certain issues, events and happenings take root, how our reflections begin to take shape and form words and music and how this creative process is, as David Carless (2017) wrote, "a leap of faith".

Spotlight Panel Three:

Venue Stories: music venues as creative, transformative territories
Rob Edgar, Fraser Mann and Helen Pleasance,

Venue Stories is the latest project from the Music, Memory and Memoir Group at York St. John University (Equinox, 2022). It is an anthology of creative non-fiction that remembers, celebrates and reinvigorates our complex and plural relationship with small and independent music spaces in the UK. Written by musicians, promoters, fans and academics with a shared passion for small music venues and musical cultures in all their variety, each chapter focuses on the personal, sensory and half-remembered. These stories capture the transformative experience of being lost in music. The intimacy and familiarity of small venues allows for an experience like no other. These venues act as time capsules, containing visceral, vivid memories. The project celebrates these venues to plead for their social and cultural importance. There has been an additional poignancy and fervour to the project as it has unfolded during the Coronavirus pandemic, which has highlighted the precarity of these, already threatened, venues.

For the panel, the editors, Rob Edgar, Fraser Mann and Helen Pleasance, will contextualise the project as part of their broader exploration of the relationship between music, memory and memoir, and will read short extracts from their own creative contributions.

Abstracts

(in first author alphabetical order)

Allegranti, Beatrice

Moving with the Trouble

University of Roehampton & Beatrice Allegranti Company

This presentation includes the premier screening of *Moving with the Trouble*, a short film that draws directly from the Arts Council England, Surrey Arts and Public Health funded Moving Kinship project, and the internationally touring dance theatre production *I've Lost You Only to Discover That I Have Gone Missing*. The transdisciplinary work evolves from my feminist new materialist choreography, psychotherapy, scholarship and activism with people living with rare, young onset dementia, their families and the artistic team Beatrice Allegranti Company. Since its inception in 2016, the project has spanned the deaths of three parents in the artistic team, and a pandemic. Through our dispossessions, this film explores how we have touched the alterity within, inviting audiences to move with us as we move with the trouble. Through a choreo-autoethnographic assemblage, the film invites an engagement with the transcorporeal-affective import of the material in order to consider the tangling of movement with/in dementia and wider social, political and environmental inequalities and taboos of age, mental health, voice, intimacy, vulnerability and care. This work is about fine tuning our attention to micro-activisms present in movement exchange as we show up to collective understandings of the reterritorialization of power and privilege.

Amey, Evgenia

I found my past homes on these pages; I saw the stories on the streets I walked: experiencing familiar places through fiction and imagining texts through personal spatial experience

University of Jyväskylä, Finland

Works of fiction have the power to draw visitors to locations associated with them. Literary and film tourism – travelling to sites with connections to literature and screen productions – had been growing in popularity in the years prior to the pandemic and, as any tourism practices, relied on the freedom of movement. Due to the measures and restrictions aimed at limiting the spread of COVID-

19, such leisure activities may presently not be possible in many parts of the world. In this presentation, I consider the fiction-space dynamics beyond that of fiction-inspired travel, drawing on autoethnographic fieldwork in Helsinki, Finland, to find out how space can be experienced through fiction. In light of earlier studies in the field of literary geography (Hones 2008, 2014; Anderson 2015; McLaughlin 2016; Thurgill 2018; Lovell 2019), I examine how, during my literary walks in Helsinki, personal histories of engagement with fiction and prior and present geographical experience informs the way media texts are read and imagined spatially – in particular, I look at the instances when fiction ‘spills over’ the actual-world places where one finds oneself, or when stories become associated with places previously visited.

Assis, Érica Soares

Nurturing roots: A performative autoethnography of the co-labor methodology

UNICAMP - Universidade Estadual de Campinas

Marī nī Ye'pa mahsā, nihkīrī mahsā, marī kahrā, pahkasé marī kahrā, marī kahtise dihporopü mühatike buhitdihasome. (Tukano language)

Whatsa liminanai lhieñhe hipai, awakada, ooninai, nhette weemakaa. (Baniwa language)

We are children of land, forest, rivers, seas and we are ancient cultures.

This performative autoethnography is inspired by nature. Aware of the interdependence and collaboration between all organisms, we will explore the methodology of co-labor, a set of techniques based on the principles of interculturality, interepistemicity and decoloniality. We reflect and dialogue with each of the bases of this revolutionary methodology based on our personal experiences, using recorded scenes from our daily life.

Our performance will be in three voices: an indigenous woman with a nomadic trajectory who will perform in Tukano language, an indigenous man raised in the Tucumã Rupita village of the Baniwa people who will perform in Baniwa language, and the voice of a non-indigenous woman struggling for indigenous causes as a way of postponing the end of the world by telling other stories.

Bambrola, Anthony

Scuba Diving, Not Snorkelling: Time-Use and the School Principalship During the COVID-19 Pandemic

St. John's University

This autoethnographic study captures the experience of the pandemic school leader, with a focus on a leader's use of time as a vehicle for insight into daily leadership practices and related challenges during the COVID-19 pandemic. A nebulous ethos endures around the role of the school principal and the cultural force that is time within the role. The fundamental work of schooling is rooted in teaching and learning, yet those entrusted with cultivating these environments spend so little time on tasks related to instructional leadership. The global pandemic has inflamed this disconnect, amplifying the need for instructional leadership as a matter of equity and social justice in the classroom.

This yearlong study leverages the methodological intimacy of autoethnography by employing a diversity of interpretive methods through daily time logs, journaling, and artifact analysis, as well as interviews with principals to gain an intersubjective understanding of pandemic school leadership and time-use during across multiple contexts, while also leveraging Schon's reflective practice framework as the foundation of reflexive practice. The need for enhancing the literature base with 'scuba diving' studies reflecting the emotional and economic aspects of the pandemic school leader's lived experience and adaptations in practice will be critically necessary.

Beattie, Liana

Autoethnographic temporality: a symbiotic approach

Edge Hill University

Time and time-related contexts are central to our understanding of any cultural phenomena, and yet, despite a growing corpus of autoethnographic research, a relatively small number of studies make the concept of time their investigative focus. In fact, a few autoethnographers seem to neglect altogether the temporal aspect of their experiences both theoretically and methodologically. In this paper, I intend to present the concept of temporality as an essential feature of 'symbiotic autoethnography' and as a way of theorising about the dynamic nature of our experiences. Specifically, I argue that 'autoethnographic temporality' includes more than just references to time, but also incorporates the qualities of being subjective, locational and evanescent. I propose an interpretation of the term as applicable to a 'symbiotic approach' to autoethnography, suggesting that autoethnographic temporality can be understood as researchers' subjective perceptions of chronological time, as experienced across different locations and captured in the moment of writing.

Beattie, Lucy

Speaking from the heart – crossing the teaching/research nexus

University of the West of Scotland

The teaching/research nexus is a contested focus of academic practice whereby hierarchies and power relations expose pedagogic frailty. This is amplified in practice revealing a disembodiment between the demands of teaching and research. The commodification of these aspects of Higher Education in a public engagement context accentuates the way in which the intersection between teaching and research can be at odds with the vocational nature of the profession.

My PhD research uses autoethnography and portraiture to address my position within my study of the teaching/research nexus in STEM through storytelling to facilitate transparency of power and politics. Autoethnography is a liminal practice that positions academic writers as both researchers and objects of research; the play between emic and etic mimics the ways in which academics walk the bridge between teaching and research in Higher Education.

This poster presentation will consider how my own lived experience has influenced my chosen field of research which looks at the integration of science and environmental communication. I will consider how autoethnographic methods may be applied by lecturers and academics who walk the teaching-research nexus in STEM to augment their teaching practice.

Bezerra, Roberto

Two epiphanies of a white body: rehearsal for a non-x-rated paper

Federal University of Rio de Janeiro

Two moments of identity displacement and estrangement. Two epiphanies set far apart in time and space which, nevertheless, intimately communicate through the feeling of inadequacy and impotence in face of the sudden emergence of my body's whiteness. One, the unpretentious reading of a poem turned into a collision between my vocal chords and the lyric speaker. The other, a reckless decision to thrust my body onto the stage at the end of a play just to find out that I should have never left my seat among the audience. In both cases, being denied that long standing privilege of being able to, just because. In both cases, recognizing complicity and feeling the palpability of systemic racism. What can be made of those moments beyond pain and the desire for personal growth? Could I translate them into an autoethnographic piece? But should I? What if, by doing so, I end up once more projecting my voice onto the public sphere exactly when my body begs me to listen, not speak? Where to find a language to narrate visceral bodily responses which consciousness itself could not anticipate or control? This video just wants to ask questions.

Boynton, Lydia

Blending the territories of science and art: How creativity can allow medical students to reconnect with themselves and their studies

Imperial College London, School of Medicine

Historically, anatomy and art have been very closely linked - consider the works of Leonardo Da Vinci for example. Upon beginning medical school however, students can feel detached from their creative side as they become immersed in their scientific, clinical programme. The aim of this study was to gain an insight into the perceptions and emotions that first year medical students experience when studying anatomy. A collaborative autoethnography study was conducted with a group of first year medical students at Imperial College London (UK) in the academic year 2019-2020. In addition to the production of art compositions, the students were asked to reflect upon their experiences of taking part in the competition, how the experience impacted them as medical students, and what they wanted to convey to their audience. Common themes that emerged from the students' reflections included reigniting their passion for art and studying anatomy as well as reuniting with their sense of identity. These results can help drive discussions around whether we should inject more opportunities for creativity into the medical curriculum.

Authorship: Lydia Boynton, Devni Peramunugamage, Lakshya Gopal, Mi-Tra Tran, Natalie Hart, Renee Servin Recio, Shagun Bansal and Ana Baptista

Chetpra, Natalie and Denise

Autobiography on the Edge

Unseen University

Coming from countries on the edge, politically, geographically, and psychologically, we have experienced sociological ambivalence that was intensified by everyday survival needs. Living on the edge can be exciting, propelling curiosity and exploration. It can also be challenging, it leaves one exposed, uncontained, susceptible to trauma and fragmented memories. Simultaneous excitement and terror lay a trap for body-mind dysregulation.

For those who have suffered trauma, memories are lost, lodged in the black box of the unconscious mind. These stories of trauma survival against the odds come with a high levy of internalised distress, isolation, disconnection from self and others, and deep sense for yearning for what was lost.

Re-connection to previously dissociated memories requires unlocking codes held in memories of the body and mind. This can only take place through the healing presence of an honest witness: where relationship has been the sword of rupture, relationship is too, the instrument of healing and integration.

Autobiography once formulated, offers another invitation for honest witnesses who may gather as readers or listeners, and with this, and like a boomerang, bring back the collective resonance for personal, inter-generational and societal realisation of narratives of survival, re-connection, integration, and posttraumatic growth.

