

A Phenomenology of Misfits: A Case Study of Practice as Research in Higher Education Symposia

Melissa Bondar and Carlos Eduardo Pires – University of Greenwich

Abstract

Practice as Research is a powerful tool that can be utilized by academic misfits to share and engage with research via varied embodied experiences that has a legitimate and valuable space in academic symposia. The inclusion of academic misfits contributes to the academy by providing distinctively nuanced perspectives and research inquiries and has the potential to provide wider accessibility to audiences, academics, and industry. This paper adds to the body of literature which denotes the benefits and possible limitations of the use of Practice as Research by situating this discussion in the context of a case study of a 2022 academic symposium that encouraged the use of Practice as Research.

Introduction

On June 8, 2022, the University of Greenwich hosted its annual Faculty of Liberal Arts and Sciences Ph.D. Symposium. The authors of this article were awarded the honor of convening the symposium and selecting the theme, *A Phenomenology of Misfits: Discrepancies Between Body and World*, marking the first instance of integrating Practice as Research (PaR) at this event. This paper examines the benefits and limitations experienced by encouraging PaR at this symposium, as well as examining two case studies that utilize PaR as their research methodology within the symposium.

In acknowledging academia's prevailing lack of diversity, Jessi L. Smith et al. (2021) underscore the predominance of white, heterosexual males from privileged backgrounds. In echoing disability activist James Charlton's (2000) principle of “nothing about us, without us” (3), *A Phenomenology of Misfits* sought to create an inclusive space for diverse researchers. As academic researchers who identified as belonging to marginalized groups, including disability, queer, gender, and migrant/cultures, the convenors desired to value and focus on the unique embodied experiences and distinct perspectives of academic “misfits” who reside in the minority. Thus, while this paper is focused primarily on the use of PaR methodologies in the symposium, these themes of marginalization run through much of the research shared by the presenting academics during the symposium.

The theme of being a misfit resonates across various marginalized groups, as evident in the symposium's diverse range of contexts: disability (Garland-Thomson 2011; Santos and Santos 2018; Waterfield, Beagan, and Weinberg 2017), queer (Colker 1996; Barry 2021), and migrant/cultural (Tabares 2021; Cameron 2017). The convenors, identifying as “misfits” themselves, recognized the significance of providing a secure space for researchers to share their phenomenological and qualitatively researched experiences. This space is particularly relevant as the themes, presented by academics who self-identified as “misfits” in these categories, include vast and troubled subtopics and nuances that this paper could not and does not intend to discuss in the depths they deserve. Rather, this article focuses on the process and outcomes of utilizing PaR.

The resulting symposium welcomed academics from three distinct categories: migrants, queer, and disabled. While some opted for traditional paper presentations, PaR presentations were strongly encouraged. This dynamic led to a symposium comprising both paper presentations on *A Phenomenology of Misfits* and performances, workshops, and film screenings that actively incorporated PaR methodologies.

In structuring *A Phenomenology of Misfits*, three pedagogical questions guided the convenors' research efforts:

- What epistemological foundations support the development of a Performance-as-Research symposium?
- How do the diverse elements, including performances, workshops, and film screenings, contribute to these foundations and amplify the material dimensions of the concept? How does including traditional academic paper presentations alongside more performative elements shape the symposium's overall impact?
- What are the advantages and constraints of this mode of knowledge construction and dissemination?

The subsequent sections will delve into these research inquiries in the context of the symposium and its individual presentations. The first section will explore the definition of Practice-as-Research, drawing from research on embodied cognition and conceptual metaphors to establish an epistemological framework validating the knowledge generated through PaR.

Embracing Embodied Cognition in PaR

The paradigm of embodied cognition holds significant promise as a framework for enhancing cross-disciplinary learning and knowledge exchange. By acknowledging that cognition is deeply rooted in the body's interactions with the world (Davis and Markman 2012), this perspective encourages a holistic approach to education and research that transcends traditional disciplinary boundaries. It suggests that insights gleaned from specific disciplinary methodologies can be applied more broadly, allowing for a more integrated understanding of learning processes. For instance, the way dancers understand and memorize movement can inform pedagogical strategies in fields as diverse as language

acquisition and mathematics, emphasizing the role of physical engagement in cognitive development (Mainwaring and Krasnow 2010). Thus, embodied cognition not only advances a comprehensive model of thought and understanding but also serves as a fertile ground for interdisciplinary collaboration and innovation. Embodied cognition also serves as a core component of the phenomenological frameworks often employed when engaging in PaR.

Situating the Term Practice as Research

The various designations of Practice as Research (PaR) reflect its dynamic intersection of artistic creation and academic scholarship. Candy (2006) discerns between practice-based and practice-led research, underscoring the necessity for direct engagement with the creative element in the former.

