



BRITISH
SOCIOLOGICAL
ASSOCIATION

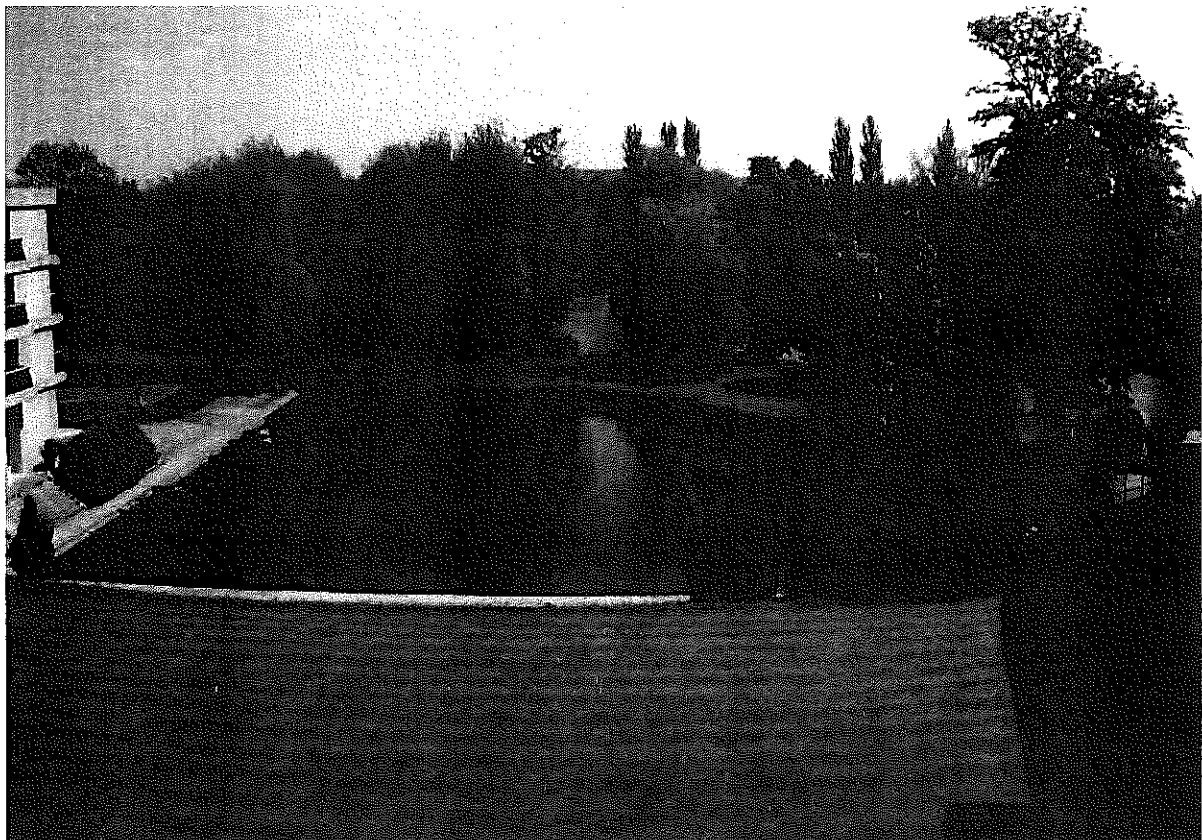
**BSA Auto/Biography
Study Group
Centre for Biography
and Education
University of
Southampton**

BSA Auto/Biography

Silver Jubilee Summer Conference

Wolfson College Oxford, 15-17 July 2016

The Presentation of the Self



Dear Friend,

Welcome to the 25th Auto/Biography Summer Conference Programme. This is our silver jubilee year and we hope to celebrate this event with you during the conference.

We think you will agree that we have a programme that looks exciting, varied and interesting. Thanks to all of you for your support and assistance in putting the programme together. Apart from the presentations you will also see that we have good opportunities to socialise, enjoy food and wine in the pleasant ambience of Wolfson College.

Very best wishes,

Jenny and Michael

Forthcoming Attractions

Your New Yearbook should be with you end of June/beginning of July

The 2016 Auto/Biography London Christmas Conference (topic: Varieties of Auto/Biographical Analysis: questions of methodology) will be held on 16th December at Friends House, Euston Road, London NW1 2BJ.

The 2017 Auto/Biography Summer Residential Conference (topic: Auto/Biography and Gender) will be at Dartington Hall, Devon, 19-21 July.

Delegate information

Wolfson College, Oxford OX2 6UD

Lodge telephone: 01865 274100

Conference Office email: events@wolfson.ox.ac.uk telephone: 01865 274083



We are delighted that you are staying with us. Whether you are coming with a conference, or independently, you are most welcome! We hope you find this information useful, in advance of your visit.

Your Accommodation

Your bedroom is a self-contained en-suite single. There is a Kitchen/Lounge area, shared amongst the other 4 – 9 bedrooms in that “set”. Where possible, we allocate sets of rooms to the same conference/ group, and assign couples to adjacent rooms. Some rooms are up one flight of stairs, so please advise if you require ground floor accommodation.

Your bedroom is provided with bed linens, towels, and small toiletry items on arrival. There is daily servicing. The telephone accepts incoming calls, and you can make calls throughout the University network (but not externally). Contact us if you would like your room’s telephone extension number in advance of your arrival. Your bedroom is equipped with internet, which can be accessed on WIFI or through an Ethernet cable available on request. **Please note that we do NOT supply adaptors and there is NO television.**

The communal kitchens have appliances, with basic cooking equipment and tableware. Tea trays and kettles are supplied, so you will never be without the chance of an English “cuppa”! There is also an iron and ironing board. We have only very limited stocks of items for borrowing, so you are advised to bring your own hairdryer, clock, radio, adaptor, personal toiletries.

Important Points

Smoking is strictly forbidden in bedrooms, inside buildings and on balconies.
Pets are not allowed within the accommodation or buildings.

Be sure to contact us in advance regarding car parking availability, as space is limited.

No insurance is provided by the College for guests’ personal belongings.

You are advised to arrange adequate medical insurance cover for your stay in the UK.

Getting To Wolfson

The College is located in North Oxford, off Banbury Road, at the end of Linton Road. It is well served by local bus services, though some routes do not run on Sundays. Ask for the "St. Margaret's Road" stop.

From the Main Oxford Rail Station: Bus number 14/14A (does NOT run on Sundays) or 500; single fare £2 approx.

From the Coach Station: Walk over to Magdalen Street, Bus Stop outside Debenhams store. All number 2 buses, also 500 Water Eaton Park & Ride; single fare £2 approx.

From Oxford Parkway Station: bus Number 500

There are taxi ranks at both stations; approximate fare £6 - £8.

By Car: There is a map on the College website: <http://www.wolfson.ox.ac.uk/physical/>
On reaching Wolfson, ask at Reception for your **pre-booked** parking permit and directions to the car park.

Please let us know in advance: any special requirements, especially mobility/disability; arrivals before 2pm or after 11pm; to request a parking permit.



