



4th International Irish Narrative Inquiry Conference
Narrating Neo-Liberalism in an Irish Context

Centre for Research in the Social Professions
Department of Social Sciences

Institute of Technology, Sligo
April 19th/ 20th 2018



WELCOME

Welcome to the 4th International Irish Narrative Inquiry Conference hosted at the Institute of Technology, Sligo, April 19th/20th, 2018, co-organised and supported by Institute of Technology, Sligo, National University of Ireland Galway and Maynooth University. This unique gathering of scholars, practitioners, artists and creative inquirers pays attention to the use of narrative inquiry in research and practice.

Our focus this year is on narrating neo-liberalism in an Irish context. Local, national and global stories and narratives tell of the impacts of austerity; of the historical silence on institutional sexism, racism, disability, social class and homophobia; of the fluidity of storytelling and what is considered 'fact' or 'fiction'. In this context we present contributions that address the 'social role of stories': the ways they are produced, the ways they are read, the work they perform in the wider social order, how they change, and their role in the political process.

CONFERENCE CONVENERS

Dr Jacqueline O' Toole, Institute of Technology, Sligo

Dr Grace O' Grady, Maynooth University

Dr Anne Byrne, National University of Ireland, Galway

ACKNOWLEDGEMENTS

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PROGRAMME GRID

THURSDAY 19TH APRIL 2018

Time	Session
5.30pm-6.30pm Main Entrance	Registration Tea/Coffee
6.30pm-7pm A0004	Welcome Dr Jacqueline O' Toole, Dr Breda McTaggart, Dr Brendan McCormack
7pm-8pm A0004	Professor Brett Smith

FRIDAY 20TH APRIL 2018

Time	Session
9am Beside Main Canteen	Arrival / Registration
9.30-11am	Parallel Sessions x 3
11am-11.30am	Tea/Coffee
11.30pm-1pm	Parallel Sessions x 3
1pm-2pm	Lunch
2pm-3.30pm	Parallel Sessions x 3
3.30pm-4pm	Tea/Coffee
4pm-5.30pm	Parallel Sessions x 3
5.30pm-6pm C1004	Close of Conference

FRIDAY 20TH APRIL 2018

PARALLEL SESSION 1: 9.30AM-11AM

B1080	<p>Narratives of Children Young People</p> <p>Articulating home: everyday narratives of childhood in Direct Provision</p> <p>Using theatre to trouble young children's gender narratives</p> <p>Towards a contextual understanding of violent youth worlds</p>	<p>Chair: Grace O'Grady</p> <p>Susan McDonnell</p> <p>Dorothy Morrissey</p> <p>Aylish O' Driscoll</p>
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B1081	<p>Telling Powerful Stories</p> <p>A persuasive story: narrative persuasion in political, public issues</p> <p>Framing fracking: developing collective resistance identities through conversation and storytelling in the anti-fracking campaign</p> <p>Radical media as resistance narratives</p>	<p>Chair: Anne Byrne</p> <p>Dana Weimann-Saks Maya Mazor-Tregermann</p> <p>Jamie Gorman</p> <p>Seamus Farrell</p>
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B1082	<p>Narrative and Community/Social Care</p> <p>Midwifery of the new: co-creating critical and poetic narrative on community education</p> <p>Navigating uncertain waters</p> <p>Narrating the unrevealed, stories to live by: situating neo liberalism in Irish social care practice education</p>	<p>Chair: Perry Share</p> <p>Jerry O' Neill</p> <p>Dave Donovan</p> <p>Aoife Prendergast</p>
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PARALLEL SESSION 2: 11.30AM-1PM

B1201	<p>Embodiment Narratives</p> <p><i>'I know what I'm doing here'</i>: an adolescent's embodied experience of living with Chronic Kidney disease</p> <p>An autoethnographic performance: the researcher's story of hysterectomy and menopause as identity narrative</p> <p>In an era of neoliberalism and inequality, can self-transcendence foster conscientisation for social change?</p>	<p>Chair: Carmel Jennings</p> <p>Coleen O'Neill</p> <p>Grace O' Grady</p> <p>Siobhan Murray</p>
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B1202	<p>Creative Practice/Narrative Inquiry</p> <p>Undertaking narrative inquiry through research creation</p> <p>Creative Ireland: the narrative construction of creativity as an object of higher education policy in Ireland</p> <p><i>'The deep end...my first stop'</i>: an arts-based exploration of student nurses' perceptions of psychological trauma experienced in nursing work</p>	<p>Chair: Susan Carton</p> <p>Catherine Conlon</p> <p>Eileen Gillen</p> <p>Briege Casey</p>
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B1081	<p>Contested Narratives</p> <p>Emergent narratives around AI (Artificial Intelligence): a content analysis of expert submissions to the UK House of Lords Select Committee on AI</p> <p>Two stories about sex work: representativeness and narrative hegemony in the late modern age</p>	<p>Chair: Hilary Tierney</p> <p>Perry Share John Pender</p> <p>Paul Ryan</p>
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PARALLEL SESSION 3: 2PM-3.30PM

B1081	<p>Narratives of/in Higher Education</p> <p>Women and leadership in contemporary Irish higher education: the (im)possibility?</p> <p>'A bad hair day': performing the understory of women in academic management in higher education in Ireland</p> <p><i>'We say we are teaching them to teach but talk is cheap and Graduate Teaching Assistants are cheaper': is it all just neo-gliberalism and is anyone really listening?</i></p>	<p>Chair: Breda McTaggart</p> <p>Anne Byrne</p> <p>Aisling Sharkey</p> <p>Gina Noonan</p>
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B1082	<p>Developments in Narrative Inquiry</p> <p>Narrative ethnography: tales from the field</p> <p>Poems in Dissent: "I" as subversive an "You" as dialectic</p>	<p>Chair: Tara Both Mooney</p> <p>Jacqueline O'Toole</p> <p>Gloria Kirwan</p>
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B1201	<p>Storytelling in Context</p> <p><i>'They call this place God's waiting room': older men's stories of life, loss, and community development</i></p> <p>Larry's experience of precarious employment: one teenager's story of work in neo-liberal Ireland</p> <p><i>'This country is in a recession but, manners is free': Traveller women's narratives of perinatal care during austerity</i></p>	<p>Chair: Martha Doyle</p> <p>Tommy Coombes</p> <p>Joe Moran</p> <p>Lynsey Kavanagh</p>
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PARALLEL SESSION 4: 4PM-5.30PM

