



**7<sup>th</sup> International Irish Narrative Inquiry Conference**  
*Narrative Exchange in Risky Spaces*

**Dublin City University (Online)**  
**June 16<sup>th</sup> and 17<sup>th</sup> 2021**



**Maynooth University**  
National University of Ireland Maynooth



**Trinity College Dublin**  
Coláiste na Tríonóide, Baile Átha Cliath  
The University of Dublin



# Programme Overview

## Wednesday June 16<sup>th</sup>

9.30 - 10.00	Opening and welcome Dr Brieger Casey, School of Nursing, Psychotherapy and Community Health, DCU Dr Mary Rose Sweeney, School of Nursing, Psychotherapy and Community Health, DCU
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### 10.00 -11.30 – Panel sessions

Chair	Themes
Dr Jean-Philippe Imbert	Panel 1: Narratives of risky journeys (4 papers/presentations)
Dr Catherine Conlon	Panel 2: Configuring meaning in narrative learning spaces (4 papers/presentations)

11.30 - 12.00	Break and networking
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12.00-13.00	<b>Keynote:</b> Prof Jonathan Wyatt - Infectious: Writing, the everyday, grief, and the risk/hope of connection
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13.15 -14.00	<b>Lunchtime Experience:</b> What Does He Need? Fiona Whelan, Artist & Writer, Brokentalkers Theatre Company and Rialto Youth Project with discussant Ray O Neill, Dublin City University.
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### 14.00 -15.00 – Panel sessions

Chair	Theme
Dr Jacqueline O Toole	Panel 3: The personal and the institutional (3 papers/presentations)
Dr Denise Proudfoot	Panel 4: Managing narrative disruption (3 papers/presentations)

### 15.00 -16.00 – Panel sessions

Chair	Theme
Dr Brieger Casey	Panel 6: The workplace as a risky space (3 papers/presentations)
Dr Jacqueline O Toole	Panel 7: Sharing stories and risks (3 papers/presentations)
Dr Grace O Grady	Panel 8: Constructing knowledge through narrative and relational processes (1 presentation and 1 workshop)

**Thursday June 17<sup>th</sup>**

**9.00 -9.15 Welcome to day 2**

**9.15 - 10.30 Panel sessions**

<b>Chair</b>	<b>Theme</b>
Eric Whelan	Panel 9: Narrative navigatio of women (4 papers/presentations)
Dr Denise Proudfoot	Panel 10: Participatory narrative research (4 papers/presentations)

**10.30 -11.00 Break**

Breaktime Performance: Maeve Kelly, Composer - RAM - an exploration of narrative in music composition

**11.00 – 12.00 Panel sessions**

<b>Chair</b>	<b>Theme</b>
Dr Catherine Conlon	Panel 11: Embodiment and narrative disruption among young people (3 papers/presentations)
Siobhan Anglim	Panel 12: Narrative heritage (3 papers/presentations)

**12.00 - 13.00 Panel sessions**

<b>Chair</b>	<b>Theme</b>
Dr Grace O Grady	Panel 13: Politics of the prescribed and the performative (3 papers/presentations)
Dr Briega Casey	Panel 14: Career(ing) in higher education (3 papers/presentations)

**13.00 – 13.30 Closing session Conference Organisers and poet Shelley Tracey**



*Welcome to the 7<sup>th</sup> International Irish Narrative Inquiry conference*

**Dublin City University (online) June 16<sup>th</sup> and 17<sup>th</sup> 2021**

The theme of the conference this year is **Narrative Exchange in Risky Spaces**

Story making and story sharing are sense making activities, endemic across cultures and prevalent through time. The ‘homo narrans’ (Fisher 1984) configures life experiences and life learnings into storied form and dialogues meanings with others through narrative. Narratives frequently emerge from and are concerned with confusing or troubling experiences. In the sharing the narrator seeks clarity and communion with others.

However, trauma, fear, shocking stories and limited or hostile audiences can make narrative configuring and sharing a risky business. For example; the recent global pandemic has resulted in biographical disruption for many people. Wald (2008 p2) claims that the ‘outbreak narrative...dramatizes the most basic of human narratives: the necessity and danger of human contact.’ We need narrative dialogue, yet social distancing and cocooning mean that habitual opportunities for narrative configuration through story sharing may be lost, limited or transformed via online technologies. In times of political unrest, fear and paranoia can influence whether/what stories are told and how narratives are shaped. In contexts of trauma, stories may be silenced.

In this conference we are interested in the personal and cultural narratives that are configured in times of risk, trauma and trouble. We want to explore whether/how these narratives of disruption are accommodated, shared and shaped in the wider context of their tellings. We are particularly drawn to the notion of ‘narrative contagion’ (Servitje & Nixon, 2016) that is; how particular narratives ‘catch onto’ public sentiment; informing and informed by prevailing socio-political discourse.

Hosted by **Dublin City University**, the conference is co-organised and supported by **Institute of Technology, Sligo; Maynooth University and Trinity College Dublin**. The conference aims to bring together a wide range of Irish and international scholars to share and explore recent developments in narrative inquiry. Due to the COVID-19 restrictions, the conference is online.

#### References

- Servitje, L. & Nixon K. (2016) The Making of a Modern Endemic: An Introduction. In: Nixon K. & Servitje L. (eds) *Endemic*. London: Palgrave Macmillan, London. [https://doi.org/10.1057/978-1-137-52141-5\\_1](https://doi.org/10.1057/978-1-137-52141-5_1)
- Wald, P (2008) *Contagious: Cultures, Carriers, and the Outbreak Narrative*. Durham: University Press. <https://doi.org/10.1215/9780822390572>



## Keynote Speaker: Professor Jonathan Wyatt



**Prof Jonathan Wyatt** is professor of qualitative inquiry and director of the Centre for Creative-Relational Inquiry at The University of Edinburgh. His book, *Therapy, Stand-up, and the Gesture of Writing: Towards Creative-Relational Inquiry*, published by Routledge in 2019, won the 2020 International Congress of Qualitative Inquiry Book Award. Originally an English teacher and youth worker, he worked for ten years as a counsellor in a doctor's surgery alongside being Head of Professional Development at the University of Oxford, before heading north to Scotland in 2013. Jonathan's research examines the entanglement of self and other within and beyond the

therapeutic encounter; and it troubles what we mean by 'self' and 'other'. He undertakes this research through autoethnography (or, better, 'assemblage/ethnography'), collaborative writing as inquiry and through bringing these together with performance, including stand-up comedy, dance/movement, and film. His work connects the dots between collaborative inquiry in the context of research and collaborative inquiry in the context of therapy, searching for – and doubting – the transformative resources in each.

### **Keynote Abstract: Infectious: Writing, the everyday, grief, and the risk/hope of connection**

"A creative-relational inquiry," writes Dan Harris (2020, 17) "might be so small as to be imperceptible to the human eye ... [b]ut it might also simultaneously be so big that whole universes exist within, between, and through it." In this talk, I take up Harris' claim, writing into the everyday of living, walking, and writing at this pandemic time, the small and the slow of an Edinburgh lockdown fluttering into writing and poetic life, while around, within and beyond there is the multiplicity of the small, vast and fast of a virus. I wonder how the act of writing might make it possible to fathom more-than-human connections, to create the intimate in/and the universe, to find creative-relational connections between and amongst unruly and incompatible forces. I inquire into the everyday of how the pandemic is laying its mark on everything, changing the way we think, reorienting us to what is and isn't possible, infecting how we imagine, how we hope, how we dream, how we are intimate, how we grieve.

Harris, Dan (Anne). 2020. "Creative-relational Inquiry: The Power of the Small". *Departures in Critical Qualitative Research*, 9, 2, 16-25.

## Dublin City University Organiser



Dr Briega Casey [briega.casey@dcu.ie](mailto:briega.casey@dcu.ie) is an Associate Professor at the School of Nursing, Psychotherapy and Community Health, Dublin City University (DCU). Her teaching and research activities focus on two main areas; diversity and inclusion health the use of narrative and arts-based approaches in health/social care education, practice and research. She was the recipient of the DCU President's Award for Distinctive Teaching Approaches 2013 and the winner of DCU President's Award for Engagement 2018.

She designed and co-ordinates The Undergraduate Certificate in Homeless Prevention and Intervention <https://www.dcu.ie/courses/undergraduate/snhs/homeless-prevention-and-intervention.shtml> and an Arts and Health module of study which has been running successfully in DCU for many years. Her Doctoral research, undertaken at The University of Bristol UK, focused on the use of arts-based inquiry in nurse education. She has published, presented and supervised a range of graduate and post graduate researchers in narrative and arts-based inquiry.

Recent narrative/arts based research projects include; exploring terminal illness and attitudes to death through group involvement in needlework; use of gaming technology to advance understanding/coping in mental illness; exploring the effects of community choir participation among people with dementia and carers; experiences of collaborative drama and visual art making involving nursing students and marginalised groups. Her preferred research methodologies involve narrative, ethnographic and participatory approaches.

## Inter-Institutional Organisers



**Dr Jacqueline O'Toole** [otoole.jacqueline@itsligo.ie](mailto:otoole.jacqueline@itsligo.ie) is a Lecturer in Social Research in IT Sligo. Co-convenor of the Narrative Inquiry Conferences since their inception, she has published and presented papers on her research interests including narrative inquiry; women and dieting; and gender and sexuality. Currently, she serves as the Vice President of the Sociological Association of Ireland and is Chair of the IT Sligo Athena Swan Self-Assessment Team.



**Dr Catherine Conlon** [CONLONCE@tcd.ie](mailto:CONLONCE@tcd.ie) is Assistant Professor in Social Policy at the School of Social Work and Social Policy, Trinity College Dublin. Her research interests are gender, sexuality and reproductive health; intergenerational family relations; sexual socialization and; critical qualitative methodologies. Academic publications include lead authored articles in *Gender & Society* (Women (Re)Negotiating Care across Family Generations:

Intersections of Gender and Socioeconomic Status. 28, (5) 729-751, 2014.) and Qualitative Research. She co-edited (with Aideen Quilty and Sinead Kennedy) *The Abortion Papers Ireland Volume Two* published by Cork University Press in 2015 and co-authored *Women and Crisis Pregnancy* (with Evelyn Mahon and Lucy Dillon) published by Government Publications in 1998. An interest in innovative translation of applied policy research led to a translation of her PhD research on women concealing pregnancy into an Opera performance in collaboration with colleagues in Music and English entitled 'The Pregnant Box'. She is currently PI of UnPAC a study of women's experiences of using the unplanned pregnancy and abortion care services since legalisation of abortion in Ireland commissioned by the HSE Sexual Health and Crisis Pregnancy Programme.



**Dr Grace O'Grady** [Grace.OGrady@mu.ie](mailto:Grace.OGrady@mu.ie) is Assistant Professor and Director of the Master of Education and Postgraduate Diploma in School Guidance Counselling. She teaches on all the programmes in the Education Department in the curricular areas of Human Development, Developmental Psychology, Child Protection and Social, Personal and Health Education and Counselling Theory.

Her PhD dissertation was a narrative inquiry into the discursive construction of identities in adolescence and she teaches and supervises narrative research on the Masters and Doctoral Programmes in the Department. She is a founding director of the [Centre for Transformative Narrative Inquiry](#) and the [Irish Narrative Conference Network](#). She co-edited the Special Issue of Irish Educational Studies, [Engaging in Education Narrative Inquiry: Making Visible alternative Knowledge](#). Volume 37, Issue 2. Her [current research](#) is a Creative Narrative Inquiry into the shifting identity of teachers as they begin to situate themselves differently as guidance counsellors in the school landscape.

## Schedule for Irish International Narrative Inquiry Conference 16<sup>th</sup> and 17<sup>th</sup> June 2021

**16<sup>th</sup> June 2021: 9.30am – 10am**

**Welcome: Dr Briega Casey and Dr Mary Rose Sweeney, Head of School of Nursing, Psychotherapy and Community Health**

	<b>ROOM 1</b>	<b>ROOM 2</b>
<b>10.00 - 11.30</b>	<p><b>Panel 1: Narratives of risky journeys</b></p> <p>Chair: Jean-Philippe Imbert</p> <p>Jean-Philippe Imbert, Dublin City University Is my Rape Story Good Enough? LGBT Asylum Seekers Telling their Stories for the French Government.</p> <p>Dr. Gabriela Spector-Mersel, The Hebrew University of Jerusalem &amp; Sapir College, Israel Different ways of doing narrative resistance: The case of Yamit evacuees</p> <p>Rong Bao, Trinity College Dublin Being a rural mother in the urban space: using the Voice Centred Relational Methods to explore the lived experience of young migrant mothers in China</p> <p>Cordula Bieri, Trinity College Dublin Using ‘Go-Alongs’ for Researching Refugees’ Housing Journeys in Ireland</p>	<p><b>Panel 2: Configuring meaning in narrative learning spaces</b></p> <p>Chair: Catherine Conlon</p> <p>Fionnán Howard, Dublin City University Using a key events graph to aid co-construction of meaning in narrative interviewing</p> <p>Dr Caroline Sheedy, Dundalk Institute of Technology Choose Your Own Adventure; A Girl in Computing</p> <p>Siún Nic Mhuirí, Dublin City University How will they catch up? Online stories about lost learning opportunities during the Covid-19 pandemic</p> <p>Dr Mark Price, University of Brighton Narrative encounters of partnership and pedagogy: relational becoming during locked down teaching in higher education.</p>
<b>11.30 - 12.00</b>	<b>Break and networking</b>	
<b>12.00-13.00</b>	<b>Keynote:</b> Prof Jonathan Wyatt - Infectious: Writing, the everyday, grief, and the risk/hope of connection	
<b>13.00 -14.00</b>	<b>Lunchtime Experience:</b> What Does He Need? Fiona Whelan, Artist & Writer, Brokentalkers Theatre Company and Rialto Youth Project with discussant Ray O Neill, Dublin City University.	