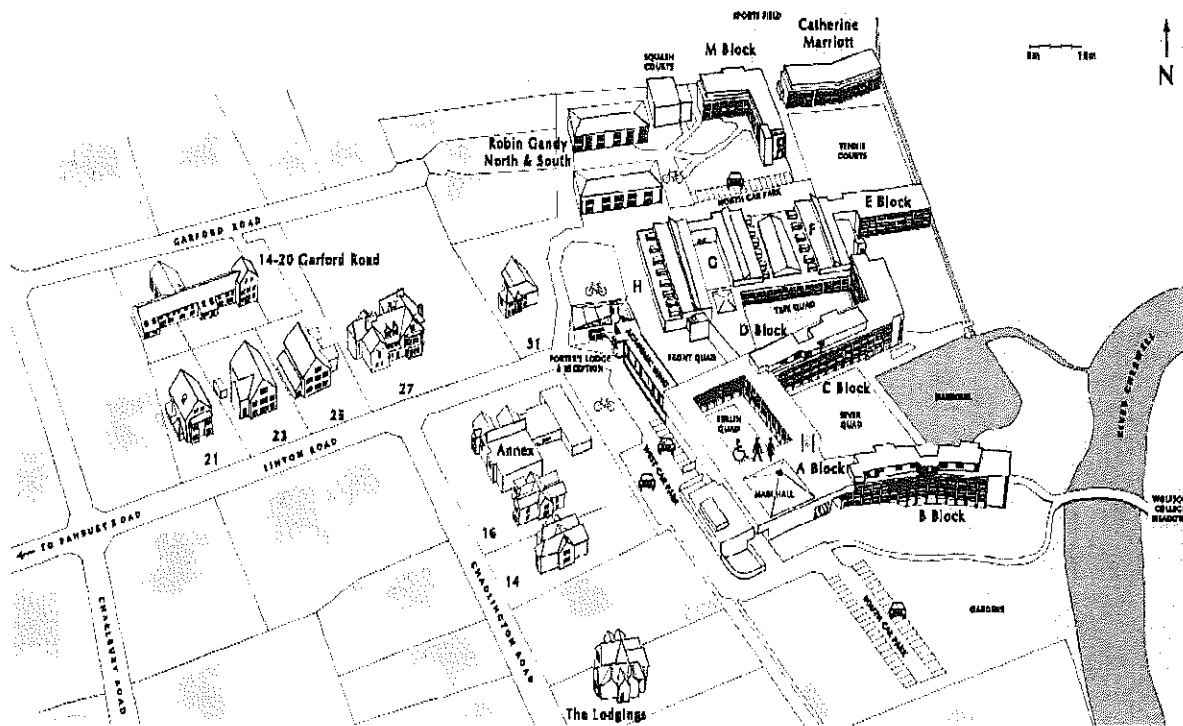
On Arrival

Check-in time is 2pm to 11pm daily. Please bring some form of ID to show to the Receptionist. If you arrive before your room is ready, we will be happy to store your luggage. **If arriving after 11pm, please telephone the Lodge before you reach us – to alert the Night Porter to open the Reception Desk.**

If your stay is not already paid or funded, please note that we accept payment by credit/debit card (but NOT American Express), cheque drawn on a UK Bank, or cash in Sterling only.

*And do contact Louise, Linda or Alexa in the Conference Office
if we can help with anything at all!*

Finding your way around Wolfson College



- | | |
|-----------------------|-------------|
| College Property | Cycle Racks |
| Surrounding Buildings | Parking |
| Toilets | Lifts |
- 12.06.12

 **WOLFSON COLLEGE**
UNIVERSITY OF SHEFFIELD
Linton Road • G12 5UP • Tel 0114 662 34100
www.wolfson.ac.uk

Guidance notes for audio-visual presentations at Wolfson

FORMATTING

- You are advised to bring your presentation on USB memory stick or CD, even if also bringing your own laptop.
- The College laptops use Microsoft Office 2010. There is no need to save files in "Compatibility Mode", and doing so can complicate loading onto our machines.
- Please notify us in advance if your presentation is on a CD or DVD, or if it features sound, so that we can supply the necessary equipment.

APPLE MAC LAPTOPS and MATERIAL

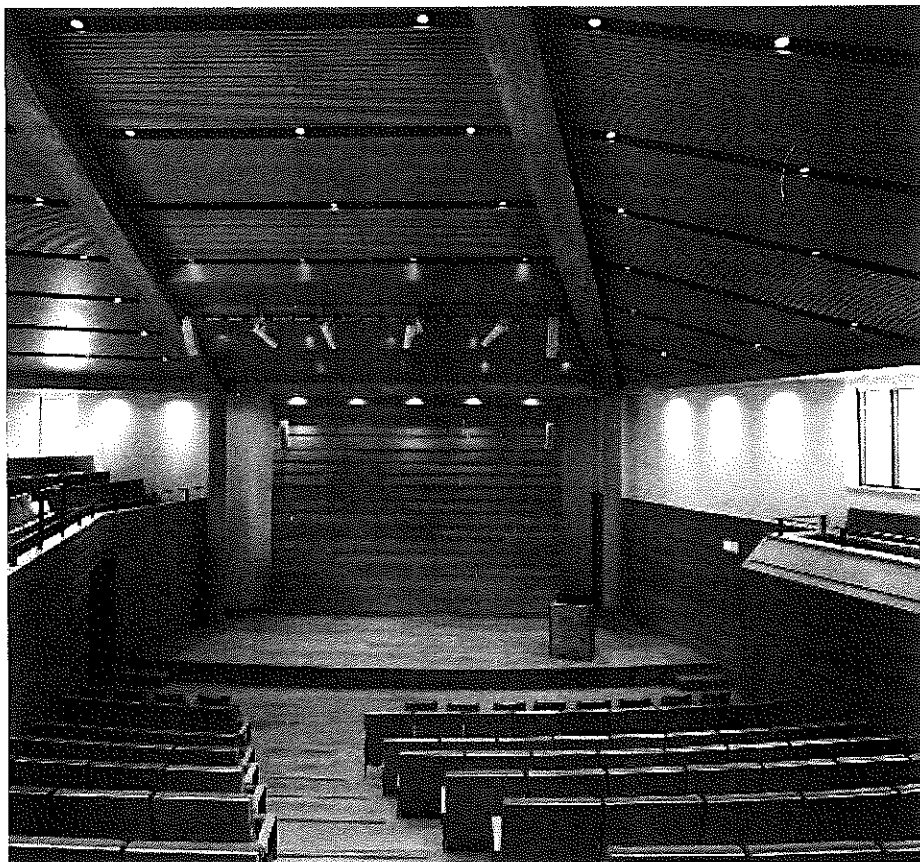
- If your presentation was created on an Apple Mac computer, the USB memory stick must be formatted as either "FAT32" or "FAT16" in order for it to be read by our PC laptops.
- If bringing your own Mac laptop, remember to bring the DVI (or Thunderbolt) to VGA connector. If you do not have the connector, please advise model number of your Mac, so that we can provide the right cable.

INTERNET ACCESS

- There is WIFI internet access in all meeting rooms and throughout most of the site. The password will be supplied to your conference.

TECHNICAL SUPPORT

- We will arrange for your event to receive technical support whilst setting up, and at other points in your programme by arrangement. We are always happy to schedule a "trial run" prior to your event.
- If you have any questions at all concerning your presentation, please feel free to contact the Events and Conferences Office at Wolfson, email: events@wolfson.ox.ac.uk or telephone (01865) 274081. Alexa McLachlan or Linda Boerner will be pleased to advise and assist you!



