



## Day 1

Tuesday 10<sup>th</sup> July 10am – 10.55am

**Keynote speaker (WAD1)**

**Professor Yiannis Gabriel, University of Bath, UK**

**Narrative Ecologies in Post-Truthful Times**

Narratives and counter-narratives can be viewed as features of narrative ecologies, which by analogy to natural ecology; can assume different configurations such as narrative monocultures, narrative deserts, narrative jungles and narrative temperate zones. I will argue that the concept of narrative ecology has tremendous potential in accounting for the different narrative patterns we encounter in different organizations and societies and will explore some of the narrative ecologies we encounter in post-truth times.

**Stream 1A – 11am-1pm – LT1**

***Storytelling as Research***

Stories and storytelling are central to human experience and understanding. Narrative understanding is an innate human capacity; we think, live, and dream in story form, making it one of the principal forms of human meaning-making. Story and narrative provide a substantial (if unspoken) foundation to many of the existing qualitative methodologies in use today, including ethnography, narrative inquiry, self-study, autoethnography, grounded theory, phenomenology, and hermeneutics. This presentation emphasizes narrative in our lives, as well as the incompatibility of prescriptive methods with the foundational ethos of the storytelling-as-research methodology.

Patrick Lewis, Heather Phipps, Kathryn Ricketts, Anna-Leah King and Barbara McNeil

University of Regina,  
Canada

**Stream 1B – 11am-1pm – LT2  
Space and Place**

**How is migrant movement in the post-modern precariat storied?**

Two decades ago Sara Ahmed (1999) proposed that far from being a digressive or deviant type of social movement, disruptive migration offers an opportunity to migrants to recreate community for “it is through an uncommon estrangement that the possibility of migrant communities comes to be lived. “ In these re-creations “ multiple identifications through collective acts of remembering in the absence of a shared knowledge or a familiar terrain“ can be storied. One decade ago Crowley-Henry and Weir proposed the notion of the Protean Career in which career and communal characteristics morph into new forms adaptable to emerging life-structures and enabling new communal affiliations. But arguably neither of these formulations quite captured the restless uncertainty and continually re-forming precarities of the new global work force. In this paper we build on these two seminal models of the migrating professional workforce by presenting stories from those whose story is continually morphing, never to be crystallised.

References

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David Weir,  
York St John University, UK

**Building stories, constructing place: Re-storying the sense of place within the New Town of Milton Keynes**

Stories of a place help us to personify it, establishing the ‘voices of place’ and develop a relationship to it, thusly creating sense of place; transforming space into place. A place requires people to construct physical or emotional connections to it, without this context it remains a space; devoid of personalised bonds, ownership (my house, my town), or memories (personal or historical). The mass movement of people into a space they have no previous connection to can inhibit their relationship and perception of the heritage and culture of the 'place'.

Terrie Howey,  
Loughborough University,  
UK

<p>This paper focuses on the importance of story and re-storying the concepts of place, and how a new town's sense of place is affected by the large numbers of migratory settlers, and movement of people from, into and around the new town. As a case study I have been researching Milton Keynes and its intangible cultural heritage. MK as it is known locally has sustained an increase in population of 44,000 to 260,000+ over the past 50 years as people migrated and settled in the 1960's vision of the 'City of Dreams'. By engaging residents with (re)storying the place and establishing the 'voices of place' (through tales of heritage, oral histories and media stories), I argue the perceived lack of heritage and culture can be challenged and improve the sense of place.</p>	
<p><b>Heteronormativity in a Rural School Community</b></p> <p>This story interrogates heteronormative discursive practices in the rural school community in which I lived and worked. I prospered as a teacher at a village school for almost ten years by censoring my sexuality and carefully managing the intersection between my private and professional identities. However, when a critical incident led to the exposure of my sexuality at school, I learned the extent to which the rural school community privileged and protected the heteronormative discourse.</p> <p>The story utilises writing about the self as a method of inquiry. Depicting knowledge as partial, local and culturally located, it deconstructs my behaviour, thoughts and experiences in relation to the interactions and environments in which they were situated. Personal testimony is supported by external data, including email and text message correspondence. As the critical incident eventually became a police matter, I also sought to utilise police records and evidence from the Crown Prosecution Service in the research. However, the collection of these data proved problematic, providing an unexpected development and offering additional insight into the nature of rural life.</p> <p>This story examines the incompatibility of my private and professional identities, investigates the moral panic that surrounds teacher sexuality in schools and considers the impact of homophobic and heteronormative discursive practices on health, wellbeing and identity. Crucially, the story offers insight into the steps that those in positions of power will take to protect and perpetuate the heteronormative discourse of rural life.</p>	<p>Catherine Lee, Anglia Ruskin University, UK</p>
<p><b>True-life storytelling clubs across UK – building urban communities through stories of personal experience</b></p> <p>In the last decade, we have seen the emergence of true-life storytelling clubs around the UK where people are performing live in front of audiences their own, personal stories in short form. Existing clubs are generally connected to the big cities: Spark, The Moth and Natural Born Storytellers in London, Story Slam in Bristol, Tell Me On a Sunday in Birmingham etc.</p>	<p>Kristina Gavran, Loughborough University, UK</p>

While traditional storytelling revival that started in 1960s was trying to re-create the ancient art and tell myths, legends and folk tales, true-life storytelling movement can be seen as an immediate response to the problems of 21<sup>st</sup> century – isolation and lack of capability between people to exchange experiences.

Michael Wilson and Jack Zipes are writing about traditional storytelling as an art that is building communities, and same should be tested on true-life storytelling movement. This paper will explore how true-life storytelling clubs that emerged in the last ten years help create communities in urban settings. With the close analysis of club's events and stories that are told on stage, we can notice that topics such as Love Hurts or Road Less Travelled, as well as influences from stand-up comedy and autobiographical theatre, true-life storytelling is attracting younger audiences from different background. Personal stories are not just stories about an individual, they are also stories about the community, with the function to form group identity and cohesion.

This paper will therefore argue that true-life storytelling is creating personal, yet common stories that are building the story repertoire of new, urban communities.

**Stream 1C- 11.00-1.00pm - WAD1  
Communities, Collaboration, Good Health**

Stories are how we connect. The art of storytelling can inspire the seemingly impossible, and having a platform for our voices can transform our sense of ourselves. But not everyone has the opportunity for expression, let alone a place to be listened to, in spite of the plethora of evidence about the importance of these communal activities to our wellbeing. In this panel we introduce people with expertise across disability, health and the arts to share their stories. We encourage reflection from the panel and the audience into how we might grow inclusive and sustainable approaches to wellbeing.

Esmee Wilcox, Suffolk  
ArtLink, UK

Charlie Meyer, Suffolk  
ArtLink, UK

Nicky Werenowska,  
Playwright, UK

Abdul Raqaz, Director  
Public Health Suffolk, UK

Jenni Draper, Fingersmiths  
Theatre Company, UK

**Stream 1D – 11.00am – 1pm – W129**  
**Storying Health and Hospitals**

**Stories of eight nurses from the obstetrics department on interacting with patients using English as lingua franca (ELF) in Hong Kong**

In this study, eight nurses who are working or worked at the obstetrics and gynaecology department in public hospitals in Hong Kong are invited to share their experience in communicating with patients using English. These nurses speak Cantonese as their first language and possess some command of Mandarin. When they encounter patients who do not speak either one of the two varieties of Chinese, English will be used. In cases where their patients are also not speaking English as their first language, the nurses will apply different strategies to facilitate understanding and enhance the quality of the interaction, which may include efficiency of the communication and rapport between their patients and them.

For the healthcare system, the nurses' stories show how existing resources are significant in making such interaction successful. However, these stories also reflect some limitations that the system has yet to overcome, such as to enhance one's awareness for pragmatic competence in communication in nurse training. At the same time, through participating in the study, the nurses are offered a chance to reflect upon their own practice at work. Public hospitals in Hong Kong are very stressful working environment, and the nurses may not be getting a lot of appreciation for their contribution, which can be very frustrating. It is observed that by telling their stories, the nurses are not only providing data to the study, but also realising how their effort has successfully helped them complete their tasks, thus receiving satisfaction and motivation for their work.

Shawnea Sum Pok Ting,  
Hong Kong Baptist  
University, Hong Kong

**Fear, loathing and love in the NHS: On the ward with Auntie Halina**

My Auntie Halina died last year. She had had a difficult start in life. She was born in a rough part of north London to Polish immigrants. Neither of her parents spoke English, nor did they endeavour to learn. From the age of 5, Halina took on the role as interpreter and cultural mediator for her parents. Halina studied hard at school. She eventually became a psychiatric nurse and, later, a primary school teacher. Over the last couple of years, and as her cancer slowly spread, she and I discussed the possibility of writing about her experience of the illness. Notably, Halina had developed a strong interest in anthropology later in life. This was an interest we shared and spent many happy hours discussing. I bought her a copy of

Tom Vine,  
University of Suffolk, UK

*Anthropology for Beginners* one year, on her birthday. As a self-professed 'armchair anthropologist', she was determined to reflect on the professional care she received – both good and bad.

In this paper I impart Halina's story of her illness, paying particular attention to the institutional dynamics that framed it. The story is based primarily on a hand-written diary I kept in which I recounted my visits to Halina, initially at her home and then later at hospital.