Cimbliris-Alkmim, Ana; Mendonça, Simone A. M.; Ramalho-de-Oliveira, Djenane

Holistic health and herbal medicine: Below the iceberg

Centro de Estudos em Atenção Farmacêutica, Federal University of Minas Gerais (the same for all authors)

This evocative autoethnographic piece presents my experience and reflections as a Pharmacist when my perspective about Herbal Medicine shifted, as I moved from the metropolis to the countryside. My story evidences the power of everyday do-it-yourself practices to generate physical, mental, and social health. I will narratively go through three different scenes. The first one is a quick trip to the drugstore to buy an herbal medicinal product. The second one is a visit to my neighbor, whose love

for plants brought us together as friends. The third one will be a therapeutic gardening routine at my home. I discover that using herbal medicinal products aiming for a punctual pharmacodynamic improvement in health is the tip of the iceberg when compared to what all plants can offer to improve one's quality of life as food, medicine, occupational therapy and aesthetical bliss, making room for a health-oriented sense of community and respect for nature. The current neoliberal disease-focused medical model of health usually does not consider these potentials. Health and daily life are continuously and actively interwoven. Simple attitudes can make big differences. This story is an invitation to think about our everyday habits.

Cleary, Joseph

When is it my turn?

Buffalo State College, State University of New York

The author recounts memories of his most painful experiences as a Social Studies teacher in a large public high school in New York City from August 2008 through June 2010. Focus is directed toward the author's relationship with his principal during the second school year. In telling these stories, the author seeks to achieve two goals. First, the author argues that researchers, particularly "detached" sociologists of education and sociologists of workplaces, often fail to think twice about the people they are writing about and that doing so is morally unjustifiable. One must "earn" the right to opine about workplaces and the people in them, either by having "been in their shoes" or by demonstrating genuine humility (or, ideally, both). A brief analysis of that issue led the author to a more substantive critical self-examination that constitutes the primary objective of this paper and presentation: Can a uniquely privileged White author make meaningful contributions to critical autoethnography?

Coopmans, Catelijne

Effort: Writing the perfectionist's body

Linköping University, Sweden

Writing: I can't think of anything else in my life that has taken so much effort for the past 20-odd years. I'm not just speaking of the effort that everybody knows goes into making academic texts, but also of one less easily accounted for: that of making writing emotionally possible, and of honing the text until it feels right.

My effort has birthed a small body of work; it has also shaped the body I inhabit. Years and years of contorting my legs, narrowing my eyes, biting my fingernails, denying bodily pain and needs till the words are there, have left their mark. My body looks and feels a certain way because of all this effort. And the effortful ways inscribed in how I work my muscles continue to create drama as well as texts. The writer Anne Lamott has warned that perfectionism "will keep you cramped and insane your whole life". Interweaving auto-ethnographic storytelling and embodied exploration, I aim to name and reclaim something such condemnation does not allow for: my perfectionist's body isn't forged only in fear and contraction but also in desire – for beauty, meaning, and paradoxically, generosity.

Cope, Paul

A painter's table in lockdown

This research represents a continuation and development of the project presented at last year's conference.

Officially listed as vulnerable and shielding, I began the practice of depictive drawing on paper folded into simple sketchbooks. These drawings developed into richly coloured, textured and patterned paintings made on collaged surfaces. The collages are made from old drawings and prints leftover from art teaching discarded in a studio clear out, alongside packaging and magazine covers.

The paintings include a depictive image from a small cast of tabletop objects within mark and colour experimentation. The work is still shared daily on social media, keeping in touch with an audience online.

The paintings further map the disordered attention span of lockdown and track incremental changes within limited subject matter. The works represent a sort of mindfulness practice, an engaged distraction, keeping busy with a creative project, meaning-making within the limited options available. The titles form a concrete poem of lockdown concerns.

The autoethnography lies in the documentation of the limited domestic subjects of lockdown within the work. There is also an autoethnography of making, documented in an accompanying written text maintained during the pandemic.

Coura, Marina

The experience of internal medicine residents in attending palliative care patients

Federal University of Minas Gerais

According to the Brazilian medical code of ethics, "in cases of incurable and terminal illness, the physician must offer all available palliative care without undertaking useless or obstinate diagnostic or therapeutic actions". Although it seems like a simple definition, when I entered medical residency, I realized that during my medical degree I had not learned about how to deal with the limitations of the medical profession. What to do at that moment when the end is approaching, and no treatment will be able to change the outcome? The rediscovery of the medical function experienced during the residency motivated this autoethnography. I interviewed residents who were experiencing the same residency program that I had finished the previous year in order to revisit my memories. I was surprised by very similar stories told by my peers, which brought to mind the challenges I faced when dealing with death at a time when I was a doctor, still inexperienced, but with the desire to improve myself. I relived the fear of conversations, the denial, the anguish of the decision to stop and often the feeling that I could have done better.

Creaney, Rachel

Bereavement: Troubling or reinforcing the field boundaries

James Hutton Institute/ University of St Andrews

In this autoethnographic paper, I recount my experiences of the unexpected death of my dad during my PhD and how this experience enabled me to (unfortunately) better understand my research participants. My ethnographic PhD research explored the experiences of older people, and their wider caring networks, of using smart and assistive devices (e.g. voice assistants such as Alexa, fall alarm cords, laptops and smart phones) to continue to live at home for longer. In this paper I highlight connections between my own experience of bereavement and those of the key participants and their wider caring networks, including changing identities and roles and experiences of rural living. As well as recognising my own positionality, I discuss my role in my mum's evolving identity in terms of her changing role at home, her experiences of having to learn to use new devices and how my role within her wider caring network has evolved since our bereavement. I also highlight difficulties with 'controlling my emotions' over this lost future for my parents, and for myself and my dad – especially as I was frequently confronted with this more positive outcome during my PhD fieldwork.

Crockford, Zoë

Selling or Sharing? What role does the use of Instagram play in my artist identity?

Oxford Brookes University

Social media is now a widely accepted platform on which to showcase oneself, with Instagram dominating as the preferred channel for artists due to its' visual emphasis. The diversity of content and audience offers marketing potential and as an artist I was keen to discover how and why it influences my creative choices.

My focus during 2021 examines whether selling work is a viable or necessary outcome for making, balanced with the practice of simply sharing. Linked to this is an exploration of the reasons I use Instagram and how this affects creative output; the expectations I have when posting and my reactions to online interactions.

Research took place during the third UK lockdown which retrospectively, had considerable impact. Methods included photo narrative combined with documenting Instagram posts, providing a detailed visual record of progression over time. Reflective journal notes led to analysis of an intricate range of emotional interactions with the process.

Early coding of data yielded surprising results in terms of my preconceptions of my artist identity. This has given rise to deeper understanding of my work as an artist which has led to a significant change in attitude as my career moves forward.

Das, Shuktara Sen

Abstracting touch in virtual teaching during the Covid 19 Pandemic

Montgomery County Community College, PA, United States

This presentation will be an attempt to describe, explain, and theoretically locate the emotional struggle experienced in teaching undergraduates virtually over the past year. The facts and facticities include the unfurling of the pandemic era, reflections on emotions and a reinterpretation of teaching performances as recorded in communications to students. I interpret my struggle as characterized by tensions between the emotions I truly felt and what I projected to my students. While in near-denial and disbelief of what was happening around, I communicated "proactive" plans for transferring to virtual classes; while managing hasty and tedious reformulations of course content, I reduced students' workload and communicated leniency; while anxiety and uncertainty characterized my projections about the future, I tried to provide compassion, and while struggling to maintain a modicum of leadership, negotiated new emerging boundaries of student /teacher control over course work and teaching/learning performances. Deconstructing these tensions is important to me for understanding my personal ideal of good teaching and how that ideal is affected by both the manipulated and spontaneous decisions emerging from my feelings during an extended period of crisis.

Detoni, Kirla Barbosa

The day when life dressed up as death

Federal University of Minas Gerais (UFMG)

This autoethnographic storytelling represents my closest experience with the process of dying, a subject that for me has always been forbidden. I aim to describe the day when life dressed up as death and my reflexive practice arising from this event, detailing the day I experienced my grandfather's last day of life in a hospital as he suffered from a terminal cancer. My story highlights how we are not prepared to deal with that (as a family member and as a healthcare professional) and how the voice of the terminal patient remains silent. The hospital-centric model makes the process of dying even more difficult, evidencing the importance to discuss palliative care and person-death-centered care. The story has three moments. The first one describes some of my reflections during my trip from one city to another, to visit my grandfather at the hospital. The second moment takes place inside the hospital room and the third one describes difficulties with all the funeral documents. The second and third moments overlap, since both take place within the hospital setting. This story

is an invitation to talk more about death and dying, since everyone will pass through this moment of loss someday.

Detoni, Kirla Barbosa

From the third to the first person

Federal University of Minas Gerais (UFMG)

Who am I and what am I doing here? Occasionally, this question echoes in my head. When they ask you who you are, what do you answer? Almost always, I respond what my profession is. Well, I am a pharmacist and a doctoral student. And my dream is to be a professor (again). But, before all that, I am a person full of feelings, desires and fears. As well as the research subjects – before being sampled, they are people too. In this sense, this autoethnographic narrative represents the journey of my thoughts and critical reflections through the years on my role as a qualitative researcher, starting in a post-positivist paradigm. My narrative is structured as a monologue between my perceptions during my master's degree (in 2014) and my perceptions now as a novice PhD student, trying to address the questions: What kind of researcher and professor I desire to be?

Downie, Declan

Submerged in the 'deep end' of coaching swimming: An autoethnographic account of coaching adolescents with disabilities

University of The West of Scotland

This study explores a coach's personal experiences in coaching swimming to disabled athletes. Taking on the role of storyteller, data was interpreted through an evocative autoethnography, where I explore the effects in reference to crucial points during my tenure working with disabled adolescents. The reports focus on my first encounters coaching these athletes in swimming, the struggles that come with coaching, and the stress that comes with the work.

Ellis, Kevin

Hybrid: Coping when the threads cannot weave together

Vicar, Fool, PhD student

As a priest, I inhabit a number of territories (sacred, profane, Christian, theist, agnostic etc). Just like by nationality I am never sure whether I am English or Welsh, sometimes I am agnostic about whether I am there as a mouthpiece of the divine or as an untrained social, community, youth worker. In short, I am a hybrid. I will explore what hybridity does to me as an individual and to those who I interact with. What does it mean when my believing self is not welcomed at the table and is put in a box, and left untouched in the dialogue? I will offer three vignettes: Kevin in the context of pastoral ministry, Kevin working for social justice, and Kevin the articulator of a vision. Which me is at the table? Does it matter, and what happens when the threads cannot be woven together.