	<b>ROOM 1</b>	<b>ROOM 2</b>	<b>ROOM 3</b>
<b>14.00 -15.00</b>	<p><b>Panel 3: The personal and the institutional</b></p> <p>Chair: Jacqueline O Toole</p> <p>Fiona Stirling, University of Abertay Experiences of Care in Accident and Emergency for Self-Injury: A Patient Autoethnography</p> <p>Jacqueline O Toole, IT Sligo Women and Dieting: Siobhan’s Story</p> <p>Siobhan Anglim, Dublin City University Perceptions and experiences of emotional attachment and intimacy in relationships and sexual encounters: A Narrative inquiry among young adults with experience of State provided residential care.</p>	<p><b>Panel 4: Managing narrative disruption</b></p> <p>Chair: Denise Proudfoot</p> <p>Eric Whelan, Dublin City University A mixed method, longitudinal analysis of the narratives underpinning loneliness during the COVID-19 pandemic</p> <p>Dr Christina Donovan, Manchester Metropolitan University Stories at the crossroads: How ‘metamorphosis’ narratives supports storytellers to hold their own at the intersection between trust and distrust.</p> <p>Dr Ayesah Emon, Trinity College Dublin Generation COVID and Disrupted Narratives: Experiences of the coronavirus pandemic among secondary school graduates of 2020 in Ireland</p>	<p><b>Panel 5: Narratives of trauma and regeneration (presentation and workshop)</b></p> <p>Chair: Jean-Philippe Imbert</p> <p>Aisling Callan, Dr Melissa Corbally &amp; Dr Rosaleen McElvaney, Dublin City University From Silence to Being Heard: Exploring Gay and Bisexual Men’s Stories of Intimate Partner Violence. 15 minute presentation</p> <p>Dr. John Beckenbach &amp; Dr. Shawn Patrick, Adler University Project I Am: Reclaiming Identity from the effects of traumatic oppression 45 minute workshop</p>
<b>15.00 -16.00</b>	<p><b>Panel 6: The workplace as a risky space</b></p> <p>Chair: Briege Casey</p> <p>Lisa Moran &amp; Lorraine Green, Edgehill University Negotiating Emotional Boundaries, Catharsis and Emotional Suppression: Findings from a BNIM study of veterinarians’ relationships with human and non-human clients in Ireland and the UK</p>	<p><b>Panel 7: Sharing stories and risks</b></p> <p>Chair: Jacqueline O Toole</p> <p>Dr. Shawn Patrick, Adler University &amp; Dr. Anna Elliott, Montana State University The best-laid plans: When Risk is Compounded in the Classroom</p> <p>Dr.Hillel-Lavian &amp; Prof.Kupferberg, Levinsky College of Education, Israel</p>	<p><b>Panel 8: Constructing knowledge through narrative and relational processes (presentation and workshop)</b></p> <p>Chair: Grace O Grady</p> <p>Derbhile de Paor, University of Limerick The Great Escape! Building the Bricolage: In which Derbhile becomes Dorothy and we uncover the Triple tale 15 minute Presentation</p>

	<p>Briege Casey &amp; Evelyn Gordon, DCU</p> <p>Sasha Noonan, Limerick Institute of Technology. Conversations – Exchanging and Creating our Stories</p>	<p>Exploring “narrative junctions” of emotional and cognitive complexity in professional multimodal zoom interactions during the Covid-19 pandemic</p> <p>Julie A. Mooney, University of Alberta Navigating Relational Ethics in a Narrative Inquiry Response Community</p>	<p>Celiane Camargo-Borges, PhD Breda University, Netherlands &amp; Maggie Slaska, PhD San Diego State University What are we making up together? Narratives and Relational processes involved in constructing knowledge during a PhD research journey. 45 minute workshop</p>
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**Day 2: Thursday 17th June 9.00 -9.15 Welcome to Day 2**

	<b>ROOM 1</b>	<b>ROOM 2</b>
<b>9.15 -10.30</b>	<p><b>Panel 9: Narrative navigatio of women</b></p> <p>Chair: Eric Whelan</p> <p>Dr Lorraine Grimes, Maynooth University Survivors Stories: Trauma, Institutionalisation and Forced Adoption from Mother and Baby Homes</p> <p>Ellie Marley, Dublin City University How does shame feature in the narratives of women living with HIV?</p> <p>Karen Hanrahan University of Brighton Narrative navigatio of former nuns: Exploring stories of transgression, reflexivity and transcendence through narrative and life history</p> <p>Tanya Watson, Researcher, Biographical Narratives of Disruption in Women’s Experiences of Farm Property Ownership in Ireland</p>	<p><b>Panel 10: Participatory narrative research</b></p> <p>Chair: Denise Proudfoot</p> <p>Lauren Hennessy, University of Bristol ‘You are stealing our future’: towards powerful methodologies to explore youth climate activism</p> <p>Denise Proudfoot, Dublin City University Community narrative - Dual diagnosis</p> <p>Dr Gareth Burns and Dr Jerry O’Neill Maynooth University Narrative emergence in the work of a Widening Participation project</p> <p>John Given, Formerly University of Northumbria Evolving Narrative: a multidisciplinary approach.</p>
<b>10.30 - 11.00</b>	<p><b>Break time Performance:</b> Maeve Kelly, Composer - RAM - an exploration of narrative in music composition</p>	

	<b>ROOM 1</b>	<b>ROOM 2</b>
<b>11.00- 12.00</b>	<p><b>Panel 11: Embodiment and narrative disruption among young people</b></p> <p>Chair: Catherine Conlon</p> <p>Colleen O Neill, Dublin City University Performing identity in a colonised and inscribed body: Narratives of Adolescents living with Chronic Kidney Disease</p> <p>Denis Murray, Health Service Executive, Dublin Adolescent substance misuse – Illuminating the Narrative</p> <p>Ronan Clarke Formerly Trinity College, Dublin Broken Cogs</p>	<p><b>Panel 12: Narrative heritage</b></p> <p>Chair: Siobhan Anglim</p> <p>Carol Barron, Dublin City University Performing ‘cures’, an examination of narrative in Irish Folklore within the Schools Collection 1937-38</p> <p>Dave Donovan, Maynooth University A Case of Narrative Inquiry</p> <p>Michelle Dunne, Dublin City University Ón gCliabhán go dtí an Uaigh: Women as Folk Performers</p>
<b>12.00-13.00</b>	<p><b>Panel 13: Politics of the prescribed and the performative</b></p> <p>Chair: Grace O Grady</p> <p>Siobhán Madden, Researcher, “How many participants do I need?” Interrupting the politics of counting in the performance of narrative research.</p> <p>John Given Formerly University of Northumbria StoryQuilts; critically re-making narrative research</p> <p>Grace O Grady, Maynooth University Engaging spaces of the possible. Performativity and creative imagining as emancipatory narrative inquiry</p>	<p><b>Panel 14: Career(ing) in higher education</b></p> <p>Chair: Briege Casey</p> <p>Dr Nicole Brown and Aine McAllister UCL Institute of Education Collaborate, compete, repeat: career(ing) in higher education</p> <p>Pauline McNamee, Researcher Teacher-as-writer: How I Wrote My Way to Liberation</p> <p>Denise O’Flanagan, Researcher We Could Be Heroes: Future Imaginings</p>

**13.00 -13.30pm: Conference closing session with conference organisers and poetic response from poet Shelley Tracey**

# Book of Abstracts

## Invited Narrative Performance Abstracts

**Lunchtime Experience: 16<sup>th</sup> June - 13.00 -14.00**

***What Does He Need?* Audio piece by Fiona Whelan, Artist & Writer, Brokentalkers Theatre Company and Rialto Youth Project with discussant Ray O Neill, School of Nursing, Psychotherapy and Community Health at DCU.**

Over lunch, attendees are invited to take a walk or sit back and listen to a 30-minute audio piece *What Does He Need?* <http://www.whatdoesheneed.com/> which tells the story of a fictional boy from the day of his birth to early adulthood. Throughout his young life, the boy is confronted by a series of situations, weaving between themes of empathy, power, the suppression of vulnerability, violence, mental health, pornography and suicide. The audio piece explores societal expectations placed on boys and men, and how learned behaviours are perpetuated, particularly by the influence of other men. Following the audio, one of the makers of the piece Fiona Whelan will be in conversation with Ray O Neill, psychotherapist from the School of Nursing, Psychotherapy and Community Health at DCU, about the making of the piece, the wider project it is part of and its potential as a resource for future work with men and young men.

**Dr Fiona Whelan** [fionawhelan.com](http://fionawhelan.com) is a Dublin based artist, writer and lecturer at the National College of Art and Design. Her art practice is committed to exploring and responding to systemic power relations, most specifically as they relate to class and gender inequality. Fiona has a strong commitment to long-term cross-sectoral collaborations. Since 2004 she has worked closely with Rialto Youth Project <http://rialtoyouthproject.net/> exploring lived experiences of systemic inequalities with young people and adults. This work typically manifests as visual, performative or dialogical encounters in which multiple power relations are exposed and interrogated. Since 2016 she has explored the cross disciplinary potential of this work with theatre company Brokentalkers. <https://brokentalkers.ie/> Since 2018, Fiona, Rialto Youth Project and Brokentalkers have been leading a multi-faceted transdisciplinary project *What Does He Need?* exploring how boys and men are shaped by and influence the world they live in.

**Ray O Neill** [RayB.ONeill@dcu.ie](mailto:RayB.ONeill@dcu.ie) is an Assistant Professor in Psychotherapy with DCU's School of Nursing, Psychotherapy and Community Health and a Psychoanalytic Psychotherapist in private practice working mainly, but not exclusively within the LGBTQ community, where he has acted as a director of the Gay Switchboard Dublin, an LGBTQ social advocate and featured writer with Gay Community News. He has worked as a Research Associate with the Centre for Gender and Women Studies at Trinity College Dublin. As a psychoanalyst, he writes extensively on the gay position for analysts and analysts within psychoanalytic discourse and practice with his DCU doctoral research exploring the subjectivities involved and imposed on men in being called 'homosexual'. As one of Ireland's few resident male Agony Aunts, a regular contributor to The Ray Darcy Show, and co-fronting RTE's *Then Comes Marriage* Ray works significantly (and sometimes with significance) with the media in discoursing love, relationships, and desire in the twenty-first century. Current research explores relationships between desire and contemporary modern technologies; and the individual and collective transmission of trauma across generations, with particular emphasis on the Irish Famine experiences. His clinical website is available on [www.machna.ie](http://www.machna.ie)

## **Morning Break Experience: 17<sup>th</sup> June**

### **RAM - an exploration of narrative in music composition by Maeve Kelly**

This performance is a musical narrative which strives to represent the lived experience of dementia. Musical composition allows me to explore and evoke aspects of human experience. The performance involves a four minute long piece for cello and tape, titled RAM, which takes a chronological, narrative approach in exploring a person's journey through the early to mid-stages of dementia.

In a contextual discussion I will outline my process in the construction of the piece, and how I employed music and sound to explore and represent the lived experience of dementia. I will discuss the influences and inspiration behind this work, which primarily comes from literature on the theme of dementia and cognitive degeneration, in particular, the play; *Waiting for Godot* by Samuel Beckett. I will also play you a recording of the piece being performed by cellist Kate Ellis of the Crash Ensemble. We will discuss the contribution of music to Arts and Health, and how music can be constructed and used to bring a deeper understanding of the lived experience of illness to the wider community.

**Maeve Kelly** [maeve.anne.kelly@gmail.com](mailto:maeve.anne.kelly@gmail.com) is a composer and cellist based in Dublin, Ireland. She completed her BMus at the Cork School of Music in 2016 and is currently studying with Gráinne Mulvey for a DPhil in Composition at TUDublin. Maeve takes her musical inspiration from societal and world issues, and has been writing on themes of migration, illness and language. She is fond of exploring absurdism in her music and often plays with warping the familiar and mundane to be presented in a strange and fresh condition. Maeve's style is eclectic and she draws from influences of jazz, rock, classical and electroacoustic music in her work.

### **Conference finale with Conference organisers and poetic response performance by Shelley Tracey, Poet: 17<sup>th</sup> June 13.00 -13.15**

**Dr Shelley Tracey** <https://shelleytracey.co.uk> Twitter: @Shelleytracey is a published poet, arts researcher and evaluator, and author of articles on creativity, poetry, poetic inquiry, practitioner research and adult literacy. Shelley is on the organising committee of the Irish Poetry Therapy Network, and a qualified Poetry Therapy Practitioner (iaPOETRY, USA). She coordinates schools and community poetry programmes for the Community Arts Partnership, Belfast. Recent arts projects in Northern Ireland have included the development of a book by carers in the Northern Trust, and a commission for c21 Theatre Company's 'Through the Glass' films for residents of care homes.



# Panel Abstracts

**Panel 1: Narratives of risky journeys Chair: Jean-Philippe Imbert 10.00 -11.30**

<b>Jean-Philippe Imbert</b>	
<b>Dublin City University</b>	<b>10.00 - 10.15</b>
<b>Title: “Is my Rape Story Good Enough?” LGBT Asylum Seekers Telling their Stories for the French Government.</b>	
<p>At the end of 2019, there were approximately 4.2 million people around the world waiting for a decision on their asylum claims (UNHCR). Amongst them is a particularly vulnerable group: LGBTQI+ people: sons, daughters, parents, partners and lovers, with horrendous histories of imprisonment, bodily harm, torture, and psychological trauma. These atrocities are inflicted on them by their own governments, countrymen, friends and families.</p> <p>This presentation arises from my volunteering work with LGBT refugees arriving in France, by boat from the Mediterranean, by train, lorry, inside cases or containers, or simply walking through the European continent. Arriving in France, they have to organise their story for OFPRA. Both volunteers and refugees have to struggle with diverse historical and sociocultural understandings of and intersecting relationships between sexual desires and practices and gendered, sexual, raced, classed and national identity formations.</p> <p>At stake in this presentation, are the following questions: How do volunteers deal with issues of trauma, credibility and the adversarial adjudication of claims for asylum? How do you narrate the ineffable? How do you try to make sense of that which is beyond logic? How do you unveil what is at the painful core of your intimacy to someone you do not know?</p> <p>Based upon samples of stories of cis or trans male or female forced marriages, sexual mutilations or rapes, this presentation will use Queer Theory as a means to address SOGI issues in the last steps of LGBT journeys.</p>	

<b>Dr. Gabriela Spector-Mersel</b>	
<b>The Hebrew University of Jerusalem &amp; Sapir College, Israel</b>	<b>10.15 – 10.30</b>
<b>Title: Different ways of doing narrative resistance: The case of Yamit evacuees</b>	
<p>Narrative psychology highlights the power of the socio-cultural context to shape personal identities, suggesting that individuals conform to cultural master narratives in creating their self-narratives. In the last two decades, attention has been paid to the other side of the coin, examining how individuals resist master narratives by creating counter-narratives. Most studies in this growing body of literature focus on the content of counter-narratives vis-à-vis that of master narratives. The process of resisting – namely, how counter-narratives, indeed, counter – have been understudied. The present study contributes to fill this gap by analyzing self-narratives of Israelis who experienced forced evacuation from Yamit, an Israeli settlement that was returned to Egypt following the peace agreement between the countries. When settling in Yamit, the evacuees had been exalted by the Israeli collective, portrayed as “modern pioneers.” This image altered dramatically prior to the evacuation, the evacuees becoming “greedy” and “an obstacle to</p>	

peace.” The contrast between the episodic master narrative established in Israeli society about Yamit’s settlers and the latter’s own experiences, sets the stage for constructing counter narratives. Holistic narrative analysis of the evacuees’ stories revealed three strategies of resisting the episodic master narrative of Yamit: explicit debate, implicit debate, and neutralization. These strategies differ in the relative weight of my/our story and the story about us. By demonstrating these strategies, we will aim to deepen the understanding of the various ways in which individuals build their resistant narrative identities, shedding light on the complex relationships between personal stories and culture.