The methodological and aesthetic advantages of storytelling notwithstanding, I use this paper to report – constructively - on the experience in more conventional empirical terms. To this end, I explore the possibility that the NHS might consider delineating a clearer *role* for visitors (in terms of what I tentatively describe as "negotiated nursing"). I see the potential for this role as threefold: First, visitors can be useful mediators between patient and clinical staff. Second, visitors represent a potential source of assistance for clinical professionals in respect of certain routine practical tasks. Finally, visitors represent a potential source of assistance for clinical professionals in terms of emotional labour. Ultimately, I argue that collaborative endeavours such as these - which actively transgress traditional organizational boundaries - will help reverse the post-war inclination for the provision of healthcare to become overly-professionalised and hence disengaged from the community.

**Story telling in staff rooms - which radiographer can tell the best story?**

The ethnographic study being reflected upon explored the culture in a Diagnostic Imaging Department (DID), looking at how radiographers work interact. This study was carried out within one DID in the East of England (Strudwick, 2011). The researcher used ethnography to study the culture in a DID. Observation for a 4 month period was carried out by the researcher. This included time spent in the staff room observing staff having tea breaks & lunch breaks. The researcher took on the role of observer as participant (Gold, 1958). Field notes were recorded and used to formulate topics for the interviews that were to follow.

After the period of observation the researcher conducted semi-structured interviews with key informants from the DID to explore issues uncovered from the observation in further depth. Ten key informants were purposefully sampled from the DID to provide a cross section of opinion from the staff. The data collected were analysed so that key themes were identified. The purpose of this paper is to discuss the ways in which radiographers share stories and experiences in the staff room when having tea/coffee breaks and lunch. They contribute to the creation of a community of practice (Lave and Wenger, 1991). The stories were used to share good and bad experiences, to reflect on practice, reassure one another and 'sound off'. Dark humour was frequently used. The researcher will discuss how story-telling contributes to meaning making and professional networks within the culture of the DID (Southon, 2006).

Ruth Strudwick,  
University of Suffolk, UK

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<p><b>Story Medicine</b></p> <p>This paper presents a phenomenological investigation of the embedded story or ‘story in the story’ as the essential template of the therapeutic narrative. This decisive though often-overlooked feature is operative in major myths such as Gilgamesh, the Odyssey and Parsifal. The paper demonstrates the use of the embedded story in classical myths as well as its contemporary use as the catalyst for profound change in the South African Truth and Reconciliation Commission (est. 1995), and in other social transformative practices such as Non Violent Communication, and Otto Scharmer’s Theory U (2007).</p> <p>The paper will highlight the implications of the ‘tale in the tale’ for therapeutic storytelling. It will emphasise the necessity for the creation of new myths, stories and narratives that are tailored to the specific needs of individuals, groups, organisations and other collective entities. The paper argues that stories administer the ‘act of self-knowledge’ in metaphorical, and therefore digestible form. The nature of the metaphor will be elucidated and it will be shown that the metaphor offers a fluid, multi-level access to therapeutic insights. The latter leave the listener and the reader free to find their appropriate response and, due to the many layers of meaning, allow the psyche to grow into an archetypal matrix that is the agent of change and transformation.</p>	<p>Horst Kornberger, Author and Independent Researcher, Australia</p>
<p><b>Stream 2A – 2.00-4.00pm – LT1 Leadership</b></p>	
<p><b>Tall tales and short stories: Reframing research on guru performance</b></p> <p>Academics have written much on gurus and guru theory. Studies in this arena, however, generally assume that the ways and means of guru theorising may be apprehended through simple textual analysis and so tend to ignore the important performance work which gurus undertake in their seminars.</p>	<p>David Collins, University of Suffolk, UK</p>

This paper offers critical reflections on the performances which constitute guru seminars. Reviewing the academic and practitioner literature on guru performance we acknowledge that the few studies that have, to date, been undertaken in this arena do, usefully, highlight the existence of a broader portfolio of work undertaken by management's gurus and do offer interesting suggestions as to the dynamics of guru performance. Yet we argue that these accounts of guru performance are blighted by problems – conceptual, methodological and empirical – which limit, both, understanding and the prospects of/ for future research.

Reflecting upon these problems we offer (*shhh! Don't give away the ending*) ...an alternative means of conceptualising the guru performer and through this we offer a means of reframing inquiry in this domain and, we suggest, a mechanism for rekindling research on an important, yet under-researched aspect of modern business life.

**What did you do to bring about change?**

This paper concerns the use of the Behavioural Event Interviewing (BEI) method to research the leadership of change. BEI is a form of critical incident technique, in which an interviewee is asked to recount specific events in detail. BEI has been used in a number of research projects to identify capabilities of managers and leaders (e.g. Boyatzis, 1982; Boyatzis and Ratti, 2009; Higgs and Rowland, 2010; Vickers, 2013).

According to Klemp and McClelland (1986: 36), BEI aims to 'get a full report of a specific past occurrence, with a beginning, a middle and an end, and with characters who wanted certain things, thought in certain ways, and acted in certain ways'. The rationale of BEI is that, by concentrating on accounts of particular events, the researcher moves away from examining theories that interviewees hold about what they do, and moves towards specific examples of activity (Spencer and Spencer 1993:115-116), which can then be analysed.

I used BEI for doctoral research into the leadership of change in complex healthcare systems, as a means of gathering stories from 40 respondents about behaviours they had used in order to bring about change. The paper will discuss how the interviews were arranged and conducted, and examine the strengths of the method, but will also provide a critical reflection on, and examples of, the limitations of BEI in this research area – including that it appears to be more effective with some interviewees than others, that it is more suited to capturing details of some behaviours than others, and that it may attract selected, re-told, rehearsed stories.

George Boak,  
York St John University, UK

**Motivating Hermaphroditus' Quest – Towards storying entrepreneurship's nomothetic premise in the ideography of the entrepreneur**

Given the extensive democratisation of the concept of *entrepreneur*, the question *Who is The Entrepreneur?* rings loud in the collective ears of the field of entrepreneurship studies. This conceptual paper uses a method of story to explore the nomothetic essence of the character: *The Entrepreneur*, in particularly surfacing the conscious and unconscious needs that motivate its entry into entrepreneurial action. The paper provides a contribution to the literature on the antecedents of entrepreneurial orientation (EO), and the use of both story and narratives in sensemaking. A needs-consciousness model is illustrated, using an olio of autoethnographic creative non-fiction (CNF) – based on the author's extensive entrepreneurial experience – and fictional narrative. The paper contributes to the requirement to inform entrepreneurship theory of the motivations of people making entrepreneurial decisions. The paper also contributes to a body of knowledge of irrational, subconscious interests and rational, conscious interests – and their relation to each other. This is significant for understanding entrepreneurship practice and how entrepreneurial policies (including entrepreneurship education) might better be framed by policy-making bodies.

David Atkinson,  
York St John University, UK

**The romance and delusion of leadership in practice: The need for renewed managerial realism**

Leadership is repeatedly called upon by senior management as the means to deliver enhanced performance (Burgoyne, Hirsh and Williams 2004) in organizations; however, given the amount of research that has been undertaken and the exhortations of professional and other bodies to take the "leadership route", there are a number of fundamental issues that need to be addressed. The first is whether leadership is just a symbolic word used in place of management to create the notion of doing things differently or goes beyond narrative symbolism- the word is different but the function is the same! A more fundamental issue is one which challenges the extent to which organizations fully understand the implications of using the word "leadership" and their preparedness to reframe organizational hierarchy and control in order to reshape power balance relationships to allow leadership to take place at the meso level and below. It is proposed that organizations create an illusion of change through the use of an emotive and symbolic word that manifests a form of organizational narrative delusion – "mutually assured delusion" (Bénabou 2009). The consequences of delusional narrative are complex and multifaceted, and often result in a romanticised narrative being created. A narrative which employees below the strategic apex do not accept as representing their everyday experience, and creates divergent narratives which manifest through attitudes and behaviour that holds organizations in stasis.

Robert Price,  
University of Suffolk, UK

It is suggested that organizations need to be realistic in their use of the word “leadership”, and not to rely on its symbolic power – simply using words to signify a different story will not in itself create a new story; and concomitant with this, to reassess the value placed on effective line management and its impact on improving employee performance and engagement on a day-to-day basis (Kouzes and Posner 2007). The importance of building and developing effective relations is not the sole preserve of leadership, but also relates to manager-employee relationships. If organizations really desire leadership at all levels then serious and meaningful consideration needs to be given to releasing management and employees from the “psychological prisons” (Morgan 2006, Oswick and Jones 2006) of hierarchical cultures that still predominate within organizations – this does not mean that hierarchy through structure needs to be totally deformed. The discussion will explore the meaning and practice of leadership within organizations, drawing upon romanticised narratives of leadership and managerial realism (Reed 1992); and will challenge the extent to which organizations understand the implications of leadership beyond a romanticised narrative based view. A key contention will be that organizations need to radically change the constraints and control mechanisms of their holding environments, the constructs that maintain hierarchy and concomitant social order which works against leadership. At a meta level, the discussion will challenge the extent to which senior management is prepared to reshape organizational cultural architecture in order to foster and encourage leadership.