Eriksson, Thommy

Embodiment in the void – watching movies in virtual reality

Chalmers University of Technology
Sweden

For me, watching movies is a communal experience. Watching a movie together with friends and a big crowd of strangers in a physical cinema theater is a private joy. Watching and analyzing student movies together is an educational examination, for me as movie production teacher. Neither of these things have been possible during the covid-19 pandemic, and I have therefore experimented with watching movies in virtual reality (VR). In applications such as BigScreen and Mozilla Hubs, it is

possible to meet people, represented as avatars, and in a virtual cinema theater watch movies. The environment is of course just an illusion, but a strong sense of embodiment can be re-constructed, by simple means such as aligning a physical sofa with the virtual cinema seat. The rows of hundreds of seats imply a crowd. During the spring I supervise two student projects where an old vintage cinema of nostalgic importance to me is reconstructed in VR. However, there are issues. None of my friends have VR headsets, therefore I have no one to watch movies with, besides my students. And the illusion is broken when I try to find candy and soda by touch, since I can't see them in VR.

Fassl, Marcus

An ontological approach on the entanglement of violence and masculinity: How practices of resistance matter in understanding the embodiment of human sexuality.

Department of Social and Cultural Anthropology, University of Vienna
Austria

Current events and existing data on the relationship between violence and masculinity demonstrate this issue's urgency and call for improved research approaches. Therefore, analyzing violence within the gendered realm needs a postconstructivist, ontological approach to reveal the topic's multi-layered interdependence and allow vital and diverse knowledge to engage within the research. In this reflexive approach, my dance and somatic movement practices become part of material and methodology: they have been a significant resource to me in my evolution from a victim of domestic, intimate, and heterosexist anti-queer violence to a survivor. I can contribute precious insights from those whose voices society regularly silences out of shame and embed them in theory. Framing violence as a phenomenon that breaks through dichotomies unfolds how violence, masculinity, and human sexuality matter in social studies. In my video presentation, I will blend an experimental movement class and interviews with participants to make viewers aware of the entanglement of patriarchal oppression and commodification of individual bodies with systemic violence. I will try to let them sense the resistance that even small somatic shifts bring about in terms of corporeality and language's power. Everybody can participate at home regardless of space capacity and physical condition.

Furtado, Barbara

Black woman at hospital

Universidade Federal de Minas Gerais

Ache. I wake up in so much pain, I open my eyes and look at the clear light overhead. My left hand has an access, the IV is on. I am in the obstetric hospital and now is the post-surgical period for my hysterectomy. The pain is excruciating and I can't even move my head, only my eyes. I look towards the feet and see two nurses passing by, I say:

I'm in a lot of pain. I need a pain medication. One nurse says to another:

_Ahh is that crybaby! And keep walking.

_ I need a pain medication! I cry for help. A tall man with straight hair comes up to me and says:

_You already have pain medications. It's there in the serum.

_What medicine is in my serum? I ask him.

_Dipyrone and ketoprofen. He answers.

_But dipyrone and ketoprofen are not diluted in 500 mL serum. It doesn't work for me. Please I'm in a lot of pain, I just had surgery and I'm all cut. I need a potent medicine.

_ We followed the hospital's pain protocol, he says coldly and leaves. I stay on the stretcher, in pain, vulnerable, angry and immobilized. To be continued...

Gaffney, Paul

Stray: An embodied approach to negotiating and representing landscape

Ulster University, Belfast

For the past number of years, I have been investigating different ways of experiencing and representing landscape, and forests in particular. I have been experimenting with how photography, video and virtual reality may be used to translate an embodied experience of these complex environments for an audience, which I hope may in turn encourage a deeper relationship with nature.

A key part of my practice-led PhD research has been concerned with how we experience the landscape through movement, in a multisensorial and tactile way, rather than organising and viewing it from a separate, isolated distance, as per the rules of the Western pictorial tradition. In particular, I am interested in how our sense of touch and hearing can be activated to develop a heightened awareness of both the body and environment.

One of these approaches has included walking and photographing in forests at night, which has resulted in a number of photobooks and exhibitions, where I have used sequences of images to suggest a slow, careful movement through these dark, enclosed spaces. This presentation will discuss the making of *Stray*, a series of images which was photographed in near-total darkness in a dense pine forest in the southeast of Ireland.

Gayle, Letherby

Hair today ...

Universities of Plymouth and Greenwich

Hair today.

Hopefully not gone tomorrow.

Crowning glory, luscious locks, Rapunzel's saviour, Samson's downfall.

To cut, colour, curl and comb, to braid, cream or shave.

For fashion or political statement? Much, much more than a bunch of keratin.

And what of my own thatch, tresses, locks, Barnet Fair?

Blond, to brown, to various. Now a natural grey.

Always thick; 'like your dad's' said mum, 'no fear of thinning' my hairdressers agreed.

Until a couple of summers ago when first I noticed hairs on my hand when I so much as touched my previously fulsome head-full. Note the earlier reference; 'hopefully not gone tomorrow'.

A trip to the doctor and a hormone test shows nothing amiss. 'Have you been stressed about anything lately?' the GP asks.

In this presentation I reflect on my own lifelong (what else could it be) relationship with hair.

Including:

- how hair closely connects me to my memories of my parents and other significant others,
- from the hours spent in hairdressers to my own attempts at barbering since the lockdowns began,
- some speculation on the reasons for and the practical impact and management of hair loss,
- hair and wellbeing (for me at least).

Godovannaya, Masha

Mutated Touch: experimental film, autoethnography and mutuality of being.

Masha Godovannaya

Academy of Fine Arts Vienna, Austria

Like everyone else, I had been locked in my Vienna apartment since March 14, 2020. Being in complete solitude, I had my 16 mm camera at hand loaded with expired film stock, all meant to be hand-processed in the DIY lab later. The camera captured affectively an individual who tried to keep herself alive, safe and sane in the times of the catastrophe.

My beloved [queer] kin-folks in St. Petersburg had been doing the same – trying to keep alive, safe and sane. They also had cameras at hands as well as pens and writing pads. We refused to panic, keeping [autoethnographic] accounts of the first lock-down.

Those long months passed. We casted a retrospective glance at our images and writings collaging them into a film of different gazes and shrivelling feelings, gluing us together: mutating, fixing, non-solid forms of people. The film became our mutual space of collectivity, an ephemeral trace of the catastrophe that divided lives and the world "before Covid-19" and "after".

My presentation will reflect on a process of this autoethnographic experimental cinematic storytelling led by human and more-than-human kin-folks, the film apparatus, and touches that we were missing so much during the quarantine

Gosling, Jess

'Is every mentor the 'teacher'? The lived experience of one teacher in training: complexities, power dynamics and resilience.

MA Childhood Studies and Early Years, International teacher

I share my autoethnographic accounts, reflexive of my struggles as a trainee teacher within a UK primary school. Stories from other perspectives are included and collectively, these 'small' stories offer multiple lenses which reflect larger issues. The account reports the first observation of the teacher mentor and subsequent meeting, to the imagined experiences of the teacher mentor and head teacher. The accounts therefore track my experiences and contain my deep reflection of these, at times, extremely challenging situations. I unpick the pressures and stress of those within schools even at the most senior leadership levels in an attempt to make sense of these lived experiences. I examine how power control manifests within schools; including the hierarchical complexities with the pressure to achieve academic-focused 'results' in early childhood education, to the dominant discourse of prescriptive teaching practices in Year 1.

Grant, Alec and Klevan, Trude

On writing a dialogic autoethnography

Grant: Independent scholar, Klevan: University of South-Eastern Norway

What does it mean to write dialogically? Over the past two years, the two of us have collaborated on writing the book: *An Autoethnography of Becoming a Qualitative Researcher: A Dialogic View of Academic Development* (in press for Routledge). In bringing the book and our dialogic writing process to a closure, or perhaps more so, possible new beginnings, we reflect on what writing dialogically may involve. To us, it involves much more than just a to and fro of dialogic exchange. Using excerpts from the final chapter of our book, we explore how writing together has enabled us both to grow in our respective and intersubjective becoming. While having opened up for shared spaces and such becomings, the dialogic writing process has also allowed for us to elaborate on difference. In exploring how dialogues can develop knowledge through processes of reaching shared understanding and of arriving at opposing views, we also hope to encourage critical questioning and inner and outer dialogues in others. "Outer dialogues" refer to the words that are actually spoken in dialogues, while "inner dialogues" refer to how traces in our minds and elements of previous experiences can be activated through encounters with others and other voices.

Grant, Alec and Young, Susan

Epistemic violence – authoritarian sanctions

Alec Grant – Independent Scholar; Susan Young – Royal College of Art

In an influential and much-cited paper*, the sociologist Martin Tolich strongly advocates the need for authors to always seek either anticipatory or retrospective consent from those storied in

autoethnographic work, whenever authors perceive a risk that the latter group may be hurt or offended by what is written about them. We will selectively present from our in-press critical response** to Tolich's paper. We take the view that 'Tolichism', or dogmatic inflexibility around the need to secure consent, functions to promote epistemic violence. Epistemic violence – authoritarian sanctions over what knowledge should be written and shared – risks silencing many actual and potential autoethnographic authors. We argue that the Tolichist position is methodologically unviable, is tacitly misogynistic and patriarchal at institutional and disciplinary levels, and, to the extent that it functions to close down the authorial voice of those who choose to 'write to right' about people who have abused them or others, is in violation of relational ethics at vitally important fundamental levels.

Habron-James, Bethan

Reverberations: the body becomes the score

Bangor University & Royal Northern College of Music, Manchester

This paper is a sharing of one thread of my doctoral research, looking into the story of my body as it encountered, engaged with and later taught a music and movement pedagogy called Dalcroze Eurhythmics. Through a combination of word, image and sound, I will present the unfolding narrative of my somatic relationship with the violin, my primary professional instrument. Both human and violin bodies share common vocabulary in neck, ribs, belly, tail. I am specifically interested in the role of the ribs and their potential to afford resonance of both body and instrument during music-making. Using a weave of collage, video, personal narrative and theoretical commentary, I search to make sense of my own journey from constraint and trauma through to a place of restoration and freedom. My territory is both the geography of my instrument and the sonic landscape of my childhood. As bow meets string the touch of sound encounters the body.

Hast, Susanna

Liminal Memory, My Tongue: How to Write a Missing Archive

CERADA, University of the Arts, Helsinki

Sometimes we have to catalogue that which was never archived. Perhaps such history wasn't seen as important enough, or there was no one who witnessed the event, or, perhaps, what happened doesn't stay within the boundaries of time and place. What needs to be archived might even be forgotten. I'm interested in experimenting with lyrical anti-documents which resist the compelling linear narrative, the recognisable content, the articulated-until-empty grief, the insistence on containable events. I see great potential in writing the lost, forgotten, spilling out, wild life story in an unruly manner, because just think about it: how would you even begin to write a ghost as living, how would you write the self you no longer remember? What is the language you use, how do your sentences emerge? Might you change the beginning to the end? Would you keep coming back to a metaphor? This is what I would like to talk about.

