Breier, Dorothea & Martínez, Francisco. University of Helsinki

Exhibiting Ethnography as part of the research process

Ethnology, Anthropology and related fields contribute to a larger understanding of past and ongoing processes, by critically questioning what often remains unquestioned and by showing the nuances between perceived black and white. However, how much impact can such knowledge have when it stays within academic circles?

The question remains how ethnographic findings can be made more accessible for those outside of academia, already during the process of research. In recent years, we have seen an increasing demand for bolder ethnographic designs, larger public outreach, even to involve subjects as epistemological partners, instead of simply as informants.

In this workshop, we will discuss the limits and potentials of combining contemporary art and academic research. The participants will actively engage in displaying their own ethnographic projects, and produce comprehensible research artworks, which will in turn invite other conference attendees to reflect upon.

Dymet, Marcin. University of Lapland.

Letters from the future: Science fiction as source material for thought experiments describing potential Arctic futures

Sociologists have long used the biographical approach as a research method. Diaries, memorials and personal correspondence are treated as existing source material, which can help enrich social knowledge about the life of social groups. This can embrace different genres, for instance autobiographical novels. These, although fictional, are still grounded in the reality of an author and can be utilized as material for social analysis.

The same rules apply to science fiction literature. Worlds presented in it are versions of the future or alternative realities, anchored frequently in the present time. Throughout history, authors have been using science fiction as a social and political commentary for their contemporary world. These thought experiments represent valuable material to help analyze the policies of the present and predict future forms of society in the rapidly changing world supersaturated with new technologies.

The goal of the proposed workshop is to activate imagination and brainpower of its participants for creating potential future Arctic realities. The participants will be engaged in exercises which purpose is to envision futures based on current trends of development. Created in this way visions can be developed after the workshop and presented in written, oral, visual or other form. Resulting creations could then serve as additional source material for analysis with the use of biographical and future studies methods.
**Gonick, Marnina.** Mount St Vincent University.

**Girlhood at the intersection of art and ethnography.**

I am applying to do an experimental ethnographic session in order to screen and present my 18 minute ethnographic video installation. I am requesting a 45 or 50 minute session in a room with screening capacity. This presentation is an experiment in thinking about girls and girlhood through bringing art and ethnography together in a video installation called Voices in Latitude and Longitude that I collaborated in making with a professional filmmaker/artist. The presentation will explore methodological questions on working across disciplinary boundaries and the implications for representations of young people and their everyday lives. In producing the video, we travelled to four Canadian geographical regions to work with girls (ages 13-23) from different communities – Inuit in the Canadian far north, Transgender in Halifax, Nova Scotia on the east coast, Jewish in Toronto, Ontario, Canada’s largest urban centre, and Immigrants from different African countries (Congo, Rwanda, Ethiopia, Sudan) in Winnipeg, Manitoba, the country’s geographical centre. We video-taped eighty hours of documentary footage of the girls in their own social milieu (on ski-dos, at gymnastics class, at their houses, etc) landscapes and cityscapes, domestic and public settings and a series of ethnographic interviews.

Voices explores the multi-sensory and affective relations of place and becomings through assemblages of bodies, landscape, infrastructure, and girls’ voices. In the hybrid space of ethnography and art, Voices explores the “intra-action” (Barad, 2007) of these elements to produce assemblages that, I suggest open new epistemologies for making sense of girls’ experiences. I am interested in how these assemblages can provide insights into resources and barriers that diverse girls encounter in their daily lives, their dreams and aspirations for the future. Not only are notions of girlhood and what it means to be a girl challenged, but when girls, places and other matter come together in dynamic ways I suggest that what may be created, if only temporarily, is something new, something Other.

**Karjula, Emilia.** University of Jyväskylä.

**Creative Writing for Ethnographers.**

The craft of ethnography has many connections to the craft of creative writing. Various experiments have been made with representing ethnographic knowledge by the means of narrative or poetry. For example, Corrine Glesne (1997, 202) defines the method of poetic transcription as “the creation of poemlike compositions from the words of interviewees”, and Christopher Andrew Brkich and Tim Barko (2013) present their ideas about the nature of data in iambic pentameter.