B1201	<p>Narratives of/about Bodies</p> <p>Narrative Conversations: A Performance Piece</p> <p>Narrating power in chronic illness self-management: focus on chronic obstructive pulmonary disease (COPD)</p> <p>A dancer's narrative: an exploration of the personal journey that one dancer reflects upon through a face-to-face interview</p>	<p>Chair: Jacqueline O'Toole</p> <p>Eileen Morris</p> <p>Sarah Delaney</p> <p>Lucy Barry Dawkins</p>
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B1081	<p>Narratives of Teaching</p> <p>Powerful narratives, narratives of power: a study of teacher professional identity in the context of Irish post-primary education</p> <p>The path less taken: a narrative inquiry into the identity and agency of teachers who have crossed the community divide in the NI educational system</p>	<p>Chair: Máire Haniffy</p> <p>Cliona Murray</p> <p>Mathew Milliken</p>
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B1082	<p>Narrative Inquiry in Action</p> <p>A critical interrogation of the <i>Comprehensive Employment Strategy for People with Disabilities: 2015-2024</i></p> <p>Before, Becoming, and Being: Youth workers narrating professional practice</p> <p>Narrative conversations: a performance piece</p>	<p>Chair: Anne Byrne</p> <p>Jenifer Van Aswegen</p> <p>Sasha Noonan</p> <p>Denise O' Flanagan/John Meegan</p>
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THURSDAY 19TH APRIL 7PM-8PM

KEYNOTE ADDRESS

PROFESSOR BRETT SMITH



Professor Smith is the Head of Research in the School of Sport, Exercise and Rehabilitation Sciences in the University of Birmingham. His research interests include disability, physical activity, health, and well-being; the development of qualitative research and narrative inquiry. He is the founder and former editor of the international journal 'Qualitative Research in Sport, Exercise, & Health'. He has published extensively on narrative inquiry and sits on the editorial boards of many international journals.

Title: Unsettling, fun, and future forming adventures with narrative

Drawing from recent empirical, theoretical and future forming work on narrative I have been conducting with colleagues, this presentation offers modest thoughts about some key issues learnt on my adventures with narrative. The aim is to offer a set of observations that unsettle me - and maybe others - about the direction of certain parts of the narrative turn. It also offers some future forming ideas about what narrative inquiry could productively be in the neo-liberal climate. The observations focus on autoethnography, neuroscience and the storytelling brain, narratives as actors, and integrated knowledge translation. The presentation also offers a gentle reminder of the dangers of scholarly amnesia and benefits of collective stories and counter-narratives in the growing climate of neo-liberalism that pervades universities.

BOOK OF ABSTRACTS

FRIDAY 20TH APRIL

Parallel Session I: 9.30 - 11

B1080	Narratives of Children and Young People	Chair: Grace O'Grady
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Articulating home: everyday narratives of childhood in Direct Provision

Susan McDonnell

Direct Provision Centres, the institutional residences provided for asylum seekers in Ireland, have been widely criticized, their lack of suitability for children (Arnold, 2012) being subject to particular scrutiny, with reference to restrictions on play, privacy, autonomy and food practices- indeed the very features that commonly characterize notions of 'ideal homes' for children. These are precarious and liminal spaces, both in terms of their physical peripherality and boundedness in urban spaces, and in terms of their designation as places to await the outcome of the asylum application. Children's emplacement in such 'unhomely' environments is routinely and justifiably problematized (Ni Laoire et al 2011:28). This paper draws on research with young children in the west of Ireland, and suggests that while DP Centres explicitly constrain the lives and agencies of children deemed 'out of place' by State policies (Hess and Shandy 2008:774), children may also actively engage in creative imaginaries of home-making, which tactically re-territorialize these environments, constructing everyday belongings or contingent citizenships. The paper focuses on the narratives of a five-year old boy, which construct home through appropriation of spaces, the maintenance of family and 'family-like' networks, material possessions, and movements in the broader community. These practices and narratives that explore and interrupt the contradictions of simultaneous belonging and not belonging (see García-Sánchez 2014), understood as everyday micro-political acts (Kallio 2007) and articulations (Mitchell and Elwood 2012), raise important questions around possibilities for operationalizing children's participation in broader spheres.

Using theatre to trouble young children's gender narratives

Dorothy Morrissey

This paper stems from a theatre project designed to trouble gender with young children. The project was underpinned by post-structural readings on gender identity by Butler (1999), Lather (2007), Davies *et al* (2001) and Spry (2011) as well as by Cahill's (2011, 2012, 2014) post-structural approach to drama in education. In the project, two theatre artists/researchers, one research assistant and an infant teacher/researcher set out to trouble the taken-for-granted gender narratives of a class of five and six year old children in their first or second year of primary school (junior and senior infants). The aim was to 'enable the participants to grapple with limiting positions and categories provided in the dominant discourses and to re-imagine their futures' (Cahill 2010, p.155). This was achieved through the use of photo elicitation and theatrical performance; both of which were centred on two 'genderless' characters. In this paper, we explore the children's responses to the use of photo elicitation as a starting point towards troubling their positioning of themselves within dominant narratives of gender. We explore how the responses thus elicited were used to develop a short interim theatrical performance and we explore how we used the children's responses to that interim performance to develop a final theatrical performance. We also interrogate the responses of the children to that final performance. At all stages of the project, we aimed to draw out multiple perspectives and confront contradictions so as to create an uncertain space that would allow the children to shift positions and re-story the narratives with which they had begun. And, in this paper, we chart the shifts and re-storying that occurred throughout the various stages of the project. The project itself is interrogated with reference to the wider social order in which gender is embedded.

Towards a contextual understanding of violent youth worlds

Aylsh O' Driscoll

This paper presents the findings of a piece of original doctoral research that explored how young people 'on road', who have engaged in violent and antisocial acts in group and individual contexts understand and make sense of this behaviour, and how these understandings relate to their views of self and the worlds they live in. This qualitative study used a narrative inquiry approach to interview eight young people, living in London, about their lives and their social worlds, with the resulting co-constructed stories analysed using Darren Langdrige's Critical Narrative Analysis approach, resulting in the creation of five overarching thematic categories. Themes centred on the function of violent behaviour when considered in context, and the role of social scripts in guiding such behaviour. Taking a symbolic interactionist stance, and employing Goffman's dramaturgy framework, particular attention was paid to situating understandings of behaviour within its immediate social context. Emergent ideas were considered within broader social contexts and dominant cultural narratives. Findings suggest that the young people in the study may be construed as being proactive in the face of risk and uncertainty, and making pragmatic choices that enable them to maintain their aspirations despite restricting structural influences on their lives. Implications for clinical practice within the field of counselling psychology are discussed. Findings support calls for reconsideration of discourses on violent youth that tend to pathologise those who use violence, while ignoring the structural and cultural context within which they negotiate conflict, and the variety of creative strategies they use to do so.