Hektoen, Espen

The Transformative Touch of Academic Territory

NTNU, Norway

She looked at me and said:

"You are nothing but a product of your environment. Your upbringing, your education, your friends and societal influences. Everything comes from culture and other people. The reason why you are the way you are, do as you do... Everything can be explained by looking at this".

I was stunned, but I could not think of a good rebuttal. Over a decade later I still think about this.

This story is about the meeting between me, a bachelor student in pedagogy, who prided himself in a kind of Nietzschean individualism, and her, the sociology student who appeared as the embodiment of my assumed prejudice towards sociological territory.

Even though I inwardly scoffed at her statement, it touched me in a visceral way. Maybe it was a fear of her being right, but years later it has remained a transforming experience.

With our world immersed in the pandemic, I reflect on how this transformative experience hardly could have been brought forth in our digital environment. Meetings between bodies in physical environments is a huge part of how we grow, even from dissent. Higher education is increasingly digitalized, and what implications may this hold for democratic society?

Hillman, Lisa A

My Dissertation Journey: An Unexpected Invitation

University of Minnesota College of Pharmacy Department of Social and Administrative Pharmacy

My dissertation was an unexpected invitation into a yet-to-be-known unknown territory. The lived experience of a cultural other. It is unlike any other invitation I have accepted in my life. In this autoethnographic piece, I present my interpretation of what engaging with cross-cultural work is like. Once accepting this compelling invite to engage with my dissertation topic and project, its true meanings were swiftly revealed: recognizing, naming, and moving through and with the seemingly unending moments of discomfort. I will tell the story of how black feminism and black women helped me, a white woman, understand the context of black women's lived experiences of medication taking, while also giving me principles and social context I was missing in my own life. How these became the guideposts to my own centering and transformation as a researcher, engaging in the messy, necessary, beautiful space of cross-cultural work. By accepting this invitation, messages I previously evaluated as possible reasons to not do the work, I now read as the invitations to stay. I hope that others too may hear and accept this kind of invitation, engage with and recognize its true work and meanings, and decide also to stay.

Hodge, Gary

Becoming-Dementia

University of Plymouth

Often when we are caring for people living with dementia, we are anguished by their temporal inability to orientate to our present - the here and now. However, we need not worry as there is no here and now. Instead, we are all continually travelling back and forward in time. The past, present, and future are not separate parts of time, but one of the same. Time is purely a place in which to learn through our innate curiosity of others. These ethereal temporal reflections are the lens in which to view the narrative of the person living with dementia. A narrative which is expressed through an experiential self, rather than a remembering self; through the concept the eternal return. Yet, this eternal return is not cyclical in nature, but a univocal acceptance of difference in all its sporadic forms. A becoming future where the pure past can be re-imagined, re-formed and re-embodied; creating a space which becomes an assemblage of enunciation. However, such unicity of understanding and expression can only exist by embracing the unpredictable and chaotic spiral of transient new beginnings. Which is only made possible by the erasure of memory.

Huque, Sarah

A photovoice journey through researcher identity: Considering race, disability, and communication during fieldwork in Malawi

University of St Andrews, University of Edinburgh (beginning July 2021)

In 2018-2019, I undertook PhD fieldwork in Malawi, during which I reimagined my identity constantly, often in conflicting and challenging ways. As a woman of colour in the minority-world, being mixed-race is an important part of my self-conceptualisation and experience. In Malawi, I was considered a 'mzungu' – a white person. I expected to grapple with the neo-colonial implications of minority-world researchers in the majority-world but had not expected the challenge to my very identity. In this autoethnographic photovoice presentation, I discuss how I grappled with identity in doing this research. I explore how my embodiment, as viewed by others, impacted research activities – how being a woman limited my choices when travelling but opened doors for participants to open up to me, how despite being not-currently-disabled, I engaged with Malawian disability activists based on past experiences, and how being in a place where I could not speak the dominant language enabled me to understand some of the experiences of my colleagues with communication-related disabilities. Through photos and storytelling, I share my experiences to generate discussion around how researcher identities are altered by the process of 'doing' research, in turn impacting how research is done.

Iyer, Kavitha and de Zoysa, Mihirini

Messy texts, messy lives: Writing from grief and through Covid

Independent scholar

We present an account of how we navigate personal losses at a time when loss is a universal phenomenon and yet is so subjectively held. In this paper of messy texts, cobbled together with poems and shared writing, we explore writing together about loss, about missing parts, finding fragments, that help us cope in times of chaos. We highlight our constant deliberations and tensions in holding scholarly rigour with artistic expression in honouring the integrity of loss and of the research process. We aim to blur the edges and boundaries between personal loss and a researcher's interpretation of it. This poetic inquiry is situated in creative arts-based research and explores how poems give voice to the politics of expression through the lens of feminist epistemology.

Keles, Ufuk

Mystories: An autoethnography of transnational academic discourse socialization through poetry

Bahcesehir University, Turkey

Through two versions of 'Mystories' (see Appendix), I explore my process of transnational socialization as an international doctoral student at a US university in this autoethnographic paper. I wrote this poem during my dissertation process to express my emotions and thoughts while navigating in and across transnational spaces. Bochner and Ellis (2016) suggest that autoethnography blurs the boundaries between social sciences and literary works. Revealing the "intimacies of my world" (Sparkes, 1996, p. 467), *Mystories* explains my complex, fluid, and emotionally-laden process of transnational socialization which has always oscillated between either 'both/and' or 'neither/nor' perspectives to put my strategic choices into practice as a doctoral student. I borrowed the idea of writing *Mystory - Version A* from Fall (2019), who had a similar poem in which she discussed her multilingual identity. At first, I scribbled a couple of lines, but did not complete it since I was not happy with it as it glorified the idea of belonging. Park's (2013) study provided me with the idea of complementation. In her study, she incorporated four different versions of *Untitled*, a poem she wrote in different times to explore her multiple selves as a Korean American in four different settings.

Lee, Kyungmee

Embracing vulnerability in online PhD: The self and a community

Lancaster University

This presentation offers useful insights into the challenging nature of being an authentic self in online PhD courses and building open and honest relationships with other members of the doctoral community. Autoethnography in this presentation is both a pedagogical tool to support online PhD students' social learning activities and as a research approach to theorising its pedagogical impact on student learning from the tutor's perspective. This presentation, drawn from my own teaching experiences, tells a unique story of how a doctoral cohort (and tutor) gradually overcome a sense of insecurity and uncertainty and successfully grow into a safe learning community that embraces the vulnerability of each other. My autoethnographic story sheds light on the complexity of doctoral students' experiences during the first six months of their PhD study. When doctoral students encounter new knowledge, practice, and relationship, they consciously (or often unconsciously) devise a 'better' presentation of the self as a way of negotiating their legitimate entry into the unfamiliar learning environment. An essential takeaway from this presentation is how to break down such impression management behaviours and counterfeit images of the self and others made up as a result by engaging students with carefully designed social learning activities.

Lewis, Christine

'What's my name?'; Territories of naming
Edge Hill University

What happens when a body is named and re-named? Within the territory of adoption naming can appear both as a Derridean instrument of coercion, marking the destinies of the named, as well as an instrument of freedom, in providing new possibilities for liberation. This work is interested in micronarratives of adoptees in giving voice to the dynamics of power, stigma, microaggressions and micro-fictions inherent in the act of naming. At the heart of these narratives is the socially just act of representation. Ultimately names can be done and undone. In this way the holders of names can choose to preserve or discard names when relationships change, and life circumstances alter. In this paper I consider when naming can be seen as synonymous with limiting and framing and when is re-naming or naming differently, as Derrida suggests, used as 'a medium for challenging boundaries, opening spaces and giving freedom?' (Shabot 2016; 174). In this way I do not merely wish to give voice to the stories of naming but critically to their affect; 'what narratives do, what consequences they have [and] to what uses they can be put' (Ellis & Bochner, 2000, p.746).

Lewis, Christine; Parsons, Julie & Stewart, Carly

Losing touch'; an exploration of estrangement

Edge Hill University, Plymouth University and Bournemouth University

Morgan (1996) makes a clear distinction between the families 'we live with' (reality) and the families 'we live by' (ideology). In this paper we explore the implications of choosing to never 'live with' family members again, in terms of becoming estranged or the processes and cycles of estrangement. We draw on our lived experience of estrangement(s), including the catalysts or epiphanies that lead to the ultimate severing of relations and the significance of supportive witnesses to these decisions. We also examine the lack of narratives around estrangement and the difficulties in knowing how to respond, how to act and how to be in a social world that places a high value on close family ties. Becoming estranged is a purposeful act, it is pre-meditated and emotionally charged, it troubles notions of family and intimate relations, it guarantees an enforced and enduring physical separation from someone previously loved and/or with whom one has shared intimacies. In this paper we consider some of the ways in which estrangement ensures a loss of touch. This is not just in terms of

the isolation from social contact, many have been forced to experience due to lock-down, but a corporeal and embodied loss.

Lewis, Mari

A Collaborative Autoethnography transforming the established thinking on variant-language across two minority native British students and their families' claim that the freedom of speech necessitates the freedom to speak

post-doc CEMP, Bournemouth University

Imposing Standard British English amidst Further Education's widening participation, provoked questions about what attainment of SBE, usefully conferred British minorities, whose recontextualisation-efforts typically defaulted to English-variants. For circumventing our vulnerability to the exclusionary, and self-devaluing experiences of marginalisation, a collaborative autoethnography (CAE) addresses the established thinking around variant-language. A social constructionist epistemology frames the elicitation of 1) fictionalised typologies of intertextuality across metaphors, symbolism, poetry and journaling; 2) analytical-interpretative narratives emerging from reflexive-dyadic interviews; and 3) cathexis, sensed in the material and immaterialised literacies of the built-environment. By reconfiguring variant-language in terms of its intrinsic distinctiveness, and not, as a confrontation of the literary canon's efficiency and integrity, autoethnography's process of inwards-sharing returned our separation from the mainstream as an equation of life in-between and contradiction, to one of possibility. Variants inevitably proffered nuanced, localised or, as the result of the stroke, I had suffered, practical ways of speaking, underscoring identity, context, and function. Exchanging our otherness through CAE's solidarity, forged our self-resonance and place within humanity. By understanding variants as translanguaged, analogical transfers and as resources for transforming and empowering 'Self', advanced the notion of anastylosis, and how we might self-actualise our right to be, believe and belong.