The Auditorium

The programme at a glance

A (Auditorium), B (Buttery), FR (Florey Room), HR (Haldane Room), PDR (Private Dining Room),
There is a lift between the Haldane Room, Dining Hall and the Florey, and Private Dining Rooms

Friday 15 th July	
Arrival from 2.00 p.m.	Check in and collect room keys from reception
3.15 to 4.00	Tea and biscuits and Registration in Dining Hall
4.15 to 5.10	Academic Presentations (FR, HR)
5.20 to 6.30	Keynote Lecture (HR or A)
6.30 to 7.30	Pre-dinner drinks in Private Dining Room and adjacent Balcony (self-pay)
7.30 to 8.30	Dinner in Buttery
8.30 to 11.00	Drinks in Private Dining Room and adjacent Balcony (self-pay)
Saturday 16 th July	
8.00 to 9.00	7.30 - 8.30 Breakfast in Dining Hall
9.00 to 9.55	Academic Presentations (FR, B, PDR)
10.00 to 10.55	Academic Presentations (FR, B, PDR)
10.55 to 11.15	Morning coffee and biscuits in Dining Hall
11.15 to 12.10	Academic Presentations (FR, B, PDR)
12.15 to 1.30	Academic Presentation and Book Launch (The Auditorium)
1.30 to 2.15	Finger Buffet Lunch in Buttery Dining Room
2.15 to 3.10	Academic Presentations (FR, B, PDR)
3.15 to 4.10	Academic Presentations (FR, B, PDR)
4.10 to 4.30	Afternoon tea and biscuits in Dining Hall
4.30 to 5.25	Academic Presentations (FR, B, PDR)
6.45 to 7.30	7pm meet Official photograph and presentation Pre-dinner drinks in Dining Hall (self-pay)
7.30 to 8.30	Gala Dinner in Haldane Room**
8.30 to 11.00	Drinks in Dining Hall (self-pay)
Sunday 17 th July	
8.00 to 9.00	7.30 - 9.00 Breakfast in Dining Hall
9.00 to 9.55	Academic Presentations (FR, B, PDR)
10.00 to 10.55	Academic Presentations (FR, B, PDR)
10.55 to 11.15	Morning Coffee and biscuits in Dining Hall
11.15 to 12.10	Academic Presentations (B, PDR)
12.25 to 1.10	Academic Presentations (B, PDR)
1.15 to 2.00	Finger Buffet Lunch in Dining Hall and delegates depart

** The first two bottles of wine for each table will be served gratis - there is also a cash bar for you to purchase additional bottles of wine.

Overview of Academic Presentations

Friday 15 th July Parallel sessions 4.15 - 5.10	
Florey Room	Haldane Room
Anne CHAPPELL: 'Insider research': it's all about me? (Chair: Geraldine Brown)	Karin BACON & Aidan SEERY: Women of the Irish revolution in Discursive Self-representation (Chair: Jeni Nicholson)

Friday 15 th July Keynote Lecture 5.20 - 6.30
Haldane Room or Auditorium
David MORGAN: Presentations (Chair Yvonne Anderson)

Welcome Dinner

Saturday 16 th July Parallel sessions 9.00 - 9.55		
Florey Room	Buttery	Private Dining Room
Rosie CANNING: <i>Hiraeth - Finding a Fictional Home</i> – The impact of living in care on the construction of coherent narratives of identity and the representation of this in contemporary fiction (Chair: Rebecca Twinley)	Anthony ANDERSON & Yvonne ANDERSON: Lamprais and Lovecake - The Dutch Burghers of Ceylon: contested matters in the presentation of selves (Chair: Anne Chappell)	Karen STOCKHAM: "A Strange Mix Of Truth And Fantasy": curiosities and contradictions in the representations of the life of Sylvia Ashton-Warner (Chair: Julie Greer)

Saturday 16 th July Parallel sessions 10.00 - 10.55		
Florey Room	Buttery	Private Dining Room
Froukje PISTRA: 'THERE IS A CERTAIN MOMENT IN LIFE WHEN...': presentations of the ageing self in egodocuments (Chair: Andrew Sparkes)	Geeta LUDHRA: "I believe in myself as a succeeder": from backstage insights to 'successful' girlhood (Chair: Chair Josie Abbott)	Denis WONG: Diaspora, Nation and Self: being Chinese in Britain (Chair: Ian Bryant)

Morning Coffee

Saturday 16 th July Parallel sessions 11.15 - 12.10		
Florey Room	Buttery	Private Dining Room
Julie PARSONS: Emotional Labour Pains and Sugar Rushes: reflections on the presentation of self during fieldwork at a rural prisoner resettlement scheme (Chair: Gayle Letherby)	Michaela BROCKMANN: The Presentation of the Self: The construction of tomboy identities of motor mechanic apprentices in England and Germany (Chair: Francisca Veale)	Chrissie ROGERS: "'I'm Complicit and I'm Ambivalent and that's Crazy': care-less spaces for women in the academy (Chair: Zoe Parker)

Saturday 16 th July	
Single Session and Auto/Biography Monograph Book Launch 12.15 - 1.30	
The Auditorium	
Hilary DICKINSON and Michael ERBEN: Nostalgia: Considering the Past in the Present (Monograph Launch) Chair: Jenny Byrne	

Lunch

Saturday 16 th July Parallel sessions 2.15 - 3.10		
Florey Room	Buttery	Private Dining Room
Saffron SCOTT & Clare TAYLOR Warts and All: backstage stories of an academic life (Chair: Maggie Boniface)	Ronda GOWLAND-PRYDE: The Delinquent Self: Re-observing the Mass Observation Archive Report on Juvenile Delinquency (Chair: Chrissie Rogers)	Dennis SMITH: Oscar Wilde's Many Selves: deconstructing the first night of Lady Windermere's Fan (Chair: Michael Erben)

Saturday 16 th July Parallel sessions 3.15 - 4.10		
Florey Room	Buttery	Private Dining Room
Agneta RAHIKAINEN: Annie Furuhejm: A Cosmopolitan Suffragette (Chair: Kathleen Hegarty)	Sara Louise WHEELER: Pink Hearing Aids and Purple Shampoo: positive presentations of a biographical 'disruption' (Chair: Viv Martin)	Irene SELWAY: Academic Lives in a Period of Transition in Higher Education: Bildung in educational auto/biography (Chair: Judith Chapman)

The Presentation of the Self: 25th Auto/Biography Summer Conference

Afternoon Tea

Saturday 16 th July Parallel sessions 4.30 - 5.25		
Florey Room	Buttery	Private Dining Room
Francisca VEALE: The Sequel to "Feeling like an Alien" : A German social reintegration experiment (Chair: Karin Bacon)	Louise OWUSU-KWARTENG: Whoever Holds the Scissors Wields the Power: our hair, our hairstyles and our identity (Chair: Geeta Ludhra)	Rebeca PARDO: The Grief and Pain Portrayed: online autobiographical representations (Chair: Froukje Pistra)

Gala Dinner

Sunday 17 th July Parallel sessions 9.00 - 9.55		
Florey Room	Buttery	Private Dining Room
Stephanie BUTLER: Self-Representational Agency in English Women's WWII Epistolary Correspondence (Chair: Louise Owusu-Kwarteng)	Jane ACKROYD & Zoe PARKER: Good Grief!: presenting ourselves in a joint auto/biography (Chair: David Morgan)	Xin HUANG: The Gendered Self in the Digital Age: digital photography and auto/biographic representation in China (Chair: Rebeca Pardo)

Sunday 17 th July Parallel sessions 10.00 - 10.55	
Buttery	Private Dining Room
Gayle LETHERBY, Anita SLADE & Rebecca TWINLEY: Emotionally Engaged: reflections on a shared doctoral journey (Chair: Terry Martin)	Kathleen HEGARTY "Sorry for your Troubles" Memorials: Sujet/Objet. An exploration of the Presentation of the Posthumous Self in art or artefact of tribute (Chair: Dennis Smith)

Morning Coffee

Sunday 17 th July Parallel sessions 11.15 - 12.10	
Buttery	Private Dining Room
Julie GREER: Looking Through Alice: Lewis Carroll's sense of narrative and my own Alices (Chair: Aidan Seery)	Viv MARTIN: Conceptualising Selfhood, Performing Identities in Illness Narratives (Chair: Irene Selway)

Sunday 17 th July Parallel sessions 12.15 - 1.10	
Buttery	Private Dining Room
Jenny BYRNE: The Mutable Selves of Katherine Mansfield (Chair: Michael Erben)	Geraldine BROWN: Bringing Hope: An evaluation of a faith based community intervention targeted at Black offenders (Chair: Ronda Gowland-Pryde)

Lunch and Depart

Phil Salmon Memorial Lecture

Presentations

David Morgan

The word, 'Presentations', has a variety of overlapping meanings. In the first place it can be a performance, either formal such as a presentation at a conference or an interview or less formal as in everyday life. Or it can be a gift or an award. Or, finally, it can be an affirmation of the here-and-now, a *presentation*. In all cases we are dealing with a relationship between a self and others, these others being either co-presenters or audiences. I want to explore some of these meanings referring back to Goffman's *Presentation of Self in Everyday Life* and through some illustrations. An extended illustration will deal with snobbery and how the meaning and practices of snobbery have changed over the past two or three centuries. Within this I shall consider two literary examples, George & Weedon Grossmith's *The Diary of a Nobody* and Stephen Potter's works on 'Lifemanship'. This latter is, interestingly, one of Goffman's sources. In this presentation I hope to show that Goffman's work is both still relevant and capable of further elaboration.