B1081	Telling Powerful Stories	Chair: Anne Byrne
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A persuasive story: narrative persuasion in political, public issues

Maya Mazor-Tregermanm

Narrative persuasion research advances the understanding of the psychological mechanisms involved in the process of persuasion through narrative texts. Stories are a simple and convenient way to convey persuasive messages, as they offer the readers a logical association between events, places, and times, and help in ascribing meanings to everyday experiences. Over the last fifteen years research of narrative persuasion has shown that persuasive messages imbedded in narratives are as convincing, if not more, than messages conveyed through non-narrative texts (Moyer- Gusé, 2008). The current research experimentally explores the effects of two central psychological mechanisms in narrative persuasion (Slater & Rouner, 2002): transportation (Green & Brock, 2000), and identification (Cohen, 2001). The study examined whether narratives affect the attitudes of readers more than non-narrative texts; the role of transportation and identification in the process; and whether a narrative structure of a message reduces resistance to persuasion. For the study, 108 subjects were randomly assigned to six experimental conditions, which included completing a questionnaire after reading either one of four versions of two narrative texts dealing with the housing shortage in Israel, a non-narrative text on the same subject, or no text. The findings confirmed the hypothesis regarding the persuasive power of narratives and the role of identification and transportation in the process. Narratives were more persuasive than non-narrative texts, even regarding the realistic issues of the housing shortage. Identification and transportation were positively related to attitude change, and the effect of identification on post-exposure attitudes was mediated by a reduction in counter-arguing. The study thus indicates the need to further examine the psychological mechanisms involved in narrative-persuasion.

Framing fracking: developing collective resistance identities through conversation and storytelling in the anti-fracking campaign

Jamie Gorman

This paper explores the role of collective story-telling to frame fracking as an issue and to imagine alternative futures in the communities threatened by it. I present some tentative results from case study research with anti-fracking activists in the north-west of Ireland that explored the process of meaning-making and issue framing in

the campaign. The social movement literature on 'collective action frames' is concerned with how campaigners conceptualise issues to produce meaning, engage interlocuters and promote a particular course of action (Benford & Snow, 2000). However, little is known about how 'frames get made' (Hart, 1996). Much of the recent the framing literature in the environmental movement has drawn on psychological research around identity formation (Crompton & Kasser, 2009) and is concerned with communication using visual and textual frames as a fait accompli presented to the public in order to catalyse action. Contesting this narrow conception of framing, my research explores how collective action frames are formed organically and relationally in communities. Data from my case study illustrates the importance of conversations and relationships to develop effective frames. Campaigners drew on existing socio-cultural narratives of community and place to develop a collective narrative of resistance to fracking which re-purposed and extended these existing stories to form a collective 'resistance identity' (Castells, 1997). From this basis, the campaign organised to achieve a legislative ban on fracking. I conclude that it is crucial to consider the dialogical, relational and situated aspects of meaning making when understanding how to construct effective collective action frames that catalyse transformative action. Finally, I explore the implications of this in the context of efforts to address climate change and transition to a decarbonised society, including the state's National Dialogue on Climate Change. The deepest transformations, I suggest, begin with conversations rather than proscriptions.

Radical media as resistance narratives

Seamus Farrell

Media and Journalism are experiencing a period of major challenge. Cuts to public service broadcasting under austerity politics and the general decline of private sector media publications and broadcasting because of the internet (Curran, 2010) are the first challenge within the field. Journalism as a secure profession rooted in middle class material conditions has become increasingly precarious (Cohen, 2015). This assault on labour rights within journalism has begun to shift and challenge the field itself. Politically, the gradual shift of the state and state broadcasting under neoliberal regimes as well as the domination of large conservative publications controlled by billionaire investors, meant a narrowing of political opinion and coverage (McChesney, 2015). Consistent bias has been shown in the coverage of the global financial crisis and austerity measures, creating a major disconnect and distrust of mainstream media (Preston and Silke, 2011). Narratives are increasingly seen as set by the elite and powerful within the field. In this context there is a growing interest not only in the crisis and bias within establishment media, but of alternatives to the mainstream. Jeppson (2017) argues that despite growing interest in the field and a rich tradition of analysis in the works of Downing (2000), Atton (2002), Curran (2002), Rodriguez (2002) Fenton (2016), Fuch & Sandoval (2016), the definition and conceptualisation of the field remains murky. Most central to this is are two problems according to Jeppson (2017), the interchangeable use of key concepts such as 'alternative' 'radical', 'community' 'protest' movement 'activism' and 'activist' and the lack of political clarity in particular whether or not to include the far right in conceptualisations of radical and alternative media. In conceptualising radical media in terms of resistance narratives the effort is to consider both the general definition and understanding of radical media, and ground this in a history of emancipatory politics of resistance and self construction of identity of those excluded, marginalised and written out of history, as well as specifically examine the practices of narrative construction and self empowerment through radical media. Historic radical media publications and the narratives of said publications will be compared with contemporary publication and narratives using a multi-methods design including, typology, content analysis and in depth case study research currently under completion.

B1082	Narrative and Community/Social Care	Chair: Perry Share
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Midwifery of the new: co-creating critical and poetic narrative on community education

Jerry O' Neill

In November 2017 a group of community education practitioners and learners came together in Croke Park to celebrate the 10th anniversary of the Community Education Network (CEN). In the afternoon of the conference, which was organised by Ireland's adult education advocacy organisation, AONTAS, a series of workshops were held to enable participants to reflect on some of the key note speeches and take stock of their own thoughts on community education. At one such workshop, the facilitator, Jerry, drew on a playful confluence of narrative

and critical adult education practice and concepts to explore, and re-present, the values, challenges and opportunities facing community education. In this performative-reflective paper, Jerry will present the six-minute found poem (<https://youtu.be/rmkGujKKcKM>) which was crafted from the stylized images of participants' body sculptures and the words and phrases uttered into a circle at the close of the workshop. This polyphonic poem, emerging from a moment of serious collaborative play, articulates practitioner and learners' values, fears and hopes for community education. And as he reflects upon the processes and conceptual paradigms which underpin such work, Jerry will make the case for a critical and playful narrative approach for engaging and resisting in educational practice.

Navigating uncertain waters

Dave Donovan

If you don't know the kind of person I am
and I don't know the kind of person you are
a pattern that others made may prevail in the world
and following the wrong god home we may miss our star
(A Ritual to Read to Each Other. William Stafford 1977)

Are we falling under influence of the wrong gods? Professing is the act of making a public declaration of adherence to particular ways of being and seeing the world, i.e. a declaration as to which stars we choose to navigate by. Community work/development is a practice that professes very particular values. The values it espouses are those of human rights, social and environmental justice, anti-discrimination, equality, collective empowerment and participation. These are values are very much at odds with those espoused by the neo-liberal project. Community development experienced a massive re-configuration following the crash in 2008. Projects were shut down; workers were laid off, leading to a severe curtailment of activity. How has this affected the professing of those still working in the field? Using a narrative approach I set out to explore my curiosity as to "What do community workers profess?" In this presentation I will outline some of the findings of this research. There will also be time to work on an exploration of attendees own star maps, creating their own patterns and constellations.