In this workshop we will try our hand at two different techniques of creative writing: engaging the senses and rule-based poetry. The aim of these techniques is both to make the text more vivid and to offer new perspectives on the work of writing. They also enable us to explore how the way we write about our research subject/s affects our perceptions of them. The workshop seeks to evoke the kind of writing space that creative writing scholar Rebecca Luce-Kapler (2004) has called the subjunctive cottage: an open space where alternative plotlines and interpretations are allowed to emerge.

The participants are invited to bring:
- A laptop or other writing tools
- Extracts of verbal, anonymized data, for example field notes or interview transcripts, as working material.

Sharing any texts created at the workshop will be optional.

**Korjonen-Kuusipuro, Kristiina; Willim, Robert.** University of Tampere / Lund University.

**BEYOND WORDS – Different modes of exploring concepts and theories**

When doing ethnographic research, we concentrate on something emergent rather than something already known, planned or prefigured. This demands creativity and imagination. However, written and spoken language is still very much the only modes we researchers express ourselves in the humanities and social sciences. Especially researchers’ understandings of theoretical concepts are based on written texts. The question we would like to ask is: Could we learn even more about concepts by extending our toolbox with expressions beyond words? Could we use photography, sound, video, painting, drawing, dance (or other kinaesthetic ways) to elaborate our understanding of theories and concepts?

By building on already ongoing discussions about art, ethnography and anthropology, this experimental and playful session examines the boundaries of scientific knowledge. During the session, we will explore some chosen theoretical concepts and let expressions beyond words “speak back” to the concepts. We invite all scholars interested in challenging the boundaries of scientific knowledge to join this session. All participants are encouraged to free their mind and to create something else than a written text. Never mind how we usually understand art and science. Step outside the box for 1,5 hours: take your mobile phones, cameras or pens, papers or notebooks with you and join the fun! Creative ways of experimenting with theoretical and conceptual knowledge may be useful for example in teaching, but it may also be helpful in developing one’s own theoretical understanding. There’s a risk it will be fun!

**Koskinen-Koivisto, Eerika; Houtbeckers, Eeva; Lehtovaara, Tytti.** University of Jyväskylä / Aalto University.

**Touching Matters: Sensory Ethnography, Materiality, and Emotions.**

Senses and sensual information are always part of ethnographic fieldwork experience. Senses become particularly important when studying realms of life that touch upon aesthetics and materiality but also space, embodiment and affectivity. In this workshop, we approach senses as ways of knowing. Drawing on practices of multi-sensual and experiential ethnography, we will invite the participants to work as ethnographers with us, and to explore how to use senses in research by moving in different spaces indoors and outdoors. Our aim is to scrutinize the areas of kinaesthetic, aesthetic, audio and olfactory information as part of movements in landscapes and soundscapes, documenting them with the help of mobile phones and the audio, video, GPS, and other technologies, as well as our bodies. Our aim is to not only to make sense of the surrounding physical
environment and peoples’ activities but also to analyse the encounters between subjects and matter. We will use the conference setting as a field for exploration.

Methodologically, we would like to explore:

• How to generate and document sensory ethnography?

• How to analyse sensory information? What dimensions of embodied knowledge and being can we reach through exploring our sensory perceptions?

• How to communicate sensory knowledge?

• How to write about sensory knowledge?

Practical information:

During the workshop we scrutinize the spatial organization of the campus, the ways in which we move in and sense the space, and the connections between senses and architecture. The language of the workshop is English. Registration through sending an email to tytti.n.e.lehtovaara@jyu.fi in which you describe your scholarly background and needs to learn about sensory ethnography. The maximum amount of participants is 12. The workshop will begin and end in a classroom, and involve introduction, brief writing session and discussion. Please bring a laptop/smart phone with you.

Millet, Tabitha. UCL.