Lofthus, Ann-Mari

This is the hardest part: to be yourself – and think it is enough

Inland Norway University of Applied Sciences

A digital story (soon to be a translated autoethnographic paper) about rejection in the academy. Why be open about our failed attempts when it is success stories we want? Failing brings about feelings of inadequacy and shame in us – feelings that are closely linked but hardly mentioned in academia. We experience an all-time high in submitting PhD theses in Norway, but behind the figures there are a lot of revisions and rejections. Fast production of outputs and successful courses of study seem to be the key for a successful academic career even though hardship also should be part of the academic sense of decorum. I am using autoethnography and digital storytelling to investigate the experience of not succeeding in the first attempt to submit a doctoral thesis. My intention is to openly talk about failing by means of using my personal experiences. I want to ask: a) How can the experience of rejection in academia set off an identity crisis? and b) How can such challenges afford profound knowledge and understanding in all areas of life?

Luxion, Kate

Who are we resilient for? An autoethnography on capitalism, toxic positivity, and when we become our research

University College London

Two months into the pandemic and yet another article came up in my news feed about how to be resilient, promoting how to be a productive worker, to maintain the level of work at home post-lockdown. Article after article suggesting what might be best while falling short of offering support

for wellbeing and how best to process trauma. Lacking acknowledgement of the intersectionality of parenthood, working, and daily life, this capitalist trend of toxic positivity continues to present itself as inspirational quotes and mindfulness. Resilience as it was originally proposed to psychologists in the 1970s was anything but a capitalist crutch, focusing instead on schizophrenic artists' ability to adapt through creativity and move past societal expectations based upon both social stigma and their mental health. Among other subdimensions being left to the wayside, what has been presented to public as resilience is little about wellbeing of individual and improvement of quality of life and more about maintaining the economic and social hierarchies already in place. As an artist turned researcher, this presentation will explore the intersection of my research on resilience and vulnerability, capitalist co-optation of our collective recovery, and how toxic positivity should be considered and examined going forward.

Mackay, Janis

The Cailleach and me

School of Health and Social Science, Edinburgh University

As a storyteller and a creative writer, I rub these two stones together to spark a new way; life story lit up by myth. My offering is tongue/pen fusion of oral traditional storytelling and life story, weaving the myth of the Scottish creation Goddess, the Cailleach, and her land shaping powers, with my own journey to land in my body, and through my body to find a home on the land. This performative, evocative autoethnographic piece leans into the path of the traditional storyteller. My offering here is to explore the sense of being at home in my body - or not - in relation to Scottish landscape, in particular wild, craggy, mountainous landscape, fear of being alone in nature, and writing into and through that to find a way of belonging, through words, through walking, through being in nature. This performance piece speaks to themes of being a woman in nature, of claiming the land and through that process coming to claim more fully also my body. The performance is an evocation of Scotland and the mighty land-shaping feminine force within her, and the right to roam, and of expanding into the imaginative soul space of conversing with a Goddess.

Makepeace, Effie

Grief, humanity and method: How reflective processes of chronicling and experiencing grief in a pandemic infiltrate and transform PhD methods

University of Sussex

This reflective paper describes the way a PhD project was impacted by both the Covid-19 pandemic and the loss of my partner in early 2020. Processing grief alone in the lockdown led to experiments with visual arts and writing which then became incorporated into fieldwork.

The PhD addresses questions of power through participatory theatre workshops with groups of women and draws on methodologies of action research and theatre as research. Pandemic disruption and bereavement meant a disruption too in the researcher's usual practices both of personal reflection and practical workshops. Methods emerged to respond to this personal challenge through painting and creative writing, which slowly began to also become useful not just in processing grief, but to reimagining the PhD research. Drawing on theories of ubuntu as a research paradigm this re-engagement process is explored by understanding the humanity of the researcher in relation to the humanity of participants, both disaffected and disembodied through isolation, grief and the shift to online workshops. Through a process of exchange between personal reflection and experimentation with method, new ways of working were incorporated to fieldwork, including creative writing and illustration, as well as practices creating a sense of shared place even via Zoom.

Mohammed, Ore & Baptista, Ana

A body and a dark hospital room: Medical student experiences of death on clinical placements

Imperial College London, School of Medicine - UK

Ore, medical student: "'Would you like to come with me to certify a patient's death?' asked the F1 I met in AMU. 'Yeah sure?' I said nervously. Although I had seen dead bodies in anatomy teaching, those bodies had already been treated chemically with formalin and stripped in preparation for the dissection. Viewing the body of a woman who was still in a hospital gown lying in a dark hospital room, made her death feel very 'real'. My experiences of death on placements and the emotions they have brought up have been at times hard to reconcile with."

Ana, researcher: "You should be communicating your experiences! There is a lack of autoethnographic research exploring how medical students experience and cope with death and palliative cases they encounter on clinical placements."

Ore & Ana: In this collaborative autoethnography, we aim to explore experiences of death on medical placements and illuminate the impact these encounters with patients and healthcare professional have had on the medical student. We hope this collaborative autoethnographic artefact can be used by other medical students to reflect and start coming to terms with experiences of death on clinical placements. Also, further reflections about medical curricula can be discussed.

Morgan, Marcia

An invasion of territorial and personal space: A Black woman's perspective

Ministry of Justice

Territoriality and the means to achieve privacy and control personal space, has become increasingly difficult during the Covid-19 pandemic, because of the demand for people to use online platforms such as Zoom and Microsoft Teams, to interact with others from their home territory, rather than work together in an office environment. The home was once a safe space, private to those who were not invited. Working from home has meant different people have entered individuals' personal space. This has caused blurring between home territories, public territories, and interactional territories, leading to territorial encroachment that may lead to feelings of anxiety and invasion. The psychosocial meaning of space, i.e., how individuals consciously or unconsciously structure their own space within the blend of territorial spaces, will be explored through the intersectional lens of race, gender and culture, to gain an insight into how a black woman practitioner-researcher perceives the world. Using an autoethnography approach, this presentation captures the textures and tensions of the loss of personal space and its influences on interpersonal relationships, through poetry.

Najdi, Watfa

Cohesion in the face of crisis: A collaborative auto-ethnography of refugee-host relations after the Beirut blast

American University of Beirut

For over a year now, Lebanon has been the site of multiple intersecting crises: the Covid-19 pandemic, currency collapse, nationwide protests against a corrupt state, and the tremendous August 4th explosion that tore through northern Beirut. Amidst these manifold challenges, state and humanitarian actors have become increasingly concerned about inter-communal tensions, especially between Lebanese nationals and the large population of displaced Syrians. Policy discourse has focused on occasional – and often isolated – outbreaks of collective violence, as well as the findings of the nationwide Tension Monitoring Survey administered by the United Nations Development Programme. But there is limited qualitative scrutiny of what 'tension' means and how it is experienced by refugees and host communities themselves.

Our project brings together a small cohort of nationals, refugees, and foreign residents living in the Bourj Hammoud neighbourhood of Beirut to conduct a "collaborative autoethnography" of inter-communal relations. We are using a multi-media approach to document everyday encounters of

exclusion and hostility as well as solidarity, thus bringing detailed ethnographic insights to bear on the policy concepts of communal tension and social cohesion. Moreover, we consider the ways that humanitarian responses themselves are implicated in refugee-host relations, especially in the responses to the explosion.

Nesami, Maryam B.

The Missing Score/ A requiem for a solo - A choreopolitical negotiation with the politics of documentation

University of Auckland

The representational system and its economy of artistic and academic productions, promote a strong desire for consistency (within the order of time and place) and transparency. Such an ideological system excludes practices that cannot afford full visibility and orderly and consistent location in time and place.

I am a dancing woman from Iran, a country where dance is illegal. My dance practice is constantly bearing the question: how can I move without being seen? In 2017, I created a solo, The Missing Score, as part of my practice-led PhD. In 2019, I had to re-enact this solo for the sake of academic assessment and its urge of evidence and accuracy. Such an urge positioned me in tension between the force of documentation and the politics of representation. I became a dim subject who loses to fully represent the "truth of the performance" (Jones, 1997, p.11) and its centrality (on stage) and liveliness (in the real present time).

If the (Central) time (and place) of the performance is what makes it live, and if live counts as real, can we say false is dead? Can we read the narrative of false, as the narrative of dead, or a requiem?

Norris, Dane

Making the Man: An exploration of the development of identities and aspirations for white, working-class males in secondary education (working).

University of Chichester

As an individual who identifies as male, from a white, working-class background, this paper offers a reflective and reflexive examination of the lived reality of a group of young white, working-class males engaging in secondary-education at a time when this population is widely recognised as the lowest attaining ethnic group within British schools. In particular, the focus of this study explores the development of identities and aspirations alongside contemporary demographic shifts in the British population and in its intersection with neoliberal education policies and the emerging ideological conflict between identity conservatism and liberalism.

The construction and performance of intersecting social-class, gender, ethnic and national identities is considered as well as the process through which socially constructed narratives inform identities and aspirations. Evocative autoethnography is then employed to offer reflections on working-class habitus and, in particular, classed and gendered codes that underpin expectations of manhood in post-industrial culture, within an education system which seemingly requires the abandonment of aspects of a working-class background and, thus, identity; a shame in both belonging - through class-based assertions of the working-class being 'less' - and in escape - fuelled by feelings of betrayal and desertion.

Ono, Fabrício T. P.

Shhh! Forgotten ancestral bodies within my body

Fabrício T. P. Ono

Universidade Federal de Mato Grosso do Sul

STAY HOME!

Work from home!

There's an enemy outside.

The inconvenience of being home.

Home = workplace = bar = restaurant = parties = home

Bodies are on the screen. The educator is on the screen. The students are square bodies on the screen. Friends are the/on the screen.

Digital bodies?

Silence, screen, microphone, camera, silence.

Silence,

silence

silence

Disforgetfulness.

Silent invitation to listen to ancestral bodies within my body.

Have I purposefully forgotten them? Why?

Dive, dig - time fusion (past, present, f.. and no fuck - bodies are on the screen)

Rebirth, Acceptance, Acknowledgement?

What comes next?

Keep working from home, stay home, the danger is still outside.

Antibody? Vaccine?

Still waiting and listening to the silent bodies within my body.

The pandemic may end ...

but there was no way out from the silent attack of my body.

I had to listen to other bodies.

The teacher educator is not the same.

The partygoer, the lover...the human being is... (under construction)

Silence... screen...bodies on the screen..

PAST, PREsent, f..