The United Kingdom has been an early leader in acknowledging and funding practice-based research methods, emphasizing the goal of these practices is to help further theoretical arguments (Nelson 2013, 12; Hughes and Sjoberg 2014). This is often used to differentiate Practice as Research from just practice. Jenny Hughes (2014) highlights the development of a knowledge outcome that can be shared as another key element that indicates the creative process is more than just practice and can now be considered Practice-as-Research.

Skains (2018) aligns PaR with Sullivan's (2009) model, identifying key areas where it thrives—theoretical, conceptual, dialectical, and contextual. Theoretical Practice-as-Research inquiries position the generation of work as an answer to an existing research question that is currently devoid of existing methodologies that can be applied. Conceptual Practice as Research takes existing knowledge and asks what if? What if this performance were approached in a different style or delivered via a different format? Dialectic Practice as Research is situated in the experience of meaning-making for both creators and audiences. It looks at how to convey meaning. Contextual Practice as Research influences social change (such as applied theatre). In this context, PaR ignites heightened creativity in addressing these research questions. PaR can also serve as a disruptor of established

hierarchies, allowing knowledge to flourish outside traditional power structures (Ronan 2021). It inhabits a “rich space between knowing and doing” (Atkins 2020, 1), where knowledge evolves through deliberate reflection and reflexive consideration of research inquiries.

Nelson (2013) outlines six steps for articulating a research inquiry, offering a robust framework for PaR. This approach is illustrated in studies like Beck’s (2016) exploration of verbatim theatre; Bouzioti’s (2022) fusion of phenomenology, Greek tragedy, and contemporary dance theatre; and Hannay’s (2018) investigation of contemporary dramaturgy. Lewis and Tulk (2016) emphasize the processual, perspectival, participatory, and provisional elements defining PaR, underscoring the importance of its iterative nature—the “practice-research-practice (praxis) feedback loop” (3). The workshops integral to the event titled *A Phenomenology of Misfits* exemplify the dynamic application of Practice as Research (PaR) in a live setting. These sessions resonate with the phenomenological explorations akin to those in Johnston’s (2019) workshop on theatre phenomenology, which used Chekhov’s *The Cherry Orchard* as a focal point. Through these workshops, participants engage in a rigorous, embodied inquiry that mirrors the methodological frameworks Johnson employed to interrogate the interstices of character, space, and narrative in the context of performance studies. This approach not only provides a tangible demonstration of PaR methodologies but also propels a deeper engagement with the material, fostering a collective phenomenological understanding among the participants.

The Epistemological Foundation of Embodied Knowledge in Practice as Research

An essential cornerstone of Practice as Research (PaR) and central to the ethos of this symposium is its profound capacity to foster the sharing and generation of embodied knowledge. This unique form of knowledge challenges the conventional Cartesian division between body and mind, asserting that wisdom emerges from lived, embodied experiences. The symposium’s essence is rooted in this epistemological foundation, championing the belief that embodied engagement constructs knowledge. This perspective, known as embodied cognition, not only serves as a linchpin for PaR but also stands as a vital pillar

for this symposium. Cognitive primitives, the innate systems shaping our understanding, underpin our perception of the world. Lakoff and Johnson's (1999, 2002) conceptual metaphor theory corroborates that, fundamentally, perception is embodied, advocating for an amplified emphasis on embodied experiences in learning and knowledge exchange. This statement resonates with Nelson's (2006) differentiation between "know-how" and "know-that," underscoring the pivotal role of embodied practice in acquiring specific forms of knowledge.

Practice as Research (PaR) cultivates embodied experiences through a myriad of forms. Performative acts serve as conduits for the generation of embodied knowledge within the performers themselves, while the presentation of these acts, whether live or recorded, initiates a process of introspection and phenomenological reactions among viewers. In the context of workshops, the tangible wisdom of both the facilitator and attendees is mobilized, fostering a vibrant exchange that serves to underscore and enrich the foundational conceptual metaphors at play.

Performances and workshops offer audiences immediate and visceral engagement, facilitating deeper comprehension, emotional resonance, and nuanced perception. By situating these practices within the experiences of "misfits," those outside this embodied reality gain exposure to new perspectives and sensations. However, it is vital to note that the mere creation of these practices does not necessarily signify PaR. As Nelson (2013) explains, PaR should incorporate practice as a method of inquiry and practice as an illustrative outcome of the research inquiry. However, the documentation of this process is also an important element of PaR. This documentation is often based on established qualitative research methods (Nelson 2013, 49).