**Rong Bao**

<b>Trinity College Dublin</b>	<b>10.30 – 10.45</b>
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**Title: Being a rural mother in the urban space: using the Voice Centred Relational Methods to explore the lived experience of young migrant mothers in China**

For long, migration is seen as a ‘male-dominated’ activity, and the voice of female migrants are relatively absent. In the past few decades, there has been an ever-growing number of women, especially young women in their late teens or early twenties, moving away from their rural place of origin to urban centres in search of employment in developing countries. Since the majority of the girls arrive in the cities when they are still young and single, they will experience many of their life transitions, including marriage, childbirth and motherhood, in their host cities. However, how they manage to cope with their transition into motherhood in the city and how they make sense of their selves as a migrant, a young woman, and a mother in their everyday life is seldom explored.

This presentation will consider the story of one woman, called Hui Min, who left her rural home at the age of 16 and is now raising two young girls in Beijing, China. How her life is lived as a migrant, a young woman and a mother will be explored using the Voice Centred Relational Methods (VCRM). Four readings are involved in the VCRM method, and this presentation will focus on the second reading, which is about how the narrator sees and presents herself in her own social surroundings as well as how she feels, experiences, and reflects. Attention will be centred on the use of pronouns such as ‘I’, ‘we’ and ‘you’ (I-poem) with an aim to understand the confusion, frustration, joy and hope of rural migrant mothers. By giving voice to the young migrant mothers, this presentation attempts to unravel the multi-layered voices and selves of the rural migrant mothers in the urban settings.

**Cordula Bieri**

<b>Trinity College Dublin</b>	<b>10.45 -11.00</b>
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**Title: Using Go alongs for researching Refugees Housing Journeys in Ireland**

The initial findings show that the combination of the in-depth interview with the ‘Go-Along’ approach allows to gain a broader understanding of refugees’ housing experiences in Ireland, and opens new possibilities to question the traditional relationship between the researcher and the research participant. During the ‘Go- Along’ the research participant decides what places to visit, thereby taking control of the arising narrative and, as a result, challenging the hierarchical relationship between the interviewee and the interviewer. Yet, the onset of the pandemic has fundamentally altered our use of space and turned walking side-by-side into a risky business.

**Panel 2: Configuring meaning in narrative learning spaces Chair: Catherine Conlon 10.00 -11.30**

<b>Fionnán Howard</b>	
<b>Dublin City University</b>	<b>10.00 - 10.15</b>
<b>Title: Using a key events graph to aid co-construction of meaning in narrative interviewing</b>	
<p>This PhD study involves the mathematical identity narratives of thirty-two DCU undergraduate students of science and engineering. Mathematical identity has been studied from a range of ontological and epistemological perspectives leading to a diverse body of research. In the search for coherency, Radovic, Black, Williams and Salas (2018) proposed a categorisation of such research which included a strand for narrative mathematical identity. This category of mathematical identity research, which includes my study, may be of particular interest to the narrative inquiry community.</p> <p>I will explain how my study draws heavily from narrative inquiry and the narrative paradigm, as do many studies that examine narrative mathematical identity. I wish to highlight the effect of this approach on methodology and methods of data collection, and particularly, I wish to demonstrate how data collection methods can be adapted to better suit narrative mathematical identity. The methods I will describe include online questionnaires, focus groups and interviews, all of which were conducted in a manner consistent with narrative inquiry. I will present a particular visual element of the interview that I developed in response to the demands of the research questions. This aspect involved a co-constructed identity graph, which was used as a prompt to aid further elaboration and to structure the narratives communicated to me by my participants.</p>	

<b>Dr Caroline Sheedy</b>	
<b>Dundalk Institute of Technology</b>	<b>10.15 -10.30</b>
<b>Title: Choose Your Own Adventure; A Girl in Computing</b>	
<p>`Choose Your Own Adventure' (CYOA) is a series of children's game books. Each story allows the reader to be the protagonist and is written from a second-person point of view. The reader assuming the role of the protagonist is given a series of choices that determine the main character's actions and the outcome of the story [1].</p> <p>This work is inspired by Carmen Maria Machado's award winning memoir `In the Dream House' [2]. Macahdo leverages the genre to draw the reader in to experience an abusive relationship. Having struggled to articulate her experience as a linear narrative, she uses fragments. Fragmented narratives allow a reader to experience with the writer what it feels like to be fragmented.</p> <p>Using the transcripts of interviews with men working and studying computing in third level, we construct a `CYOA' stylised narrative to replicate the experience of the woman in the room. The second person voice will be used as that of the institute, reflecting the impact of the Institutional Habitus (Institutional Habits) [3-6]. In using a fragmented approach, some of the everyday experiences of women in technology courses are replicated, allowing a view of the world as it is constructed for them.</p> <p>References          [1]Choose Your Own Adventure, howpublished = <a href="https://en.wikipedia.org/wiki/Choose_Your_Own_Adventure">https://en.wikipedia.org/ wiki/Choose_Your_Own_Adventure</a>, note = Accessed: 2020-12-18.</p>	

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### Siún Nic Mhuirí

Dublin City University

10.30 – 10.45

**Title: How will they catch up? Online stories about lost learning opportunities during the Covid-19 pandemic**

This paper adopts an ethnographic approach (Kozinets 2015) and the theoretical construct of small stories (Bamberg, 2004) to examine the stories narrated by teachers and parents on an internet forum. Internet fora are organised into threads or conversations. The data for this paper was sourced from a thread started in April 2020, about one month after the first round of school closures. The thread had almost 10,000 posts by August 2020 and is still ongoing at the time of writing. It is a subsection of a forum devoted to discussion of Covid-19 on a website directed at an Irish audience. The topic of conversation changed over time focusing on remote learning initially and later, for example, on arrangements for Leaving Certificate 2020 (and 2021). While traditional narrative research has often focused on ‘big’ stories such as life histories, small stories are taken to be “the ‘real’ stories of our lived lives” (Bamberg 2004, 356, original emphasis) and are found in snippets of often mundane talk which tell of past, current, future or even hypothetical events. Small stories have garnered considerable attention in the context of research on online storytelling (Page 2015, Georgakopoulou, 2017). In this paper, Georgakopoulou’s (2017) small story heuristic, ways of telling-sites-tellers is used to interrogate data from this thread in relation to the ‘catch up’ storyline- that is, that schools and teachers must do more to ensure that students ‘catch up’ on lost face-to-face teaching time. I analyse the small stories relating to this ‘catch up’ narrative in terms of the ways in which the stories are told and the iterativity of different story types. I will attend to the particular affordances of the website which impact on storytelling and the ways in which narrators actively position themselves and are positioned by the discourse.

### Dr Mark Price

University of Brighton

10.45 - 11.00

**Title: Narrative encounters of partnership and pedagogy: relational becoming during locked down teaching in higher education.**

This presentation explores the relational encounters within personal narratives of four higher education programme leaders. Working in collaboration between two contrasting institutions – one, a modern, civic university in the global north/west, and the other, a parastatal institution in the global south – the narratives are further contextualised within a culture of evolving transnationality, stimulated by the necessitated shift to total online teaching and learning. Four academics independently recorded their own observations and reflections as personal narratives, nine

months on from the higher education locked-down learning process experienced within the partnership between the Mauritius Institute of Education (MIE) and the University of Brighton (UoB), UK. The subsequent study which this presentation focusses upon, is informed by Ivor Goodson’s notion of the narrative encounter as a site of learning.

The closure of UoB and MIE required that all planned teaching on the shared postgraduate education practice programmes from April 2020 onwards, was moved to online/remote means with only days’ notice. The impact of this has been extraordinary, not just in terms of adapting to and implementing new and untested teaching strategies, but also upon individual and collective professional learning and on broader collaborative practices.

The individual narratives evidence a rhizomatic state of relational becoming, with conscious awareness and focus, moving between self/I and collective/we. These narratives speak of the range of emotions encountered, emergent new patterns of relating, sustained creativity and the development of symbiosis between us. The meta-narrative developed from the individual voices and experiences is one of collaborative agency and reframed leadership. This has further enhanced our vision and capacity for continued evolutionary development.

This presentation explores this process of relational becoming and the associated affordances of our co-constructed narrative capital.

**Panel 3: The personal and the institutional Chair: Jacqueline O Toole 14.00 – 15.00**

<b>Fiona Stirling</b>	
<b>University of Abertay</b>	<b>14.00 -14.15</b>
<b>Title: Experiences of Care in Accident and Emergency for Self-Injury: A Patient Autoethnography</b>	
<p>For 14 years I self-harmed by cutting. The severity was cyclical, increasing at times of interpersonal distress. At its peak I was presenting at an Accident and Emergency department (A&amp;E) multiple times a week. And despite the hopeful guidance from the National Institute for Clinical Excellence (NICE, 2004) to treat self-harmers with compassion, respect, and understanding, I never quite knew what to expect from my care. While there is a sense of risk in ‘exposing’ my experiences through a vulnerable personal narrative of my treatment and care, it also seems essential to add depth to existing understandings through autoethnography as the care experienced in A&amp;E can determine future responses to crisis and help seeking behaviour (Royal College of Psychiatrists, 2010). Negative experiences in treatment only serve to reinforce negative feelings in the patient, extending the cycle of self-harm (Pembroke, 1994; Harris, 2000; Palmer et al. 2007; Hadfield et al., 2009). Furthermore, a poor experience of emergency care could prevent an individual from seeking future emergency help, creating the possibility of being indirectly associated with a death years later (Broadhurst and Gill, 2007). Alternatively, when positive experiences occur in A&amp;E, service users are better able to cope upon discharge (Palmer et al., 2007), are encouraged to feel confidence and hope in help-seeking (Hunter et al. 2013), and the entire trajectory of their future care and recovery is improved (Platt and Salter, 1987). Simply put, the A&amp;E experience – negative or positive - changes lives.</p> <p>This project attempts to depict the experience of being treated for self-harm in an immersive and accessible way that might promote understanding of how patients identify and experience ‘good’ care, subsequently guiding practitioners and services in best practice.</p>	



<b>Jacqueline O Toole</b>	
<b>Institute of Technology, Sligo</b>	<b>14.15 – 14.30</b>
<b>Women and Dieting: Siobhán’s Story</b>	
<p>Institutional storytelling infers that narrative work is organisationally embedded and ‘localised configurations of meaning and related narrative practices are mediated by organisations’ so that organisational voices and preferences can be heard (Gubrium and Holstein 2009,174; O’Toole, 2018, 2019). In other words, organisations set the conditions of possibility for narrative production. This suggests that organisations have big stories to tell which set the narrative agenda for the smaller, individual stories that follow along. In this paper, I focus on one woman’s storytelling of her weight management experiences in the context of her participation in a weight management class in the North West of Ireland. With a focus on the institutional storytelling of weight management, I argue that narrative inquiry enables excavation of individual stories and storytelling that can disrupt and resist dominant, organisationally embedded stories and narratives.</p>	

<b>Siobhan Anglim</b>	
<b>Dublin City University</b>	<b>14.30 – 14.45</b>
<b>Title: Perceptions and experiences of emotional attachment and intimacy in relationships and sexual encounters: A Narrative inquiry among young adults with experience of State provided residential care.</b>	
<p>This study is being completed in partial fulfilment for the Doctorate in Psychotherapy in DCU. Through the personal narratives of the participants, the study aims to research how participants formed their opinions and perceptions about emotional attachment and intimacy in relationships and sexual encounters. To better understand the value participants place on attachment and intimacy in their relationships and to explore the barriers or challenges that may impact on the formation and maintenance of close relationships as they transition to early adulthood. The participants for this study are between the ages of 18 and 26 and have lived during their adolescence in residential care homes, amongst other similar aged peers and cared for by qualified social care professionals. This study employs narrative research methodology to illuminate participants' experiences through gathering personal narratives. Young adult careleavers are often marginalised in society and their stories can be silenced or underrepresented in our collective understanding of their lived experiences. There is an over representation of young adults with care experiences in homeless and mental health services. Their untold stories of relationships and the development of close and intimate relationships has not previously been explored in an Irish context. This study seeks to bring forward these silenced stories and aims to shares these stories with professionals working in the fields of psychotherapy, social work and allied health care professions.</p> <p>I am a qualified social worker and family therapist working with high risk young adolescence in the care of the child and family agency. I have previously worked in residential care, youth detention, and specialist child sexual abuse services.</p>	

**Panel 4: Managing narrative disruption Chair: Denise Proudfoot 14.00 – 15.00**

<b>Eric Whelan</b>	
<b>Dublin City University</b>	<b>14.00 -14.15</b>
<b>Title: A mixed method, longitudinal analysis of the narratives underpinning loneliness during the COVID-19 pandemic</b>	
<p>Large scale crises tend to have an impact on several psychological factors in the general population. Loneliness and intolerance of uncertainty have theoretical and empirical links with both mental health and adjusting to the impact of a pandemic. The Adjusting to COVID-19 study was conducted to capture the impact of these variables on mental health during the COVID-19 pandemic and to explore associations between these variables. In Phase 1, 207 participants living in Ireland were recruited to complete an online survey once a month for three months from April to July 2020. The same procedure was employed in Phase 2 which obtained 156 participants from February to May 2021. The online survey included standardised quantitative measures alongside open-ended qualitative questions. People aged 18-29 reported significantly more problematic mental health than those aged 30 and above. Females reported greater mental health difficulties than males after accounting for the influence of age. Age, loneliness and intolerance of uncertainty significantly predicted mental health in both Phase 1 and Phase 2 of the project. An inductive thematic analysis of the qualitative data is currently underway to explore the relationship between loneliness and mental health during the pandemic. Prominent themes identified thus far include isolation, social disconnect, and concern for physical and mental wellbeing, coupled with hope, greater appreciation for simple experiences in life, and substantial time spent in self-reflection.</p>	

<b>Dr Christina Donovan</b>	
<b>Manchester Metropolitan University</b>	<b>14.15 – 14.30</b>
<b>Title: Stories at the crossroads: How ‘metamorphosis’ narratives supports storytellers to hold their own at the intersection between trust and distrust</b>	
<p>Trust is driven by a desire for certainty, yet the act of trusting necessarily means we cannot control the outcome of our decision. It requires us to suspend doubt and embrace vulnerability. Taking this decision constitutes a turning point in our narrative, and it is in this liminal space that our stories open up to possibilities. In such circumstances, individuals rely upon previous experiences to help them to make their decision. As such, Frank (2012) argues that stories are not benign, they act upon us; shaping our disposition towards others. It is from this perspective that we can understand trust as a ‘storied’ phenomenon. This paper will explore the stories of four students navigating transition to a Further Education College in England. The aim of the study was to understand how dispositions towards trust shaped their engagement with the institution. Using the Dialogical Narrative Analysis (DNA) approach developed by Frank (2012), a total of ten narrative typologies were identified relating to the broader narrative tropes of ‘Trust’ and ‘Distrust’. However, a third narrative type emerged from the analysis which served to protect storytellers in the face of the vulnerability that the decision to trust represents. Given the name ‘metamorphosing’ narratives, for their ability to change the direction of stories, these narratives restore complexity where the binary decision to trust or distrust would seek to simplify it. They support storytellers to find ways of coping with the situation they find themselves in by foregrounding aspects of their story from which they can draw strength, even when the odds are against them. In doing so, these narratives speak to the process that people</p>	

go through when they decide to place faith in others, but also make sense of their identities in institutional contexts. In doing so, the research offers a narrative exploration of an individual's lived experiences of trust during moments of transition.