*Queering the Art Classroom.*

Since 2003 successive British governments have taken steps to develop legislation supporting lesbian, gay, bisexual, transgender, questioning/queer, intersex, asexual and those who are gender/sexuality non-conforming more generally (LGBTQIA+). In doing so, they have foregrounded the need for educational institutions to respond proactively (e.g. Ofsted, 2012). There is evidence to suggest that homophobia is prominent in UK schools, yet measures to address the issue have largely rested on schools and LGBTQIA+ charities reducing discussions of homosexuality to anti-bullying discourses and introducing curriculum modifications that are overwhelmingly homonormative. The limitations of these current methods ignore the societal and institutional power structures that produce homophobia, which is often referred to as heteronormativity. It has been suggested that heteronormativity, not victim narratives or counter-stereotypes, needs to be addressed in the curriculum to prevent homophobia and create inclusive learning environments. In my doctoral research, I have sought to develop an ethnographic intervention that focuses on exploring non-normative genders and sexualities in the secondary art curriculum, for students at GCSE level. Through the application of a pedagogy rooted in queer theory, the ethnographic study explores the possibilities of challenging heteronormativity by investigating student responses to the interventions. The students used a variety of art methods and media to represent and even circumvent representation in the space ‘in between’. As such, the ethnographic study is an exploration of an attempt at moving beyond the homonormative inclusion of LGBTQIA+ content, towards a deeper exploration of gender and sexuality. Drawing from research, the workshop will ask the participants to create shadow drawing from gendered objects and discuss interview data that has arisen as a result of the GCSE students’ exploration through materials.
Rashid, Azra. University of Sydney.

*The Practice of Research-Creation: Gender, Nationalism and Genocide in Bangladesh.*

Naristhan/Ladyland is a research-creation project that challenges the selective remembering, silencing and appropriating of women’s experiences in the widely circulated images of the 1971 genocide in Bangladesh. The project hinges on a critical examination of the archive at Liberation War Museum of Bangladesh. This archive builds on and reinforces a common bias in representations of the genocide, presenting it as a largely male experience, which serves to shore up a patriarchal and national understanding of these events. The photographs on display at the Liberation War Museum offer a crystallizing moment in the national memory; they invoke the resilience and survival of the nation in a war that was largely fought by the men of the country on behalf of the nation. The museum display omits the victimization of women, which did not end with the war in 1971. To counter and complicate this dominant national narrative, Naristhan/Ladyland juxtaposes the testimonies of survivors with national memory of the war. Employing research-creation as methodology, the film engages with the existing feminist scholarship on gender, nationalism and genocide. Testimonies are explored from four unique vantage points – rape survivor, freedom fighter, religious and ethnic minorities – to question the appropriation and omission of women’s stories. Furthermore, the emphasis on the range of women’s testimonies highlights the counter-narrative that is created by acknowledging the differences in women’s experiences in war instead of transcending those differences. I am proposing a screening of the film Naristhan/Ladyland, which is 55 minutes long, followed by a discussion on ethnographic experimental filmmaking.

Naristhan/Ladyland can be viewed at the following URL:

https://www.youtube.com/watch?v=BkBYAaqQYKE&feature=youtu.be


*Walking-based methods in ethnographic research: understanding embodied meaning-making in motion.*

As Bucholz & Hall (2016: 173) argue, “[b]odies and embodiment are central to the production, perception, and social interpretation of language”. In the last decades, several studies (e.g. Kusenbach 2003; Evans & Jones 2011; Anderson 2004; Szabó & Troyer 2017) have emphasized that walking as an action and as a sensory experience transforms interaction and re-positions both the researcher and the research participants in the fieldwork setting. Brown and Durrheim (2009) have established that moving in the space itself as well as reactions to the environment have played a directive role similar to interviewer’s questions in their mobile interviewing method. This workshop explores how walking together can be an efficient facilitator of collaborative meaning-making, and how it supports inclusive agendas of ethnographic research (Nind 2014).

In this workshop, learning environments are in the focus of attention. After Szabó’s brief overview of walking-based ethnographic methods in the study of school environments (20 minutes), workshop participants leave for exploratory campus walks in pairs or groups of three to discuss their perceptions of how the university campus as a complex material environment contributes to learning (40 minutes). They take pictures or record video/audio to document their walks. Those preferring not to move out in cold February work in the seminar room on prepared fieldwork
materials (videos and transcripts) with Szabó’s supervision. Finally, both co-walkers and data session participants share their insights about how co-walking and analyzing co-walking influences their understanding of ethnographic work in general and mobile interactional settings in particular (30 minutes).

Vallius, Antti; Pöyhönen, Sari; Sairesma, Tuija, Hiltunen, Kaisa; Sääskilahti, Nina. University of Jyväskylä.