Narrating the unrevealed, stories to live by: situating neo liberalism in Irish social care practice education

Aoife Prendergast

The social care profession is currently undergoing scrutiny, change and review. These changes affect not only social care practice but also social care education, resulting in contemporary undergraduate social care programmes under pressure to meet comprehensive standards of proficiency for the profession. The consequences of these changes identify the centrality of practice education and learning for social care workers and students alike. It is likely that practice education will be highlighted as a key determinant in the 'professional formation' of student's identities. Narrative inquiry is a particular conceptual framework that explores a "way of knowing" (Lyons & LaBoskey, 2002). Narratives are a vehicle for social care practice educators to reflect on their practices and explore queries they have about their professional decisions. This paper explores the importance of situating one's personal and professional identity within the temporal context of a life experience, with the back drop of neoliberalism in an Irish context, exploring participants' past experiences to understand the composition of their practice educator identities, their "stories to live by" (Connelly & Clandinin, 1999). Connelly and Clandinin developed the narrative term "stories to live by" as a way to link professional knowledge with context and identity. This paper investigates the complexity of the supervision process and experience in Irish social care practice education. It examines the interconnections, values, intricacies and nuances of the relationship between the learner and the social care practice educator in the context of supervision. Using a narrative inquiry methodology, this paper illuminates the storied nature of the human experience in supervision with reference to sense making processes and structures.

Parallel Session 2: 11.30 – 1

B1201	Embodiment Narratives	Chair: Carmel Jennings
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'I know what I'm doing here': an adolescent's embodied experience of living with Chronic Kidney disease

Coleen O'Neill

Objectives: This presentation will focus on one aspect of a story, to emerge from an adolescent's experience of living with chronic kidney disease (CKD). Encountering Chronic Kidney Disease in a changing pubescent body is a profoundly embodied experience. Adolescents struggle with managing body disease processes, negotiating body image/mastery and navigating medical treatment of their bodies. This paper will discuss the bodily experience of pain caused by CKD treatment as experienced by one 13-year-old girl. In telling this story, a wider narrative of medical hegemony emerged. This story is part of my PhD thesis which aims to explore the embodied experiences of 5 adolescents aged 10 -17 years living with CKD. **Methods:** A narrative study using an ethnographic approach was used in this study. Data was collected over a period of 18 months in both home and hospital settings. I collected three kinds of data –visual narratives through body maps, oral narratives through informal conversations and observational field notes. **Results:** Findings indicate that the bodily experience of pain had a profound impacted on this adolescents being in the world. This experience was further intensified by healthcare professional's focus on the medical aspects of her illness and their disregard for her embodied knowledge. **Conclusions:** The focus on medical aspects of CKD overshadows other everyday aspects of adolescents embodied being. In privileging medical/technological treatment and compliance, healthcare staff failed to realise that young people have distinctive knowledge in relation to their bodies and illness. Healthcare staff need to provide care that centres upon adolescents embodied experience, knowledge and desires.

An autoethnographic performance: the researcher's story of hysterectomy and menopause as identity narrative

Grace O'Grady

All so-called initiatory journeys include these thresholds and doors where becoming itself becomes. (Deleuze & Guattari, 2004b, p.274)

When I think of writing autoethnographically, I immediately return to that extraordinary book by Carolyn Ellis, *The Ethnographic I*. She defines autoethnography as an autobiographical genre of writing and research that displays multiply layered stories “affected by history and social structure which are dialectically revealed through actions, feelings, thoughts and language” (Ellis, 2004, p.38). Ellis talks about the back and forth gaze of the autoethnographer as “they look through an ethnographic wide angle lens, focusing outward on social and cultural aspects of their personal experience; then...inward, exposing a vulnerable self that is moved by and may move through, refract and resist cultural interpretations” (p.37). One year after beginning a large-scale research inquiry into how young people construct their identities (O'Grady, 2012), I became ill and subsequently underwent abdominal surgery which triggered an early menopause. My proposed performance is “Artful Autoethnography” (ibid, p.184) using visual images and poetry to tell a “vulnerable, evocative and therapeutic” (ibid, p.135) story of illness, menopause and their subject positions. Some of the reflective art work, which I engaged in during the early stages of that study, made visible physical disease of which I was not consciously aware. Re-membered moments during that reflective work with other colleagues are recounted alongside narratives of illness, menopause and their subject positions. The performance employs a variety of textual techniques; personal narrative, meditative visualizations; academic/expository reading; multiple voices; poetry, artwork and blank but not empty spaces of text. The juxtaposition of these textual styles is an attempt to get the audience to make associations across categorical, discursive, historical and stylistic boundaries. In postmodern theory, juxtaposition is an aesthetic device inviting inconsistencies, ambiguities and ambivalence, foregrounding the fact that there will always be “unspoken themes” that can't or won't be interrogated (Ellsworth, 1997, p.13).

'U-tear-us-Out' is an exhibit by Angela Elkins, using sculpture and digital images to question the commonality of hysterectomies in America. It opened 5.15.09 and can be seen on HERS Gallery www.hersfoundation.com/. I include some of that work here – in a different sequence (figures 2., 3., 4. and 7.), because of its powerful political impact and its emotional content. Deleuze uses the concept *body-without-organs* as a means of rhizomatically expressing freedom, of releasing the potential of the body from the constraints of habit, character and affect (Gale & Wyatt, 2008, pp.13-16). This concept takes on further significance here. A *body-without-reproductive-organs* reveals itself for what it is: “connection of desires, conjunction of flows, continuum of intensities” (Deleuze & Guattari, 2004b, p.179). No longer a ‘walking womb’, it rejects the type of organization that encourages it to exist in particularly fixed, narrow and stable ways.

In an era of neoliberalism and inequality, can self-transcendence foster conscientisation for social change?

Siobhan Murray

In an era of neo-liberal ideology, my research examines the impact of a paradigm which promotes the ideals of a self-regulating global market and the privatisation of state assets and services. An epoch where humanity's existence is reduced to mere 'clients' and 'consumers' of services and products. Whereby the promise of 'freedom of choice' means the freedom to; exploit workers, charge extortionate interest-rates for public and private debt, poison our natural habitat and tax avoidance (if you can afford it) (Monbiot, 2016). As the prevalence rates of mental ill health are on the increase and according to some, could be considered to have reached epidemic proportions (Carlat, 2010, Kirsch, 2010, Whitaker, 2010). Investigating the high percentage rate of consumption in prescriptive anti-depressant drugs, I would argue that it is perhaps the pressures from living in a world, as described above, that people are opting out of life and choosing death by suicide. Examining, recent structural changes in our Irish adult and community education sector, I reflect upon the absence of critical and reflexive skills and argue that perhaps this is also having an impact on our mental health. Not being given an opportunity to identify the source of our oppression, how can we act against the forces that cause it? (Freire, 1970). Given that the political left and centre parties have not produced an alternative to neoliberal ideology, those of us who are disillusioned, disturbed and desire to see social justice being restored are seeking other routes to overcome this subordination of our society. My research explores such an attempt, by highlighting the experiential reflections of the lives of ten women, from different religious and cultural backgrounds as well as a wide spectrum in age variance. The participants seek to learn tools for self-transcendence and reflexivity. Although the findings suggest that the participants are active in the engagement of a journey towards a higher consciousness and they support each other. Nevertheless, it appears that they do not engage in collective action for social change. A hypothesis that they are in the process of 'healing' themselves first is mooted. As the groups didn't see the socio-political dimension of community education or spirituality, this study concludes, given the value of inner peace, love and solidarity being over-arching themes in the theory of self-transcendence, I argue, that this is perhaps the necessary first step in creating a new world order.