Paphitis, Sharli; Bentley, Abigail; van Niekerk, Jason; Kumalo, Siseko & Bezerra, Joana

Adjunct Limbo Zoom

Kings' College, London, University College, London, Rhodes University

In this autoethnographic short film (*Adjunct Limbo Zoom*) non-tenured academics log in for their coffee breaks to share anecdotes about a year of mediated educational and institutional encounters. The film is a comicotragedy exploring the global and daily absurdities experienced by non-tenured academics in a corporatised university landscape pushed to the brink from another 'new normal' ushered in by the COVID-19 pandemic. Administrative absurdities brush up against increased job security anxieties in an isolating, zoom-glitched, out-of-office-auto-response, global pandemic. The film weaves together narratives about a year spent in academic and social limbo from non-tenured academics globally, which encapsulate the wider mood, precarity, and impact of disturbingly dystopian trends within the higher education sector for this group.

Parks, Mel and Moriarty, Jess

Storying autobiographical experiences of gender-based violence: Writing as a method of reclaiming the body

University of Brighton

There has been a terrifying increase in domestic violence that is associated with the constraints imposed through societal lockdown, with respondents to a Women's Aid (2020) survey reporting that

their abusers now have more control over their lives. Earlier autoethnographic work has indicated that autoethnography is a viable methodology for exploring stories with domestic abuse (DA) and Gender-Based Violence (GBV) (Moriarty & Ashmore, 2019; Moriarty & Whittle, 2021) and that storytelling can, for some women, offer a way of taking back control. In this pre-recorded presentation, we explore methods for storying autobiographical experiences of GBV as a potential way of reclaiming stories held in our bodies whilst navigating the legal, ethical and moral dilemmas sometimes associated with autobiographical writing. We suggest that this method might help to make these stories more pleasurable/possible to write and also read, avoiding stereotypes that have led to critique around battle-weary narratives of GBV (Hakken, 2010) and bad romance tropes (Polletta, Francesca, et al, 2011). Cook and Fonow (1986) argue that feminist work is often creative and spontaneous, and our presentation will detail writing methods used in creative workshops with survivors of GBV (funded by the AHRC) to develop auto-fictions that may have transformational properties for readers and writers. We will also share examples of our own stories that have been inspired by this approach and the challenges and motivations of working in this way.

Payne, Rachel

Disrupted professional: An artist teacher in lockdown

Oxford Brookes University

During 2020 I engaged in an autoethnographic analysis of how working with MA artist teachers informed my working conditions during the COVID-19 pandemic. Through reflexive journaling and arts-based research I documented my experiences of transferring face to face pedagogy to remote learning platforms. Crucially I focused on how the opportunities and challenges afforded through remote learning shaped my professional practices, but equally I was interested in examining how this impacted on a sense of belonging within the MA community. Ethical considerations emerged as pivotal. Professionally exposing vulnerability with my students built an honest dialogue about self-care and empathetic pedagogy.

Perez, Tess Pantoja

La Anima Sola: Straddling Wellness and Disease

University of Texas at San Antonio

This article chronicles the researcher's life experiences as a Chicana PhD student and cancer patient in the early stages of diagnosis and treatment. The purpose of this study is to examine the liminal spaces between wellness and disease. Most research on Hispanics or Latinos with cancers have been carried out quantitatively. Through the use of qualitative narrative, which serves both as a method for coping with illness and as a means for deconstructing and reconstructing life events to decipher meaning, the researcher becomes the subject of autoethnographic inquiry. Latino superstitions and perceptions about wellness and disease are interrogated through the researcher's situated knowledge. Loneliness is interpreted through venerated Mexican folk magic icon, la Anima Sola or the Lonely Soul, whereby purgatory within the context of a global pandemic and thyroid cancer, is understood as a nonfiction setting rife with physical and psychological suffering. The future implications of documenting the academic and personal life experiences of a Chicana PhD student and cancer patient can contribute to existing literature on Chicana experiences in higher education and towards the development of studies centered on the narratives of Chicana/Latina thyroid cancer patients.

Price, Mark

The Dreamer

University of Brighton

This presentation explores the liminality between teacher and student; researcher and writer; thinker and dreamer. An embodied creative-relational re-positioning, re-selfing, re-wilding.

Years ago, I was given a reproduction statuette of Rodin's *The Thinker* from a cohort of students at the end of their degree – a gift so kindly meant. And when in deepest lockdown I left my academic role and cleared my office, *The Thinker* came home. I covered the statuette with images from magazines I'd bought and read during lockdown, and added cut-out words later – *The Thinker* becoming *The Dreamer*.

The narrative *product* and the narrating *process* are entangled and entwined with *rhizomatic* methodologies of meaning making; *deconstruction*, *defamiliarisation* and *intertextuality* of text.

Hence, in reaching meaning, I aim for and invite a co-constructive ontological dialogue. I work alone, but in relation to others. The narrative presented is sequenced and revisioned, from two-dimensional assemblages of found text, to a three-dimensional *decoupage*. The texts are chosen for association and resonance. This cut-up, derivative re/presentation is one of a personal narrative of identities in processes of becoming.

The final piece is seen always as a work in progress, the form lending itself to a non-linearity of reading.

Puntil, Donata

Objects, people, places: Nomadic inquiry into teachers' professional journeys

King's College London

This presentation, drawing on post-humanism, new materialism and autoethnography, is exploring the intra-action between the personal and the professional in language teachers' nomadic journeys. Language(s) has the power to shape how individuals live and make their worlds as personal, local, transnational and spiritual identities are constructed through language. Under this premise, language teachers are active world-makers who move seamlessly between different linguistic and cultural worlds and who touch different physical and symbolic territories. From their experiences of diaspora, they are highly skilled at drawing on their own rich linguistic, material and spiritual resources for translating and re-making cultural concepts, but also at reframing their identities. This type of thinking brings at the same time loss from what is left behind and opportunities for new meanings and intra-actions with their encounter with new worlds. Braidotti (2011), following Deleuze and Guattari (1987), would define this process as "deterritorialization", stepping away from a notion of stability and of unity of the self and embracing relationality and uncertainty in the mapping of new territories. In this presentation I refer to language teachers' diasporic identities not as a bounded by a linguistic group and a destination, but as members of one profession mostly defined by a nomadic movement.

Pursehouse, Lucy

Post-doctoral hiatus: A time to pause, reflect and go forward

University of Wolverhampton

I began my working life as a Registered Mental Health Nurse, before moving to higher education in 2000. I am a Senior Lecturer and predominantly teach modules on Mental Health and in particular enabling students to learn from the lived experience. However, this always presented a dichotomy for myself, having never been able to share my own 'lived experience' of mental distress as a result of a self and societal enforced silence. This dilemma provided the impetus for my doctoral journey using the autoethnographical method; to reveal personal stories, which become a vehicle to share my lived experience, theoretically framed within a critical pedagogic lens. The pandemic has provided space to pause and reflect on this research and its impact on self. In this presentation I will share some insights from my research, along with reflections on some of these issues to mindfully move forward and hopefully unite the personal and professional in practice.

Raanan, Yeela

Autobiography as an act of reflection: young Bedouin women reflect on ethnographic stories written about their peers

Sapir Academic College, Israel

An anthropologist attempts to understand a foreign culture; the auto-ethnographer investigates a culture to which they belong. Here these two research disciplines are intertwined offering a multi-layered and multi-voices alternative. Their integration exposes a new understanding: a combined reflection of the researchers' external anthropological interpretation and the subjects' auto-ethnographic self-interpretation.

The study focuses on women in the Bedouin society, who are paving a path towards higher education or personal and professional independence, within the constraints of a patriarchal tradition and religion. The methodology included a joint examination by Jewish researchers and young Bedouin students in a multi-layered research of anthropology and auto-ethnography: Thirty-five female Bedouin students in academic institutions wrote reflections after reading seven life stories of Bedouin women, which had been collected into a book in an ethnographic process conducted by Jewish researchers. The students examined the stories and responded in reflective journals bringing forth their beliefs, views, and personal experiences. These journals, read with permission, reveal an internal struggle between two forces: a decisive sense of belonging to the Bedouin society and its patriarchal tradition; versus rage and criticism for its refusal to allow more modern Western influences and for depriving women of space for personal growth.

Ramalho-de-Oliveira, Djenane

Qualitative research, evocative writing and patient-centered care: Reinventing pharmacists' ways of being in the world

Universidade Federal de Minas Gerais

Pharmacists as health professionals are striving to redefine themselves as practitioners that assume responsibilities for medication-therapy outcomes in a human-centered way. This has been a long journey that involves major changes in teaching, researching and mentoring pharmacy students and pharmacists. This is an autoethnographic paper that focuses on my own experiences as a pharmacy professor as well as the experiences of pharmacist graduate students within a training path that includes classes on qualitative research methods, autoethnography and evocative writing. I have witnessed major transformation in pharmacists' attitudes towards their own practices as health care providers and as researchers, with writing becoming the cornerstone of change. The process of writing and being vulnerable through the sharing of our writing fostered a culture of spontaneity, creativity and discovery that pushed us to reimagine our place in the world as teachers, students and researchers.

Richardson, Yolanda

Over 10 webinars further and still gazing at black boxes

University of Aruba

This autoethnographic study is centered on the challenges faced by a lecturer during online classes after the emergence of COVID-19 and the realization that professional development trajectories and experiences may have subtly dislocated the lecturer from the context and meaning that are pertinent for the academic success of - particularly First Generation - College students.

It is an auto-ethnographic narration of reflections of a lecturer in a small university situated on a

Caribbean Island adorned by blue seas, white sandy beaches, characterized by its colonial history, migration, its proximity to the Americas, and a fierce aspiration to be an example in the Caribbean basin. These conflicting characteristics may entangle local professionals in education when exposed to prevailing professional development opportunities etched on practices and research among low-context communicators and in individualistic societies. This auto-ethnography critically questions the applicability and effectiveness of various proposed online engagement practices in high-context communication societies. It presents data reflecting the effort of the lecturer to engage students over a 10-month period during the pandemic and the struggle to avoid "gazing" at black boxes. Rooted in critical education theory it also discusses the mismatch between the proposed "universal" online engagement strategies and the existing communication culture.

Rodgers, Cory

A collaborative auto-ethnography of refugee-host relations at the Kakuma camp, Kenya

Refugee Studies Centre, University of Oxford

In the Kakuma refugee camp in north-western Kenya, myriad studies have assessed the state of communal relations between refugees and the local Turkana host population. While many accounts describe a deep resentment among Turkana people – many of whom live in conditions of extreme poverty – about the refugee-centric aid regime in Kakuma, others provide a more optimistic view that highlights cross-communal economic inter-dependencies, joint schooling and even inter-marriage. In an attempt to critically examine some of these narratives, this project engages a diverse cohort of young women and men from across the Turkana and various refugee communities. In parallel to a year-long teachers' training course provided by the Jesuit Refugee Service, the group is undertaking a collaborative auto-ethnographic examination of communal relations in Kakuma. Our presentation for ICAE 2021 has two aims: 1) to bring refugee and host community members' experiences in Kakuma to bear on some of the common tropes about conflict and cohesion in Kakuma, and 2) to explore how a collaborative, multi-authored composition can cohere without consolidating – that is, how it can provide a compelling account while nonetheless preserving the multi-vocality that conveys differences and disagreements among authors, including those between "outsider" academics and "insider" community members.