Maurice Merleau-Ponty (1964) asserted that phenomenology seeks to reveal the bond between subject and world, emphasizing the interplay between mind and body, mind and world. This union finds a vivid expression in films, particularly documentaries, which offer lived body experiences and engage viewers on multiple sensory levels. João Florêncio's documentary *OINK!* allowed symposium participants to explore embodied cognition and

the interdependent relationship between body and world. The ensuing discussion enabled Florêncio to share his research inquiry and methodology, enriching attendees' understanding. Underscored by Ferencz-Flatz and Hanich (2016) and Merleau-Ponty (1964) is the potential of films, especially documentaries, to evoke lived body experiences.

Critics of conceptual metaphor theory pose valid questions about its universal applicability and reliability in creative language expression (Gibbs 2009, 17-18). These concerns echo those raised in the academic discourse around Practice as Research. How do we validate knowledge derived from embodied cognition? Can this knowledge be effectively communicated to others? Does it have the same rigor as traditional scientific standards?

Traditional scientific standards rely on empiricism. Empiricism states that knowledge relies on objective observations by neutral researchers of specific instances to ascertain truths. Most scientific approaches rely on quantifiable data. PaR merely argues that the traditional scientific method is not the only valid research method. Scientists also question whether “objective” observations and “neutral” researchers exist. PaR researchers consider those terms largely irrelevant, instead intentionally identifying and situating the pertinent lived experience of the researcher. Nelson (2013) finds the challenge of effectively communicating the knowledge garnered from PaR as the essence of academic rigor (50-56). Additionally, what establishes rigor must be determined by the discipline itself, as what constitutes rigor in one discipline may be inapplicable in another.

The literature underscores the value of performance and hands-on workshops in generating knowledge through embodied cognition and communicating it through qualitative methods such as discussions, interviews, and thick description (Geertz 2009). Applied to the context of *A Phenomenology of Misfits*, the embodied interactions in the workshops and performances prompted introspection, facilitated by the diverse experiences and histories of the participants, who identified as academic misfits. The next section employs two examples from *A Phenomenology of Misfits* to illustrate this methodology and the role of phenomenology in PaR. It also looks at how developing the *A Phenomenology of Misfits* symposium functioned as a PaR case study.

Practice as Research: Case Studies Within the Symposium and the Symposium Itself

There has been a shift in knowledge sharing in recent years that denotes an increased interest in exploring the potential of performative elements in academic conferences and symposia. Arthur J. Sabatini (2009), in the opening to his chapter in *Mapping Landscapes for Performance as Research*, reminds the readers that while the relationship between practice and research may seem self-evident to practitioners, institutionally, this is still a less accepted view. Traditionally, academic knowledge-sharing events relied on paper presentations and expert panel discussions to disseminate new research and ideas. These events often lacked artistic expression, even when discussing artistic matters. However, researchers have begun to recognize the value of integrating these performative elements into academic events, allowing for more diverse and comprehensive scholastic experiences.

This section of this paper will examine two case studies from within the symposium that utilized Practice as Research, *Whose Story Is It Anyway?* and *Accessibility Workshop*. It will also look at how the symposium as a whole is situated as a case study of Practice as Research.

Dr. Almiro Andrade's *Whose Story Is It Anyway?*

In the realm of disability studies, the adoption of narrative methodologies has witnessed a notable increase in recent years. Scholars such as Smith and Sparkes (2008) have observed the utilization of a diverse array of narrative approaches. These have ranged from the collection and analysis of life stories, as explored by Goodley et al. (2004), to the practice of autoethnography, a method wherein researchers draw upon their own experiences, as examined by Neville-Jan (2004). Additionally, the use of oral histories, a technique that captures personal accounts of the past, has been advanced by French and Swain (2006). These methodologies, among others, underscore the multiplicity of ways in which narratives can be employed to deepen the understanding of disability and the lived experiences of disabled individuals.

Dr. Almiro Andrade, a Black Queer Latinx dramaturg and theatre translator, led a workshop titled *Whose Story Is It Anyway?* that adopts a Practice as Research methodology, focusing on the interplay between translation and identity. This workshop encouraged participants to contribute their personal narratives, which were then performed and re-enacted by both the storytellers and their peers. Through this exploratory process, the workshop illuminated Queer reinterpretations of fairy tales, bringing to the fore narratives that are frequently relegated to the periphery due to their deviation from monosexual norms and stereotypes.

Participants engaged in a profound interrogation of text and voice, navigating the fluid boundaries of authorship and the profound sense of belonging that narratives can engender. The act of embodying narratives of others brought in the discussion on how translations can repress, ignore, or make visible queerness. Epstein and Gillett (2017) have explored the relationship between translation, colonialism, and globalization, and the act of storytelling as a performative and communal event that shapes and is shaped by the identities of its participants. This was evidenced as individuals, in dyadic exchanges, narrated personal vignettes that gradually morphed through iterative retelling, mirroring the dynamic interplay between personal identity and collective memory.