**Dr Ayesah Emon**

**Trinity College Dublin**

**14.30 – 14.45**

**Title: Generation COVID and Disrupted Narratives: Experiences of the coronavirus pandemic among secondary school graduates of 2020 in Ireland**

We examined the experiences and pathways of young adults in Ireland who completed their secondary education during the COVID-19 pandemic. School closures and transition to remote learning resulted in major disruptions for final year secondary school students who were due to take their state examinations – the Leaving Certificate – in June 2020. After a period of uncertainty, the examinations were cancelled and replaced with a system of predicted grades. Drawing on in-depth interviews, analysed using Grounded Theory techniques, we investigated the impact of the coronavirus restrictions on the lives, education and plans of secondary school students. While participant responses to the pandemic were diverse, they can be loosely categorised as those who remained ‘immune’ against negative implications of the pandemic; those who struggled with worry and uncertainty about the future; and those who became discontent as they awakened to the shortcoming of policymaking. Instead of assuming uniform impacts of the pandemic in young populations, we need to be attuned to the diverse pathways whereby some young adults are able to tap into and cultivate their resources (including creativity and social networks) while others will need extensive supports to make up for lost opportunities and isolation that ensue from the pandemic.

**Panel 5: Narratives of trauma & regeneration (presentation/workshop) Chair: Jean-Philippe Imbert  
14.00 – 15.00**

**Aisling Callan, Dr Melissa Corbally & Dr Rosaleen McElvaney**

**Dublin City University**

**14.00 -14.20**

**Title: From Silence to Being Heard: Exploring Gay and Bisexual Men's Stories of Intimate Partner Violence**

**Background:** It is estimated that one in four gay men and four in ten bisexual men have experienced intimate partner violence (IPV) in their lifetime. To date, IPV scholarship has been centred mainly on the heterosexual female experience. Recent research identifies IPV prevalence in sexual minority male relationships to be as high or equal to rates for heterosexual women. With the rise of proliferating research on heterosexual IPV, the voices of gay and bisexual men has got lost and unheard along the way.

**Methods:** Using Biographical Narrative Interpretive Method, adult gay and bisexual men shared their distinctive stories of IPV in an online space. Life stories as told by marginalised men explore how they made sense of their IPV experiences. Gender and sexuality will be carefully considered to examine how the collaborative narrative process emerged between a female interviewer and a cohort of gay and bisexual men.

**Findings:** Preliminary findings that men in same-sex relationships were hesitant to open up a dialogue about

their bodies and sexual practices with a female interviewer. The above narrative hesitancy may speak to men's sexual practices being historically criminalised, therefore potentially concealed within society. By eliciting their narratives, it was found that gay and bisexual men experience IPV differently from mixed-sex or heterosexual couples. Minority status and subsequent vulnerability were expressed as a rationale to explain why the victims endured the abuse for as long as they did.

Conclusions and implications: The narrative methodology proved effective to amplify marginal men's stories of violence. A vocabulary and unexplored space are offered to discuss the phenomenon of same-sex IPV through the lens of marginal, sexually diverse men. Their stories, previously absent from social and academic discourses, provide a nuanced understanding of IPV.

**Dr. John Beckenbach & Dr. Shawn Patrick**

**Adler University**

**14.20 – 15.00**

**Title: Project I Am: Reclaiming Identity from the effects of traumatic oppression**

Experiences of trauma often create a sense that individuals have lost something of who they are, or that they have had to compromise parts of themselves in order to survive. This is frequently extended by the mainstream, trauma-informed approach to mental health which emphasizes symptom reduction, personality reconstruction, and impeded attachments. However, narrative based/post-modern approaches emphasize the ways in which people resist and work against the experiences of trauma, embracing the idea that people always resist oppressive experiences in some way.

This education session will present a unique, narrative arts-based project called Project: I Am, highlighting the narrative techniques and foundational philosophies considered in addressing experiences of traumatic oppression. Project: I Am is about people who have experience trauma with reclaiming who they want to be, or in narrative language, expressing preferred identities. By encouraging participants in the project to develop their own methods of expressing their identities and engaging in expressions of preferred identities through arts, participants are able to create a view of themselves that includes more of what they cherished most.

**Panel 6: The workplace as a risky space Chair: Briege Casey 15.00 – 16.00**

**Lisa Moran & Lorraine Green**

**Edgehill University**

**15.00 – 15.15**

**Title: Negotiating Emotional Boundaries, Catharsis and Emotional Suppression: Findings from a BNIM study of veterinarians' relationships with human and non-human clients in Ireland and the UK**

This paper presents findings from a Biographical Narrative Interpretive Method (BNIM) study of practicing veterinarians and veterinary specialists in the UK and Ireland; their relationships with farmers, pet owners, animals and emotional labour (cf. Hochschild 2003). Focusing on 'emotion work' and 'emotion management' (ibid: 7), we explore narratives from practicing veterinarians in different contexts (e.g. small and large animal practices, commercial practices, mixed practices, specialist surgeons) on how they manage and express emotions pertaining to animal birth, death and euthanasia, which affects their relationships in professional and personal domains (e.g. clients, animals, partners). Emotional labour encompasses 'management of feeling' (Hochschild (2003: 7); it is linked to self-governance, intentional

self-regulation, emotional catharsis and suppression. It is the external presentation of self to remain congruent with and/or fulfil one's expected occupational and/or professional and personal roles encompassing the re-negotiation of emotions, which includes suppressing felt emotions and/or expressing unmet emotions, depending on context. Veterinarians' professional relationships with humans and non-humans are multi-dimensional; they are emotive, embodying memories of animals, pastimes, family and encounters with farmers and pet owners. However, such relationships embrace instrumentalist notions about professional status and economic viability of businesses which affect how they create and maintain boundaries between professional and personal lives, and manage relationships with family, colleagues, veterinary nurses, farmers and pet owners. These boundaries are part of the *durée* of life (cf. Giddens 1986), enabling vets to cope with extreme work pressures, abuse from human clients, animal diseases, and management pressures. The prevalence of mental health issues and suicide within veterinary communities is well documented internationally (Stoewen 2015). However, few studies focus on emotional suppression/expression in relation to veterinarians' mental health. The BNIM approach offers scope in exploring veterinarian life stories, although ethical issues pertaining to emotional management emerge as well.

**Briege Casey & Evelyn Gordon**

**Dublin City University**

**15.15 – 15.30**

**Title: What am I supposed to do here?' Managing the aftermath of suicide in the workforce**

Work and death are invariably regarded as unrelated phenomena, however according to Charles-Edwards, (2009) experiences of work and death are interlinked as each plays a fundamental role in the human life story and they are often co-occurring; many people navigate the trauma of the death of a loved one or colleague during their working lives. The experience of the suicidal death of a co-worker or employee has profound impacts on colleagues, managers and the organisation as a whole. The prevalence of suicide in the workplace and among the workforce is increasing worldwide (Cullen 2014, Tiessman et al 2015) and while awareness concerning incidence, possible contributing factors and the effectiveness of prevention strategies is developing, little is known about the impact of worker suicide on managers and the organisation as a whole. Many employees of an organisation may work with one another for years and often adopt a team approach when dealing with clients and business goals. As a result, they may know each other on a personal and professional level. Hence, it is these close-knit relationships, which may make the bereavement by suicide of a co-worker so devastating (Lynn, 2008).

This paper presents an in-depth narrative, from the perspective of one manager, of worker suicide. Narrative methodology is used to explore the organisational and personal dynamics involved in managing suicide at work.

**Sasha Noonan**

**Limerick Institute of Technology**

**15.30 – 15.45**

**Title: Conversations – Exchanging and Creating our Stories**

Conversations are at the heart of a professional youth worker's practice as they tell, hear and create stories with young people (Isitt and Spence, 2005; Tilsen, 2018). Their work happens and can be understood in and through hearing about these conversational moments. That said, in a rapidly changing professional



environment emphasising a ‘technical rationality’ (Schon, 2001:5) to evidence gathering, youth workers stories and more specifically, the principles of youth work practice, are often lost. As such, the potential for youth workers to shape the policy and practice context of youth work is limited (Spence, 2007). Similar to other social professions in Ireland, the youth work sector sustained significant funding cuts in recent years, austerity cuts which have yet to be fully restored. Considering this, it is essential for youth workers to find ways and identify spaces where they can tell their stories. This presentation examines the use of narrative inquiry in research with professional youth workers. More specifically, it focuses on a process whereby data was collected with youth workers as opposed to on youth workers in a way which was not technical or objective but reflective of what they do and how they come to understand their work. During these conversations I travel with the research participants – my fellow practitioners in youth work, on journeys that were at times, just like in youth work, ‘off road, taking unexpected paths’ (Tilsen 2018: 61), visiting new places together, sharing and collecting stories, and creating new experiences – any intention to try and dig out information like a ‘miner’ believing, like some researchers, it is buried within participants, was disregarded (Kvale 2009).

**Panel 7: Sharing stories and risks Chair: Jacqueline O Toole 15.00 – 16.00**

<b>Dr. Shawn Patrick &amp; Dr. Anna Elliott</b>	
<b>Adler University, Montana State University</b>	<b>15.00 – 15.15</b>
<b>Title: The best-laid plans: When Risk is Compounded in the Classroom</b>	
<p>Last fall, we initiated an autoethnographic examination into ourselves as professors teaching graduate students how to integrate cultural humility into their identities as mental health practitioners. With all our best intentions, we were ready to open ourselves to discovering what happens to us personally when we teach in risky spaces. Even though we are viewed as “experts,” we were never formally trained in how to navigate these types of conversations, or how to position ourselves within them. Each year we would also find ourselves and the students affected by the rapidly changing social and political landscape that forms the backdrop for our courses. We were curious what we would discover through reflecting on our classroom experience, in addition to how we would be impacted by writing letters to one another as our primary data collection source. We sought to access our own narrative of the experience of teaching a charged topic, that required a high level of vulnerability and adaptability throughout. We also invited the opportunity to be impacted by one another and our students, and capture the narrative that would emerge. We were unprepared for how the context of the pandemic, compounded by racial injustice and political divisiveness would impact this experience, and our study was crushed into forms we could not have anticipated. We present the remnants of our study, reshaped into a dialogue about whether or not we are ever able to separate ourselves from risky spaces and how to reconcile that vulnerability.</p>	

<b>Dr.Hillel-Lavian &amp; Prof.Kupferberg</b>	
<b>Levinsky College of Education, Israel</b>	<b>15.15 – 15.30</b>
<b>Title: Exploring “narrative junctions” of emotional and cognitive complexity in professional multimodal zoom interactions during the Covid-19 pandemic</b>	
<p>The study explores the contribution of method triangulation to highlighting “narrative junctions” of emotional and cognitive complexity” (Kupferberg &amp; Green, 2005, 2008) in professional zoom interactions during the Covid-19 pandemic. The theoretical framework comprises previous empirical evidence based on a functional approach to discourse analysis which shows how content and metaphor analyses foreground explicit and implicit layers of meaning in troubled narrative talk (ibid.).</p> <p>The participants, 12 women attending a photovoice course for facilitators were twice requested to choose a photo that was very meaningful to them, narrate why they were attached to it, and discuss their choice with the others. The researchers expected that this Photovoice Task (PT) would involve identity construction.</p> <p>Photovoice is a practice that puts cameras into the participants' hands to help them document, and narrate issues of concern, while stimulating social change (Wang &amp; Buris, 1994)</p> <p>Analyses of the 24 transcribed PT episodes showed that the task was very demanding, and often painful and obliged participants to choose different and at times unexpected narrative trajectories in their attempt to present the photo and explain its meaning.</p> <p>In our lecture, we will present our theoretical and methodological frameworks and practical implications of the study, point out which components of meaning were foregrounded by each analysis, and emphasize how narrative complexity was identified, described and interpreted.</p> <p>References  Kupferberg, I., &amp; Green, D. (2005). Troubled talk: Metaphorical negotiation in problem discourse. Berlin: Mouton de Gruyter.  Kupferberg, I., &amp; Green, D. (2008). Narrators defend their side of the story metaphorically at troubled narrative junctions. <i>Narrative Inquiry</i>, 18, 258-273.  Wang, C., &amp; Burris, M. A. (1994). Employment through Photo Novella: Portraits of participation. <i>Health Education Quarterly</i>, 21, 171-186.</p>	

<b>Julie A. Mooney</b>	
<b>University of Alberta</b>	<b>15.30 – 15.45</b>
<b>Title: Navigating Relational Ethics in a Narrative Inquiry Response Community</b>	
<p>Sharing stories of experience in context and over time allows both research participant and narrative inquirer to make meaning together (Clandinin &amp; Connelly, 2000; Connelly &amp; Clandinin, 2006). Through a process of co-composing, narrative inquirers and research participants write and re-write narrative accounts to represent the stories of experience and meanings arising from their exploration (Clandinin &amp; Connelly, 2000).</p> <p>Response communities (Clandinin, 2013; Clandinin &amp; Caine, 2012; Menon, Redlich-Amirav, Saleh, &amp; Kubota, 2015) work alongside the narrative inquirer to respond to research texts in progress, which are developed from the narrative accounts. A response community provides a safe setting among trusted colleagues – often a group of narrative inquirers – in which members listen and respond to one another with questions, wonders, and interpretations about work-in-progress shared.</p> <p>Implicit in response community relationships is a commitment to research ethics and research integrity.</p>	

What happens when response community members ascribe to different research ethics frameworks or epistemologies? How do narrative inquirers navigate the relational ethics of response communities (Clandinin, Caine, & Lessard, 2018)? And what do we do when trust is broken? In this reflective paper, I unpack just such an experience. My research puzzle explores how we might strengthen response communities to prevent ruptures in these collegial relationships.