Rodríguez-Dorans, Edgar

'My friend Giovanni': an autoethnography of shared mourning through queer community performance

University of Salford

This performative autoethnography presents the idea of using queer community performance as a mourning, grieving, memorialising, and transformative approach in the light of the death of community members.

Because the families of the deceased hold power about how the bodies are treated, ritualised, and disposed, queer communities often face limitations in the ways they deal with the deaths of their beloved ones. However, in exploring ways to process their losses, queer people may find themselves creating alternative ways of grieving.

In this live presentation I use fragments of the theatre play 'My friend Giovanni' – an autoethnographic story incited by my friend's death – and invite a group of friends to work together to stage it as a way to continue our relationship with him and his memory.

The enacting of this play has shown us that death has many dimensions – medical, social, political – and has invited us to question the traditional view of death as permanent and final. This performance creates a form of simultaneous engagement with the life and death of Giovanni and invites us to think of the departed as having relevance, significance, and continuity beyond their medical death.

Rolinska, Ania ; Carr, Clare ; Maxwell, Clare ; Sizer, Jennifer

Cross-institutional collaborative autoethnography as an inclusive and flexible way of researching practice.

Glasgow School of Art; Durham University; University of Leeds; University of Portsmouth

While autoethnography is an established method of making sense of personal experiences (Ellis et al., 2011), the collaborative variant is less frequently used. We found that through cross-institutional collaboration CAE generated rich data, and allowed us to 'analyse and interpret [our] data collectively in order to gain a meaningful understanding of sociocultural phenomena' of the academic communities of practice in which we work (Chang et al., 2012, p.24). The presentation will outline the practicalities of setting up the CAE and sustaining the process of data generation and analysis. We found that CAE enabled us to create a safe 'circle of trust' in which we could articulate and refine tacit understandings of our practice within an under-researched context, resulting in deep reflection and the potential for lasting impact on practice. Our experience demonstrates that a cross-institutional, collaborative autoethnographic approach can be a method appropriate for use in a wide range of contexts. It can incorporate a process of dialogic and critical reflection that allows practitioners to explore practice in a way that moves from the 'ontic to the ontological' (Ding & Bruce, 2017) giving the outcomes a wider relevance beyond the individual, and enhancing understanding of contexts, pedagogies and practice.

Santos, Joana Dos

From research to teaching territories: an autoethnographic approach to STEMM threshold concepts
Imperial College London

Following from Perkins (1999), the work of Meyer and Land (2003) links threshold concepts to troublesome knowledge and the notion of liminal spaces, regarded today as important concepts in understanding how students learn. Educators often focus on identifying threshold concepts in the discipline they teach to best support students in overcoming conceptually difficult and transformative ideas. With research-focused academics transitioning to teaching-focused positions, it is increasingly relevant to reflect on what those transitions entail. This work aims to discuss the journey from the academic territories of research to education, identifying threshold concepts and identity shifts in the author's transition from STEMM PhD student to Teaching Fellow. Field notes and reflections by the author in their first higher education teaching position were analysed from an interpretative autoethnographic perspective. The main themes identified were the shift in identity from student to teacher, facilitating versus delivering teaching, student-centric teaching, diversity of learning styles and inclusivity, learning from the community and the need for continued professional development in education. The identification of these themes - that potentially constitute troublesome knowledge for academics transitioning to a more educational role - will contribute to better support fellow academics undergoing these transitions and identity shifts.

Saunders, Chris

Long Walk

Independent Scholar

Long Walk is an embodied evocative Moving Image work that documents a solitary walk through square miles of empty office space in the City of London (Financial Zone). I walk into the distance through old and new office spaces towards a future that never arrives. This is the undead-end territory of finance capitalism with its withholding practice of 'scorched earth' class warfare burning up its resources on itself, then retreating off-shore and taking its capital with it. The work references the British Land artist Richard Long's epic walks through Nature. Taking the walk indoors re-activates Land Art to become a critique of the City's wilful unregulated production of waste (speculative office space) predicated on obscene rates of self-interest in lavish 'inward investment' involving huge amounts of capital and resources committed to bringing these 'vacant possessions' to 'life' at a punishing cost to the aliveness of our physical, psychic and social bodies. We could be witnessing a self-actualising figure sleepwalking through the ruins of the Financialised Empire dreaming of Socialism Perfected with 'change of use' visions of homes for the homeless, white collar crime correctional facilities or hydroponic farmland.

Silvola, Kari

Passing for straight, self-isolated in the closet; Writing between the margins of accepted and forbidden

University of Jyväskylä, Finland

Last year was not as bad for me as to many others. I have lived most of my life self-isolated and in voluntary quarantine - in the closet. Nothing new to me.

In my multidisciplinary (sociology, gender studies, history, literature, creative writing) research, I use both autoethnographic and autobiographical methods to explore the epistemologies between the margins of socially accepted and forbidden. The closet is built precisely on that margin. In it, one tries to pass for straight as well as one can, yet it is one of the loneliest places on the earth.

As a standpoint I examine the closet's effects on narration, writing, and poetics of my own. I comprehend this specific cultural prohibition as both a repressive and a productive factor; while prohibition restricts, it also produces, among other things, its own grammar and speech.

Based on my own life and experiences, my research utilizes autoethnographic method and approach the subject in queer and intersectional perspectives. It reflects identity politics, formation of meanings, cultural representations, and the performances of masculinity from hegemonic normative masculinity to male femininity.

Skey, Michael

An autoethnography of affective lock-down atmospheres in times of deep mediatization

Michael Skey

Loughborough University

The unprecedented crisis caused by the Covid pandemic has had a profound impact on the lives of workers across the world causing them to become ever more dependent on technologies which then shape their everyday lives, norms and relationships. Using the ground-breaking work of media scholars Hepp and Couldry as a starting point, this paper explores the deep mediatization of the self through quotidian working habits, zoom calls, online tutorials, messaging colleagues, student TikTok challenges. It then seeks to engage with recent scholarship on affect and affective atmospheres to understand the complex, inter-twining relationships between technologies and feelings, the manner in which an email alert can cause joy or despair depending on the context of the situation in which it is heard and received. Through an autoethnographic study of an entire Semester, starting with the rush to make sense of (and - affectively - come to terms with) the switch to online 'everything' and then subsequent adaptations as the months progressed, we are able to chart the manifold ways in which particular platforms resonate emotionally and become both the cause of, and solution to, both personal and social anxieties in a period of profound change.

Stanga, Martina

"Me. Is this still me?" - Autoethnographic explorations of adapting and grieving in chronic pain

Martina Stanga

I would like to present the arts-based part of my autoethnography exploring chronic pain, focused on grieving in form of a short video.

My autoethnography used mainly memory texts, pictures and body-painting and was analysed with constructionist grounded theory. It is constructed inside sociology and disability studies, exploring chronic illness.

Excerpts:

"At once, the pain in my back sets on.

My eyes feel so tired.

My stomach nauseous

And I just want to be free.

Lay down,

Not move,

Find a position without pain."

"Nobody ever gets a break from pain"

...

"Would I really want another body?

No, not really, I think.

A life without chronic pain would be amazing

But what if ...

If the pain were gone, what of my self would go with it?

Would I lose, what I learnt in dealing with it?

Did I only learn these things, because of the pain?

My stubbornness, my will to fight and my positive attitude to life, my joy of small things and my love for life.

Has this always been me, or has my self evolved with the pain?"

Stepanovic, Ivana

I'm Ashamed of my data double: Digital autoethnography and pushing the limits of online privacy

iASK Hungary

As a part of a larger research project that aimed to unravel the modern concept of online privacy, autoethnography was the only possible starting point. After I began with traditional field research enriched with digital ethnography, I soon realised that it was necessary to analyse myself before I move on to investigating how others perceive privacy. With the internet so deeply embedded in everyday life, I needed to do a detective work of following my own data double to discover thin delineations of private and public and locate my personal pockets of intimacy in the wildly surveilled online world. I mapped out the intricate schedule of my online life which begins with a breakfast put together with a help of a calorie counter app and ends with a bedtime story via my favourite podcast. Entangled in perpetual online conversations and utterly dependent on my phone, I was searching for particles of lost privacy. Even though it seemed non-existent, I realised that I actually organise my entire life around provisional borderlines between private and public. Rather than something fixed and definite, my pockets of privacy kept shifting from one place/moment to another as I was changing the 'settings'.

Stewart, Nicole; Rahman, Anis; Adams, Philippa R.; Hughes, John

Same storm, different nightmares: Emergency remote teaching by contingent communication instructors during the pandemic

Nicole Stewart, Anis Rahman, Philippa R. Adams, & John Hughes

University of the Fraser Valley/Simon Fraser University, University of Washington, Alexander College, Simon Fraser University

The Covid-19 pandemic amplified existing inequities in higher education. This paper documents the stories of four precariously employed communication instructors in their transition to emergency remote teaching in March 2020. Through collaborative autoethnography the instructors share their stories of reliance and compliance within the gig academy, using their support networks to foster resilience and create points of resistance. In the Spring 2020 semester we experienced the same storm but with different nightmares. Technological frustrations, mental health concerns, accent barriers, financial stresses, care work, and illness were pushed to the background while we dealt with suddenly teaching online during the pandemic. The relentless uncertainty about job security hanging overhead. From our subaltern counterpublic, we form a resistance to the gig academy. We ask departmental leadership to use this paper to inform policy making and practice and for other contingent instructors to expose their stories in scholarship.

Keywords: networks, autoethnography, emergency remote teaching, gig economy, resilience.

Tandlich, Roman

My journey from biotech to disaster management

Faculty of Pharmacy, Rhodes University, South Africa

Faculty of Health Sciences, Technical University of Liberec, Czech Republic

In the 21st century, humanity is faced with disasters of ever-increasing complexity. Even standard and routine operations can trigger the development of disaster hazards. I realised this in 2009, while working on a greywater implementation project in a metropolitan municipality in South Africa. Continuous problems and delays from the municipal side and the limited buy-in from the community for the system were ongoing. Implementation of a simple technology was hampered by resources shortages and it created disaster hazards related to sanitation. I started to investigate the principles of disaster management as the potential way to explain the landscape of the greywater treatment implementation system. I identified an online portal for courses on disaster management. I enrolled into various disaster management courses and passed 5 out of 6. I then took the newly acquired knowledge and started implementing it into changing the research perspectives I worked on. The journey which was triggered led me to be transformed from a biotechnologist to an academic who works on the boundary between biological sciences and disaster management. The presentation will be an autoethnographic account of this journey and its results.