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<p><b>Stream 2B 2.00-4.00pm- LT2</b>  <b>Stories of Movement, Migration and Place</b></p>	
<p>The collective of colleagues and friends within the circle of this panel all currently dwell near the centre of Turtle Island (Regina, Saskatchewan, Canada), <i>oskana kasetaki</i> (Cree, the place near the pile of bones). It is Treaty 4 land as described by the colonizing government of Canada, yet referred to as the territory of the Cree, <i>Saulteaux</i>, Dakota, Lakota, Nakota, and Métis as described by these indigenous groups. It is a land that is wide and deep in stories, a land that is embodied with stories of the human and the nonhuman from pre-history to this moment—there is a pedagogy of the land through these stories, if we choose to listen. The panel collective will take up stories of this place and the re/movement of humans and nonhumans from/to this place across space and time. Kathryn Ricketts uses two characters LUG and Remington who function as kinaesthetic conduits telling the stories of others echoing themes of displacement, migration belonging, arrivals and departures. Barbara McNeil takes up the idea “Africa in Me” as she explores the significance of Anansi stories as they travelled from Africa, to the English speaking Caribbean, to Canada and Treaty 4. Anna-Leah King and Heather Phipps will share the story of the <i>Achimowan Storytelling Club</i> in an urban high school in Regina, Saskatchewan. Through the club youth explore their creativity and develop a love of Indigenous literary arts. They will reflect on place, self, and identity in response to Indigenous literary arts of diverse genres’ showing how the project focuses on bringing together diverse perspectives and voices from newcomer, settler, and Indigenous youth in the context of the <i>Achimowan storytelling club</i>. Patrick Lewis will explore the notion of stories to live by.</p>	<p>University of Regina, Canada</p> <p>Kathryn Ricketts</p> <p>Barbara McNeil</p> <p>Anna-Leah King</p> <p>Heather Phipps</p> <p>Patrick Lewis</p>
<p><b>Stream 2C – 2.00 – 4.00pm – WAD1</b>  <b>The Diversity of Storytelling</b></p>	
<p><b>Critical Collaborative Storytelling: Making an animated film about Halal dating</b></p> <p>Collaborative storytelling is increasingly adopted and advocated in social research. This paper addresses two limitations in this emergent methodology and its more generic counterpart, <i>storying</i>. It interrogates the tendency to affirm collaboration and co-production as if these were self-evident virtues. And it argues for a more ambitious approach to collaboration, which</p>	<p>Richard Phillips, University of Sheffield, UK</p>

<p>reaches beyond collaborative process (working together to create and share stories) to include collaborative content (finding and telling shared stories). This explicitly critical and ‘doubly collaborative’ approach is illustrated and developed through storying workshops in which a group of young British Muslims made a short animated film.</p>	
<p><b>The etymology connected with storytelling, fiction and pedagogy, its links to each other and a reflection on its influence on my career</b></p> <p>This paper Identifies the evolution, origins and the meanings associated with the concepts of storytelling and pedagogy that tracks them to the modern era. The history of storytelling is explored on a personal level, with an account of how it has shaped my career and eventually leads to and forms my current profession and its intended progression into teaching HE. This has led to an understanding of the importance of storytelling skills that are required within the classroom setting and the significance of the teachers’ role in shaping this process. The research carried out by Crumbly el al (1998) is used to show the impact of educational novels, which leads to the significance of comparing the adult learner, who has a lifetime of experiences to the child and their limited application.</p> <p>Larry Crumbley, D., Smith, K. and Murphy Smith, L. (1998). TEACHING NOTE Educational novels and student role-playing: a teaching note. Accounting Education, 7(2), pp.183-191.</p>	<p>Jamie Parslow-Williams, University of Suffolk, UK</p>
<p><b>‘Mind the Gap’: Why the gutter is central to comics storytelling</b></p> <p>In comics, the gutter is where the story happens. Comics theorist Scott McCloud discusses the importance of the ‘gutter’– the space between each panel of a particular comic. He argues that what goes on between the individual panels – ‘closure’ – is essential to effective comics writing and reading: ‘comics panels fracture both time and space [...] but closure allows us to connect these moments and mentally construct a continuous, unified reality’ (McCloud, 1994: 45). Closure, he claims, is the grammar of the form and the entirety of the form hinges on the arrangement of elements, a point that Thierry Groensteen readily agrees with in his concept of arthrology: ‘the true magic of comics operates between the images, the tension that binds them’ (2007: 23).</p>	<p>Harriet EH Earle, Sheffield Hallam University, UK</p>

The gutter is a key weapon in the comics creator's narrative arsenal. More than any other narrative form (except, perhaps, video games), comics is dependent on the reader to push the story forward and so the text itself must be constructed with this in mind. Not only is the gutter an integral aspect of the narrative, it also makes different (and, to many people, alien) demands of the reader; we may not even be away of the work we are doing when reading.

This paper will consider the importance of gaps – the gutter – in comics storytelling and asks what the reader must do in order to make the leaps of 'closure'. I will demonstrate the narrative power of the gutter with two post-9/11 short comics published in the DC Charity Anthology – 'Unreal' and 'The Real Thing'. Both comics are two pages long and both require a page turn (i.e. they are presented recto-verso and not verso-recto). How does the movement across margins assist in creating the narrative? And, more basically, how does this demonstrate the importance of the gutter in the comics form?

**The story of Celtic Christianity: Romantic Renaissance or Spiritual Truth?**

This study draws heavily upon the dissertation for my undergraduate degree in Religious Studies and Ethics. It recognises how religion, politics and culture are interwoven like flax of a rope and attempts to untangle the story of this Celtic Christian knot through exploring themes of history; theology; worship; identity, within the Celtic Christian faith of Britain.

The historical aspect focuses on the Anglo-Saxon Age between 300CE – 900CE and the beginning of the Royal Houses with a key event of the Synod of Whitby in 664CE. The theological aspect is highlighted through key texts of Rev. Dr. John Philip Newell and exploring debates of Augustine and Pelagius. Worship examines themes and styles within Celtic Christianity, assessing whether there is a distinct difference from worship within the Roman Church as it was understood and the established denominations within Britain of the 21<sup>st</sup> century. The epistemology of identity is explored in connection with theories from Jean Butler, whilst usually attributed to discourse on gender and sexuality, the theory is applied to concepts of identity within religious praxis; what makes someone a Celtic Christian? It also explores identity in relation to Christian denominations through the work of Dr. Barry Ensign-George.

The story of Celtic Christianity has often been dismissed as romantic renaissance, linked to the myths and legends of Celtic figures such as St. Patrick and denied any credibility of epistemology. This study aims to retell, in part, the Celtic Christian story and verify its praxis of spirituality as equal to that of other Christian denominations.

Charlotte Remblance,  
University of Suffolk, UK

**Stream 2D – 2.00-4.00pm – W129**  
**Stories and Storytelling in Organisations**

**Storytime in the Cicerone Bar**

The nature of bar work is changing. Today if you walk into a pub in Dundee, or York, or Edinburgh you may not only enjoy a pint of locally brewed craft beer, but you may also expect your server to inform you where the hops are grown, from what sort of terroir the stream that feeds the brewery flows, what tastes you can expect to experience, and what food best matches your chosen pint (or schooner, or half). Where wine has Sommeliers, beer now has Cicerones (Prichep, 2013).

Changes in the beer industry are driving shifts in the nature of work in pubs and bars across the UK and our ongoing field research draws on organization, management and marketing literatures on craft, presumption and professionalization to analyse the relationship between craft consumerism and beer servers' experiences of work.

This presentation focusses on the storied experience of bar work, illustrating how this breed of new professionals- "Cicerones" by aspiration -in a work environment traditionally and increasingly characterised by precarity are crafting the stories that structure their lives as interface professionals in a distinctive metier. Traditionally this social space has been divided between consumers and dispensers, with stories often drawing on tropes of solitary despair like "one for my baby and one more for the road". We are listening for new stories where worlds meet and people drink maybe to forget the story that brought them here.

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David Weir,  
York St John University, UK

Daniel Clarke,  
Dundee University, UK

**Business case as story: Manipulation or guidance?**

Modern storytelling has a broad purview, although its main purpose of sharing and interpreting experiences remains intact, and in many cases can show action/reaction, and help preserve the culture and beliefs of a society or community. Listeners may become engaged and remember the story and are sometimes invited to imagine new or suggested perspectives that spring from it. The case studies used in business are also stories, from which lessons can be drawn, often by illustrating how

Steve Barnes,  
University of Suffolk, UK

not to do things, and sometimes, as in law, to prove precedent in the area under discussion. Cases commonly use a pejorative to criticize the use of unsound reasoning:

“Case-based reasoning, or Casuistry, is often used as a critique of principle, or rule-based reasoning” (Calkins, 2001).

In the business case, the approach is often a post-event justification of strategic management, to illustrate how (or how not) to do business. The case study often aspires to show the ‘big picture’ and invites the reader to speculate about how things might develop in the future, by presenting a truncated set of environmental variables in which the story (case study) was set. The case study is often specific to an era when the case occurred and shows what had, or had not, been achieved, but often does not acknowledge the full set of political, economic, social, and technological contexts that were present at the time. In this respect, might it be regarded as manipulation, or even misguiding the recipients of the story?