Abstracts

Good grief: presenting ourselves in a joint auto/biography

Jane Ackroyd and Zoe Parker

In 2004 we wrote our first paper together and began the work of presenting ourselves to ourselves, to each other and to an audience of auto/biography study group members. This was the beginning of our joint auto/biography using words and pictures to celebrate our friendship and explore our childhood memories. Through the exploration of our childhood identities we have found some of the roots and patterns that explain who we are now to ourselves.

The selves we have presented are largely emotional. We have exposed our most vulnerable selves to ourselves, then to each other and out to a wider audience. Returning now to what we first presented we find we can see how we've changed since we wrote it. There are new layers of meaning, new questions connections and patterns, which we could not see before. We are editing the book and we are editing our presented selves. The relationship between how we appear in the texts and images and our lived identity is complex and interactive. The title of the book we are editing our papers into is *Good grief*. This expresses the pleasure and pain of the love and loss that run through our lives shaping who we are and what we can present. We are drawing up a cast list with sets of pictures of the principal players in the story so that readers can follow them through the text and collages. Looking at each life as a sequence of pictures brings memories of how it felt to be the self the image presents.

Lamprais and Lovecake - The Dutch Burghers of Ceylon: contested matters in the presentation of selves

Yvonne Anderson and Anthony Anderson

The word 'burgher' derives from the Dutch and means citizen, but for those familiar with the island of Sri Lanka, formerly Ceylon, it has a distinct meaning. Burghers came into being under Dutch rule until Ceylon was ceded to the British in 1796, when the majority left the island. Those remaining became citizens of British Ceylon, known to themselves and others as Dutch Burghers, or simply Burghers. Their lineage was a mix of Ceylonese with a European paternal line that could be Portuguese, Dutch, British, or, less commonly, French, Belgian, or Swiss.

The golden age of the Burghers was in the first half of the twentieth century, when the community had reached a high level of standing as the affluent middle class. Following independence in 1948 Ceylon struggled for unity between the privileged Westernised classes, the majority Sinhalese and the minority Tamils. In 1960 Sirima Bandaranaike (Mrs B) swept to power on a sympathy vote after her husband the Prime Minister was assassinated by a Buddhist monk. One of her first actions was to instate Sinhala as the only officially recognised language – the first of many diktats that would alienate the Burghers, who subsequently throughout the 1960s and 70s emigrated in their tens of thousands.

Yvonne first encountered the Burghers in 1980 when she went to Australia with her then partner to visit his family. Eight years later their son Anthony was born. In the summer of 2015 we (Yvonne and Anthony) agreed on a joint project to document the Burgher culture through the lived experience of Anthony's paternal family. Our initial story gathering is with first generation migrants in Australia and the UK, who left their country of birth around fifty years ago. This, taken from Ferdinand's published history, chimes with the family stories we know and its poignant final sentence is where our project begins:

We decided that to minimise spending money in Australia we should take our furniture, linen, cutlery, in fact, everything. We even packed spices, garden implements and bought goods we thought we might be able to sell in Australia. At a combined auction with friends who were migrating to England we sold off everything we would not need. I remember that our surplus eighteen vases, seven coffee sets and six tea sets were sold that day! One way of life was coming to a close, another was to begin (Ferdinands, 1995:239)

Women of the Irish revolution in discursive self-representation

Karin Bacon, and Aidan Seery

This paper examines aspects of the lives of a number of the daughters of the Ryan family from Co. Wexford, Ireland born in the closing decade of the 19th century and who were closely involved in the revolutionary movement in Ireland at the time. Their parents John (1844-1921) and Eliza Ryan, (1848-1930) had a large farm at Tomcoole near Taghmon and had twelve children. Remarkably for the time, all twelve children received a second-level education and eleven went on to tertiary level, and several went on to have remarkable careers in science and the arts. Specifically, several of the daughters took a prominent role in revolutionary politics and some were interned in the aftermath of the 1916 Rising, during the War of Independence, and the Civil War. In the years thereafter they would go on to play political roles in the new Irish Free State.

Josephine Mary (Min) Ryan (1884-1977), the sixth eldest of the family and later married to General Risteárd Mulcahy, Chief of Staff of the Irish Free State Army in the War of Independence and subsequent Minister of Education, was my [Karin's] grandmother. She studied French, German, and English at the Royal University in Dublin. After graduating, she went to London University for a year to do a post-graduate diploma in education and while in London she established a branch of Cumann na mBan [Irish republican women's paramilitary organisation] in the University. Like most of her sisters she spent some time abroad teaching after graduation, and whilst abroad, the sisters communicated with each other by way of a writing book or jotter, which was then circulated from one sister to another. This 'jotter' is still in the family and has provided important data for this paper.

The paper explores the correspondence between Min and her sisters held in the family and witness statements held in the archives of the National Library of Ireland using the lens of the discursive currents in the texts that reveal the way in which these women enacted and performed their religious, educational, gendered, political and socio-cultural identities.

The Presentation of the Self: The construction of tomboy identities of motor mechanic apprentices in England and Germany

Michaela Brockman

This paper draws on biographic-interpretative interviews (Wengraf, 2001) undertaken as part of a study on learner identities of motor mechanic apprentices in England and Germany. The study aimed to explore the ways in which young people on apprenticeships construct their learner identities through their biographical experience in different domains of life, and, in particular, the complex interplay between structural factors and human agency. The different institutional contexts in the two countries, particularly in relation to the societal value afforded to apprenticeship and access to more or less valued occupations, constitute an illuminating contrast. The paper draws on the work of Judith Butler on performative identities. Rather than being 'authentic' and stable, identities are discursively constituted as individuals (dis-) identify with powerful normative categories in a bid for social recognition and to construct intelligible and meaningful selves. The biographic-interpretative method serves to elicit the participant's narrating of their life story as biographical self-presentation from their present perspective. The resulting story, by giving emphasis to certain experiences while brushing over others, or making connections between them, is expressive of the *gestalt* of the interviewee. It is through the narrative that identity is constructed, weaving together seemingly disparate actions and events (Ricoeur, 1992). Alheit (2003) refers to the notion of biographical work, driven by an individual's need to continually reconstruct their identity in the face of biographical discontinuity.

The cases of one German and one English woman apprentice are presented. Both are from working-class backgrounds and report difficult school experiences. Of particular interest, however, are the ways in which the women draw on representations of social class and gender and, in particular, on that of the male-dominated occupation of the motor mechanic. Both strongly dis-identify with signifiers of 'girly' girlhood. In contrast to the male participants in the study, these women afford particular meaning to apprenticeship in terms of their tomboyhood. Rather than foregrounding their preferences for hands-on work, both women position themselves primarily in terms of their social relationships, such as with their peers and parents. Their accounts of being 'hands-on' and developing informal learning careers fixing cars assume a unique significance in their construction of tomboy identities.