As the workshop progressed, the conventional notion of stories as fixed entities owned by their originators was subverted, aligning with Epstein and Gillett's (2017) assertion that narratives are inherently malleable and co-constructed in social spaces. This was particularly resonant in an exercise where each participant relinquished their original tale, adopting and adapting others' narratives, thereby creating a tapestry of shared experiences. This process culminated in a reflective practice where the participants attempted to trace the authorship of the most impactful story they encountered, thereby confronting and deconstructing the preconceived notions of identity that often frame our understanding of authorship, such as the intersectionality of migrant, queer, and (dis)abled identities.

The workshop's denouement focused on the subtextual layers of storytelling, an area that Zhengtang Ma (2022) identifies as ripe for the discovery of implicit social and cultural

commentaries; a complex, nuanced process that reveals the ways in which desire, sexuality, and gender are inscribed in languages and cultures, challenging universal notions and default categories. Participants were divided, embodying archetypal characters from classic fairy tales, but with transformative interpretations that challenged traditional narrative paradigms. Here, the embodiment of characters such as a (dis)abled prince, a non-binary queen, and a migrant magic mirror functioned not merely as acts of representation but as a methodological means to unpack the narratives and identities inscribed within and between the lines of familiar stories.

This transformative dialectic experience, as facilitated by Dr. Andrade, did not merely serve as a performance exercise but as an epistemological tool, resonating with Spry's (2001) perspective on performance as a method of inquiry. It underscored the fluidity of narrative ownership and the role of embodied experiences in the reclamation and reinterpretation of stories. By blurring the lines between the written text and the lived experience, the workshop participants engaged in a collective re-authoring of stories, thereby not only challenging existing stereotypes but also expanding the scope of narrative and identity within the performative space.

Lisa Lewis's Accessibility Workshop

During *A Phenomenology of Misfits*, Lisa Lewis delivered a presentation followed by a workshop on accessibility. This dual approach not only established her as an expert in accessible performance but also laid out her primary research inquiry: how can accessibility be enhanced for performances? Lewis's approach, firmly grounded in Practice as Research, introduces a compelling method: accessibility workshops. Collaboratively designed with individuals possessing diverse disabilities, these workshops serve to emulate the experiences of audience members with varied disabilities.

Research by Keith Barney in 2011 scrutinized the impact of disability workshops, revealing a notable reduction in stigmatizing attitudes toward disabled individuals among workshop participants compared to a control group exposed only to a lecture. The workshop, which involved wheelchair basketball, offered a potent blend of experiencing life in a wheelchair

and engaging in a skilled and potentially enjoyable activity. The amalgamation of embodying a disabled experience with a display of proficiency likely contributed to the decline in stigmatization. Building upon Barney's study, Lewis's workshop combines embodied experiences of disabilities with skillful activities, incorporating various disability simulations alongside circus acts like juggling and feather balancing.

Mindful of avoiding perpetuating the Self and Other binary, a concern prevalent in discussions of such workshops (Symeonidou and Loizou 2018), Lewis, as a fellow "misfit," ensured the workshop activities mirrored her own experiences and integrated suggestions from other disabled participants. With a career dedicated to collaborating with disabled practitioners, Lewis, herself a practitioner with disabilities, strives for more inclusive practices. The ensuing discussions during and after the workshop continue to hone her research inquiry: how can we advance inclusive practices for performances (Lewis 2022, 82-84)?

During *Accessibility Workshop*, Lewis orchestrated a series of physical alterations for participants, from blindfolds to limb restraints. These modifications prompted participants to engage in basic tasks, fostering a phenomenological question: how do these alterations affect my interaction with this task? Post-exercise reflections led to detailed phenomenological descriptions, with participants sharing their feelings and adaptations. This introspection facilitated the development of embodied perspectives, potentially yielding both tangible knowledge and enhanced empathy. Conversations further revolved around how this newfound awareness could benefit participants as performers and producers, thus refining the workshop's evolution.

This conceptual Practice as Research approach, inspired by Skains (2018), challenges existing knowledge with a "what if" mentality, striving to provoke phenomenological inquiry. The workshop's ultimate goal was to encourage participants to ask: how does this alter my experience? This self-reflection not only generated a deeper understanding of the experiences of others but also fostered empathy. These outcomes, shared and discussed, continue to inform Lewis's ongoing workshop development.