**The 'S-Word' and the 'F-Word' in organisations: stories of failure that are silenced, and what that tells us about developing the conditions for innovation *in practice***

There’s a body of evidence around innovation that suggests disruption is essential for organisations to grow. However, the context and practice of that disruption determines whether the organisation closes off the disruptive forces or becomes open to them and can harness them for growth (Stark, 2009; Gannt & Agazarian, 2005).

It's also fairly well accepted in management theory that organisation's need to be inclusive and work with diversity to make the most of individual capacities and thrive or even survive in an increasingly fragile and connected economic environment. Intersectionality is frequently raised in public discussions of equality and identity politics, which does effect our understanding that we need to be more nuanced in order to practice this inclusivity. However, organisation’s collective ability to work with people who have different *preferences, styles or approaches* gets in the way of turning this theoretical understanding of inclusion and working with difference to harness creativity and innovation *in practice*. My experience is that the way in which this phenomna functions is that it gets masked in organisations that have a history of gender diversity (for example) or who have a socially inclusive mission.

My hypothesis is that it is a function of the organisational micro-culture that forms over time, including a management need for control, and plays out very specifically in a behaviour of not tolerating different approaches to problem-solving. It’s what enables the organisation’s to specialise and be successful and at the same time inhibits future growth because it prevents small-scale disruption from the same knowledge and value base.

Esmee Wilcox,  
Suffolk Artlink, UK

In this presentation I want to use examples of 'disruptive stories' that get silenced in order to explore this hypothesis: that there are specific conditions in which organisations are able to build everyday practice of working across different preferences, styles and approaches, and that this is a capability that is necessary for organisations to thrive yet is not sufficiently well understood in our current practice around inclusion.

### **Narratives in Authenticity: The Early Career Academic (ECA)**

Choosing what to wear is often an intentional expression of how we want the world to see us (King 2015). For ECAs, this can present a challenge: to appear more 'academic', or more like 'themselves'? (Archer 2008, p. 392) But which is 'authentic'? And, which would be more 'successful'? Much of this is based on personal perception - but academic research falls short in its ability to explore this kind of human emotion (Kara 2013, p. 71).

Autoethnography seeks to overcome this, offering researchers the opportunity to "blur boundaries, crafting fictions and other ways of being *true* in the interests of rewriting selves in the social world." (Denshire 2013, p. 1, italics added). But, if truth is fantasy (Alvesson & Sköldberg 2000, p. Vii) then why not use fantasy as a research method?

In this paper, I present an autoethnographic account of my own experiences in transitioning from student to Early Career Academic, in terms of how I felt I should look and dress. I draw as well on the fictional account of Erudite, a newly appointed Professor at the Academy for the Arcane Arts. His struggle to fit into his new role manifests itself in his discomfort with the garments that he is expected to wear. Erudite attempts to reconcile the juxtaposition of wanting to 'look like' a Professor, and wanting to present an 'authentic' version of himself. Through these two narratives, I will discuss the emotional challenges in trying to 'look like' an academic, and in creating an 'authentic' professional identity.

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Suzanne Nolan,  
University of Suffolk, UK

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**Stream 3A – 4.30-6pm – LT1  
Curation and Material Culture**

**Illustration practice exploring stories from objects in museum collections**

Narrative illustration has a rich history and features in many contemporary illustration portfolios. Heller (2014) refers to 'neonarrative' as the current trend for visual storytelling within illustration practice across a wide diversity of approaches and concepts.

Male (2017) investigates illustration theory and the potential of illustration processes to combine methodological approaches from memory, reference or imagination and the potential of resulting imagery to form stories. In this presentation I explore these functions and the potential of illustration practice generated through mixed research methods and approaches. My presentation shows how working methodologies combine to develop illustrative responses and their potential to generate stories through responses to objects in museum collections. The presentation shows my practice based research informed by methodological approaches with emphasis on their potential to generate stories.

Through fieldwork from objects in collections, the presentation draws on themes of place and storytelling, exploring combinations of fieldwork and studio based interpretative responses. Through illustration practice exploring working processes, materials and their affinities with places I explore the part played by the handmade in enhancing the illustration and story telling process. Researching illustration practice the presentation explores the capacity and potential of illustration to mediate between the imaginary and real in the formation of narrative.

Gill Sampson,  
Manchester Metropolitan  
University, UK

**Wartime (his)stories – Curatorial intend and museum visitor’s perception of military history exhibitions: a narrative approach to visitor studies and curatorial interviews.**

The centennial of the First World War inspired numerous museums around the world to create commemorative exhibitions. New Zealand and Germany are no exception and Te Papa Tongarewa, the former Dominion Museum in Wellington and the Marinemuseum in Wilhelmshaven developed non-traditional exhibitions that each use different representational forms to present military history.

The Dominion Museum illustrates the Gallipoli campaign with elaborate scale models/dioramas, while Te Papa explores the affective dimensions of this campaign through naturalistic oversized models of combatants, nurses etc. created in cooperation with Weta Workshop; finally the Marinemuseum employs original museum ships to disseminate naval history. How are these representational forms perceived by visitors and how do scale models, larger than life sculptures and large scale exhibits shape and influence the narrative of these exhibitions?

The paper aims on exploring these questions with a special focus on the goals, aims and motivations of curators in contrast to the perception of visitors. It is based on an interview campaign at the three institutions employing a storytelling approach to interviews: Visitors and staff are prompted to narrate their individual story of visiting/creating an exhibition that shaped their perceptions and expectations. Responses framed as stories can be compared and yield insights into how a cohesive narrative is created and transformed by visitors.

Christopher Sommer,  
University of Oldenburg,  
Germany

**Stream 3B – 4.30-6pm – WAD1  
Stories in and of Childhood**

**Storytelling, Narration and Violence**

The right to tell someone’s own (life)story with their own words belongs as Denborough defines to the fundamental human rights (Denborough 2017) and in our opinion to children’s rights. But in research as in in practice that is often neglected, because children – especially in research in which violence and discrimination are the focus - are assessed as “non-articulated” in regards “to their own life experience” (Lansdown: 2011). When doing research involving children in which the research lies on children’s every day experiences – in particular in the field of violence - it is our view that researchers have to be sensible not to work with words from outside children’s narration and they shall not impose theoretical assumptions and own terms when conducting their research. In terms of research-methodology an open-narrative oriented

Rita Richter Nunes,  
University Applied  
Sciences RheinMain,  
Germany

<p>interview and discussion is needed to explore children’s experiences and support children to narrate their stories their own ways and to give them space to construct their own meaning (Schulze: 2008, 2014). This contribution will focus on the children’s stories about their experiences with different types of violence based on a research project conducted with 14 children. In this project whose objective was to understand children’s perspectives on violence, storytelling was used as a research method in which the specific perception and narration of children was highlighted. Once our research project we came to the conclusion that there is a need for a child rights-oriented research in which a self-determined storytelling narrated by children is to be regarded as a central practice.</p>	
<p><b>Young people’s stories of death</b></p> <p>This presentation explores narratives of death. In particular, and perhaps somewhat unusually, it focuses on the death stories of young-people, aged between 10 and 17 years. Death is not a topic frequently associated with the young, as the tensions between the two, often present within contemporary western society, become all too obvious and negate their ‘coming-together’. The stories presented here take three forms; the deaths of pets, the death of loved ones and the death of ‘me’. The young people are consummate tellers of their stories, communicating through a range of emotions and eloquence that challenges the commonly held adult assumptions that children do not, cannot and should not think [or talk] about death. The stories illustrate the position of death as an everyday part of childhood and these children’s lives and what we, as adults might hear, if we only choose to listen.</p>	<p>Sarah Coombs, University of Suffolk, UK</p>
<p><b>Restorying Trauma</b></p> <p>This presentation explores ideas about restorying trauma taking a systems approach which focusses on the importance of relationships and connections. The #metoo movement and memoirs of childhood abuse have demonstrated a zeitgeist where individuals are sharing their stories in various media and are coming out and being heard. At the same time, there are developments in North America and Scotland around the impact of early childhood abuse and Adverse Childhood Experiences (ACEs) on both the physical and mental health of individuals. Some commentators have suggested there is a ‘Public Health Crisis’, (Burke Harris, 2014) alongside others warning against moral panic (Cree, et al., 2012). Research acknowledges a link between the impact of early childhood experiences to outcomes, involving areas such as education, substance use, risk-taking behaviour and criminalisation. However, there is growing evidence exploring the extent to which the positive effect of sharing one’s ‘story’ can promote recovery. It is important to critically explore this, alongside other factors including the environment, opportunities and financial security. Reframing or restorying the abuse, through a</p>	<p>Aisha Howells, University of Suffolk, UK</p>

systemic perspective and shared as a narrative can support individuals to navigate issues of power, control and value. This presentation will be delivered based on the principles of PechaKucha, encompassing a pre-prepared large wall graphic facilitation to visually reflect the presentation and ‘tell the story’. This will further reinforce the significance of the narrative journey, encapsulating the key elements within trauma and storytelling.