Bringing Hope: An evaluation of a faith based community intervention targeted at Black offenders

Geraldine Brown, Elizabeth Bos and Geraldine Brady

This paper presents the key findings from an evaluation of the Damascus programme - a faith based prison and community intervention targeted at Black male offenders. The study was undertaken by an inter-disciplinary research team from Coventry University and adopted an interpretive framework in which the research team captured data in relation to outcomes associated with a range of health, wellbeing and social benefits. In addition, the data captures the multiple ways in which creating a 'safe space' led to offenders and community workers establishing an emotional connection that facilitated a process of reflection in which they openly shared stories, thoughts and vulnerabilities. We suggest that creating 'safe spaces' within secure settings and interventions that facilitate group 'therapy' can restore a sense of mutual respect often missing for those incarcerated. In addition, the findings reveal how a sense of self can be garnered in relationships with others when individuals / groups have a sense of being emotionally and physically safe (Nedderman, *et al.*, 2010).

Self-Representational Agency in English Women's WWII Epistolary Correspondence

Stephanie Butler

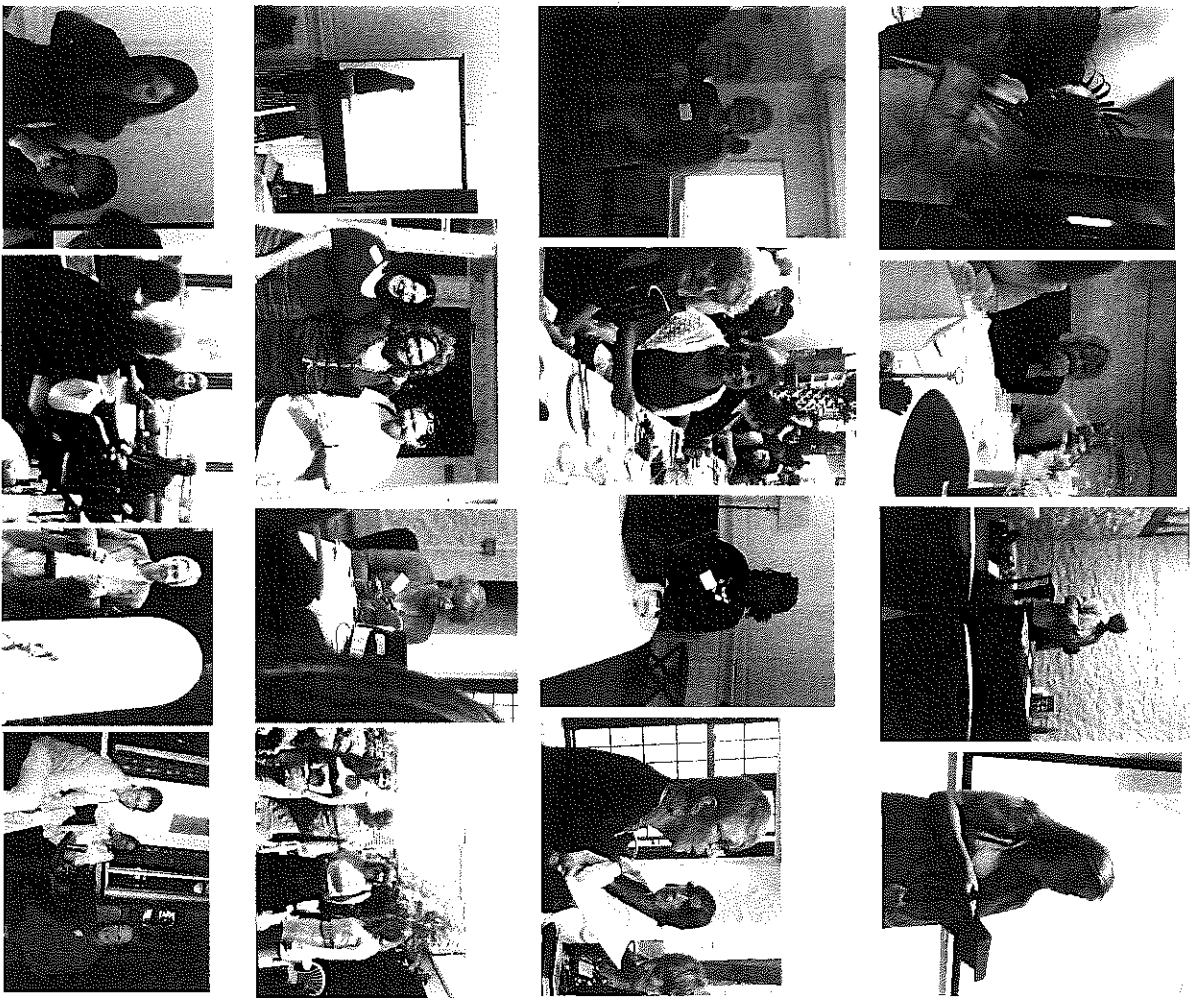
In this paper I explore English women's incorporation, and defiance, of pervasive advice about how to portray themselves in their letters during the Second World War. There were many external pressures on women's letter writing which limited their agency. For instance, women were warned by censors not to disclose specific details about bomb damage or safety precautions. They were presented with published advice columns in newspapers and magazines cautioning them to convey images of their homes as safe havens in their letters to soldiers and evacuated children. Perhaps most damagingly, women were inundated with messages about the importance of remaining stoic in the face of wartime tragedies. As a result, some women repressed their grief and terror, and responded unsupportively to other women's public expressions of these emotions. This last set of pressures generated an interesting trend in women's epistolary correspondence in which women told stories about themselves behaving courageously, which provoked admiring responses from their American women friends. Yet, these women self-consciously resisted interpretations of them as brave - some even going so far as to mock themselves for appearing heroic, whilst revealing that they felt terrified and wanted to flee the country. Some women then admitted that the letters of admiration and encouragement they received after their admissions of fear worked to reassure them of their resilience. My paper, thus, focuses on the ways that women navigated the relationship between public calls for stoicism and the emotional complexities of wartime resilience in their epistolary self-representations.

The mutable selves of Katherine Mansfield

Jenny Byrne

True to oneself! Which self? Which of many- well, really, that's what it looks like coming to – hundreds of selves ... (Katherine Mansfield Notebooks, ii.204).

In this paper I examine the multiple selves that Katherine Mansfield constructed for herself and how she presented many facets of a mutable 'self' throughout her life. I also consider the interpretations of her selfhood that others projected on her while she was alive, some of which she adopted with alacrity, as well as the way she was presented after her death, particularly by John Middleton Murry. This multiplicity of self-image as a rebel, a bohemian, an adventuress, a vulgar colonial, an artist, a tyrant, a wit, a lost soul, an invalid and so on offers something of a conundrum about who Mansfield truly was. This presentation of self as fractured and ephemeral has connections with postmodern constructions of self and I will explore these fluid and ever-changing guises within her biographical narrative before attempting to consider, how as a modernist, Mansfield reflected on her core selfhood in order to determine who the real Katherine Mansfield was.



Hiraeth - Finding a Fictional Home – The impact of living in care on the construction of coherent narratives of identity and the representation of this in contemporary fiction.

Rosie Canning

Fostered, adopted and parentless children are written into the body of our literary culture. Orphan heroes and heroines are familiar characters in children's literature. Nixon (2011) observes this literary tradition is understudied in both literature and history. Reed (1975) observes that orphanhood is often reconciled through domestic marriage or family reunion such as *Jane Eyre* or *Oliver Twist*. Floyd (2014) concentrates on non-traditional depictions of orphanhood and observes that the Victorian *fin de siècle* Gothic orphans threatened domestic bliss. They were dangerous, seeking to fracture that institution - the family, for example the villain Heathcliff, in *Wuthering Heights*, and the Earnshaws. In contemporary literature, orphans or characters with a care background are often portrayed or treated as criminals. For example, in *Island*, Rogers (1999) experiments with a damaged, criminalised care leaver who thinks a lot about murdering her mother. In *The Panopticon*, Jenni Fagan (2012) places looked-after teenagers in a building salvaged from its previous function as a jail. There is an abundance of care leavers in crime drama where they are stereotypically disturbed in character. Is this how narratives of identity for care leavers are represented in contemporary fiction? How does a care leaver writer narrate a self that has been constructed by others, in this instance the institutionalised self? Is there a non-criminal literary voice for the marginalised care leaver? Understanding whether and how care-characters are portrayed in fiction may be indicative of how society views care leavers. The intention is to introduce a new voice to the critical and creative collective consciousness to broaden dialogue and create a new cultural identity for care leavers.