A Phenomenology of Misfits: Practice as Research in Action

In convening *A Phenomenology of Misfits*, our aim was twofold: to highlight the advantages of academic symposiums employing multi-modal techniques, encompassing performances, art installations, films, and workshops, and to discern potential limitations in integrating Practice as Research methods within such symposiums.

The benefits elucidated in earlier sections underscore the transformative potential of multi-modal techniques. These approaches, especially those involving active participation from symposium attendees, have the capacity to elicit profound phenomenological responses, evoke embodied knowledge, and foster empathy and sympathy—a formidable arsenal for catalyzing change and fostering connections. Nevertheless, while invaluable in engendering knowledge, these reactions alone do not constitute Practice as Research.

During the evolution of *A Phenomenology of Misfits*, a pronounced challenge emerged: the clear expression of research questions within the framework of Practice as Research was often elusive. While the inclusion of presentations sometimes lessened this difficulty, it was observed that a number of workshops and performances did not sufficiently articulate their underlying research inquiries. This shortfall can be traced back to the structure of the symposium's submission form, which did not adequately compel a detailed exposition of research aims and documentation strategies from those submitting Practice as Research proposals. However, it is worth noticing that in some sessions, such as in Dr. Almiro Andrade's workshop, one could discern a coherent methodology and artistic practice at play. It was evident that the research inquiry could be interpreted as an exploration of strategies to translate and integrate queer identities into the crafting of storytelling within a devising context.

R. Lyle Skains (2018) rightly contends that the future advancement of Practice as Research hinges on establishing a robust discourse surrounding its methodology. Nelson (2013) echoes this sentiment, emphasizing the imperative of thorough documentation throughout the research process. Regrettably, though the presentations at the symposium focused

predominantly on outcomes, there was a notable dearth of discourse on methodology—a critical oversight for a Practice as Research symposium, in retrospect. One notable exception was Dr. Jess Rowan Marcotte's keynote and workshop on *Meaningful Mechanics for Misfits*. Employing the concept of Procedural Rhetoric, Marcotte applied game design theories and explored power dynamics in a broader context than initially conceived. Their keynote elucidated their methodology and application to game design research, offering a lucid and compelling demonstration of Practice as Research in action.

In summary, the benefits of Practice as Research symposia are manifold, both for presenters and attendees. Integration of creative endeavors such as workshops, film screenings, and performance-styled presentation methods engage with a wider variety of epistemological opportunities beyond a strict reliance on traditional symposium knowledge-sharing methods such as paper presentations and panels. Attendees expand their understanding of this methodology and in some cases, also benefit from the emphasis on embodied knowledge generation via engagement with workshops and performances. Presenters have a welcoming space to share Practice as Research, as well as continue ongoing Practice as Research that may not yet be complete, which in turn allows attendees to see Practice as Research in action.

This is not to say these traditional methods do not have an important role in knowledge sharing, only that there is a legitimate space for alternative methods that can preserve an equal quality of research. The synthesis of the traditional models with the normalization of including Practice as Research elements may produce desirable results. In the final section, this paper will review the benefits and limitations of creating symposia that integrate academic paper presentations and panel discussions with Practice as Research elements.

Practical Benefits and Limitations of Practice as Research Symposia Encountered During *A Phenomenology of Misfits*

This case study of *A Phenomenology of Misfits*, a symposium that fully embraced Practice as Research, enabled the convenors to discern the benefits and limitations of utilizing this format for knowledge sharing. Practice as Research, particularly when

facilitated by academic “misfits,” infused the symposium with a diverse array of non-traditional research approaches, enriching the academic landscape. However, the symposium also revealed certain areas for improvement, primarily stemming from the need for more explicit articulation of research inquiries, as well as practical constraints like space, time, and budgets.

The conveners have recognized the value in implementing a tailored post-workshop questionnaire to evaluate the educational impact and record the attendees’ feedback on the practice as research sessions. Employing a strategy that incorporates evaluation and program planning (Urban and Trochim 2009) could serve as a pivotal link between the realms of research and practical application, fostering a symbiotic relationship between the creation and utilization of knowledge.

While Practice as Research elements within the symposium prompted profound bodily impressions, emotional responses, and unique perceptions through immediate and visceral engagement, it became evident that this alone does not define Practice as Research. In some instances, activities intended to exemplify Practice as Research fell short, suggesting that future iterations of these academic endeavors may refine their research methodologies. For instance, *Good Night, Sleep Tight: Working Within a Collapsing System* by Persis-Jadé Maravala introduced a distinctive form of performance-style ASMR. However, the unclear research inquiry posed challenges in categorizing it as Practice as Research within the context of this symposium. To further emphasize the Practice as Research elements, clear criteria for Practice as Research in the submission process, along with explicit discussions of methodology by participants, could have been instrumental. In many cases, the pairing of practice elements with traditional presentations helped mitigate this issue.