**Stream 3C – 4.30-6.00pm – LT2  
Pimosayta (Learning to Walk Together)**

This is a performative piece which braids three narratives; the general story of the “average Canadian” understanding of the First Nation residential schools and their legacy; the personal story of a residential school survivor; and the reverberations of trauma across generations as lived in the art therapy studio. The three presenters weave their stories together with a backdrop of images that augment the narrative demonstrating how the arts not only engage but foster knowledge production, empathy and a call to action. Karen Wallace, Joseph Naytowhow and Patrick Lewis weave together three narratives as they story toward a path of healing so that settler Canadians and Indigenous peoples of Canada begin to walk together in a good way.

University of Regina,  
Canada

Karen Wallace

Patrick Lewis



## Day 2

Wednesday 11<sup>th</sup> July 9am – 9.55am

**Keynote speaker (WAD1)**

**Professor Ken Plummer**

**Six Stories in Search of a Better World: On Narrative Power**

Stories and narratives are the wealth of nations. They look inwards to the workings of the self and outwards to the workings of society, playing very definite roles in shaping our lives, both regulating us and empowering us. In this lecture I will draw from a forthcoming book, *Narrative Power* (Polity Press, 2018) which highlights this social and political role of stories. I will explore six contrasting contemporary stories of suffering in the modern world, using them to introduce a wide range of issues including narrative power, narrative actions, narrative inequality, narrative digitalism and narrative sustainability. I ask: How can we build narrative actions and stories that support the progress of a world for all?

**Stream 4A – 10.00-12.00 noon – LT1**

**Learning in/of Organisations**

### **Imagining harm: Simulation, storyboarding and the narrative of hazard**

Developing an understanding of extreme (low probability-high consequence) events whilst, at the same time, providing managers with a developmental opportunity to deal with the task demands associated with such problems, remains a challenge for management education. The aim of any such management development in this area requires 'making accidents happen in the imagination by creating storylines that are both challenging and grounded. This paper outlines the experience of delivering in-company training to senior managers around crisis management by using narratives and stories that are composites of real-world cases but which are adapted for the particular companies who are being trained. The

Denis Fischbacher-Smith,  
University of Glasgow, UK

<p>training involves the development of a narrative that is then role-played on company premises and involves employees. Whilst such interventions are common within a consulting context, it is the addition of storyboards that reinforce the academic learning that adds additional value to the role playing activities by visually supporting the story. The symbiotic nature of the storyboards, the role play narrative, and the academic content of the formal presentations are designed to reinforce the learning and to provide a means of enhancing concept and content retention. One of the key components of such training is the development of a narrative around harm that is both plausible and relevant to the learning aims of the programme. The paper details two examples of training delivered around the core of a storytelling narrative. The first relates to the training of crisis management teams for a large multi-national organisation in which senior managers (board level) were involved in the exercise: whilst the second, is concerned with training relating to the threats from insiders. Each of these 'stories' deals with low probability-high consequence events for which managers will have little direct experience but where the storyline used is key to the effectiveness of the delivery of the academic material used in support of the training. The paper also highlights the ways in which storyboards are used within the presentations to reinforce the academic messages, thereby providing a visual storyline which is aimed at consolidating the key learning aims.</p>	
<p><b>Storytelling and the Design of Software</b></p> <p>Not all stories have mythic significance, we also construct and tell each other tales of our experiences in daily life. Annoyance at unexpectedly poor service becomes an anecdote or joke. Discovery of a new product may prompt a rush to share with friends and family how it will change our lives. Businesses greatly desire such informative feedback, but these after-the-fact accounts are only part of the picture. Products begin life as stories, and stories guide and shape their journey of production. Nowhere is this more apparent than in the development of software systems, where stories are so important that a whole ecosystem has grown up around them. Software developers argue over formats and contents of '<i>User Stories</i>' and the narrative and language of '<i>Test Scripts</i>'; organisations craft '<i>Personas</i>' to represent the interests of specific classes of users; and there is even a whole sub-discipline of '<i>Literate Programming</i>'. However, such ad-hoc storytelling techniques face criticism both from inside and outside the software development community. I argue that the two disciplines of software systems design and the study of storytelling can be enhanced by applying each other's understanding. I present evidence from case studies both of using literary approaches to analysis of software, and of the application of software development techniques to the writing of fiction in various forms.</p>	<p>Frank Carver, University of Suffolk, UK</p>
<p><b>Stories the sergeants tell each other</b></p> <p>Police Sergeants exercise discretion even in contexts where no choice or discretion apparently exists juridically (Wilmott, 1993) so this paper focuses on how police sergeants explain and justify their decisions in a characteristic</p>	<p>David Weir, York St John University, UK</p>

style of storytelling exemplifying trade skills of mediating an official, explicit and apparently programmed social identity and one that is informal, to some extent tacit or subterranean. This storytelling arbitrage enables them to pursue practices consistent with their self-identities as competent professionals while maintaining an identity comprehensible by and acceptable to members of their client and customer groups.

These stories come from in-depth interviews with over 70 respondents asked to identify critical incidents in which they learned how to do police work, giving accounts of episode and incident in which they believed they were 'performing their role or rank of sergeant'.

These narratives are, to some extent, themselves storytelling performances. Some had clearly been used to justify or explain actions in previous contexts, playing a 'pattern fitting' or 'sense-making' role in their organisational contexts (Boje (1991) . We use criteria of relevance, resonance and idio-cultural legitimacy to illustrate the patterns the narratives are 'fitting', and the 'sense' being made in the narrative to enable front-line managers to translate senior management rationality into something that works without compromising their craft integrity.

**Proskynesis: Meaning and impact on organisation learning and development**

There is much discussion centred on the relationship between organizational learning, creativity and innovation. Yet, one element of organizational life that tends not to be addressed, and one that gets in the way of organizational learning, is politicised conformance behaviour based on self-interest (proskynesis). Politicised conformance behaviour is understood and *practised* by individuals, and done so in relation to organization holding environments (Stapley, 1996). Proskynesis in its many forms creates significant barriers to effective learning based on open critical dialogue (Schein, 1995; Vince, 2002; Amason, 1996).

Proskynesis places individuals at the centre of politicised conformance – we choose to do it for a multiplicity of reasons, but perhaps the key one is to “fit” the political dynamic (Sheard, Kakabadse and Kakabadse, 2011). We learn politicised behaviour through formal and informal networks that have stories embedded within network dynamics; stories which are created through sense-making (Helms Mill, Thurlow and Mills, 2010). Retrospective sense-making (Weick, Sutcliffe and Obstfeld, 2005) is also part of the dynamic, in that, the past is “not another country” but resonates with the *now* through stories, myth and legend.

Robert Price,  
University of Suffolk, UK

<p>The aim of the paper is to explore the role of management in setting a depoliticised tone through action-stories; stories which foster a climate that reduces proskynesis and frees employees to become <i>active</i> members of organizations, thus facilitating empowered learning and development.</p>	
<p><b>Stream 4B – 10.00-12.00 noon – LT2</b>  <b>Reconceptualising the Archetypal Journey</b></p>	
<p>Archetypal stories are universal narratives that have endured time, and transcend culture and place. Archetypal stories and images affect how we view and understand leaders, mothers, fathers, warriors, spiritual icons and ourselves. “All the most powerful ideas in history go back to archetypes” (Storr, 1983). In this moment at the intersection of place, space and movement, is there a need to reimagine these archetypal stories? Artists can move into creative, active spaces and be involved in the personal and collective myth making process. Carl Jung felt that archetypes function somewhat like instincts, by shaping our behaviour. However, is that behaviour destroying us? Erich Neumann (1970) says that everyone must pass through “the same archetypal stages which determine the evolution of consciousness in the life of humanity” (p. xvi). Each person takes up the archetypal journey to seek self-realization. In working toward our highest potential; perhaps by following the hero’s or heroine’s journey; the path of the seeker; the trail of the heart; or the pull of one’s passion, the individual making meaning and manifesting their spiritual urge. Through a multimedia performative approach this panel (Karen Wallace, Kathryn Ricketts, Joseph Naytowhow, Patrick Lewis) revisits the archetypal journey, reimagining the archetypal stories. Using dance, improvisation, poetry, images and music the panel members iterate a re/telling and re/imagining of the archetypal stories in an offering of possibility and hopefulness.</p>	<p>University of Regina, Canada</p> <p>Karen Wallace</p> <p>Kathryn Ricketts</p> <p>Patrick Lewis</p>
<p><b>Stream 4C – 10.00-12.00 noon – W129</b>  <b>Fiction and Film</b></p>	
<p><b>Historical narrative and the ‘paradox of suspense’: The 50 Days of Egon Krenz</b></p> <p>It is generally accepted that we can feel suspense in response to narratives whose outcome we already know. Yet since common sense tells us suspense requires uncertainty, how can this be possible? Yanal (1996) calls this apparent</p>	<p>Simon Lee-Price, Buckinghamshire New University, UK</p>

contradiction 'the paradox of suspense,' and he and other authors have sought to answer it. For example, Carroll (2001) proposes we make a distinction between 'actual' and 'entertained' uncertainty. Gerrig (1997) contends that uncertainty can persist even when a narrative's outcome is known, while Smuts (2008) denies that suspense requires uncertainty. Yanal (1996, 1999) and Prieto-Pablos (1998) have focused on the emotion of suspense itself, suggesting that the feeling experienced by 'repeaters' is not true suspense. Uidhir (2011) argues that suspense is not a genuine or distinct emotion. This scholarship focuses predominantly on fictional narratives; however, historical narratives that succeed in creating suspense, especially when they recount highly familiar events, would seem to present a distinct form of the paradox. In this paper, I will take the historical documentary *The 50 Days of Egon Krenz* (2016) as a case study to assess key propositions of the aforementioned authors. Can this documentary still be suspenseful, despite our certain knowledge that the Berlin Wall fell on 9 November 1989 and Egon Krenz, the last Communist leader of the German Democratic Republic, failed to prevent the system he represented from being overthrown? I will conclude that the paradox of suspense can provide a lens through which to examine readers' and viewers' complex engagement with historical narratives.