BI 201	Creative Practice/Narrative Inquiry	Chair: Susan Carton
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Undertaking narrative inquiry through research creation

Catherine Conlon

This paper sets out to explore potential for creative practice as *social* research methodology within the narrative tradition in the form of Research-Creation. It engages with epistemological critiques of how we can know the social world that call for methodologies to be extended to include non-intellectual, embodied cognitions (or human becomings) as well as non-human embodied becomings. The paper discusses an experimental collaboration involving the proposer, and Dr Evangelia Rigaki from TCD School of Music which translated data analysis from a narrative inquiry concerning women concealing pregnancy into an Opera performance (Pregnant Box, 2014). The performance was originally devised as an embodied materializing of data that instantiated and made visible the inquiry as an affective intervention where the audience encountered the data. However, the affective impact of the performance suggests that the intervention was much more than representation or dissemination. The embodied, materialised, instantiation seemed to have the effect of reframing the data as partial and always in process of re-remembering whereby the audience engaged in an ongoing process of re-telling.

The unwitting audience got drawn into an instantaneous, collaborative and ongoing process of narrating. The paper engages with the conferences theme of the 'social role of stories' and in particular the work they perform in the wider social order, how they change, and their role in the political process (Plummer, 1995). This paper asks then what a narrative inquiry that begins, rather than ends with materialized instantiation, could look like and 'do'?

Creative Ireland: the narrative construction of creativity as an object of higher education policy in Ireland'

Eileen Gillen

As humans, we have an instinctual need to make sense of the world through narrative, to make order where there is disorder, to unite disparate elements into a coherent whole. This power to create is a quality that makes narratives essential for the shaping of policy (Gottweis, 1998). Storytelling or narrative is also a potent means of wielding power; in Foucaultian terms, the power of narrative to construct identity is a form of subjugation. Creative Ireland 2017 -2022 is a manifest example of the use of narrative to craft an instrumentalised vision of creativity within the metanarrative of economic development and the knowledge economy. It constructs the identity of the creative person working within a creative society to produce individual wellbeing, social cohesion and economic success. It contributes to what Rechwitz, 2017 describes as the creativity imperative. As work in progress doctoral research, this paper highlights the narrative construction and constitution of creativity as a key element of economic and education policy in Ireland. Given the increasing instrumentalisation of creativity, inherent assumptions need to be questioned and alternative or silenced narratives of creativity within higher education exposed. Recognising the lack of consensus on a definition of creativity, this paper therefore proposes that an epistemologically plural conception of creativity is necessary. Having conducted an analysis of narratives of creativity in policy and academic texts, emergent concepts of creative potential and identity formation, risk, the construction of value as a determinant of creativity will be presented and their significance within the higher education arena explored. An outline typology of creativity narratives examining current disciplinary understandings of creativity will be presented. Finally, the paper will present a research methodology proposing a narrative analysis of the enactment of creativity policy within and across the social imaginaries of higher education disciplines.

'The deep end...my first stop': an arts-based exploration of student nurses' perceptions of psychological trauma experienced in nursing work

Briege Casey

Background: This presentation explores the complex relationships between trauma and contemporary student nurse experiences of nursing. Several research studies suggest that nursing recruits often bring their own personal past or present trauma into this occupational endeavour; moreover, student nurses invariably navigate a range of distressing and traumatic situations in the course of their nursing experience. Although there have been calls for practitioners and educators to foster awareness and resilience in student nurses concerning the emotional demands of nursing labour, there is a dearth of research as to how student nurses experience and process distress and trauma in their nursing work. This research focuses on student nurses' perceptions of patient trauma and their own attendant responses through arts-based work (visual art, writing, drama). The uses and usefulness of arts-based approaches in helping students to process and manage trauma will also be discussed. **Methods:** An ethnographic study design was used to guide the study, conducted in 2016 among twenty 2nd year undergraduate nursing students undertaking a Nursing Humanities option module. Data gathered included visual, poetic, dramaturgic, storytelling performances, group discussions, and researcher field notes. Collier's (2001) visual analysis framework was used to analyse student artwork and Riessman's (2007) narrative analysis method was used for the contextual stories related in group discussions and in researcher field notes. **Conclusions:** It is evident from the findings of the study that the student nurse participants did not generally acknowledge the emotional challenge of trauma in nursing work and that they suppressed negative emotions which they believed ran counter to nursing altruistic ideals. Such responses can contribute to burnout and can compromise mental health. It is important that experiences of and responses to trauma are explored and supported in healthcare practice and educational contexts. Engagement with narrative and arts-based pedagogical activity helped participants to safely articulate and process experiences of trauma and distress in nursing work.

B1081	Contested Narratives	Chair: Tierney	Hilary
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Emergent narratives around AI (Artificial Intelligence): a content analysis of expert submissions to the UK House of Lords Select Committee on AI

Perry Share / John Pender

“...We need to be super careful with AI [Artificial Intelligence]. Potentially more dangerous than nukes” (Elon Musk, 2014). “...I think people who are naysayers [about AI] and try to drum up these doomsday scenarios — I just, I don't understand it. It's really negative and in some ways I actually think it is pretty irresponsible” (Mark Zuckerberg, 2017). Industry, academia, media and wider public interest in Artificial Intelligence (AI) is fast becoming a ubiquitous global phenomenon. It is a topic that is increasingly polarising opinion. A plethora of headlines in both traditional and new social media publications capture this emerging fearmongering/cheerleading binary on all things AI:

- “Job Terminated Robots will take HALF of jobs in the UK's poorest areas, study reveals” (*The Sun*, 28 December, 2017)
- “Why Stanford Researcher Tried to Create a ‘Gaydar’ Machine” (*New York Times*, 9 October, 2017)
- “AI and Big Data Could Power a New War on Poverty” (*New York Times*, 20 January, 2018)
- “Get ready to worship the new AI deity” (*Irish Times*, 25 November, 2017)
- “Why scan-reading artificial intelligence is bad for radiologists” (*The Economist*, 29 November, 2017)
- “The Great AI War of 2018” (*FastCompany*, 2017).