To dive into this wonder, I have written reflexively about an autobiographical experience (Cardinal, & Fenichel, 2017; Saleh, Menon, & Clandinin, 2014) in which I learned that some of my own unpublished writing, which I had shared in response community, had been used by a colleague in their own writing, without referencing my work. Through reflexive writing about the layers of meaning I encountered in this experience, I hope to contribute to understandings about the risks and rewards of engagement with narrative inquiry response communities.

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### Panel 8: Constructing knowledge through narrative and relational processes (presentation and workshop) Chair: Grace O Grady 15.00 – 16.00

<b>Derbhile de Paor</b>	
<b>University of Limerick</b>	<b>15.00 – 15.20</b>
<b>Title: The Great Escape! Building the Bricolage: In which Derbhile becomes Dorothy and we uncover the Triple tale</b>	
<p>‘The Great Escape’ is a metaphor for my doctoral research journey. My quest has been to bring teachers’ ‘Stories from School’ into the light, as they negotiate their changed positioning brought about by a ‘rapid and unprecedented policy ensemble in teacher education’ (Mooney Simmie et al 2016) in Ireland. In the course of the great escape, Derbhile becomes Dorothy and the triple tale is uncovered. The triple tale combines the tale of the pied piper, the wizard of oz and the emperors’ new clothes. In the triple tale ‘The pied piper of neoliberalism calls the tune’ (Mooney Simmie 2012) and the counter melody of teachers’ experience remains undervalued and sometimes unheard by the Wizard of Oz (Policy makers). My story of the great escape involves a journey, a quest, a talisman, a challenge and the slaying of a dragon. The interpretative bricolage which includes, the self who teaches, the self who leads, the self as policy</p>	

maker, the self as teacher educator and the self as researcher is presented as a personal autobiographical interpretative framework (PAIF). Building the interpretative bricolage by combining the multiple ‘I’s in the inquiry (Clandinin and Connelly 2000) and thinking with theory, I identify as ‘researcher-as-briocoleur-theorist’ (Denzin and Lincoln 2011).

Thinking with theory and using writing as a method of inquiry, I have engaged in ‘a dynamic creative process’ where writing is a method of discovery. (Richardson 1994, 2018). Believing that ‘writing is validated as a method of knowing’ (Richardson 1994), I present the narrative of this bricolage in both poetic form as performance scripts and as prose using creative non-fiction (Leavy 2013).

Attempting to escape the ‘tentacles of the grand narrative of formalistic research’ (Clandinin and Connelly 2000), this paper explores performativity and the politics of possibility through the co- presence of performance and autoethnography (Spry 2006).

**Celiane Camargo-Borges, PhD and Maggie Slaska, PhD**

**Breda University, Netherlands & San Diego State University**

**15.20 – 16.00**

**Title: What are we making up together? Narratives and Relational processes involved in constructing knowledge during a PhD research journey**

Supervision, advising and mentoring during the PhD process are frequently cited as crucial for the development of successful and inclusive student experiences (Aryan & Guzman, 2010; Else, 2015). A range of research describes the PhD process as lonely, hard, isolating, expensive, daunting, learning to play the game, and is even described as traumatic and dehumanizing (Ali & Kohun, 2006; Govender & Dhunpath, 2011; Brown, 2013; Else, 2015).

Traditional narratives on supervisor-student relationship in academic environments which tend to focus on a) individual characteristics and essentialized traits, b) systemic and institutional constraints c) completion rates and preparation for post-PhD employment (Ives & Rowley, 2005; Burnett, 1999; Lewis et al, 2010). Based on a PhD research project (which explored narrative constructions of trauma and the circulation of trauma-talk from a social constructionist perspective) we will critically reflect on how the relational practices between supervisor and student and a relational-collaboration efforts contributed to the co-construction of the academic knowledge.

Looking back, we can readily see that throughout the PhD process our relationship, the discursive terrain from which our collaborations occurred, and our relational practices with each other enabled the development of counter-narratives and conclusions in the data. The contextual positionings and conversational processes produced the framing: we were relating to each other in meaningful ways which shaped how we talked about the dissertation, methodological decisions and how we co-created narratives about the narratives. Our ways of relating shaped the contents of the dissertation; the methods, the analysis and conclusions. We will attempt to describe the specific collaborative choices involved and how those choices can become useful resources for building counter-narratives about what a PhD research process is (becoming more inclusive, democratic and relational).

## DAY 2: 17<sup>th</sup> JUNE

### Panel 9: Narrative navigatio of women Chair: Eric Whelan 09.15 – 10.30

<b>Dr Lorraine Grimes</b>	
<b>Maynooth University</b>	<b>9.15 – 9.30</b>
<b>Title: Survivors Stories: Trauma, Institutionalisation and Forced Adoption from Mother and Baby Homes</b>	
<p>This paper is based on a PhD thesis entitled 'Migration and Assistance: Irish unmarried mothers in Britain, 1926-1973'. Shame and stigma was heavily associated with unmarried motherhood in both Ireland and Britain and both counties were similar in their treatment of single women with children. The thesis focuses on telling women's stories. The stories often include particularly emotive topics including abuse, trauma and abandonment. This paper focuses on two women's testimonies which were conducted as part of this research</p>	

<b>Ellie Marley</b>	
<b>Dublin City University</b>	<b>9.30 – 9.45</b>
<b>Title: How does shame feature in the narratives of women living with HIV?</b>	
<p>It is widely documented across the dense field of HIV research, that HIV is a highly stigmatised condition. Here in Ireland, once classed as a devastating virus that resulted in a guaranteed premature death, HIV can now be successfully treated with lifelong medication. However, the psycho-social burden of HIV remains despite miraculous advancement in biomedical treatment. This study explores how the psycho-social emotional, shame, features in the narratives of women living with HIV in Ireland as the study recognises an absence of a women centred narrative in the overall discourse of HIV in Ireland, which has possibly led to the misassumption that HIV doesn't affect women in Ireland. Research on shame tells us that prolonged unacknowledged shame can lead to significant mental health issues if unaddressed. The study's sample is made up of 12 women based in Ireland and their narratives have been analysed using Clandinin and Connelly's (2000) three-dimensional narrative inquiry tool, which explores and extracts findings from the interactional, chronological and situational elements of a story. Findings from this study explore how shame stems from an absence of a woman centred HIV narrative and the presence of stigmatising HIV discourse. It explores how shame as experienced by participants, featured as three dimensions of the exposed self: anticipated exposure, exposure avoidance and felt exposure. Finally, the findings examine how women moved through their HIV-related shame by means of discovering a shared experience with other women in relief of emotional isolation. The findings from this study illustrate the need for an up to date women centred narrative for women living with HIV, to mitigate the onset of HIV-related shame that many newly diagnosed women experience, due to the onset of emotional isolation they can often experience.</p>	

<b>Karen Hanrahan</b>	
<b>University of Brighton</b>	<b>9.45 – 10.00</b>
<b>Title: Narrative navigatio of former nuns: Exploring stories of transgression, reflexivity and transcendence through narrative and life history</b>	
<p>The interdisciplinary project presented here adopts a life history approach to explore the lives of former Irish women religious (nuns), one of whom is my mother. Based on doctoral work in progress, I consider the plurality of individual and social factors leading to the women’s entry into a religious order in 1950s Ireland and how their testimonies shine a light on their hidden lives as religious prior to, and following, Vatican II (1962-1965). I explore how they subsequently came to re-imagine an alternative self and navigated the transgressive process of leaving convent life decades later to re-enter the secular world they renounced as teenagers. I draw on the allegory of the ‘navigatio’ as a metaphor to interrogate dispossession/repossession as I explore how being a former nun shaped the overall configuration of the women’s narrative identity, given that they are now in their eighties.</p> <p>Investigating their life stories within the contemporaneous social and cultural context is a central focus of this methodological approach. In order to understand their struggle for agency within an institution which advocated an erasing of individuality through absolute conformity, it is necessary to consider the power such a total institution (Goffman, 1968) wielded on pre-Vatican II Ireland, a period characterised by economic and cultural isolationism. Hence the women’s stories speak to current discourses relating to historical institutional oppression in Ireland. The view of life history research as a pedagogic site for learning (Goodson and Gill, 2011) is key to this endeavour: narrative research can provide opportunities for participants as well as researchers. It is associated with restoring individual agency, giving voice to marginalised, silenced lives and revealing the stranglehold of oppressive meta-narratives. My analysis draws on Goodson’s (2013) research on narrative capital as a framework to explore the shift to a self- narrative which embodies an agentic life plot (Polkinghorne, 1996).</p>	

<b>Tanya Watson</b>	
<b>Researcher</b>	<b>10.00 – 10.15</b>
<b>Title: Biographical Narratives of Disruption in Women’s Experiences of Farm Property Ownership in Ireland</b>	
<p>Although a number of women own farm property in Ireland, the pathway to ownership is not straightforward. Farm women often experience cultural barriers to succession – both within the farm family and external factors. Drawing on recent qualitative research comprised of biographical narratives of women farm property owners in Ireland, it was found that women experience barriers to their ability to actualise the material resource of property. Cultural barriers to succession obstructed and delayed women’s pathways to inheritance of farm property through competition with male siblings for the farm, lack of recognition of farming expertise, withdrawal of family support and gendered expectations for women on farms. This presentation explores narratives of disruption to women’s farm property ownership that undermine their successful transition to becoming farmers in their own right, and the strategies used to achieve different outcomes for themselves.</p>	



**Panel 10: Participatory narrative research Chair: Denise Proudfoot 9.15 – 10.30**

<b>Lauren Hennessy</b>	
<b>University of Bristol</b>	<b>9.15 – 9.30</b>
<b>Title: ‘You are stealing our future’: towards powerful methodologies to explore youth climate activism</b>	
<p>With humanity facing existential threat, youth have made their voices heard as never before on the issue of climate and ecological breakdown. In March 2019, more than 1.6 million young people took to the streets across the globe to demand action on climate change. This presentation will demonstrate how participatory approaches to research can amplify youth voice, by presenting findings from a study which used a narrative inquiry methodology.</p> <p>In order to imagine the lifespace of the narrative inquiry, the presentation will explore how the Youth Strike 4 Climate (YS4C) movement has successfully used a powerful narrative to mobilise youth activists on a global scale. Subsequently, the lived experiences of five participants from Bristol YS4C are explored through narrative inquiry. As their stories are retold, comparisons are drawn between the meta-narrative and the lived experiences of the individuals. Through the analysis of the five narratives, it is found that the stories as told by the participants provide a richer and more contextualised understanding of the lived realities of the activists than the meta-narrative offers. The findings reveal conflicting self-perceptions among the young people, as well as gaps in emotional intelligence. The meta-narrative is shown to rely on reductionistic rhetoric which oversimplifies the message of the movement. The level of nuance evident in the findings demonstrates the need for open participatory methods of research which place the emphasis on real lived experiences and attend to issues of place, sociality and temporality.</p> <p>It is suggested that adult-centric, top-down research methods result in the marginalisation of young people as political agents. This work points towards the possibilities for creative, collaborative approaches with world-building potential, which will be crucial in transitioning to a sustainable future. It is proposed that research conducted through narrative inquiry is a first step in that direction.</p>	

<b>Denise Proudfoot</b>	
<b>Dublin City University</b>	<b>9.30 – 9.45</b>
<b>Title: Community narrative - Dual diagnosis</b>	
<p>Background: This Participatory Action research explored the Dual Diagnosis community needs in two North Dublin urban areas to develop a response for those living with Dual Diagnosis. Dual Diagnosis is the “co-existence of both Mental Health and Substance Misuse Problems for an individual” (Mac Gabhann et al. pg. 11 2004). In Ireland, despite known increased prevalence rates there is a lack of co-ordinated response to the care of those with Dual Diagnosis. This study’s participants included local residents, service users, community representatives, local health, and social care professionals. This study provides unique insight into a community perspective of dual diagnosis.</p> <p>Methods: This HSE funded study involved two research cycles over a nine-month period. A key aspect of the study was the community research group which oversaw this study. The CRG membership included service users, their family members and service providers from the two communities in association with Finglas Addiction Support Team (FAST).</p>	

Results: Findings in the first cycle echoed those from the international literature e.g. the impact of Dual Diagnosis is wide ranging, limited family support and there is a lack of intra agency collaboration. During cycle one narratives emerged about the shared experiences of service users, professionals and family members of dual diagnosis and this paper will consider the aspect of the study. The broad narrative was how complex the Dual Diagnosis experience can be and the lack of effective services is taking its toll on these two communities. Themes included concerns about lack of knowledge about Dual Diagnosis, how those with Dual Diagnosis and their families try to manage its symptoms. The challenges professional face in working with those with dual diagnosis because of a lack of effective treatment and care pathway also emerged.

**Dr Gareth Burns & Dr Jerry O'Neill**

**Maynooth University**

**9.45 – 10.00**

**Title: Narrative emergence in the work of a Widening Participation project**

In this paper we will reflect upon the emergence of multiple dimensions, and dynamics, of narrative in the ongoing work of a widening participation project (Turn to Teaching). As this three year project continues into a new phase, we are beginning to see the significance, and critical play, of narrative across many of the spaces and processes of the work which is grounded in critically reflexive and dialogic principles (Freire, 1996). Our own narrative positions are, of course, important in a project that, in many ways, emerges from the story we craft about it as it develops. Intensified by the focus of the project on supporting teacher diversity, the importance of naming our individual and collective privilege of class and education surfaced for us throughout the dialogical process. The ethics of naming someone else's world, and in particular the worlds of those who live with the personal injuries of designation as lower/other (Sayer, 2005), dominated our considerations across our work. While acknowledging the 'value added' research and policy discourses around teacher diversity in terms of accelerating understanding of its 'benefits', the potential of these discourses to lead to a victim-accuser and accused-oppressor dynamic that can be divisive and exclusionary (Taylor, 1998) is foregrounded. The creation of critically reflexive spaces for the telling and retelling of narratives (Clandinin & Connelly, 2000) emerging from the project's community of learners, educators and activists in response to enduring, inclusive and 'risky' questions such as 'what it is to be a teacher?' and 'what do we want to change in education?' reflects a move towards a praxis that has the potential to embrace the other without holding otherness against them (Säfström & Månsson, 2004, p. 355). Consideration is also given the ways in which the project's narrative spaces have the potential to disorientate the wider field of teacher education and the hegemonic stories that circulate in the profession on what it is to be a teacher.