**James Baldwin as Polyphonic Storyteller in *I Am Not Your Negro***

This paper analyses Raoul Peck's 2016 film, *I Am Not Your Negro*, as a performance piece of storytelling that breaks the conventions of cinematic documentary through its multiplicity of narrative, context, and enunciation. The film is conceived as a reanimation of the African American essayist, novelist, and dramatist, James Baldwin's voice for the Black Lives Matter era. In constructing his documentary, Peck draws on Baldwin's thirty-page treatment for an unfinished book project entitled *Remember This House*, which would have told the stories of Medgar Evers, Martin Luther King, and Malcolm X, as these major political figures were entwined with the personal and political dimensions of Baldwin's own life. As protest engenders violence against black bodies, Baldwin becomes increasingly conscious of his own embodiment, and of his own exile. A "transatlantic commuter" from the beginning of the Civil Rights era, he is increasingly drawn away from his Parisian exile and towards a complex form of homecoming.

Baldwin has long been noted as a writer difficult to assimilate in full. Interest in his writing and activism has tended to divide along racial and sexual lines. Indeed, in *I Am Not Your Negro*, the filmmaker has been accused of once again privileging Baldwin's blackness over his queerness. Be that as it may, the film does adopt a stylistically innovative narrative approach to storytelling, with narration appropriately splintered between archive footage of Baldwin himself, speaking on television interviews, and late night talk shows, Baldwin's manuscript, narrated by Samuel L. Jackson, and the film's many contextual and acontextual sequences. In this paper, I wish to analyse the ways in which Peck marshals the various performances of Baldwin's voice(s) to create a perversely *disembodied* story of protest, exile, and embodiment.

Gerald Naughton,  
Gulf University, Kuwait

### Is there a truth to tell? Using Rashomon to understand how stories are told in ethnography

Becker (1967) claimed it is impossible to do any research that is not contaminated by personal and political sympathies. Alvesson and Deetz (2000) have argued that the traditional claim that ethnography lacks objectivity can be challenged by arguments that there is *more* objectivity in ethnography through the way it allows alternative constructions, develops sophisticated language games, and gives space for multiple meanings and interpretations to be voiced. This accepts the premise that without objectivity, there can be no truth. Without one, there cannot be the other. It challenges whether this can only be achieved through positivistic methods. Ethnographic research holds as a central tenant that, unlike other methods, it allows diverse and complex stories to be heard. The depth and richness of the ethnography makes these voices and stories appear authentic. (Vine, 2018). The danger with this is that it assumes that all voices in the narrative carry equal weight and are treated equally. While this may be the aim of authentic, reflexive autoethnography there seems to be a failure to acknowledge the autoethnographic author/ researcher as the person who collects the stories, edits them and organises them for publication. There is little attention given to how this privileges one account over others. There is no little acknowledgement that this process places the autoethnographer as the editor of others voices. This is exacerbated when the voices, narratives and stories of all of those involved is contextualised in a strongly academic tone to gain credibility. This creates even greater distance from these other narratives making it harder for them to challenge how they are represented and how their story is being told. The autoethnographer is not only the one telling the stories they are telling them in a language they are fluent in when others aren't. I feel that this is the reading of Kurosawa that is most relevant to ethnographers: that the very act of articulating a story changes its nature. It moves it from the private to the public and subjects it to criteria of authenticity, objectivity and truth. Can we ever be a story teller and a story gatherer at the same time?

In this presentation I utilise Rashomon's, 1950s film by Kurosawa which presents four mutually contradictory ways of telling the same story by four witnesses, here Kurosawa rejects the conventions of narrative storytelling and film making and instead of trying to persuade the audience of one 'truth' , challenges the idea that any narrative can make claim to be more truthful than any other. I ask here if the complexities of memory, truth, objectivity and storytelling as described by Kurosawa have anything to say about how ethnography and autoethnography should approach stories. For Kurosawa the truth is always a subjective experience and it is when the story is told out loud that the contradictions occur.

Alvesson, M., & Deetz, S. (2000) *Doing Critical Management Research*. London: Sage

Becker, H. (1967) *Whose Side are We On? Social Problems*. 14(3) 239-247

Rashomon (1950) directed by Akira Kurosawa

John Hadlow,  
University of Essex, UK

<p>Vine, T. (2018) <i>Methodologies: From Paradigms to Paradox</i>. In Vine, T., Clarke, J., Richards, S., &amp; Weir, D. (2018) <i>Ethnographic Research and Analysis: Anxiety, Identity and Self</i>. London: palgrave macmillan</p>	
<p><b>Tell me a story: Gendered Encounters and the Effacement of the Female Subject in “The Tall Shadow” by Meiling Jin</b></p> <p>According to James Cooper Lawrence, in his article <i>A Theory of the Short Story</i>, “the short story...is the oldest form of literature, from which all other literary types...have developed in the course of time.” The Guyanese writer, Meiling Jin, masters this narrative genre, using it as a tool to explore many of the cultural issues that control and limit the lives of female characters in the multi-cultural communities that populate the Caribbean. In “The Tall Shadow,” the story for our analysis, Jin specifically explores the complex interconnectedness of male-female dynamics within patriarchal cultures of the English-speaking Caribbean. This particular story presents an encapsulated space that imposes gendered roles and expects a female performance determined by society.</p> <p>This paper endeavours to explore how and why Jin delves into the supernatural as an alternate narrative space in which to ponder the nature of male dominance based on social class, as well as the dispossession and effacement of the female subject. Jin uses migration and marriage to symbolize the intersection of female agency and cultural determination. I intend to analyze how Jin presents the idea of diasporic migration and the dream of personal emigration as symbols for female freedom and self-expression, vis-à-vis the socio-cultural mechanism of marriage that, in the case of this story, serves to negate the personal, physical and social mobility of young women of the working classes.</p>	<p>Alannah Ariadne Hernandez, University of Puerto Rico, Puerto Rico</p>
<p><b>Personal and Ethnic <i>Bildungen</i>: Cross-cultural Storytelling in Singaporean-British Writer PP Wong’s <i>The Life of a Banana</i></b></p> <p>Storytelling has been a common practice in ethnic literatures for reasserting personal and collective identities and legitimising minority cultural histories. This paper looks at one specific case of how, in the cross-cultural context of the British-born Singaporean-Chinese writer PP Wong’s literary text <i>The Life of a Banana</i>, storytelling performs the metamorphosis for the bullied and silenced “chink” girl to work through the trauma she experienced in her English school and come to terms with her biculturality through opening her mouth to speak up (<i>CHM: “Chinese Have Mouth”</i>), not just with words but empathy and understanding. The paper intends to demonstrate that storytelling serves, on the one hand, to restore to the racially discriminated ethnic group a subjectivity and voice of their own and resurrects the silenced and lost histories of the racialised other. On the other hand, it serves to initiate inter-generational and intercultural connections through interweaving maternal texts and giving utterance to pains and sufferings that are both part of the maternal past and racially-divided British life. It is through storytelling that the “banana” girl finally finds peace with herself and with her intercultural existence.</p>	<p>Weimin Delcroix Tang, University of Sanya, China</p>

**Stream 5A – 1.00-3.00pm – WAD1  
Education**

**Harnessing the power of the Personal Statement: a Business Management case study**

The Personal Statement (PS) is a key component of University applications. Students provide rich descriptions of their reasons for applying, in addition to their skills, experiences and achievements. But what opportunities exist for students when at University to discuss and explore the passions which informed their PS? Could the PS be reconceptualised as an ongoing story, requiring revision to help create an environment that nurtures space for passions, learning and identities to flourish? The redesign of the Business Management (BM) degree has enabled exploration of these questions through integrating academic study skills into the degree structure.

A new first year module asks students to reflect on their intellectual journeys, building on the PS by sharing stories of a book or other media that has influenced their lives. An online reflective journal encourages students to write a narrative of their first semester, by reflecting on classes and how they will use these experiences to develop their learning. This personal narrative is picked up in a second year module, where students apply their identified qualities to a real world issue, by developing a product that reflects their values and interests. Students thereby recognise how their own story maps onto larger narratives. This paper explores the impact of the BM degree redesign so far; how students and staff have engaged with the process, what impact this is having on the student experience, but also on how a narrative approach can be embedded further into the curriculum and at different stages of the degree.