Insider research': It's all about me?

Anne Chappell

The importance of the place of the researcher is widely acknowledged and there is work which examines the implications for research undertaken by an 'insider' (Rogers, 2003; Sikes and Potts, 2008; Perryman, 2011; Letherby and Scott, 2013). The literature often focuses on ethical issues such as access; relationships; trust; empathy; and also on shared knowledge and understanding between the researcher and participants. This paper will explore the significance and impact of the motivation and evolving feelings of the 'insider' researcher, through reflections on my own research experience. The doctoral process was very challenging and I felt surprise at my levels of resilience and commitment to completing the research. I reflected on many occasions during the process what it was that sustained me, but was never able to provide myself with a 'satisfactory' explanation. It is only recently, when undertaking further work in this area with newly qualified teachers, that I have started to gain insight into this 'personal trouble' (Mills, 1959). The insight has come as a result of unexpected emotional responses during the research process. I have come to understand through reflection that these feelings relate to my motivation for the research and its development over time. Through this particular case, I will consider the implications of researchers using their feelings as a basis for reflection in order to develop an enhanced understanding of their motivation and use this to the benefit of their research.

The Delinquent Self: Re-observing the Mass Observation Archive Report on Juvenile Delinquency

Ronda Gowland-Pryde

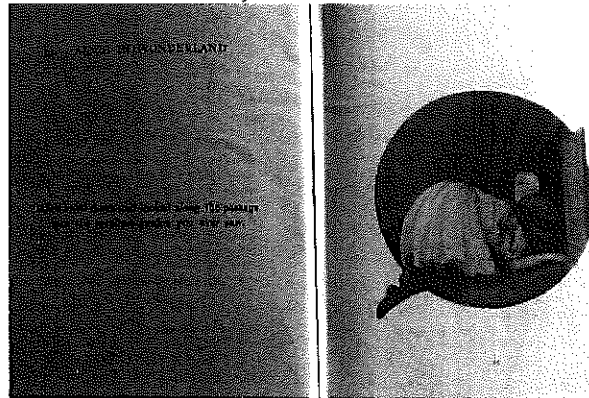
"Juvenile Delinquency, like any other social problem or phenomenon, is something which intimately concerns all our daily lives. M-O believes that this is part of its job to acquaint ordinary people with these facts, which are facts of use in everyday human relations, and have an incidental therapeutic value of their own." (H.D. Wilcock, 1949, p 29)

This paper re-observes the Mass Observation Archive Report on Juvenile Delinquency (Wilcock, 1949) as a resource for considering youth crime and notions of the delinquent self. Taking its lead from emerging research methods in sociology and criminology focusing on the personal and auto/biographical, (Shaw, 1930; Burt, 1931), I discuss how the report makes an important contribution to debates on juvenile delinquency.

By exploring the case histories and auto/biographical accounts from the MO Report, these sources are re-observed through a John Hansard Gallery Plus Tate network learning project with artists/artist-educators, young people and youth offending team workers from Southampton Youth Offending Service. I discuss how the report stimulates a public 'acquaintance' (Wilcock, 1949) with how young offenders are represented, providing different perspectives on how we consider the 'delinquent self' and youth justice.

Looking Through Alice: Lewis Carroll's sense of narrative and my own Alices

Julie Greer



One hundred and fifty years since she first jumped off the page and down a rabbit hole, Lewis Carroll's Alice is still dominating our imaginations. Wonderful Alice; curious, intelligent, rational, fair and grumpily alert to the specious, no matter how ingeniously presented; an ideal type of researcher perhaps.

Alice in Wonderland has been a regular feature of my own journey, a part of my auto/biography and an unconscious associate of the other Alices whose biographies I have researched and shared as part of my doctoral thesis on early psychoanalysts and those connected to them. With reference to Carroll's own Alice, as well as his 'child friend' inspiration Alice Liddell, this paper will take an auto/biographical tumble through my research regarding Alice Buxton Winnicott, (1891- 1969) painter and potter and Barbara Low, (1874-1955) educator and psychoanalyst, who I can reveal to have been named Alice as a child.

I have always learnt best by being playful with knowledge and concepts until I better understand them, but I will also explain how Carroll's sense of narrative, more than I realised, shaped the form and content of my own endeavours to establish meaning. This paper will consider how an increased appreciation of the potency of metaphor (for psychoanalysis and in Carroll) has, I like to think, made me more alert to the intricacies and interest of auto/biographical study.

"Sorry for your Troubles"

Memorials: Sujet/Objet. An exploration of the Presentation of the Posthumous Self in art or artefact of tribute.

Kathleen Hegarty

"Time does not heal, it accommodates. But it is not accommodating this."

-Bob Geldof on the loss of his daughter, Peaches. (Radio Interview RTE)

This work has evolved from and forms part of an examination of relationships and creative processes in meaning-making specifically relating to **objets**; here taken to mean artefacts or tributes created with the intention of the **presentation of a life after death**, for example: obituaries, headstones and other memorials, poetry and other artwork – including memorial cards. All are considered in a wider context of ways of approaching and marking the passing and meaning of a life.

Selecting from this collection of focussed yet related studies it is intended to explore in this presentation one type of object, namely **the memorial card** (as used in a specific tradition) and its meaning and place in the (usually vicarious) representation of a life. The familiar energies of time, meaning, epiphany and relationship seek to invade, galvanise and inspire this auto/biographical work as it considers the work of memorialising a physically complete *bildungsroman*. Questions of truth, representation, relationship, power, responsibility and other challenges are weighed against the inevitable backdrop and gravitas of *ultima res* and perhaps *memento mori*. The personal investment at all stages of this study seeks to resonate and collaborate in sincerity, range of voice, authenticity and meaning, offering a modest contribution to the wealth of truth and understanding already available in this field

While many might hesitate (with good and understandable reason) to visit and dwell upon the spectrum and shades of Loss, this presentation intends to underline the **positive and often artistic** possibilities emerging phoenix-like from the contemplation and creation of some memorials to life - after death. A by-product may well be some resolution, perhaps some rest *and* peace in the accommodation of grief and the possibilities of continuing accompaniment.

I am in the process of compiling a few studies on a limited selection from the above-mentioned array of processes and *objets* of memorialising with the intention to publish in 2016/ 2017. A strong intention of the finished compilation will be its potential **accessibility and usefulness** in a reflexive sense to others as they interpret and navigate their own experience of loss and perhaps eventually make a mark or creation (of artistic or other intention; e.g. therapeutic) in the **Presentation of the** (physically deceased other) **Self**.

The Gendered Self in the Digital Age: Digital Photography and Auto/biographic Representation in China

Xian Huang

What new things can personal digital photography tell us about gendered lives? How do the digitalization of analogue photos and the practice of photo-photography change the ways women represent their lives? What can we learn about women's lives and senses of self through them as "photographers"? How to process and make sense of digital photograph collections and determine their biographic relevance and significance? Based on the personal photos I collected in China from women who lived through the Mao era, and their photo-autobiographies, I discuss how the changing materiality of digital photography affects women's auto/biographical photo practices, the opportunities and challenges this brings to the study of women's lives.