**John Given**

**Formerly University of Northumbria**

**10.00 – 10.15**

**Title: Evolving Narrative: a multidisciplinary approach**

While this presentation is primarily based on the author's Biographical Narrative approach it argues for a more multidisciplinary, bio/psychosocial approach, to thinking about narrative theory and method. The evolution of symbolic language has long been recognised as a key process in the development of self-consciousness in Homo Sapiens. Understanding the way in which a combination of preverbal processes worked its way into tissues of the human nervous system draws attention to language as an embodied

phenomena and narrative identity as performative. Such an approach opens up a range of collaborative research possibilities across a wide range of disciplines from life sciences to the performative arts.

Working from Dennett’s idea of the self as a centre of narrative gravity questions are raised about the nature of these ‘gravitational’ forces, and how they might be shaping both ‘internal’ and ‘external’ narrative landscapes and the contemporary performance of identities.

Three key areas within which these gravitational forces can be seen to be at work will be considered. These are: located self (time/ place/ body) active self (occupations/leisure activities) and changing self (trajectories/transitions). In any particular case each of these aspects, and their relationship to each other, should be considered as existing within a unique ‘space of flows’ created by contemporary processes of globalization.

To what extent are conventional forces of narrative gravity being weakened in these spaces, perhaps for instance by the advent of new technologies of communication? To what extent might we be said to be approaching conditions of ‘zero narrative gravity’?

How might the performance of identity play out in such conditions?

**Panel 11: Embodiment and narrative disruption among young people Chair: Catherine Conlon  
11.00 -12.00**

<b>Colleen O Neill</b>	
<b>Dublin City University</b>	<b>11.00 -11.15</b>
<b>Title: Performing identity in a colonised and inscribed body: Narratives of Adolescents living with Chronic Kidney Disease</b>	
<p>Objectives: Chronic Kidney Disease (CKD) has profound physiologic effects, which can have immense physical and psychological consequences for young people. Navigating CKD in adolescence is particularly challenging; young people are simultaneously inhabiting bodies that are transforming through pubertal processes as well as trying to manage bodies that have been greatly changed by both disease and medical technologies. This presentation will focus on one emergent theme related to how adolescents perform their identity in living with CKD. This research is part of a larger study, which explores the embodied experiences of adolescents living with CKD.</p> <p>Methods: Using a narrative study design, the stories of five adolescents (10-17 years) living with CKD were gathered in both home and hospital contexts. Data collection took place over an 18-month period, which enabled in-depth accounts of adolescents’ experiences to emerge. Data were gathered using visual body maps (i.e. life-size human body images) and unstructured interviews. The collective stories of the adolescents were analysed using Riessman’s approach to narrative analysis.</p> <p>Results: Through their visual and verbal narratives adolescents performed how their bodies had been inscribed and colonised by CKD, through corporeal experiences such as disfigurement and scarring. Facilitating the integration of medical technologies such as permcaths, catheters, artificial organs and dialysis machines into their sense of embodied self and identity was a specific issue for the adolescents in this study. These technologies created a rift between the body and self.</p> <p>Conclusions: An implication of this finding is that healthcare professional need to understand the ways in which CKD and its treatments can impact on adolescents’ sense of embodied self and identity. New, supportive interventions are needed to prepare and support adolescents through the challenges they may face in living with CKD.</p>	

**Denis Murray**

**Health Service Executive, Dublin**

**11.15 – 11.30**

**Title: Adolescent substance misuse – Illuminating the Narrative**

This presentation will explore benefits of storytelling in session and the use of clip art and other images in letters as a way of illuminating the narrative and generating meaning and connection with young people referred to substance misuse service by parents or other adults including Teachers, Social Workers, Hospital A+E, Child & Adolescent Mental Health Services (CAMHS) and Youth Workers. In the circumstances narrative exchange is always risky as young people may not be concerned for their activity and may not be motivated to engage as they might have concern about revealing their links to criminal world and the influence of non-parental adults on their lives in circumstances where they are indebted and have been compromised to carry, hold or distribute drugs. Telling stories in session and adopting a more informal approach to letter writing can assist in deconstructing perceived notions of therapy and assist in capturing attention, establishing connection and serve as an invitation for young people, parents and other adults to be creative and to have confidence in their ability to come up with solutions, especially young people who have learning/attention difficulties, trauma histories or disorganised attachment.

In relation to substance misuse it is observed that risk and protective factors exist in equal measure within different contexts, including within the individual, family, peer group, school and community settings. The early identification of risk groups and the introduction of protective/preventative interventions may reduce vulnerability to risk. The enhancement of decision making by young people may delay or inhibit their engagement in harmful activity including substance misuse. A multi-agency response is required where children's lives are affected by familial substance misuse and the identification of needs forms the basis for the establishment of integrated care plans, framed within multi-disciplinary and inter-agency collaboration.

**Ronan Clarke**

**Formerly Trinity College Dublin**

**11.30 -11.45**

**Broken Cogs**



This is an outline of the disabled experience in contemporary Western society using the sordid history of how the disabled minority was perceived in the past as the touchstone.

The history of disability is the history of humankind; it is not separate and runs parallel to the history of the able-bodied, albeit it is overshadowed by the latter.

I will attempt to share with you some insight into what I mean by the disabled experience, according to my own life accounts of social

intercourse, because everyone has their own account of the disabled experience – a person who has spina bifida will have a different experience than a person who develops MS.

Many able-bodied people are ignorant to the struggles that people with disabilities have faced in history, and in recent memory and tragic ramifications of isolation, social prejudices, and fear (in all its manifestations).

What are people afraid of? Themselves. They see in me a reminder that their bodies are fragile and they are forced to think about impermanence.

The generational isolation of people with disabilities from the conscious of the non-disabled has had a lasting affect on the treatment of, and ultimately, the portrayal of people with disabilities in society and in the realm of entertainment mediums such as literature and cinema.

Michel Foucault makes the point in his *History of Madness* that “confinement...was never in any sense a medical practice, and the rite of exclusion it leads to does not open onto a space of positive knowledge.”

Due to the fact that the disabled were perpetually excluded from the non-disabled experience, the lack of understanding of the disabled experience as real individuals is not realized.

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Image from Hogarth’s series *A Rake's Progress*: a group of wealthy women on their summer vacation pay to ogle and jeer at the patients in Bedlam mental asylum.

**Panel 12: Narrative heritage Chair: Siobhan Anglim 11.00 -12.00**

<b>Carol Barron</b>	
<b>Dublin City University</b>	<b>11.00 -11.15</b>
<b>Title: Performing ‘cures’, an examination of narrative in Irish Folklore within the Schools Collection 1937-38</b>	
<p>The performance of folk medicine or ‘cures’ as a long history in Ireland. The Schools’ Scheme was a systematic national survey of folklore conducted in the Republic of Ireland in 1937-38 and is now part of the National Folklore Collection (NFC) at University College Dublin. Over 50,000 schoolchildren in their final year of primary school were invited to collect local folklore. They came from 5,000 schools in the twenty-six counties of the Republic of Ireland. The children collected stories from their parents, relatives and neighbors. Folk medicine and the curative powers of holy wells were prominent in the Schools’ Scheme, and in the ensuing Schools’ Collection (NFCS). The collection is believed to be the largest archive of folk medicine in Europe. A representative sample of cures from the NFCS was examined in this study, which included a total of 6,843 separate cures for various ailments.</p> <p>This paper examines two specific issues. Firstly, the performance of ‘cures’ as described in the written narrative of a school pupil in 1938 and her oral videoed narrative of many of the same cures in 2014, seventy-six years later. Secondly, the oral transmission of knowledge, stories, folkloric beliefs and practices is examined across the 26 counties, highlighting how stories about the same cure were known and performed the length and breadth of the country, supporting the stance that traditional cures were rooted in everyday life and communities, and were concerned with the ailments that were problematic at the time.</p>	

**Dave Donovan**

**Maynooth University**

**11.15 – 11.30**

**Title: A Case of Narrative Inquiry**

Aphorism 9 of the Organon of the Medical Art (Hahnemann, n.d., in Wilson, 2014) states:  
In the healthy condition of man, the spiritual vital force (autocracy), the dynamis that animates the material body (organism), rules with unbounded sway, and retains all the parts of the organism in admirable, harmonious, vital operation, as regards both sensations and functions, so that our indwelling, reason-gifted mind can freely employ this living, healthy instrument for the higher purpose of our existence.  
This view of the human sees us as agentic, meaning-making beings, seeking to live our lives in a healthy and purposeful fashion.  
In seeking to prepare myself for the interviews with my co-inquirers as part of my doctoral research I initially drew on my training as a homoeopath. In particular I was drawn to the writings of Hahnemann (1996), Kaplan (2009), Sankaran (2009), and Grey (2010), on the art of homoeopathic case-taking. These provided me with a way of looking at the interview both as a process and as ethical engagement with the other.  
I was struck by the correspondences between these writings and those of Kvale and Brinkmann (2009), and Clandinin (2013), on interviewing in general and interviewing in narrative research in particular. These were writers that greatly influenced how I went about conducting interviews with my co-researchers.  
There were to my mind also echoes of homoeopathic philosophy to be found in the writings of some of the community work theorists e.g. Ledwith (2005), Westoby and Dowling (2013), whose writings guided my thinking regarding community work as a ‘professional’ practice. In my thesis I define ‘profession’ as a way of being in and seeing the world on which community workers grounded their practice.  
The initial draft of what was to become the methodology chapters of my thesis contained many references to homeopathic case-taking philosophy and methodology. And while none of this made into the final version it did provide me with an initial map which I further refined through reading regarding interviewing, narrative research, and community work. There followed a process much drafting and re-drafting which finally resulted in two chapters detailing my methodology, chapter 4 Methodology Theory: ‘Not of Atoms’, and chapter 5 Methodology Process: ‘I Collect Stories’.  
In this presentation I revisit that very early draft of my methodology chapters in order to further explore these correspondences and resonances.

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<b>Michelle Dunne</b>	
<b>Dublin City University</b>	<b>11.30 -11.45</b>
<b>Title: Ón gCliabhán go dtí an Uaigh: Women as Folk Performers</b>	
<p>An interesting gender separation exists at various stages of the human life cycle as represented in Irish folklore during the early 20th century. Traditionally, many of the most important roles were carried out by women, particularly at crisis points such as birth, illness and death.</p> <p>The women who assisted at these pivotal moments were usually relatives or neighbours of the person seeking assistance. They acted as agents welcoming new life into the community and helping souls to pass on. Delivering babies, dispensing remedies to relieve ailments and illnesses, nursing the dying, preparing the body for burial or keening the deceased, these women were said to be insulated against the influence of Otherworldly forces and even death while fulfilling their roles.</p> <p>R.A. Jordan (1986) identified that international scholarly interest initially lay in studying the 'lore' (proverbs, songs, stories) as opposed to the 'folk' (the tradition bearers). Furthermore, comparatively less biographical information about female tradition bearers was recorded by folklore researchers. By focusing on popular beliefs and rituals, however, this paper will illuminate the importance of female folk performers within their communities.</p> <p>The manner in which women presided over life and death will be discussed using folklore content from Seán Mac Mathúna's (1876-1949) manuscripts and The Schools' Folklore Collection (1937-1939) primarily. An analysis of various folklore narratives will examine the performance required of and executed by women in relation to each specific role: the keening women, the wise woman or healer and the midwife. This paper will demonstrate how women, as described in folklore texts, asserted control in these roles and were afforded respect by every member of the community.</p>	

**Panel 13: Politics of the prescribed and the performative Chair: Grace O Grady 12.00 -13.00**

<b>Siobhán Madden</b>	
<b>Researcher</b>	<b>12.00 -12.15</b>
<b>Title: “How many participants do I need?” Interrupting the politics of counting in the performance of narrative research</b>	
<p>Decisions about the question, “How many participants do I need?” are clearly contingent on methodological and epistemological commitments. This paper takes a step back by critically interrogating the question itself as premised on a normative methodological instrumentalism. My analysis is based on a critical reflexive deconstruction of the anxieties, tensions, and desires provoked by the question while doing my PhD narrative inquiry. It is framed by the self-description of my research participants/collaborators as, “Three of all the world’s passionate women”. Firstly, I draw on Hannah Arendt’s distinction between the discursive registers of “who” and “what” to foreground an embodied human condition of uniqueness in plurality, and on feminist reworkings by Adriana Cavarero and Maria Tamboukou to present a vocal ontology of open, nomadic, polyphonic, relational narrative processes. Secondly, I reflect on how the “How many participants do I need?” question makes its presence felt as an intruder on these relational processes. I interrogate its implicit assumption of countability as premised on “what” practices of individuation, abstraction, categorisation, closure and the representation of the temporal by the spatial. Thirdly, I locate the question in a social science concerned with order and routinised patterns, and the reproduction of a politics which</p>	

depends on individuals as knowable, predictable and therefore governable. Finally, I argue that attention to the “who” of particularity, relationality and embodied becoming allows for alternative possibilities of newness in the social world, and opens up a logos of infinity.

**John Given**

<b>Formerly University of Northumbria</b>	<b>12.15 -12.30</b>
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**Title: StoryQuilts; critically re-making narrative research**

Creating a digital ‘StoryQuilt’ provides a methodology for exploring and critically reflecting on issues of identity, community and solidarity. Theoretically located in ideas about the narrative performance of identity this approach collects and interprets the fragmentary and loosely connected stories that constitute any particular individual or collective identity. Individuals and groups are supported in creating digital ‘storypatches’ comprised of original biographical material chosen by participants which are then progressively stitched into an online ‘StoryQuilt.’

StoryQuilts are a digital version of the traditional patchwork quilt that collected, reworked and stitched together old pieces of fabric to create something new and beautiful. Working instead with the fabric of people’s lives this approach aims to support people in exploring their individual and collective identities through the development of a series of digital ‘patches’ based on their memories and stories.

Creating a Storyquilt combines elements of ‘critical making’ that characterize the emerging ‘Art Hack Practice’ movement with the methods of Biographical Narrative research and seeks to work in a collaborative and creative way with whatever fragments of people’s lives that they bring to the table.