There is an ongoing hegemonic struggle to establish a legitimising, or otherwise, discourse on societal acceptance. This leads Johnson and Verdicchio (2017) to state: ‘our purpose is to develop and use a language with the aim to reframe the discourse in AI and shed light on the real issues in the discipline’ (p.1). This paper seeks to critically situate the framing of discourses on AI within a social representation theoretical lens (Bangerter, 1995; Hoijer, 2011), drawing on the work of Markidiakis (2017). Rather than a neat binary division on this profoundly complex social phenomenon, Markidiadis has observed four discernible and discrete nascent Schools of thought on AI that he labels as AI Optimists, Pessimists, Pragmatists and Doubters. We apply this framing in an initial content analysis of the emerging database of expert insights and perspectives currently being gathered by the UK government's House of Lords Select Committee on Artificial Intelligence.

Two stories about sex work: representativeness and narrative hegemony in the late modern age

Paul Ryan

When the purchase of sex became a criminal offence with the passage of the Criminal Law (Sexual Offences) Act 2017, it marked the successful culmination of a long civil society campaign that convinced policy makers that the law was the solution to the exploitation and abuse perpetrated against women within the sex industry. The stories of women who had experienced abuse would represent the data that was presented to politicians as evidence. However, some stories would be deemed more credible, representative and compelling than others. This paper explores two different genres of storytelling in the public sphere that played a central role in the recent campaign to introduce a sex purchase ban in Ireland. Parliamentarians considering the issue placed great importance on the role of personal testimony as they adjudicated on two different versions of life history within the sex industry. I argue that it was the well-rehearsed genre of the modernist story of suffering, turning point and redemption that was most convincing to the political audience. I have used campaigner Rachel Moran's book as an example of such a story, examining its ‘life’ through the work of Wendy Hesford (2011) and Ken Plummer's (2017) critical life moments of stories. Through Moran's story I argue that it most resembled the framing and social construction of prostitution as a social problem and the one most readily understandable to members of parliament. I also use sex worker and performing artist Kate McGrew's story as an example of narrative negotiation where alternative stories come forward to challenge the assumptions of the dominant narrative. The telling of this story is different. I use examples from documentary, reality television and song lyrics to communicate both a personal story of McGrew's life as a sex worker, but also her vision of a sex positive feminist.

Parallel Session 3: 2 – 3.30

B1081	Narratives of/in Higher Education	Chair: Breda McTaggart
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Women and leadership in contemporary Irish higher education: the (im)possibility?

Anne Byrne

This visual narrative inquiry reflects on personal experience of leadership in contemporary higher education. Where is the room for leadership and for leading differently? Following Helibrun's question 'how may new narratives for women enter texts and then other texts and eventually women's lives' the (im)possibility of alternative models of power and leadership is considered through experiential autobiographical reflection.

'A bad hair day': performing the understory of women in academic management in higher education in Ireland

Aisling Sharkey

Currently in the final stages of my doctoral studies, I am in the midst of devising an ethnodramatic script based on interviews conducted with a group of women, who have been or are currently academic managers in the Higher Education sector in Ireland. I came to this research with my own experience in higher educational management as a point of reference (Clandinin & Connelly, 2000) and the participants are women known to me as colleagues or associates at various stages in my own career to date as an academic manager. My formative years as an academic manager were difficult, in terms of the steep learning curve that I was forced to experience, particularly with respect to my 'place' in the gendered organization. My personal and 'lived' experience as an academic Head of Department coincided latterly with the dramatic downturn in the economic fortunes of the country and subsequent cut-backs and funding shortages in the public service along with the rise of the culture of 'new-managerialism' in the third-level sector (Lynch et al, 2012; Devine et al, 2011). Devine et al (2011) examined the impact of the culture of new managerialism on the recruitment and retention of women into senior management posts across the Irish education sector, and found that senior management are '... stretched personally and professionally' and as 'super-leaders' they must '... maximise the investment of their selves' in their working lives (ibid., p.645). Saldana (2005) suggests that it should not be the intention to 'be clever' with the data by dramatizing it. Ethnodrama is merely one of a variety of forms available to present and represent studies of people and their culture or ethnography. Using a composite solo voice I aim to create a performance in the hope that it will be '... an entertainingly informative experience for an audience, one that is aesthetically sound, intellectually rich and emotionally creative' (Saldana, 2005).

'We say we are teaching them to teach but talk is cheap and Graduate Teaching Assistants are cheaper': is it all just neo-gliberalism and is anyone really listening?

Gina Noonan

Having first emerged in the US in the 1960s, it is only in the last decade that *Graduate Teaching Assistants* (GTAs) have really come to the fore within the Institute of Technology sector in Ireland. These are typically postgraduate research students who are engaged in unpaid teaching-related duties, from lecturing to demonstrating and from tutoring to assessing. The reason for their recent emergence has been two-fold: an increase in postgraduate registrations, coupled with a demand for more teaching staff, due to a surge in undergraduate student numbers. Faced with financial constraints, Institutes of Technology have taken the decision to take on GTAs as a convenient solution to their financial problems. Whilst some might argue that taking on GTAs is in fact a positive move, in that these students are being afforded the chance to develop as future academics, the counter argument is that these novice teachers are merely pawns in a neoliberalist world, a financial remedy...a cheap resource. And though it may seem to make economic sense for an institution to have GTAs, questions arise as to whether or not the decision is a pedagogically sound one. In many cases, these students find themselves thrown in at the deep end, assuming the role of teachers, often without any training or support and feeling extremely ill prepared.

But though we may assume that they are struggling in the position, has anyone really listened to them? Have we asked them to talk about their experience? Just what is their story? By adopting a narrative inquiry approach, the current research sets out to illuminate the experience of GTAs, to listen to their voices, to see how they interpret their world. It is hoped that by listening to their stories, a better understanding of what they are experiencing will be gained so that this can then be narrated to a wider audience and, maybe then, we can just stop talking about them and start listening to what they have to say...

B1082	Developments in Narrative Inquiry	Chair: Tara Boath Mooney
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Narrative ethnography: tales from the field

Jacqueline O'Toole

With the 'narrative turn' a momentum gathered in the wider social sciences that asserted that listening to, asking for, gathering and analysing stories provided a new impetus to researching human behaviour. But the stories people tell are also deeply embedded in narrative frameworks and narrative environments that make up what I conceptualise as institutional storytelling. Arguably, institutional storytelling has a profound impact on the stories people can and do tell. Narrative inquiry has much to offer to the analysis of institutional and personal narratives. In this article, I will address the question of the relevance of narrative inquiry to gather and analyse the stories that people and institutions tell. Drawn from an empirical sociological study of women's narratives of their weight management experiences in the context of their participation in weight management classes, I present a case for narrative ethnography as a critical methodological strategy to analyse the complex relationship between institutional and personal narratives.