University of Dundee, UK

Tom Cunningham

Daniel Clarke

**Telling on Youth: TEDx narratives in university classrooms**

“If history were taught in the form of stories, it would never be forgotten.” – Rudyard Kipling

Let me rephrase Kipling: if youth culture was taught in the form of stories, it would never be forgotten. The purpose of this paper is to analyze the experiences of university students in presenting a TEDx Talk-style narrative in a classroom setting. As part of their course evaluation, 51 fourth-year students at a Canadian university delivered a three to four-minute narrative of their choice for a youth cultures course. Topics ranged from their work with local youth groups, their own experiences as a youth in a particular subculture, or a significant current event that impacts youth today (either locally, nationally, or internationally). Then, students were given a 10-point questionnaire and three qualitative questions in order

Christine Lei,  
Wilfrid Laurier University,  
Canada

<p>to evaluate both their preparation and the efficacy of listening to their peers about other youth topics. Since there is a lacuna in the literature about the effects of narratives and storytelling at the university level (specifically with TEDx talks), this study aims to analyze student experiences with and about storytelling and youth cultures in order to facilitate greater interdisciplinary approaches and dialogue in the use of TEDx in the university classroom as a form of storytelling.</p>	
<p><b>The effect of Task-Based Learning (TBL) with the application of multimedia on EFL undergraduates' communication skills</b></p> <p>This study is interested in understanding whether EFL learners would find a content-rich, task-based approach with the application of multimedia in learning the English language meaningful and motivating. It is an attempt to find out if there is a way to improve low-level students' communication skills in English with the multimedia aids. Engaging students to work in a small group to produce their multimedia documents will prepare them to work from a different perspective. During the preparation stage (pre-task), as a researcher, the students will learn to locate and gather the proper information needed to solve the task given. At the development stage (task-cycle), students will take the responsibilities as the author and designer, where they will decide on the type and amount of the information to be presented to their target audience. This study employs Task-Based Learning method with the application of multimedia aids on the EFL (English as Foreign Language) undergraduates. As the students work to solve the task, they gain opportunities to talk, and such interaction is part of the language acquisition where students put an effort in understanding the group and expressing their ideas. The task given is role-playing storytelling in English which attempt to improve the communication skills of the undergraduates. The students will be asked to role-play the story selected for video production. Instead of watching the available videos for the language learning purposes, students will produce their video clips by retelling the story (<i>Mukashibanashi- Japan fairy-tale</i>) in the English language. The potential effects of the multimedia aids in role-playing storytelling in building students' motivation in learning English Language; and the effectiveness of this method to improve the communication skills in the English Language are the areas of interest in this study. In this study, the performance of the students in the role-playing storytelling will be recorded into the video, along with the students' English words pronunciation intonation. This study is intended to improve the language speaking accuracy and to study the tendency of the method. Regression analysis from the following 3 hypotheses will be conducted;</p> <ol style="list-style-type: none"> <li>1. Students will be able to develop not only the ability to comprehend the content but also the grammatical rules that they need to communicate</li> <li>2. Video production provides the pre-learning and post-learning</li> <li>3. The learning motivation of English Language can be increased</li> </ol>	<p>Josai University, Japan</p> <p>Rumiko Kurita</p> <p>Su Aie Chia</p>

**Negotiating identities, language ideologies, and language practices: Two transnational students' narratives of multilingual experiences in a Hong Kong university**

Following the global trend of internationalization in higher education, the last decade has witnessed increased global student mobility. In particular, the number of transnational university students is on the rise. This paper reports on a narrative study of two transnational students' multilingual experiences in a multilingual Hong Kong university, with particular attention to their identity construction. By drawing upon narrative data collected from in-depth interviews with the two students and by using the method of narrative analysis, the study investigates how the two transnational students, one of Chinese descent and the other of mixed Filipino-Pakistani ethnicity, construct and negotiate their identities in relation to their ethnic backgrounds, language ideologies and multilingual practices in a multilingual university setting. Findings show that both students faced challenges in negotiating desirable ethnic identities in the university, but their challenges appear to be different because of their different ethnic backgrounds. In particular, as a result of the ideological link between language and ethnic identity prevalent in wider society, others' assumptions about their proficiencies in different languages appear to impact on their self-positioning and others' attempts to position them. Moreover, the analysis revealed that the different language ideologies they held about multilingualism also impact on their language practices, especially their willingness to speak the local language. Taken together, the analysis shows that transnational students' negotiation of identities could be intertwined with their language ideologies. It also shows the usefulness of analyzing narratives in understanding transnational students' experiences and identities.

Matthew Sung,  
City University of Hong  
Kong, Hong Kong

**Stream 5B – 1.00-3.00pm – LT1  
Culture and Identity**

**New Cosmopolitanism: Performing Global Identities through Storytelling**

In *Strangers to Ourselves*, Julia Kristeva once envisaged a "cosmopolitanism of a new sort that, cutting across governments, economics, and markets might work for a mankind whose solidarity is founded on the consciousness of its unconscious – desiring, destructive, fearful, empty, impossible" (1991). These words, over a quarter of a century later, have acquired a new meaning. A new kind of cosmopolitan identity is performed by millions living in cities far away from each other -- one that is defined and sustained through technology, fashion, lifestyle, music, even food, but most importantly, through storytelling. The contemporary concept of 'sharing' can be what Kristeva saw as 'solidarity', and the 'new cosmopolitan' is

Yulia Naughton,  
Gulf University, Kuwait

<p>notably busy 'sharing' stories, images, experiences, thoughts, and even intentions via technologies. "Desiring", because at its heart there is a desire for limitless connection and recognition, but also "destructive, fearful, empty, impossible", because it is frequently vacuous and fleeting, this new cosmopolitanism offers an immediate entry into the world of shared values and shared stories. This paper is intended as a conversation about the virtual consumption of global culture and the performance of individual identities through storytelling. Is new cosmopolitanism, as Ulrich Beck has warned us, a 'banal, everyday and forced cosmopolitanism' (2006)? Or might the 'new cosmopolitanism' become the embodiment of the old ideal of cosmopolitanism, by distributing common values and "cutting across governments, economics, and markets"? Be that as it may, as stories are shared, identities are made global, and new cosmopolitanism flourishes.</p>	
<p><b>Indigenous stories explored through movement and theatre</b></p> <p>Kathryn Ricketts has spent the last 20 years working with Literacy and Dance finding ways to animate books through movement for deeper understanding of the content. Recently she has been collaborating with Librarians, Artists and K -12 teachers in finding ways to animate Indigenous stories in the most respectful ways.</p> <p>This brief workshop is hinged in the following indigenous children's books: Orca Chief by Roy Henry Vickers and Robert Budd and Shi-shi-etko by Nicola Campbell. In consultation with elders and knowledge keepers, Ricketts has combined her methods and philosophies with Indigenous sensibilities to explore ways to animate these texts through poetry and movement. The workshop will explore not only concepts and principles of animating texts but also outline ways to do this, which are respectful to the culture and traditions in which they were created.</p>	<p>Kathryn Ricketts, University of Regina, Canada</p>
<p><b>The Power and Tradition of Polish Storytelling</b></p> <p>The aim of the paper is to attempt an analysis of Polish storytelling which is a new phenomenon that emerged at the dawn of the 1990s. What is unique about Polish storytelling is the fact that it combines two different and distant traditions. The first of them is closely connected with the Western contemporary art of creating stories about various topics and with various functions, emphasizing the socio-cultural aspect of storytelling. The second tradition refers to the culture of Polish nobility who highly esteemed the custom of telling stories. Hence, both traditions co-create storytelling which is becoming more and more popular in Poland. Numerous storytelling festivals and competitions are organized here, and associations the aim of which is to disseminate the art of storytelling are established. One of the oldest associations in Poland is STUDNIA O. [in English "The S. Well"], which was established in 1997. Members of the STUDNIA O. association have initiated a great number of storytelling undertakings referring to the elements of Slavic, Lithuanian, and Far Eastern mythology. The activity of the STUDNIA O. association will also be depicted in the paper.</p>	<p>Maciej Wroblewski, Nicolaus Copernicus University, Poland</p>

**Holy Homosexuals, Batman!**

This paper will examine the understanding of same sex male love in polytheist cultures, where such romantic and erotic attractions, far from being stumbling blocks to spiritual attainment, become integral to the translation of mortals to divine status. The key focus will be the Taoist account of Tu Er Shen, the Rabbit God, but will also draw upon the stories of Hyacinthus and Antinous. These ancient figures will be contrasted with the sometimes highly sublimated sexuality of some modern characters of storytelling who, while not deities, have certainly attained an iconic status in the collective unconscious.

Reflecting on the views of Harry Hay, John Corvino, and others, it will be suggested that the reverence, condemnation or sublimation of images of male love have had a significant impact on the spiritual, mental, and consequently, physical health of men who fall in love with other men. The telling of such tales (or the silence following the absence of tales to tell) becomes integral to establishing an identity for an understanding of what same-sex attraction for women may involve many similar issues, as the presenter is male it seems more appropriate not to attempt to speak on behalf of an exclusively female experience. The topic is approached by combining perspectives from within the academic disciplines of Religious Studies, Ethics, and Psychology, along with decades of experience as a storyteller.