"I believe in myself as a succeder": backstage insights to 'successful' girlhoods

Geeta Ludra

"I believe in myself as a succeder in life... After getting my degree, my future aspirations are I'd like to become a highly qualified solicitor and I want to get married. I want a high status job before I'm married though and to earn my own money but I'd also like to be a young mum too – that's my one dream".

This short extract from Alka, one of the twelve South-Asian girls in my study, captures intersecting markers of difference that she navigated in becoming a 'successful' law student. Alka, a working-class girl of Muslim religious background, discussed dimensions of her identity within the cultural configurations of her life. She narrated a desire to achieve a good education, a high status law career, and balance that with a 'successful' and 'traditional' family life. She believed that she had the psychological strength to 'tackle problems' at home, and juggle conflicting priorities across spaces. 'Success', as I have found, often comes at a cost, particularly when the journey requires additional psychological strength, alongside family support, and indeed social networks. Yet the girls in my Doctoral study performed 'success' in a rather effortless manner on the surface (Mendick and Francis, 2012; Ringrose and Walkerdine, 2007). Through in-depth narrative interviews, and the girls' research journals, I was privileged to gain backstage insights (Goffman, 1990) into the presentation of twelve 'successful' girlhood identities, whilst critically reflecting on my 'successful' journey and cultural narratives (Brah, 1996). I theorise this paper using black feminist theory (Collins, 2011; hooks, 1996) to understand and explain the markers of difference that these 16-18 year old girls, as well as me, narrated and critically reflected on (Mirza, 2013). The girls, to varying degrees, demonstrated agency and high aspirations for 'having it all', narrated through discourses of the 'supergirl' (Ringrose, 2013) who works hard work and believes in meritocracy. In this paper, I discuss how these twelve girls discussed the contested notion of 'culture' (Eliot, 1948; Kroeber and Kluckhohn, 1952; Phillips, 2010) in presenting themselves as 'successful' 21st century, South-Asian girls who 'want it all!'

Conceptualising selfhood, performing identities in illness narratives

Viv Martin

In *The Presentation of Self in Everyday Life*, Goffman (1959) suggests a way of conceptualising identity which draws on the following metaphor used by Shakespeare in *As You Like It* (Act 2, Scene 7):

*All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts ...*

Thus according to Goffman we play roles according to situations and social context. But are we 'merely players' presenting preferred selves according to the roles we play? Such a view of human interaction both implicitly and explicitly (Goffman refers to the 'true' or 'real' attitude of individuals) suggests a 'real self' obscured by various 'presentations of the self' in different social situations. In my research into the impact of illness on conceptions of self, I struggled initially to reconcile my (previously unexamined and taken-for-granted) notions of a core or essentialised self with a post-modern emphasis on fragmentation, and pluralistic 'selves'. In this paper I will discuss my attempt to grapple with ways of viewing selfhood and draw on examples from my previous and current research to explore the ways in which contexts influence the stories that can be told and the identities we can perform, as embodied selves in illness and in health.

Whoever holds the scissors wields the power.....

Louise Owusu-Kwarteng

Our hair and the hairstyles we choose are 'inextricably linked' to our identity and how we present ourselves (Bankhead and Johnson 2013). For black women, 'hair' is also a continual source of political debate. These debates centre around choice of particular styles, such as chemical straightening/relaxing and/or weaves, and whether this means that we are presenting ourselves in ways that appear to be buying into European beauty standards, as a result of negative representations of 'tightly curled' African hair, which are rooted in slavery. Conversely, are the growing numbers of black women (including me) who opt against 'relaxed' hair or weaves, in favour of short 'natural' hair choosing to present ourselves in ways that appear to be making a political statement rejecting European standards of beauty? Is this 'statement' reminiscent of the 1960s era of black pride, when 'natural' hair became an 'identifiable marker' of this movement? Or are these hairstyles simply a matter of choice and/or convenience? With reference to Erving Goffman's work on the presentation of self (1959), Anthony Giddens' (1991) research on identity in late modernity and that of Bankhead and Johnson (2013), whose research examines black women's hair politics, this autobiographical account explores my experience of these issues, and the impacts on the way in which I have presented myself at different stages in my life. I also reflect upon the ways in which this type of 'hair politics' have often had an impact on my experiences as a consumer in black hair salons. I also discuss other consumer experiences within this context, such as the extraordinary lengths of time spent in these salons which is often beyond the customers' control. It explores the power relationships between the hairstylist/salon owners and the clients, which become evident in these situations and also when styling hair. In exploring these issues, I draw on Foucault's notions of power (1984) and Freund and Maguire (2003).

The grief and pain portrayed: online autobiographical representations

Montse Morcate, Rebeca Pardo and Dolores M Tapias.

The self-referential digital image of illness and death is playing an important role on the Internet as an element for desestigmatization, connection, visibilization and co-presence. Here, an interdisciplinary research on the representation of pain and grief in the field of digital image and humanities is presented. The object of study is specific autobiographical and/or self-referential images of disease and death shared on the Internet. In this research, the new practices, narratives and formats that arise around them in social networks and the Internet and their cultural significance are other interesting elements analysed. Such practices are growing in the present time and they are considered to have a high social interest, motivated among other factors by a change in the perception of the boundaries between the intimate and public space. Other themes behind these practices are the increasing number of chronic patients that demand a greater awareness and visibility for their pain and their needs. In order to understand these practices it is also important the transformation of the attitudes towards death that are becoming visible in the network. The proposal of this project is the analysis of the paradigm shift in this visual and virtual context. It is important to consider the active role that the pictures seem to be taking as mediators in the processes of co-presence related with issues of stigmatization, creation of new communities and visualization of pain and grief. The methodologies used are hybrid and include from the statistics to the visual/semiotic analysis, conducted by a team of researchers from fields such as the visual arts, communication, visual anthropology, digital ethnography and art history. The project aims to obtain qualitative and quantitative results to help understand a contemporary phenomenon of growing presence and wide social significance that contribute to the study, standardization and visibility of practices related to the representation of the disease, death and grief in digital environment.

Emotional labour pains and sugar rushes: reflections on the presentation of self during fieldwork at a rural prisoner resettlement scheme

Julie Parsons

In this paper I reflect on fieldwork* that centres on 'commensality' from the Latin 'cum mensa' (in the company of a meal/table) (cited in Parsons 2015) and the significance of the lunchtime meal at a rural prisoner resettlement scheme in bringing people together, not only for those working there but others who come in from the wider community to share lunch. I make use of ethnographic data, semi-structured interviews and focus groups with those involved in the scheme, staff, supporters, stakeholders, volunteers and trainees (prisoners/ ex-prisoners) gathered over 6-9 months of close involvement, sharing regular lunches, break times and cooking activities with all of those involved. Doing sensitive research involves careful negotiation of Goffman's (1959) presentation of self and an investment of Hochschild's (1983) emotional labour. This is further heightened at this scheme when working with individuals whose sense of self has been undermined by what Goffman (1961) refers to as a 'total institution'. Further the purpose of the resettlement scheme is to increase trainees' self-esteem in order to enable better integration into the community on release and to counter the demands of the prisoner's own emotional labour. It is notable that one of the trainees (Ryan) says, "you don't have to be very guarded about what you say, you can talk about anything". Indeed, conversations around the table at the end of the meal are what he values. The shared sugar rush of laughter amongst the group around a common theme counters the hard work of emotional labour for everyone.