Poems in Dissent: "I" as subversive an "You" as dialectic

Gloria Kirwan

Narrative accounts of *living with* and *living through* experiences of serious mental distress reveal the inner strength of those who have encountered stigma and oppression related to their diagnoses and hospitalisations. 'I' poems developed from these narratives pinpoint examples of the unfettered human spirit which refuses to be broken by technocratic systems of 'treatment'. These poems capture the often small, sometimes minute, acts of subversion against monolithic service systems which are recounted as forms of survival strategies adopted by the participants as they navigate their way in search of the services that will help them. But these same narratives also reveal a set of 'You' poems containing the unresolved or conflictual emotions of disempowerment, disillusionment and lost hope which too often surround long-term experiences of mental distress and help-seeking. Encounters with services which generate reduced feelings of self-worth are repeatedly recounted in these narratives through the language of 'you', suggesting a sense of detachment and distance from the weakened self. The presentation will explore the 'I' as power / 'You' as powerlessness axis uncovered by the use of 'poeming' in narrative research which was carried out with experienced service users. Awareness of the 'I'/'You' distinction proved essential to identifying the tensions within the narrated accounts of service usage provided by the study participants, a discovery which ultimately led to key findings from the dataset. The wider usefulness and applicability of 'I' and 'You' poems in data analysis will be considered.

B1201	Storytelling in Context	Chair: Martha Doyle
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They call this place God's waiting room': older men's stories of life, loss, and community development

Tommy Coombes

This presentation is an attempt to situate the audience alongside the researcher as he revisits the narrative inquiry research study undertaken as fulfillment of his PhD in Social Science requirement for Maynooth University: 'Older men's stories of life, loss, connection and community development'. The study explores stories of the lived experiences of older men residing in a sheltered housing complex in Dublin, Ireland and their engagement with the local community development project.

'Some of the men living in the complex find the courage to step out and up, to try and construct a new identity that might give them a another chance, while others succumb to the accumulative physical and mental health pressures that eventually makes them invisible and banishes them to their un-noticed living quarters, where they wait.'

Using images and a short piece of film, combined with a role-play interpretation of elements of some of the stories elicited from older men that participated in this study and others who just wanted to talk, it is hoped that the audience will not only gain a greater understanding of the lived experience of older men who struggle on the margins of society but also of the true value of the relational aspect and uniqueness of the researcher/researched joint participation in the narrative process that enables a co-journeying experience that delivers deep telling of lived experiences as well as a back and forth participant and researcher collaboration throughout the narrative process, which also led to an after-study unbreakable trust bond

The aim of the study is to give the men a voice, making them visible again, and to influence my (and other's) learning an understanding when working with hard to reach older men.

Larry's experience of precarious employment: one teenager's story of work in neo-liberal Ireland

Joe Moran

In this paper I will tell the story of one young worker, 'Larry', an 18 year old male. I collected his story as part of a larger research project on precarious employment. This case study is an example of the impact of precarious employment on young people with low level qualifications. The challenges are many for young people like Larry who wish to work and whose options are relatively few if they live in small-town Ireland. I will present Larry's story using the concept of 'first order' narratives (real-life stories as told by the narrator). This will be done in the context of one of Rodgers' (1989) four dimensions of precarious employment – the economic. This dimension refers to precarious work where income is low and associated with poverty. Larry's pay from work is low and intermittent as his zero hours contract with a large supermarket chain provide little in the way of economic security. Although he works, he is dependent on state welfare to meet the shortfall in his weekly income. His precarious employment is not the only challenge he faces. Because of his age Larry is caught in a pincer-like situation of a lower minimum wage and lower Jobs Seekers Allowance than the normal adult rate which makes day-to-day survival very difficult. Using Larry's own insightful analysis of his circumstance the economic and social challenges of his personal situation will be explored as will some of the pertinent day-to-day trials of his experiences and encounters in his workplace.

'This country is in a recession but, manners is free': Traveller women's narratives of perinatal care during austerity

Lynsey Kavanagh

Despite accounting for less than 1% of our national population, Irish Travellers are widely recognised as one of the most marginalised and disadvantaged groups in Ireland, experiencing structural and systematic discrimination, state neglect and active prejudice. This marginalisation has particular consequences for Traveller women as they experience multiple forms of discrimination based on gender and ethnicity. Numerous human rights

organisations and monitoring bodies have observed the persistent and deteriorating situation of Traveller women in Ireland in relation to economic, cultural and political rights. This is in the context of the government's disinvestment and disproportionate austerity cuts to Traveller services following the recession. This paper considers the intersectional aspects and consequences of the 2008 economic crisis and austerity measures on Traveller women's bodies. Drawing on one case study of my doctoral research which explores Traveller women's narratives of pregnancy loss, this paper uses the Voice Centered Relational Method (VCRM) to trace Traveller women's embodied experiences of austerity. This paper also reflects on the wider collective experiences of institutional racism and discrimination.

Parallel Session 4: 4 – 5.30

B1201	Narratives of/about Bodies	Chair: Jacqueline O'Toole
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Narrative Conversations: A Performance Piece

Eileen Morris

This research takes up the Oedipal challenge of recognising our own story and in so doing, beginning to understand and make meaning of the milieu in which the story is being told (Connelly & Clandinin; Ellis, Adams and Bochner, 2013). Jung's call to individuation has inspired her to re-search and re-find what has been lost in the course of the first half of life so that the un-lived parts, the shadow, are recognised and integrated in the second half (Romanyshyn, 2013; Jung, 1953-79). The play-off between the Ego's vice grip of relentless striving and the Psyche's volcanic eruptive forces shake the ground of long accepted biography, cultural discourses and roles and challenges us to move from a state of 'unconsciousness' to 'consciousness' (Hollis, 1993).

Narrating power in chronic illness self-management: focus on chronic obstructive pulmonary disease (COPD)

Sarah Delaney

Chronic Obstructive Pulmonary Disease (COPD) is one of the leading causes of death globally. The role of self-management is increasingly recognised as being of central importance in non-pharmacological treatment of COPD. However, self-management can be viewed as a contested space, in which the narratives of knowledge and expertise of patients can be delegitimised in contrast to the value accorded to narratives of health systems and health professionals, especially with regard to top-down self-management interventions done 'to', rather than 'with', people with COPD. A review of the literature on conceptualisations of power in self-management revealed that while many authors recognised the crucial role that power plays in the social, political, and economic forces that facilitate or constrain self-management, in general there was little in-depth attention paid to how individuals use, are constrained by, or resist, relations of power when they make everyday decisions about self-management. In addition, little or no work has been done on everyday self-management decision-making and relations of power in COPD. This paper presents the results of the literature review on conceptualisations of power in self-management of chronic illness and describes an ongoing PhD research study that utilises narrative inquiry to explore how individuals make everyday decisions in the self-management of COPD with particular reference to power. This inquiry is based on a critical constructionist epistemology, a variant of social constructionism that explicitly focuses on issues of power. Narrative interviews have been conducted with 31 individuals in Ireland who have COPD. Each participant was interviewed up to three times over the course of ten months. The dialogic/performance approach to narrative inquiry is used in this study, informing data collection, transcription and analysis.