**Crossing Borders – Artistic Practices in Performing and Narrating Belonging.**

This experimental workshop session will take place in Galleria Ratamo (Veturitallinkatu 6), where an exhibition of artworks produced as part of the Crossing Borders project will be held at the time of the EWT conference. Crossing Borders (2017–2021, Academy of Finland) is an ethnographic project that uses art-based participatory methods to explore belonging. The project started with three workshops, in which recently arrived migrants and long-term residents living in Jyväskylä in Central Finland made short films, poetry, sound works and visual arts about the theme of belonging. Workshops were organized in collaboration with the researchers and the project’s partners Jyväskylä Art Museum and Multicultural Center Gloria. The project’s main research questions are: How do people belong in physical, social and virtual spaces? How do they talk about belonging and non-belonging? How can artistic practice facilitate in expressing and performing belonging?

The aim of this session is to present the exhibition, which consists of works produced in the first three project workshops (video, writing, visual arts) and to discuss the role of co-creation and co-production in art-based research. The artworks in this exhibition serve as focal points for discussion about the ethnographic methods used in the project and about the themes of belonging or non-belonging. In addition to this, the session encourages the participants of this experimental workshop to ponder, how art-based participatory methods allow different kinds of languages, art forms and research boundaries to be crossed, and how such a study may open up new opportunities for examining issues related to, for example, rapidly evolving societies.

Vikman, Noora; Brazao, Catarina; Pesonen, Markus. University of Eastern Finland / Nature Solutions OY.

**Listening in and outwards – experiencing the acoustic body during a somatic sound journey.**

Listening is an essential part of all human communication. It also associates to more metaphorical tunes: concentrating, contemplating, being interested in or taking care of something. From some point of view – specially in the hectic cultural atmosphere - these qualities of engaging with our surroundings are sometimes presented as the privilege only some of us can afford.

In this workshop we consider these contemplative qualities further and lean on the methodological background of ethnographic soundscape research and acoustic ecology. After participating a 30 min. somatic sound journey, there is a chance to reflect on the experience, explore the effects of the subjective immersion in sound and the engagement with the immediate or imagined environments.
This emotionally provocative method can make one more conscious of oneself as a listener. Listening is also an option to prepare a fruitful soil to explore everyday social life and bring wider social, environmental and interspecies (power) relations into the foreground.

We’ll discuss further how could this method help to focus on the wider range of essential aspects of human coexistence with the rest of the ecosystem, not only acoustic environment. Could enhancing this two-way traffic between subjective experience and collective interactions be a fruitful perspective to consider these complex dependencies or just disturbingly overloading? What areas of interest does it encourage to take seriously when “producing new knowledge”? How do the roles of the different agents in the research process shift? What more up-to-date and relevant research and interview questions could the process bring up?

Pre-registration for the workshop: max. 30 people.

More information: [https://www.forthesakeofbeings.com/](https://www.forthesakeofbeings.com/)
noora.vikman@uef.fi

**Weig, Doerte.** Movement Research, Barcelona.

**Somatics Toolkit for Ethnographers: Research with a Twist. (Skype presentation)**

Our researcher’s body is the first and central instrument with which we conduct research, but, despite ethnography’s sensory, somatic and affective turns, it receives very little attention in education, training, and knowledge creation. With a grant from the National Centre for Research Methods (NCRM), and in collaboration with Eline Kieft (Coventry) and Ben Spatz (Huddersfield), we are developing a Somatics Toolkit for Ethnographers that facilitates an embodied approach to all parts of ethnographic research. Rather than proposing a new method to collect data, this project develops a way to utilise the body as research tool as well as source of mental and emotional support.

The Toolkit includes a set of Audio-files that offer guided movement tasks applicable specifically to research in academic contexts. Topics for exploration include: Awakening the Somatic Experience, Body Data, Identity, Confidence, Vulnerability, Seeing and being seen, Reciprocity, Moving with polarities in your data, Self-care as a researcher, Literature review, and Writer’s block. Researchers from anthropology as well as other social or natural science backgrounds, including mobilities and migration researchers, can benefit from the explorations.

In the presentation, I will highlight the scope of the project, including our podcast series, and present the feedback we received from the group who tested the first version of the audio-files. We are dedicated to making the Somatics Toolkit into something that is sensorially enabling and used; to avoid it becoming ‘pretty’ online junk; and to showing how the Somatics Toolkit helps shape methodological transdisciplinary frameworks.

[http://somaticstoolkit.coventry.ac.uk](http://somaticstoolkit.coventry.ac.uk)