One identified limitation, as highlighted by Baz Kershaw (2009), is the difficulty of confirming knowledge generated through Practice as Research, particularly in performance settings. While phenomenological findings can be conveyed, they remain unverifiable. However, as Kershaw (2009) and Nelson (2013) emphasize, the crux of Practice as

Research lies in its methodology. A more robust discussion of methodology would enhance the quality of future symposia.

Furthermore, there are functional limitations to consider in producing Practice as Research symposia. Workshops, film screenings, and performances tend to require more time compared to paper presentations or panel discussions. In the case of *A Phenomenology of Misfits*, workshop durations ranged from fifteen minutes to one hour. For digital attendees, a screening of *Mystery Trip with Kerry Underhill* ran just over one hour. While these activities offer unique engagement opportunities, they necessitate careful time management. Additionally, resource limitations such as space and budget are critical considerations. The symposium, held at Bathway Theatre in London, England, demonstrated that the availability of appropriate venues, technical support, and budget allocation significantly impacts the execution of Practice as Research.

In summary, Practice as Research symposia offer a dynamic platform for knowledge sharing, yet they are not without challenges. A key strength lies in the methodological rigor inherent to Practice as Research, allowing for innovative approaches that may not be accommodated within traditional academic inquiry methods. Furthermore, the multi-disciplinary nature of Practice as Research fosters interdisciplinary dialogue and widens the potential audience for resulting research. However, concerns regarding the rigor of the research persist, primarily influenced by a need for a more comprehensive understanding of this methodology. Additionally, practical limitations regarding budget, space, and time are significant considerations. The subsequent section will provide a concise summary of the outcomes discussed in this paper.

Conclusion

Exploring Practice as Research (PaR) within the symposium *A Phenomenology of Misfits*, we have uncovered a dynamic approach to knowledge generation and dissemination. PaR, as exemplified by this symposium, offers a multifaceted platform that transcends conventional academic paradigms. Through a diverse array of methodologies, including workshops, performances, film screenings, and interactive presentations,

participants engaged with research in ways that provoke embodied knowledge, stimulate phenomenological responses, and foster empathetic connections.

One of the fundamental strengths of PaR lies in its commitment to methodological innovation. By questioning existing paradigms and integrating creative approaches, PaR expands the horizons of academic inquiry. As scholars like Baz Kershaw (2009) and R. Lyle Skains (2018) assert, the essence of PaR is rooted in its methodology, driving not only new insights but also functional tools and methods for future researchers.

Yet, as we have discerned, PaR is not without its challenges. The clear articulation of research inquiries remains paramount, an aspect occasionally obscured during the symposium. This lack of clarity underscores the need for a more robust discussion of methodology, a crucial aspect emphasized by key voices in the field. Additionally, the logistics of executing PaR symposia demand careful planning, from allocating sufficient time for immersive activities to addressing resource constraints like space and budget.

As we reflect on the merits and limitations of PaR, it becomes evident that this approach not only complements traditional knowledge-sharing methods but also carves out a distinct and valuable space in academic discourse. By welcoming diverse perspectives and methodologies, PaR symposia have the potential to enrich academic dialogues, broaden audiences, and foster a more inclusive and innovative research environment.

In conclusion, *A Phenomenology of Misfits* serves as a compelling case study, illustrating both the promise and complexities of Practice as Research. By embracing this dynamic approach, we unlock new dimensions of academic inquiry, offering a glimpse into the future of knowledge generation. As we move forward, the discourse around PaR methodology will be instrumental in refining and advancing this powerful tool, ultimately enhancing the landscape of academic scholarship.