Tarvirdian, Khatira Assil

Coming to America: An autoethnography of a first-generation Afghan woman navigating U.S. education

Montgomery County Community College, USA

This study explored my academic experiences as a first-generation Afghan woman within the American education system. The guiding question for this study was: How have my experiences as a first-generation Afghan woman facilitated or complicated my success in navigating American education systems (namely the K-12 and higher education systems)? The gaps that currently exist in the literature highlight a blurred identity of Afghan American persons (i.e., being racially coded white and being ancestral coded Asian). I explored a number of significant components relating to the

conceptual theoretical framework applicable to my life as a member of a nuclear family falling under the broad umbrella known as Asian American or Pacific Islanders (AAPI). Through the use of narrative inquiry, I provided vignettes to illustrate my experiences at American middle school, high school, and post-secondary educational institutions. Two primary themes emerged: challenges and resilience. Within the theme of challenges, four sub-themes emerged: identity, capital, dissonance, and microaggressions. Meanwhile, faith, family acculturation, and hybridity emerged as sub-themes within the resilience theme. The two themes and related sub-themes aid in surmising several recommendations. Since there are some limitations to this study, recommendations and further research are needed to assist in increasing cultural competency.

Taylor, Leslie

SkyNews, the pandemic, and me

Charles University

As a doctoral candidate in sociology at Charles University in Prague, Czechia, originally from the U.S., my focus is on the migration of the "creative class" (high skilled creative practitioners), of which I consider myself one (working in the past and currently in the digital media production industry). My methodological approach is autoethnography. For an academic writing course, I began research on a paper, "The Staging of a Pandemic," using Ulrich Beck's concept of the staging of risk, while taking detailed notes (March 2020- April 2021) of broadcasts from SkyNews, British-based television, using their online app. In this paper, I want to combine both and chart my reaction to this unprecedented global event while living as an "ex-pat" ("Western" label for immigrants), while having a growing "relationship" with SkyNews

When the pandemic hit, as a non-native, not speaking Czech, I turned to SkyNews for the incredible changes that came daily. As I learned about the global pandemic and its effects on Britain, I was somewhat in the dark about news where I was. This created an "internal" conflict, gaining knowledge and affinity with Britain (which extended beyond the pandemic into politics and social issues) and a "distance" from Czechia.

Teo, Aaron

An excursion through market square: A migrant 'Asian' Australian teacher's AsianCrit autoethnographic account of guiding white bodies through an 'Asian' ethnoburb

The University of Queensland, Australia

Changing geopolitical conditions in the 'Asian Century' coupled with transnational migration patterns where at least 34% of Australia's foreign born population hail from 'Asian' backgrounds has meant that one of the Australian Curriculum's three cross-curriculum priorities centres on 'Asia and Australia's engagement with Asia'. In particular, the curriculum propounds the importance of Asia literacy in developing active and informed Australian students. However, despite this cross-curriculum priority that purportedly empowers students to "recognise the diversity within and between the countries of the Asia region", variance across different classroom contexts in the implementation of key ideas and explanatory materials related to this priority contradicts the curriculum's stated purpose, and arguably, perpetuates the homogenisation of 'Asians' as outsiders in the Australian national imaginary. In response, drawing on a recent Junior Geography excursion through the central food precinct of an 'Asian' ethnoburb with predominantly white students and teaching colleagues, this critical autoethnographic account chronicles a migrant 'Asian' Australian high school teacher's attempts at interrogating the covert essentialising borders in place, and in so doing, advocating for an understanding of intragroup diversity that reverses deficit discourses around the 'Asian' diaspora in Australia.

Thompson, Maddy

An autoethnography of digital health during COVID-19

Keele University

Digital technologies have long impacted the field of health, causing fundamental changes for the geographies of the production, movement, and consumption of health. Despite this, there is limited health geography engagement with digital health, and an understanding of how digital health affects the spatialities of health remains underdeveloped. Here, using autoethnography, I reflect on personal encounters with digital health in the UK during the height of the COVID-19 pandemic to initiate analytical attention into the geographies of digital health. I demonstrate that digital health technologies are interconnected and increasingly structure access to health, impacting the equality of health; and that digital health disrupts existing and creates new therapeutic landscapes and mobilities. In particular, autoethnography is shown to be essential to overcome many of the confidentiality difficulties associated with health research, whilst being beneficial in offering more depth to the reflections on the nature of the digital.

Upshaw, Allison

Riot: Poetical suite for the unheard

Stillman College

"A riot is the voice of the unheard." - Martin Luther King, Jr. In *Riot: A Suite for the Unheard*, the author expands that narrative. Using a mixed media approach of poetry and song, she provides a quiet reflection on the whys of rioting.

Wedlake, Marnie

COVID-19, fear and the 'brave' souls who disregard retail shop directional arrows

The University of Western Ontario

Emotional responses to COVID-19 are many and varied. The virus is making it more difficult to avoid and deny some of the realities, including uncertainty and our own mortality, that many people find challenging to accept. Recognizing the impact the global pandemic is having on the psychological defence mechanisms relied on by many to enable a sense of safety, I use a critically reflective autobiographical narrative to support an exploration of the notion of fear, the stigma that is often attached to outward demonstrations of fear, and the problematic tendency to medicalize fear, in times of COVID-19.

Welsh, Christa

Child-shifting and transgenerational trauma: A Blackgirl Autoethnography

BACP

This performative Blackgirl Autoethnography situates a way of being in and seeing experiences of Child-Shifting and Transgenerational Trauma .

Child-Shifting is an African Caribbean child-rearing practice where responsibility for rearing children is passed on from one or more birth parents to relatives or non- relatives, permanently or indefinitely for socioeconomic reasons (Russell-Brown et al., 1997).

Using Blackgirl Autoethnography at the intersection of psychoanalysis, culture and society issues of race, gender, class, and the embodied personal lived experience of 'Child-Shifting and Transgenerational Trauma', are presented as a form of culturally 'situated knowledge production' (Boylorn 2016).

It reveals other ways of knowing that places a Black African Caribbean woman at the centre of analyses - creating a space for listening to and understanding an 'others' lived experience and contributes to the ongoing project of de-colonizing culture.

Concurring with Ellis (2017) the author maintains courage, compassion and vulnerability are a prerequisite for telling evocative stories and that through women's stories of embodied and lived experience we can transform ourselves and heal our world.

Key words: Blackgirl Autoethnography, Child-Shifting, transgenerational trauma, gender, race, performative autoethnography.

Winkler, Marnina

The Shadows of Corks Jewish Community: Experiencing Archives and Memoirs through Sound and Silence

University College Cork, Cork, Ireland

Researchers have an incredible opportunity to go to other places, learn about various communities and share what they have experienced with others. However, what if the community has dwindled so much that the people are no longer around to share their stories? What if the community has become a shadow and the researcher must listen and follow the whispers of the past? This is where the silence of an archive can interact and inspire the sounds of the past to create a story which can be experienced by listening to the sound and silence of shadows. Archives can hold the past's untold stories and memories until a researcher is willing to listen and follow the collections voice for the song to come to life. By experiencing Cork's Jewish community through the archival collection of Cork's only Jewish Lord Mayor, Gerald Goldberg, the community has a voice to be listened to which leads its listeners to the memoirs of the community's shadow.

Wihba, Kinan & Baptista, Ana

Missed in Translation, Found in Reflection: a collaborative autoethnography exploring the lived experiences of a bilingual medical student as a translator during the COVID-19 pandemic

Imperial College London – School of Medicine, London – UK

Clinical placements represent authentic learning experiences, which are essential for medical students' journey to becoming doctors. These real word contexts provide medical students with opportunities to develop a wide range of scientific, social and intrapersonal skills. Using collaborative autoethnography, a third-year medical student and a medical education researcher, based at Imperial College School of Medicine (London, UK), explore the lived experiences of the former in relation to his role as a translator in the clinical placement during the COVID-19 pandemic. Snapshots of the experiences of the bilingual medical student and in-depth reflections arising from his experience will be presented. We use the metaphor of the kaleidoscope to address different analytical reflexive facets: patient-centred care, communication skills, cultural awareness, emotional load, ethics and values in providing care, diversity and inclusion, and educational opportunities and challenges during placements. Our analytical stance to lived experiences will provide an opportunity to discuss impacts on medical education, specifically related to three interconnected elements: 1) personal and professional aspects of being a medical student and becoming a doctor, 2) development of clinical communication skills, and 3) professionalism.

Woodley, Helen

We both know you wouldn't say it to my face like that': Navigating new routes in the EduTwitter community

Northumbria University

'Teacher' is a common noun and describes the act of teaching. As such, it is used to describe the working experiences of a range of professions which include direct instruction and the dissemination of knowledge to a person or group. This presentation aims to explore how I, a teacher who left classroom teaching for university teaching, was forced to evaluate my understanding of the term 'teacher' due to experiences of "trolling" towards other professionals in a similar role. The location of this trolling was on Twitter and came from within the EduTwitter community. This presentation discusses how criticisms of 'teachers' outside a school setting from teachers within them, can often be understood as trolling when they intend to disrupt online interaction and communication rather than debate a specific issue in a professional manner. It will also look at how trolling is also used the other direction by those who are not school based towards those who are in the classroom. Using an autoethnographic approach, I reflect upon the othering of professional voices through trolling, and my own response to feelings of exclusion from a social group I had felt a member of.

Wragg, Jason & Whall, Richard

Why 'we' run

University of Central Lancashire

This dual autoethnographic performance gives insight into the relationship of two men with the act of running. It explores the personal, professional, and cultural significance of running and how the act has provided a way of meaning-making. Inspired by the narrative of the evolution of running from the milestone of taking first steps as a toddler? (Learning to run), the Freedom to explore and interact with the wider environment as a child (Running to learn), to running for in training 'sport/competition' or 'employment' (Running towards Something) or running from our problems! (Running away) resulting in the lost enjoyment of the run! The authors reflect upon a shifting narrative that has turned back to running for enjoyment, exploration, adventure, and engagement with the environment (Running to run) once again learning to run and running to keep learning – reclaiming the act of running for fun.

Yokoyama, Naoko

Ritsumeikan University

In this presentation, I summarize the process of touching the boundaries with its patients from the autoethnography of a nurse working in a public health center due to the COVID-19 epidemic, and reaffirming the patient as a living person. When I started working at the health center, I had a psychological distance from them, and through autoethnography based on their diaries, I came to understand their situation more deeply. I began to think about how I could help them as human beings living their own lives.