Each digital patch can be thought of as a free creative space within which a life story fragment can be interpreted and developed in imaginative ways supported where necessary by collaborating artists. These patches are ‘stitched’ into the evolving StoryQuilt with further contextual material being identified, developed and woven in to develop the unique texture of any particular project. Working with these fragments invites a critical and reflective process about the shifting nature of narrative identities, raising questions such as what might be missing from these stories, what might be added or what might be revised.

**Grace O Grady**

<b>Maynooth University</b>	<b>12.30 – 12.45</b>
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**Title: Engaging spaces of the possible. Performativity and creative imagining as emancipatory narrative inquiry**

Engaging spaces of the possible (Sools, 2020) foregrounds imagination in creating possible narratives of the future. This paper maps a brief moment of engaging with future possibilities, as a pedagogical space is created for a young person, Kate, to creatively imagine beyond fixed images/stories of self. I draw on textual material (vignettes of conversation and creative artifacts) from a previous study (O’ Grady, 2012) and some of my more recent reading and reflections, to highlight the performative and emancipatory intent of this creative narrative inquiry. A central aim of the inquiry was to explore with young people (30 students aged 17/18 years in one Irish community school) how they constructed their identities through talk and image. In particular, it attempted to assist them to make visible cultural norms in how they spoke and imagined themselves, and to hold open a space to find movement out of fixed, limiting notions of self; to imagine

possible selves. These aims are congruent with the emancipatory intent of Narrative Arts-Based Inquiry (Finley, 2005) and what McLaren (2003) and Denzin (2005) respectively call “Revolutionary Pedagogy” and “Critical Performative” praxis. Denzin writes that now in the second decade of this new century we must “struggle to connect performative qualitative research to the hopes, needs, goals and promises of a free democratic society” (Denzin, 2018:3).

**Panel 14: Career(ing) in higher education Chair: Briege Casey 12.00 -13.00**

<b>Dr Nicole Brown &amp; Aine McAllister</b>	
<b>UCL Institute of Education</b>	<b>12.00 -12.15</b>
<b>Title: Collaborate, compete, repeat: career(ing) in higher education</b>	
<p>Higher education has always been seen as a privileged working environment with individuals enjoying levels of autonomy and flexibility that are unrivalled. However, as recent explorations of the neoliberal academy highlight (Taylor and Lahad, 2018; del Cerro Santamaría, 2020), the lived experience of working in higher education is more complex and nuanced. Academics become "hyperprofessionals" (Gornall and Salisbury, 2012), who go above and beyond to contribute to the excellence discourses (Blackmore, 2015) prevalent in contemporary higher education. At the same time, individuals navigate precarious working conditions, temporary or zero-hours contracts and job insecurity, and therefore do not feel they can openly state what it feels like to be an early careers academic in the current climate.</p> <p>Our contribution is a performance of poetry written as a result of and in response to these developments. The poems combine autoethnography with poetic inquiry (Faulkner, 2017), writing as a method (Richardson, 2000, 2003) and thinking with stories (Frank, 2013). In its fundamental form autoethnography is the research of socio-cultural phenomena through introspection, thus by turning inwards it is possible to look outwards and to identify the universally applicable. Drawing on research data as well as personal experiences, we focus on key themes in the life of early career academics: collaboration and competition, and the tensions arising from competitive collaboration or collaborative competition. Along with the performance of the poems, we provide a critically reflective, analytical commentary to contextualise our creative work.</p>	

<b>Pauline McNamee</b>	
<b>Researcher</b>	<b>12.15 -12.30</b>
<b>Title: Teacher-as-writer: How I Wrote My Way to Liberation</b>	
<p>“The most important single thing, beyond discipline and creativity, is daring to dare” – Maya Angelou</p> <p>Spoken word performance and personal anecdote illustrate how daring to engage in academic and creative writing shaped the story of my becoming. Heeding the call to write - I left behind my "ordinary world" and crossed the "threshold" into the unknown. Word by word, sentence by sentence, releasing "my chains like dew", I carved a new narrative. A narrative of possibility. A universal story, speaking to all individuals who believe in and work to make possible the seemingly impossible.</p> <p>The poems performed during today's retelling reflect the themes of hunger and the transformative powers of education and writing. "The Tastes of Childhood" illustrates the taste, smell and pain of the many faces of hunger. Times when we hunger for food, for a mother's love and for loved ones lost. Although inspired</p>	

by personal memories, its themes relate to the collective cultural memories of all nations whose peoples suffered or suffer from the ravages of famine. As well as remembering Ireland's famines An Gorta Mór and Bliain an Áir, it also pays homage to our citizens, especially the children, still suffering from the pain of hunger, in all its guises, in Ireland of 2021. "I Wrote My Way to Liberation" addresses how writing my way through undergraduate and postgraduate studies, as a mature student, positively impacted on and changed the trajectory of my life.

Personal anecdotes illustrate how attending the Summer Writing Institute for Teachers at Maynooth University and the 4-week Invitational Summer Institute in UC, Berkeley had a transformative effect on my personal, professional, academic and creative lives. Moving outside of the comfort zone of my classroom, my community and my country to write with other teachers inspired me to complete an MA in Writing and begin my doctoral exploration of how teachers' writing shapes their writing pedagogy. While addressing the issue of teacher-as-writer, I suggest establishing regional and national networks of writing workshops for Irish teachers from all levels of instruction will enable teachers to develop as reflective practitioners and experience, as I did, the special alchemy that occurs when teachers write together.

**Denise O'Flanagan**

**Researcher**

**12.30 – 12.45**

**Title: We Could Be Heroes: Future Imaginings**

This performance piece draws on a narrative inquiry carried out in a school library from 2018 until its interruption by the Covid-19 virus. The research is 'An Arts Based Narrative Inquiry into Student Experiences of the Junior Cycle School Programme (JCSP) Library Project and whether this engagement can help students to develop the Junior Cycle Key Skills of Being literate, Being creative, Staying well and Communicating'. The inquiry is set in a library in a post-primary school in an area designated as disadvantaged.

Denise will draw on story-telling techniques to describe how students navigate questions of morality and heroism through the arts-based curriculum and map their response through visual art and collaborative writing. This performance piece suggests that these student voices story resilience and optimism for the future and reveals how the inquiry has become indelibly written on the researcher.

Placed alongside this is the story of researcher's journey as she world-travels (Lugones, 1987) across the inquiry landscape from narrative beginnings to movements into performance. Drawing on autoethnography, Clandinin and Connelly's three commonplaces of narrative inquiry (2006) - temporality, sociality and place - and memory-work, Denise moves back and forth on the landscapes of her life – imaginary and real – as she enters and leaves the research space in the midst of stories.

## Speaker Biographies

**Siobhan Anglim** [siobhan.anglim5@mail.dcu.ie](mailto:siobhan.anglim5@mail.dcu.ie) is a qualified Systemic Psychotherapist and social worker with over 20 years' experience of working directly with children and families, complex family systems and high risk young people. She is completing a Doctorate in Psychotherapy in DCU. Siobhán is currently a Clinical Team Manager with Tusla, Child and Family Agency in the Assessment, Consultation and Therapy Service (ACTS). Prior to this role, Siobhán worked in a specialist child sexual abuse assessment and therapy service. Siobhán has completed additional training in Narrative Therapy, Attachment Narrative Therapy, and Adaptive Mentalization - Based Integrative Treatment (AMBIT).

**Rong Bao** [baor@tcd.ie](mailto:baor@tcd.ie) is a PhD researcher at the School of Social Work and Social Policy of Trinity College Dublin. She is based in the Trinity Research in Childhood Centre, under the supervision of Professor Robbie Gilligan and Dr. Catherine Conlon. Her PhD project focuses on the lived experience of young migrant mothers in China. She obtained her MA (Education and International Development) from University College London, UK. Prior to that, she worked for an NGO which provided educational support to migrant children in Beijing. She obtained her BA (International Journalism and Communication) from Beijing Foreign Studies University, China.

**Dr Carol Barron** [carol.barron@dcu.ie](mailto:carol.barron@dcu.ie) is an assistant professor in the School of Nursing, Psychotherapy and Community Health at DCU. She is currently conducting archival folklore research using the Schools Collection (1937-38) to examine the written stories of children told to them by their parents and families of local folk cures.

**Dr. John Beckenbach** [jbeckenbach@adler.edu](mailto:jbeckenbach@adler.edu) is an Associate Professor and Program Director for the Doctorate in Counselor Education Program in the Counseling and Integrated Programs Department at Adler University. Dr. Beckenbach is an experienced clinician, and specializes in counseling adult survivors of sexual trauma and abuse. Working from a post-modern position, his research area includes examining social justice and reconciliation processes, sexual trauma care, and couples counseling.

**Cordula Bieri** [bieric@tcd.ie](mailto:bieric@tcd.ie) is a PhD researcher working under the supervision of Dr Paula Mayock at the School of Social Work and Social Policy of Trinity College Dublin and is a recipient of the Government of Ireland PhD scholarship. Her PhD research focuses on the housing experiences of refugees who have recently been granted international protection. Cordula has a MA degree in Sociology from the University of Zurich and has previously worked for non-profit organisations in Switzerland, where her research and advocacy work had a strong focus on the intersection of poverty, housing and migration.

**Dr Nicole Brown** [nicole.brown@ucl.ac.uk](mailto:nicole.brown@ucl.ac.uk) @ncjbrown is a Lecturer in Education at UCL Institute of Education and Director of Social Research & Practice and Education Ltd. Nicole has edited Lived Experiences of Ableism in Academia: Strategies for Inclusion in Higher Education and Ableism in Academia: Theorising Experiences of Disabilities and Chronic Illnesses in Higher Education. She authored How to Make the Most of Your Research Journal and co-authored Embodied Inquiry: Research Methods. Nicole's research interests relate to physical and material representations and metaphors, the generation of knowledge and research methods to explore identity and body work, as well as to advance learning and teaching within higher education.



**Dr Gareth Burns** [gareth.burns@mu.ie](mailto:gareth.burns@mu.ie) is an Assistant Professor in the Department of Adult and Community Education, Maynooth University and Director of Maynooth University's Turn to Teaching Project. Gareth's research focuses on the experiences of students and teachers from underrepresented groups and their stories of becoming and being teacher.

**Aisling Callan** [aisling.callan8@mail.dcu.ie](mailto:aisling.callan8@mail.dcu.ie) is a PhD candidate at Dublin City University. Having first completed an honours bachelor's degree in Applied Social Care in 2018, her passion grew toward research which amplifies voices that have gone unheard in academic scholarship and social spaces. Her interests also include violence, gender, and sexual minority-based research. Having published literature in this area, she seeks to understand how violence transpires in male same-sex relationships by interviewing those with first-hand experiences of intimate partner violence.

**Celiane Camargo-Borges** [celianeborges@gmail.com](mailto:celianeborges@gmail.com) is a Psychologist with a PhD in Public Health from her native Brazil, the University of Sao Paulo. While completing her doctoral dissertation, she spent one year as a visiting scholar at the University of New Hampshire, USA. She is faculty at Breda University in The Netherlands and visiting professor at several universities around the world such as University of São Paulo in Brazil, Polytechnic Institute of Leiria in Portugal, University College Aspira in Croatia, among others. Celiane is also the founder of Designing Conversations ([www.designingconversations.us](http://www.designingconversations.us)), where she consults and trains professionals and researchers from a diversity of areas. In addition, she is a member of the Taos Institute Board, serving as a PhD supervisor and facilitator of workshops and online courses.

**Dr Brieghe Casey** [brieghe.casey@dcu.ie](mailto:brieghe.casey@dcu.ie) is an Associate Professor at the School of Nursing, Psychotherapy and Community Health, Dublin City University (DCU). Her teaching and research activities/supervision/publications focus on the use of narrative and arts-based approaches in healthcare education, practice and research. She designed and co-ordinates an Arts and Health module of study which has been running successfully in DCU for many years. Her Doctoral research, undertaken at The University of Bristol UK, focused on the use of arts-based inquiry in healthcare education. She developed and co-ordinates the Certificate in Homeless Prevention and Intervention at DCU and has recently founded a national professional interest group: Nurses and Midwives for Inclusion Health. She is a reviewer for Journal of Advanced Nursing, Medical Humanities, Qualitative Health Research and Psychology and Health journals.

**Ronan Clarke** [clarkerk@tcd.ie](mailto:clarkerk@tcd.ie) My name is Ronan Clarke. I have a BA in World religions & theology +Film studies. I was diagnosed with a rare neurological condition called Friedrich's ataxia when I was 11 and started using a wheelchair full time at 18.

**Dr Derbhile De Paor** [derbhile.depaor@ul.ie](mailto:derbhile.depaor@ul.ie) is an experienced teacher and school leader. As an elected member of the Teaching Council (2012-2016), she has been closely involved in the development of Teacher Education policy in Ireland. Derbhile now 'identifies' as a teacher educator and feels privileged to be facilitating teacher learning across all stages of the continuum of teacher education. Exploring the 'post leadership professional pathway', she has enjoyed a portfolio career, working part time in the University of Limerick and Mary Immaculate College. Derbhile has also worked with the National Induction programme for teachers (NIPT) and tutors on the Postgraduate Diploma in School Leadership (PDSL). She is now a full-time member of the school placement team at the University of Limerick. Her doctoral research, focused on school –based teacher education.



**Dr Christina Donovan** [christina.donovan@mmu.ac.uk](mailto:christina.donovan@mmu.ac.uk) is a Lecturer and Researcher in the Faculty of Education at Manchester Metropolitan University, having previously worked in the Further Education sector. Her doctoral studies explored the nature of trust and distrust and its influence upon interpersonal relations and professional identity within FE institutions.

**Dr Dave Donovan** [dabhaiodonnabhain@gmail.com](mailto:dabhaiodonnabhain@gmail.com) completed his Doctor of Social Science in Maynooth University's Department of Applied Social Studies, in 2019. He lives and works in Galway city.

**Ms Michelle Dunne** [Michelle.dunne@dcu.ie](mailto:Michelle.dunne@dcu.ie) is a PhD student at Fiontar & Scoil na Gaeilge, DCU. Her research involves editing the diaries and folklore collection of part-time folklore collector, Seán Mac Mathúna from Luogh, Co. Clare. She was awarded a B.A. degree in Nua-Ghaeilge and English and an M.A. in Nua-Ghaeilge from Maynooth University. Michelle is passionate about the preservation and promotion of Ireland's local heritage. Michelle's research interests include the folklore, Irish-language dialects, literature and (minor) place names of Ireland.

**Dr. Anna Elliott, LCPC, NCC** [anna.elliott@montana.edu](mailto:anna.elliott@montana.edu) is an Associate Professor and Program Coordinator for the Graduate Counseling Program at Montana State University. Her clinical expertise is in trauma recovery, and working with adolescents and families. Her scholarship focus is on counselor identity development, increasing mental health access, and social justice and advocacy.