References

- Atkins, Stephen. 2021. "Crosspoints: Toward an Integrative Framework for Actor training, Rehearsal and Performance" PhD diss., University of Kent. <https://www.proquest.com/openview/f0b2aa044f465e27a9e03ddcba55cbf7/1?pq-origsite=gscholar&cbl=51922&diss=y>
- Barney, Keith Wayne. 2011. "The effect of two disability-awareness training models on stigmatizing attitudes among future healthcare professionals." PhD diss., The University of Utah. <https://search.proquest.com/docview/865328256?accountid=27541>.
- Barry, Joyce M. 2021. "Misfits in the Mountains: Tensions between Environmental and LGBTQIA Identities in Appalachia." *Environmental History* 26 (1): 39–45. <https://www.journals.uchicago.edu/doi/abs/10.1093/envhis/ema078.004>
- Beck, Sarah. 2016. "Appropriating Narratives of Conflict in Verbatim Theatre: A Practice-as-Research-led Investigation Into the Role of The Playwright." PhD diss., University of London. <https://research.gold.ac.uk/id/eprint/19101>
- Bouzioti, Dionysia. 2022. "Embodying Greek Tragedy: Phenomenological Explorations of the Suffering Body in Theory and Practice." PhD diss., University of Leeds. <https://etheses.whiterose.ac.uk/31665/>
- Cameron, Kim. 2017. "Cross-cultural research and positive organizational scholarship." *Cross Cultural & Strategic Management* 24, (1): 13–32. <https://doi.org/10.1108/CCSM-02-2016-0021>
- Candy, Linda. 2006. "Practice Based Research: A Guide." *Creativity and Cognition Studios Report*, 2006. Accessed March 25, 2023. <https://www.creativityandcognition.com/wp-content/uploads/2011/04/PBR-Guide-1.1-2006.pdf>.
- Charlton, James. 2000. *Nothing about Us Without Us: Disability Oppression and Empowerment*. Berkeley: University of California Press.
- Colker, Ruth. 1996. *Hybrid: Bisexuals, Multiracials, and Other Misfits under American Law, Vol. 13*. New York: NYU Press.
- Davis, Joshua Ian, and Arthur B. Markman. 2012. "Embodied Cognition as a Practical Paradigm: Introduction to the Topic, The Future of Embodied Cognition." *Topics in Cognitive Science* 4 (4): 685–691. <https://doi.org/10.1111/j.1756-8765.2012.01227.x>.
- Epstein, B.J., and Robert Gillett. 2017. *Queer in Translation*. London: Routledge. <https://doi.org/10.4324/9781315603216>.

-
- Ferencz-Flatz, Christian, and Julian Hanich. 2016. "Editor's Introduction: What is Film Phenomenology?" *Studia Phaenomenologica* 16: 11–61.
https://www.academia.edu/86574746/Editor_s_Introduction_What_is_Film_Phenomenology.
- French, Sally, and John Swain. 2006. "Telling Stories for a Politics of Hope." *Disability & Society* 21 (5): 383–396. <https://doi.org/10.1080/09687590600785654>.
- Garland-Thomson, Rose. 2011. "Misfits: A Feminist Materialist Disability Concept." *Hypatia* 26, (3): 591–609. <http://www.jstor.org/stable/23016570>.
- Geertz, Clifford. 2009. *The Interpretation of Cultures: Selected Essays*. New York: Basic Books.
- Gibbs, Raymond W. 2014. "Why Do Some People Dislike Conceptual Metaphor Theory?" *Cognitive Semiotics* 5 (102).
<https://doi.org/10.1515/cogsem.2013.5.12.14>
- Goodley, Dan, Rebecca Lawthom, Peter Clough, and Michelle Moore. 2004. *Researching Life Stories*. London: Routledge.
- Hannay, ZF. 2018. "Between the Acts: a theoretical and practical study of contemporary dramaturgy." PhD diss., University of Sheffield.
<https://etheses.whiterose.ac.uk/23614/>
- Hughes, Jenny, and Johannes Sjoberg. 2014. "What is practice as research?" YouTube video, 35:18. August 27, 2014.
<https://www.youtube.com/watch?v=kENLpIA3U4>.
- Johnston, Daniel W. 2019. "Toward a Workshop in Theatre Phenomenology." *PARTake: The Journal of Performance As Research* 2 (1).
<https://doi.org/10.33011/partake.v2i1.405>.
- Kershaw, Baz. 2009. "Performance Practice as Research: Perspectives from a Small Island." In *Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies*, edited by Shannon Rose Riley and Lynette Hunter, 3–13. London: Palgrave Macmillan. <https://doi.org/10.1057/9780230244481>.
- Lakoff, George, and Mark Johnson. 2002. *Metaphors We Live By*. Chicago, IL: University of Chicago Press.
- Lakoff, George, and Mark Johnson. 1999. *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought*. New York: Basic Books.
- Lewis, Lisa. 2022. "Omnium: A Bold New Circus – The Way You Perceive the World:

- Engendering Mutual Respect.” In *A Phenomenology of Misfits: Discrepancies Between Body and World*, edited by Carlos Eduardo Andrade Pires and Melissa Bondar, 80–91. London: University of Greenwich.
- Lewis, William W., and Niki Tulk. 2019. “Editorial: Why Performance As Research?” *PARTake: The Journal of Performance As Research* 1 (1). <https://doi.org/10.33011/partake.v1i1.325>.
- Ma, Z. 2022. “Queering the English Translation of Male Same-Sex Desire in 1990s Chinese-Language Literature.” *TransculturAl: A Journal of Translation and Cultural Studies*. <https://doi.org/10.21992/tc29567>.
- Mainwaring, Lynda M., and Donna H. Krasnow. 2010. “Teaching the Dance Class: Strategies to Enhance Skill Acquisition, Mastery and Positive Self-Image.” *Journal of Dance Education* 10 (1): 14–21. <https://doi.org/10.1080/15290824.2010.10387153>.
- Merleau-Ponty, Maurice. 1964. “The Film and the New Psychology.” In *Sense and Nonsense*, translated by Hubert L. Dreyfus & Patricia Allen Dreyfus, 48–59. Evanston: Northwestern University Press.
- Neville-Jan, Ann. 2004. “Selling your Soul to the Devil: An Autoethnography of Pain, Pleasure and the Quest for a Child.” *Disability & Society* 19 (2): 113–127. <https://doi.org/10.1080/0968759042000181758>
- Nelson, Robin. 2013. *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. Palgrave Macmillan.
- Nelson, Robin. 2006. “Practice-as-research and the Problem of Knowledge.” *Performance Research* 11(4): 105–116, <https://doi.org/10.1080/13528160701363556>
- Ronan, Joanna (Jo). 2021. “Performance As Product, Process and Pedagogy: Laboring for Truth As Artist and Academic.” *PARTake: The Journal of Performance As Research* 4 (1). <https://doi.org/10.33011/partake.v4i1.529>.
- Sabatini, Arthur J. 2009. “Approaching Knowledge, Research, Performance and the Arts.” In *Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies*, edited by Shannon Rose Riley and Lynette Hunter, 114–121. London: Palgrave Macmillan. <https://doi.org/10.1057/9780230244481>.
- Santos, Ana Cristina, and Ana Lúcia Santos. 2018. “Yes, We Fuck! Challenging the Misfit Sexual Body through Disabled Women's Narratives.” *Sexualities* 21(3): 303–318. <https://doi.org/10.1177/1363460716688680>.
- Skains, R. Lyle. 2018. “Creative Practice as Research: Discourse on Methodology, Media

- Practice and Education.” *Media Practice and Education* 19 (1): 82–97.
<https://doi.org/10.1080/14682753.2017.1362175>.
- Smith, Brett, and Andrew Sparkes. 2008. “Narrative and Its Potential Contribution to Disability Studies.” *Disability & Society* 23 (1): 17–28.
<https://doi.org/10.1080/09687590701725542>.
- Smith, Jessi L., Peter McPartlan, Jennifer Poe, and Dustin B. Thoman. 2021. “Diversity Fatigue: A Survey for Measuring Attitudes Towards Diversity Enhancing Efforts in Academia.” *Cultural Diversity and Ethnic Minority Psychology* 27 (4): 659–674. <https://doi.org/10.1037/cdp0000406>.
- Spry, Tami. 2001. “Performing Autoethnography: An Embodied Methodological Praxis.” *Qualitative Inquiry* 7 (6): 706–732.
<https://doi.org/10.1177/107780040100700605>.
- Sullivan, Graeme. 2009. “Making Space: The Purpose and Place of Practice-Led Research.” In *Practice-Led Research, Research-Led Practice in the Creative Arts*, edited by Hazel Smith and Roger T. Dean, 41–65. Edinburgh: Edinburgh University Press.
- Symeonidou, Simoni, and Eleni Loizou. 2018. “Disability Studies as a Framework to Design Disability Awareness Programs: No Need for ‘Magic’ to Facilitate Children’s Understanding.” *Disability & Society* 33(8): 1234–1258.
<http://doi.org/10.1080/09687599.2018.1488677>.
- Tabares, Leland. 2021. “Misfit Professionals: Asian American Chefs and Restaurateurs in the Twenty-First Century.” *Arizona Quarterly: A Journal of American Literature, Culture, and Theory* 77 (2): 103–132.
https://www.academia.edu/49712831/Misfit_Professionals_Asian_American_Chefs_and_Restaurateurs_in_the_Twenty_First_Century.
- Urban, Jennifer Brown and William Trochim. 2009. “The Role of Evaluation in Research-Practice Integration Working Toward the ‘Golden Spike.’” *American Journal of Evaluation* 30 (4): 538–553.
<https://doi.org/10.1177/1098214009348327>.
- Waterfield, Bea, Brenda B. Beagan, and Merlinda Weinberg. 2017. “Disabled Academics: A Case Study in Canadian Universities.” *Disability & Society* 33 (3): 327–348. <https://doi.org/10.1080/09687599.2017.1411251>.
- Zhengtang Ma, Yahia. 2022. “Queer Theory and Translation Studies: Language, Politics, Desire.” *Translation Studies* 15 (3): 351–354.
<https://doi.org/10.1080/14781700.2022.2032307>