A dancer's narrative: an exploration of the personal journey that one dancer reflects upon through a face-to-face interview

Lucy Barry Dawkins

The whole research that is being undertaken for this study explores the loss and grief experienced by Irish dancers who have, or are currently making, the transition from competitor to an Irish dance teaching role. This presentation takes just one of the accounts from this research. The narrative in this case is from a young woman who left behind her competitive career to study dance and then went on to dance professionally with a touring dance company. Through her narrative we see the personal struggles she faced during this time including the pressures of being a competitor and world class performer, and how her physical absence from the competitive scene and learning more in her craft changed her perception and relationship with dance. Through face to face interview this dancer gave an emotional and very honest account when reflecting on her dance career so far. The ambiguous loss around leaving behind one's competitive career before commencing a new role is a notion that is not widely documented within the Irish dance community, it is also not discussed in the training process of gaining the teacher qualification. The dancer is both present and absent physically and psychologically when they retire from competition as they leave behind their competitive role in the dancing community. This is the first study to investigate the emotional grief of Irish dancers during and post-retirement from competition, it hopes to help identify possible feelings experienced by Irish dancers who retire as competitors on the international scene to hopefully open a path for discourse that may enable a smoother transition for future Irish dancers going into teaching to grieve at their disposition.

B1081	Narratives of Teaching	Chair: Máire Haniffy
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Powerful narratives, narratives of power: a study of teacher professional identity in the context of Irish post-primary education.

Cliona Murray

Framed by an ethics that takes its cue from Hannah Arendt (1958) and Adriana Cavarero (1997) and their respective ideas about the uniqueness and insubstitutability of the individual, this paper argues that the key to resisting the potentially negative effects of neoliberalism in educational contexts is through a re-imagining of our understanding of the concepts of individualism and individuality. The paper examines the ways in which processes of narration operate in the development of teachers' professional identities in the context of post-primary education in Ireland. The multiple strands of narrative that interact with and against each other, influenced variously by national and supranational discourses, by historical and cultural contexts, and by individual actors, are explored through the biographic narratives of the research participants. The study's methodological approach is firmly anchored in the feminist theoretical tradition and, in particular, in the work of the philosopher Adriana Cavarero. Within this framework, a narrative interviewing method based on the Biographic Narrative Interpretive Method (BNIM) (Wengraf, 2001) is adopted. This research method is used in tandem with policy analysis to illuminate the complex interplay between the macro and the micro in terms of the construction of personal, professional and policy narratives (Braun *et al.*, 2011). This paper presents the findings of biographic narrative interviews carried out with a sample of eight mid to late-career post-primary teachers. It examines how the meta-narratives of teacher professionalism associated with discourses of neoliberalism interact with the participants' personal narratives of professionalism and looks at how the individual is conceptualised and positioned in these interactions. Through situating these processes of professional identity construction within the cultural and historical context of the Irish educational policy narrative, the study aims to unpack the multilayered and, at times, contradictory dynamics of teacher identity in neoliberal contexts.

The path less taken: a narrative inquiry into the identity and agency of teachers who have crossed the community divide in the NI educational system

Mathew Milliken

Education is a key mechanism for peace-building and the restoration of relations in post conflict societies. The Belfast Agreement contained promises of the development of a more integrated school system in Northern Ireland, yet, twenty years later, education remains largely separated in-line with the same community divisions that defined many, many years of civil conflict. The separate systems are served by teaching workforces that are, on the whole, consistent with the community composition of the school in which they teach. A series of policies serve to limit teachers' options with regard to moving across and between these divided sectors: the recruitment and promotion of teachers is exempted from fair employment legislation (FETO), initial teacher training is significantly separated along religious lines, and those who are required to teach Religious Education in schools under Catholic auspices must hold an additional certificate (RE is a core subject in the primary curriculum) – this award is not incorporated as a matter of course into all Initial Teacher Education courses in NI. Much research has been conducted into the impact of this separation upon pupils but there has been a deficit with regard to study into teachers' experiences of division – specifically, no significant, recent research has been conducted into the experiences of those teachers who have chosen to *cross the divide* and pursue their careers in schools that are analogous or inconsistent with the community in which they themselves had received their own education. In this project, semi-structured narrative interviews were conducted with a purposive sample of 30 cross-over teachers – all of whom were employed in mainstream Primary and Post Primary schools in NI. Insight was gained into their formative experiences, their motivations, their experiences and their professional aspirations. These narratives were analysed to determine the factors which may affect the agency of cross-over teachers and their capacity to effect change.

B1082	Narrative Inquiry in Action	Chair: Anne Byrne
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A critical interrogation of the Comprehensive Employment Strategy for People with Disabilities: 2015-2024

Jenifer Van Aswegen

Comprehensive Employment Strategy for People with Disabilities 2015-2024 was launched into Irish policy in October 2015. Representing a significant policy event in Irish disability landscape, this paper aims to subject this policy to a critical interrogation through the lens critical dis/ability studies. Drawing on theories of discourse, ableism and normativity the study presents a series of discursive snapshots constructed from a critical reading of the policy text. What emerges is a deeply troubling portrait of disabled people rendered abject, invisible and less than human, constructed on normative assumptions where ableism is forefronted as natural, necessary and rational for the normal functioning of a neoliberal society. The study is set against a backdrop of ten years of austerity where Ireland has gained the reputation of a Careless State with regard to the rights of its most vulnerable citizens.

Before, Becoming, and Being: Youth workers narrating professional practice.

Sasha Noonan

Youth work is being professionalised in the context of a dynamic policy and practice environment where conceptions pertaining to how we define and understand the professions are fluid and the evidentiary imperative of technical rationality is in the ascendant. Youth workers own perspectives on this unfolding situation have yet to be heard. Therefore, youth workers' voices, largely absent from the literature' are privileged in this presentation as their individual experiences are re-storied to provide insight into Before, Becoming and Being professional youth workers.

Narrative conversations: a performance piece

Denise O' Flanagan / John Meegan

Denise's particular interest is in revealing stories told by disadvantaged students, emphasising that while there may be stories of challenges, but of successes too. Her 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). The purpose of John's piece is to reflect on his own particular turn to narrative inquiry. By doing so, John hopes to inspire others who are considering the meandering, yet beautifully scenic journey, of narrative inquiry.

The logo for CRISP features the word "CRISP" in a bold, serif font. The letter "O" is replaced by a blue circle with a white center, positioned above the "R".