**Dr Ayesah Emon** [emona@tcd.ie](mailto:emona@tcd.ie) is a lecturer in the School of Social Work and Social Policy. A Fulbright scholar, she received her doctorate in medical anthropology, gender studies and science and technology studies (STS) from the University of Wisconsin-Madison. Her interests include adolescent mental health, education policy and reproductive health

**John Given** [johngiven@talktalk.net](mailto:johngiven@talktalk.net) was formerly a Senior Lecturer at Northumbria University for a number of years with a particular interest in issues of Culture, Community and Identity approached from a biographical narrative perspective. He presented a number of papers on these topics at various international conferences over the years and since his retirement has run a number of workshops on Biographical Narrative theory and methods for a range of post graduate social science and arts-based programmes at Universities in the North of England. He also works with and supports a variety of groups to create digital StoryQuilts, an approach which he has evolved which combines digital, arts based and narrative approaches. Working with the story fragments that people offer when talking about their lives digital patches are created and woven into wider StoryQuilts.

**Dr Evelyn Gordon** [evelyn.gordon@dcu.ie](mailto:evelyn.gordon@dcu.ie) worked for many years in adult and adolescent mental health as an accredited psychotherapist and nurse. Provided clinical supervision to post-graduate psychotherapy students / trainees, pre-accredited therapists and accredited therapists working in a range of clinical settings. She is involved in curriculum development at undergraduate and postgraduate level, chaired and delivered a range of psychotherapy and mental health nursing courses, provided research supervision to post-graduate students at M.Sc., Doctorate and PhD level. She publishes in the area of mental health and suicide and has presented at a number of international conferences. She is a visiting Professor at Webster University, Geneva and a reviewer for a number of international journals in mental health research and practice. Evelyn is PI on a number of funded projects in the area of suicide prevention, intervention and post-vention; psychotherapy; and mental health. She works with academic and clinical

research collaborators nationally and internationally.  
Qualifications: PhD Suicidology, M.Sc. Psychotherapy. M.Sc. Organisational Consultation & Management. RMN, Dip. Child & Adolescent Psychiatry

**Lorraine Green** [lorraine.green@edgehill.ac.uk](mailto:lorraine.green@edgehill.ac.uk) is a senior lecturer in social sciences at Edge Hill University. She has worked across the pure and applied behavioural and social sciences in higher education at many different universities since the mid 1990s. She has also published within and has a keen interest in social inequality, the life course and biographical narratives and methods, having published a key life course text which is now in its second edition (2017) (*Understanding the Life Course: Sociological and Psychological Perspectives*, Cambridge: Polity)

**Lorraine Grimes** [l.grimes2@nuigalway.ie](mailto:l.grimes2@nuigalway.ie) has a PhD from the National University of Ireland Galway. Her thesis titled 'Migration and Assistance: Irish Unmarried Mothers in Britain 1926-1973', examines the institutionalisation of Irish unmarried mothers in Britain, and explores issues of maternity care, adoption, socio-economic class, unmarried fathers and rights for unmarried mothers and their children. Lorraine is a part-time Research Assistant for the World Health Organisation on the project; 'Reproductive Health: The Implementation of Abortion Policy in Ireland'. She has a number of forthcoming publications focusing on unmarried motherhood, maternity care and stillbirth in Britain and Ireland.

**Fionnán Howard** [fionnan.howard3@mail.dcu.ie](mailto:fionnan.howard3@mail.dcu.ie) I am a fourth year PhD student in the Institute of Education, DCU. I am researching mathematical identity using a narrative paradigm. I previously studied mathematics to Master's level in Trinity College, Dublin.

**Karen Hanrahan** [k.a.hanrahan@brighton.ac.uk](mailto:k.a.hanrahan@brighton.ac.uk) is a Senior Lecturer in Education at the University of Brighton. Her doctoral work is located at the interface between a number of disciplines (life history and life writing, sociology, narrative psychology and Irish Studies) and draws on narrative and life history methodologies to explore the lives of former Irish nuns. Her research is concerned with representations of the past and how ethical memory can challenge the imposing ideologies of the present. Other research interests include the role of reflective practice in professional becoming and transformative learning in Higher Education.

**Lauren Hennessy** [lh17711@bristol.ac.uk](mailto:lh17711@bristol.ac.uk) Based in the School of Education at the University of Bristol, I currently hold an RA role on the Climate Change Education Research Network, as well as the Re-imagining the Diary project. My own research focuses on youth climate activism, in particular the Youth Strike 4 Climate movement. My 2020 study used a narrative inquiry methodology to explore the lived experiences of five youth activists, showing how participatory methods can amplify youth voice and provide context and nuance which are lost through top- down methods.

**Jean-Philippe Imbert** [jean-philippe.imbert@dcu.ie](mailto:jean-philippe.imbert@dcu.ie) lectures in Sexuality Studies and Comparative Literature., in SALIS, Dublin City University. He researches and publishes on literary, artistic and aesthetic representations of Mexican, Irish and French 20th and 21st centuries, focusing on the relationship between sexuality, gender and the literary, artistic and aesthetic treatments of evil, trauma, angst or perversion. He coordinates EROSS (Expressions, Research, Orientations: Sexuality Studies) <https://www.dcu-eross.com>.

**Irit Kupferberg** [kupir@levinsky.ac.il](mailto:kupir@levinsky.ac.il) is Professor (Emerita) of Applied Linguistics and Discourse Analysis at Levinsky College of Education and journal editor of *Israel Studies in Language and Society*. Her research interests, books and articles focus on the study of spoken,

and computer-mediated discourse in institutional settings, face-to-face, telephone and computer-mediated troubled talk, figurative language and narrative analysis. <http://www.languageandsociety.co.il>

**Dr. Rivka Hillel Lavian** [rivkalavian@gmail.com](mailto:rivkalavian@gmail.com) is Head of M.Ed. Special Education Program at Levinsky College of Education. Her research and practice focus on visual qualitative research, photovoice, phototherapy and video-therapy. Editor of Researchers@Special Education

**Siobhán Madden** [siobhanjmadden@gmail.com](mailto:siobhanjmadden@gmail.com) is an independent scholar, community educator, researcher and activist based in Moycullen, Co. Galway. She completed her PhD in Adult and Community Education in Maynooth University in 2017. Her research interests are narrative, voice, feminist counter-rationalities to neoliberalism, postcolonialism, and the collaborative production of transformative knowledges

**Ellie Marley** [ellie.marley3@mail.dcu.ie](mailto:ellie.marley3@mail.dcu.ie) is in the 4th year of her PhD in the School of Nursing, Psychotherapy and Community Health in DCU. Ellie's background in qualitative health research came from completing her BSc. Health and Society from DCU. She was then introduced to the broad field of HIV research while completing a MSc. Immunology and Global health in Maynooth University. Ellie carried out an extensive review of literature in a qualitative HIV research area, social support and antiretroviral adherence in Uganda, establishing her interest in the lived experience of people living with HIV. In the lead up to her PhD, Ellie was introduced to research on stigma, including self-stigma research with people living with HIV while working as a Professional Operations Intern with the Irish Global Health Network (IGHN). Ellie attributes this role in the IGHN as inspiring her curiosity for shame research.

**Aine McAllister** [a.mcallister@ucl.ac.uk](mailto:a.mcallister@ucl.ac.uk) is a poet and a Lecturer in Languages in Education and a doctoral researcher at UCL IOE. She holds a Grad DipEd from Macquarie University, GradCert TEFL from NUI Galway, MSc in Educational Leadership and Management from Leeds Beckett University, an MA Poetry from the Seamus Heaney Centre at Queens University, Belfast. After spending several years teaching languages, she moved from teaching and learning leadership at secondary level into Higher Education. She works with trainee teachers in languages pedagogies and leads a programme for refugees and asylum seekers who are highly skilled, for whom English is a Second Language and who are seeking to re-enter Higher Education. Dialogue and voice are at the centre of her critical constructivist pedagogical approach which she cultivates through ongoing pedagogical research. Her current research is concerned with dialogic and poetry-pedagogy and critical poetic inquiry including applied ethnopoetics as means of amplifying voice.

**Pauline McNamee** [PAULINE.MCNAMEE.2019@mumail.ie](mailto:PAULINE.MCNAMEE.2019@mumail.ie) is a writer, spoken word performance poet, post-primary English and history teacher, writing workshop facilitator and PhD student. She holds an MA in Writing from the National University of Ireland, Galway. She is a recipient of Maynooth University's John and Pat Hume Doctoral Scholarship. Her doctoral research employs arts-based narrative inquiry methodologies to explore how post-primary teachers' relationship to writing shapes their writing pedagogy. Her poetry and non-fiction are published in Ireland, the UK and the US.

**Siún Nic Mhuirí** [Siun.NicMhuiri@dcu.ie](mailto:Siun.NicMhuiri@dcu.ie) I am a lecturer in Mathematics Education in the Institute of Education, Dublin City University. I spent a number of years working as a primary school teacher before completing my PhD which was based on a teaching experiment carried

out in my own classroom. Currently I lead the Maths4All project, which is funded by Science Foundation Ireland. This project designs educational materials for and with practitioners and teachers. Our professional development materials include videos of Irish preschool and primary classes as we believe that sharing and discussing practice is a key component of professional learning. Beyond the focus of the current narrative study of online stories relating to education, my other research interests include mathematics classroom practices; dialogic teaching and the role of talk in mathematical thinking and problem solving; and teacher research and reflective practice.

**Dr Lisa Moran** [Lisa.Moran@edgehill.ac.uk](mailto:Lisa.Moran@edgehill.ac.uk) is a Senior Lecturer at the Department of Social Sciences Edge Hill University, Lancashire. She is the Vice President and the Secondary School Liaison Officer of the Sociological Association of Ireland (SAI) and a member of the Nominations Committee of the European Sociological Association. She is the founding member of the Biographic Narrative and Lifecourse Research Group of the SAI and a Senior Teaching and Learning Fellow of the Higher Education Academy, UK.

**Ms Sasha Noonan** [Sasha.noonan@lit.ie](mailto:Sasha.noonan@lit.ie) I am a lecturer in the Department of Applied Social Sciences at Limerick Institute of Technology where I teach on the Social Care and Community Development Degrees and the online Masters in Youth Work and Games. Before lecturing, I practised as a youth worker for 8 years working in mainstream and targeted youth work with young people in Limerick city and county. My practice and research interests include practice narratives, reflective practice, youth work and professional practice.

**Julie A. Mooney** [jmooney@ualberta.ca](mailto:jmooney@ualberta.ca) is a Canadian settler of Irish-Scottish ancestry currently living and working in Amiskwaciwâskahikan Treaty 6 Territory and the Homeland of the Métis. A PhD candidate at the University of Alberta, specializing in Adult, Community, and Higher Education, her doctoral research uses narrative inquiry to explore how Canadian academics are learning to Indigenise and decolonise teaching and curricular practices.

**Denis Murray** [denis.murray@hse.ie](mailto:denis.murray@hse.ie) Family/Systemic Therapist, Registered with FTAI/ICP & EAP., working with HSE Adolescent Addiction Service Dublin Mid-Leinster, which covers five communities in South Western Area of Dublin. Denis is also a Registered Member and Supervisor with Addiction Counsellors of Ireland (ACI). He completed an M.A. in Life-course Studies at NUI Galway in 2013.

**Denise O' Flanagan** [denise.oflanagan.2016@mumail.ie](mailto:denise.oflanagan.2016@mumail.ie) I have a background in education and long-term interest in curriculum development. I have worked in a range of environments in Ireland and abroad. I was seconded to the Professional Development Service for Teachers for several years, focusing on teacher continuous professional development in literacy, numeracy, differentiation, inclusion and school self-evaluation.

My particular research interest is in stories told by and with participants, emphasising that while there may be stories of challenge, many stories tell of success. My work is rooted in the notion that humans are storying creatures (Sikes and Gale, 2006) and Connelly and Clandinin's definition of narrative inquiry as 'a portal through which a person enters the world and by which their experience of the world is interpreted and made personally meaningful' (2006).

My research themes have included journaling in the maths classroom, diversity and inclusion. My Ph. D. research project is a narrative inquiry into student experiences of a school library space and whether this engagement can help students to develop the Junior Cycle Key Skills of Being literate, Staying well, Being creative and Communicating. In the research I draw forward autoethnographic details to depict my journey as inquirer and to reveal how the research has become indelibly written on me.

**Dr Grace O' Grady** [Grace.OGrady@mu.ie](mailto:Grace.OGrady@mu.ie) is Assistant Professor and Director of the Master of Education and Postgraduate Diploma in School Guidance Counselling. She teaches on all the programmes in the Education Department in the curricular areas of Human Development, Developmental Psychology, Child Protection and Social, Personal and Health Education and Counselling Theory. Her PhD dissertation was a narrative inquiry into the discursive construction of identities in adolescence and she teaches and supervises narrative research on the Masters and Doctoral Programmes in the Department. She is a founding director of the [Centre for Transformative Narrative Inquiry](#) and the [Irish Narrative Conference Network](#). She co-edited the Special Issue of Irish Educational Studies, *Engaging in Education Narrative Inquiry: Making Visible alternative Knowledge*. Volume 37, Issue 2. Her [current research](#) is a Creative Narrative Inquiry into the shifting identity of teachers as they begin to situate themselves differently as guidance counsellors in the school landscape.

**Dr Colleen O'Neill** [colleen.oneill@dcu.ie](mailto:colleen.oneill@dcu.ie) is an Assistant Professor and Lecturer in Children's Nursing in the School of Nursing, Psychotherapy and Community Health at Dublin City University. Her PhD research narrative study focused on Adolescents' embodied experience of living with chronic kidney disease.

**Dr Jerry O'Neill** [jerry.oneill@mu.ie](mailto:jerry.oneill@mu.ie) is an adult educator working in the Department of Adult and Community Education at Maynooth University and Co-ordinator of the Think About Teaching Foundation Certificate. He has a particular interest in transformative educator development across the career span that is collaborative, creative and critically reflexive.

**Dr Jacqueline O'Toole** [otoole.jacqueline@itsligo.ie](mailto:otoole.jacqueline@itsligo.ie) is a Lecturer in Social Research in IT Sligo. Co-convener of the Narrative Inquiry Conferences since their inception, she has published and presented papers on her research interests including narrative inquiry; women and dieting; and gender and sexuality. Currently, she serves as the Vice President of the Sociological Association of Ireland and is Chair of the IT Sligo Athena Swan Self-Assessment Team.

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