Robin Hearne,  
University of Suffolk, UK

**Steam 5C – 1.00-3.00pm – LT2  
Disability and Mental Health**

**Speculative Fiction and Young Adults**

Speculative fiction may serve as an effective medium to educate emerging adults about issues that are especially pertinent to their age bracket, such as depression. Suicide is the second leading cause of death in 15-29-year-olds around the world (World Health Organization 2017), and the leading cause of death in Australians aged 15-24 (Australian Institute of Health and Welfare). Termini suggests speculative fiction prompts individuals to challenge their ideas, contemplate serious or “taboo” topics, and “interroga[te] the status quo” (2015: ii, 1). Although sometimes criticised for featuring absurd plotlines and “larger than life” characters, I argue that speculative fiction has the potential to achieve more than escapism, by utilising elements of fantasy, science fiction, and horror to render hard-hitting issues more palatable to an emerging adult

Emily Larkin,  
University of the Sunshine  
Coast, Australia

<p>demographic. In this presentation, I explore speculative fiction in relation to depression, and examine how bonding with fictional characters, and imagining alternative societies and futures, enables readers to improve their understanding of mental illness and its impact in their lives. I analyse the characterisation, settings, and use of technology in narrative exemplars including <i>The Hunger Games</i> (Collins 2011), <i>First Life</i> (Showalter 2016), and <i>The Leap</i> (Stroud 2001), to draw conclusions about why speculative fiction appeals strongly to emerging adults, and discuss this genre's potential to engage and captivate the imagination of readers while deepening their understanding of depression.</p>	
<p><b>Parents' diagnosis dilemma. A narrative study involving high functioning autism</b></p> <p>The current interest in the usefulness of a mental health diagnosis and a recent systematic analysis of the area form a backdrop to this small scale narrative study. Recent research has looked at short term effects of diagnosis. The aim of this study was to take this area further by exploring the long term effects of a child's diagnosis of high functioning autism from the parent's perspective. Five parents were interviewed for approximately one hour. A narrative approach was taken so they were asked to relate their story concerning the time before during and after diagnosis up until the present day. Following transcription and narrative analysis two forms were identified: diagnosis as progression and diagnosis as tragedy. Progression meant at the end of ten years the young adult had formed the beginnings of successful careers and lived financially independently. Regression meant the young adults were in enclosed or societal healthcare provision. Three commonalities were identified : i) In the early days all found it necessary for their child to receive a diagnosis so they be accepted and supported by the education system. ii) By the end of the progression stories the diagnostic label was no longer used iii) Within the tragedy stories some kind of trauma had occurred due to circumstances around their condition. This study expands existent literature in terms of methodology and takes a parent's perspective which is often the silent partner in any childhood mental health diagnosis.</p>	<p>Jan Machalski, Bishop Grossetest University, UK</p>
<p><b>'Running on' - Thirteen run thirteen: Stories from the Great East Run Outreach Project 2017</b></p> <p>The aim of the presentation is to discuss and explore the narratives, attitudes and perceptions of first-time long distance runners (and non-runners) - participants in the Great East Run Outreach Project 2017. Jointly operated by Suffolk Sport and Suffolk County Council , the project aimed to recruit 24 inactive Suffolk adults or those suffering from a physical or mental</p>	<p>Laura Locke, University of Suffolk, UK</p>

health condition 'in a zero to hero' initiative towards a half marathon in September 2017. The stories that were shared over a 4 month period of training by the trainees and coaches as well as the non-runners, provided a rich narrative of experience of excitement, fear, challenge, pain, love, friendships gained and loved ones lost. One participant was recovering from cancer:- "I was very worried about the physical side having finished treatment for cancer 18 months previous get up out of bed to brush my teeth every day. I was still having afternoon naps and I was very afraid I physically wouldn't be able to complete the course, but Bridget (the coach) made me think I could!" Another was running as tribute to her father who was suffering from Alzheimer's disease. "The emotions and friendships of the last few months bubbled over as we embraced, cried, hugged and generally triumphed together- a strong team that didn't know each other at the start but were forever friends sharing a special bond at the finish"

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**Conference Plenary  
3.00-3.30pm WAD1**



**Poster presentations  
Lunch time July 18<sup>th</sup> and 19<sup>th</sup>  
Waterfront Foyer**

**Journey of a true-life story through different media: the artistic process for the author and the audience reception**

This is an artistic exploration in the form of installation/live performance of what happens with a personal experience story when we take it through different media, as well as how does audience respond to the same story when they experience it in a live performance, video, podcast, digital storytelling or text. For this purpose, I will take one of my stories that I performed as part of true-life storytelling club and take it on a journey through different media, while exploring the process that happens on the way.

“Polly Pocket” is 7 minutes long true-life story about me as a five-year old girl in the war-torn Croatia, and my very short escape to Germany where I got a special toy from my aunt. That same story will be re-created as a 3 minutes video in the form of digital storytelling, as a transcribed text printed on a paper, as a voice recording that audience member can listen through headphones, and a video recording of the performance that will be played on a screen. All of these, as well as the object of the Polly Pocket toy would be exhibited in a space, with audience members encouraged to experience the same story through different media.

This installation wants to question how the audience reacts to the story when they are co-present with the teller, and what happens when they only listen or only read the story.

Kristina Gavrin,  
Loughborough University,  
UK

**This installation  
can be found for  
the duration of  
the conference in  
room W117**

**A case study of parental storytelling about underage daughter’s pregnancy and abortion in Taiwan**

Children’s rights to participation in decision-making are significantly influenced by adult authorities in everyday life. To gain an understanding of how parents perceive children’s participation in different issues and the interactions between parents and children in decision-making, narrative strategies were utilized. During the interviews conducted by researchers, one

Chung Shan Medical  
University, Taiwan

I-Chen Tang

<p>parent specifically shared her feelings and experiences regarding her underage daughter’s pregnancy and abortion. The adoption of storytelling methodology helps to reflect on how adolescent pregnancy is articulated by individuals with different roles and positions in a family, society and culture. In addition, narrative as a research tool can increase understanding of the decision-making process when seeking an abortion. The importance of this interview is that it captured the conflicts, complexity, stigma and interpretation of a mother’s role and position in the construction of her subjective feelings about her underage daughter’s pregnancy and abortion.</p>	<p>Hsin-Yi Chen</p>
<p><b>Family experiences of lesbians in Taiwan through personal storytelling</b></p> <p>The aim of this article is to investigate the real-life stories of lesbians, in terms of their family experiences, as a means of exploring family image and the practice of gender positionality. The family experiences of lesbians are of great importance in understanding gender issues in traditional culture. The authors relied on personal family experiences to analyze family situations and the atmosphere in the home. Data were collected from 5 in-depth interviews with lesbian interviewees, during which they shared their experiences of interacting with family members. Using analytic bracketing, we looked at family change as a self-organization process for identifying self in the patriarchal family. The findings revealed that it is difficult to discuss sexuality within the family. Interviewees tended to seek support from their family members as allies or support from friends who encourage them to be themselves. When they committed to being themselves, they were repositioned in the home and could connect to external resources.</p>	<p>Chung Shan Medical University, Taiwan</p> <p>I-Chen Tang</p> <p>Hsin-Yi Chen</p>
<p><b>Ordinary Lives; Extra -Ordinary Stories...</b></p> <p>The proposed technology- based installation will consist of a series of video-recorded stories narrated by disabled people. The accessible collective will contain ten stories with each story being around five minutes in duration. The stories will constantly revolve and so could be played during breaktime/lunchtime during the conference. The stories will be accessible in that they will be video based, with voice-overs and signed. The technology will be provided as will headphones to listen to the narratives. The extraordinary stories will illustrate the ordinariness of the lives of disabled people. This platform for voice will illustrate how disabled people’s participation should play a central role in social research.</p>	<p>Allison Boggis, University of Suffolk, UK</p>
<p><b>Career stories of men becoming primary teaching assistants</b></p> <p>A current doctoral research study utilising life stories as data focusses on the career journeys of men becoming teaching assistants. It sets out to amplify the voices of male TAs, to provide evidence with which to promote better understanding of the position of men in the primary workforce.</p>	<p>Caroline Meredith, Bishop Grosseteste University / University of Nottingham, UK</p>

The primary data tool is personal interview, to enable each participant to tell his own story, as he reflects upon his own career journey. A methodology of life grid, followed by sequential, visual storyboarding and precis of individuals' stories offers opportunities for meaning-making by both the researcher and the participants. The theoretical frameworks for the study embrace gender theory, professional identity and narratives of the self. The analysis is informed by career development theories. The poster explains the study's aims and methodological decisions, in relation to literature.

**“A Sister Dipped in Blood”: Rape, Trauma and Abjection in Contemporary Narratives of “Little Red Riding Hood”**

In the folktale “Little Red Riding Hood,” menstruation and rape are culturally ingrained issues that confine the female gender. In reading the color red as a female motif, this paper examines traumas of menstruation and rape in three contemporary narratives of “Little Red Riding Hood”: Paula Rego’s Little Red Riding Hood Suite (2003), Margaret Atwood’s The Handmaid’s Tale (1985) and Unni Lindell’s Rødhette (2008). By structuring Joseph Campbell’s traditional male hero cycle on abjection and using theories of trauma and intertextuality, as well as a cross-modalities method, which I name crossmodal storytelling, for analyzing Rego’s visual together with Atwood’s and Lindell’s written stories, I show how the narratives redress these traumas and construct a new cultural narrative of girl agency. Through identifying the represented crisis of abjection, the study indicates new ways of constructing girlhood, gender and sexuality in contemporary Western society.

Carola Maria Wide,  
University of Jyväskylä,  
Finland