'There is a certain moment in life when...' Presentations of the ageing self in egodocuments

Froukje Pistra

In 1866 the French poet and novelist Victor Hugo in his autobiography *Chansons the rue et de bois* stated 'There is a certain moment in life when... the desire to look back becomes irresistible. Our youth, dead in her beauty, reappears to us and insists on claiming our thoughts'. The sixty-four years old Hugo was not unique in his 'desire to look back'. For many years older people have reflected on their lives in all kinds of autobiographical writing. They have recollected their lives and thus preserved memories of those lives for future generations. By doing so they have left researchers an interesting corpus of egodocuments. In recent years a lot of those documents have been studied and researchers from variety of disciplines wrote many articles and books on autobiography, memory and the possible function(s) of reminiscence. The focus in those projects is often the so called 'reminiscence bump', the tendency of autobiographical writers, like Hugo, to reflect on the years of youth and early adulthood. Interesting enough a historical-biographical perspective on how autobiographers in different periods in time have reflected on and presented the aged or old self – a topic so relevant in our time - seems absent in most studies. In this paper I will explore why it might be interesting– for scholars, politicians and all who are involved in the ageing debate – to have some historical knowledge of the way people in the past reflected on and presented the ageing and old self. Relating to earlier concepts of ageing and the life course I will explore how I think a historical-biographical study of the ageing self in egodocuments might contribute on a fundamental level to the current ageing debate and offer perspectives beyond our dominant bio-medical and political-economic focus.

Annie Furuhjelm – A cosmopolitan suffragette

Agneta Rahikainen

Annie Furuhjelm (1859–1937) was a leading figure in the early women’s rights movement in Finland. In three autobiographies Furuhjelm tells the story of her life, her work with suffrage and as one of the first female members of the Finnish Parliament, elected 1914. Finland was the first country with both universal suffrage and eligibility established by the Parliament Act in 1906. From 1909 until 1920 she was vice president of International Woman Suffrage Alliance and active in several other organizations for women rights. She lived an extraordinary life, born in Sitka in then Russian Alaska (Novoarchangelsk), where her father was governor. She lived in different parts of the world from Siberia to Dresden, until she settled in a manor in Finland. She considered herself intellectually uneducated, but worked as a journalist from the 1880s onwards and took part already then in international suffrage meetings. She spoke Swedish, Finnish, English, French, German and Russian, and her language skills were not only the key to her international success, but also to her ability to import new ideas to the political movement in Finland that was in its early stages to become an independent nation in 1917. My interest in her life concerns particularly her international connections and networks, and how she saw herself as part of a ground breaking history. Between 1910 and 1940 there was an enormous boom of female biographers in the Nordic countries; women who wrote their autobiographies and women who wrote about other women. This was a way to lift the female history by the side of the traditional male but also a way, at least in Finland, to acknowledge women’s significant participation in building the nation. The female biographies also changed during this time from telling stories of God fearing mother figures to stories about strong, independent feminists with high self-esteem.

‘I’m complicit and I’m ambivalent and that’s crazy’: care-less spaces for women in the academy

Chrissie Rogers

The intense gratification of following a particular research path driven by an embodied intellectual desire is arguably important for academics and their presentation of self. For many, the highs of carrying out research and then gaining affirmation is a very part of their being and incredibly pleasurable. Collaborating with colleagues can be satisfying, but the current research excellence framework (REF), with nuanced impact and environment additions impose relationships that are enforced via the development of faux research centres, groups or institutes. Academics can often find themselves faking research associations, feeling overwhelmed or cheated, in collusion with or in resistance to these powerful directives. This is often at the expense of their intellectual pleasure peak – the pleasure and highs gained from pursuing individual intellectual goals that explode to punctuate the disappointment at other times. Often left to fake good relationships with colleagues, managers, research partners and students, academics are to project a healthy and satisfied academic identity, and if not there are workshops to counter the ill effects of work-life imbalance. These issues are discussed in the context of a care ethics model (of disability), where the emotional, practical and socio-political spheres relate to each other in complex ways drawing upon three working class women academics’ narratives. As it is, care-less spaces exist across the three spheres and are pervasive within higher education. Moreover, power, within these spaces, is often used in a way that limits agency, and rather than promoting an interdependence (a freedom from dependence), it maintains dependence and limits choices in a care-less manner and is therefore a danger to the self and any presentation thereof.

Warts and all: Back stage stories of an academic life

Saffron Scott, M Clare Taylor, Mary Grant, Nicola Chapman and Beth Cooke

This paper will document the experience of a group of occupational therapy academics and lecturer practitioners who were asked to present their professional career journey stories to a final year group of OT undergraduate students as a means of inspiring professional development. Using Goffman's (1959) theatrical metaphor, the challenging aspect was to move from the usual front of stage character of the lecturer to expose the 'private' back stage selves to both colleagues and students whilst maintaining professional dignity and credibility. The stories were constructed independently but observed in presentation by both colleagues and students. Following the session personal reflections of the experience took place highlighting a number of issues experienced. These included anxiety surrounding exposure of the backgrounds to our career identities, career choices and achievements, fear of audience judgement and the impact on the student/lecturer relationship. Challenges were faced when deciding what significant elements to include and exclude in the construction of the narratives and to ensure that imperfections were not ignored. Other aspects considered in the construction of the narratives were how to make the stories entertaining, informative and inspiring.

Making use of these personal reflections we will illustrate the experience of creating and sharing narratives with our colleagues and students from the back stage venue of the private self which in normal teaching roles remains a hidden and protected place.

Academic lives in a period of transition in higher education: Bildung in educational auto/biography

Irene Selway

This paper owes a great deal to Judith Chapman (2014) whose paper 'Autobiographical work as *Bildung*' has enabled me to revisit and analyse my PhD study undertaken previously (Selway, 2008) to illustrate more clearly the process of constructing a professional life using the concept of *Bildung*. Five academics who had worked in the same post 1992 university took part in auto/biographical interviews in a larger study (Selway, 2008) and I have re-analysed two of the auto/biographical interviews using Chapman's framework of *Bildung* to illustrate how the telling of their professional life story was crafted into a coherent and meaningful account. Their narratives (Connolly and Clandinin, 1990) were crafted ultimately into an account that enabled them to retain their educational values and principles during a 20 year period of considerable change in higher education. The concept of *Bildung* is central to auto/biography and can be seen as 'educational self-transformation' within a life narrative. (Chapman, 2014.115). The auto/biographical interviews enabled the participants to *rehearse* some of these experiences and consolidate and even amend their stories as the interviews progressed. The interview provided them with an *audience* (fellow academic) to rehearse and reflect on these issues in a way they could not in their day to day practice. This was revealed in the self-reflection facilitated by telling the interviewer their story; having an audience encouraged them to create a meaningful life narrative. Their auto/biographical narratives reveal how they have responded to the challenges and changes in higher education in terms of their identity and practice as academics (Barnett, and Di Napoli (ed) 2009). The research illustrates how each academic transformed himself (all participants were male) in the context of educational change. The two academics *retrospectively* created a life narrative that either cast their professional lives as logical development for them; either as a pragmatic strategy within the context they found themselves; or as persistent resistance to change to preserve their own educational values. The process of the auto/biographical interview had turned the 'chaos of a life as it was being lived' into a more unified life story or narrative. (Chapman, 2014.118).

Oscar Wilde's Many Selves. Deconstructing the first night of Lady Windermere's Fan

Dennis Smith

Oscar Wilde, born 1854, was notorious on both sides of the Atlantic following his famous US tour in 1882; but to what purpose? If his goals were great influence or vast wealth he was making little headway. Was just being very well known enough to satisfy Wilde? Was he happy being an amusing oddity rather like Jumbo the elephant, the outsize star of London Zoo who also made his American debut in 1882 with circus director P.T. Barnum. As with Jumbo, everyone knew, more or less, what Wilde looked like, but who was he? What was he about? That was much less clear. It took Wilde another decade to 'break through' as a personality with a project that moved beyond the confines of literary ghettos and could be both enjoyed and taken seriously by British public opinion; more specifically, by the sort of people who liked a night out at the West End theatre, or at least read about it in *Punch* and the *Saturday Review*. By early 1892 Oscar Wilde's reputation had shifted from notorious to infamous. The previous year he had published not only the scandalous novel *The Picture of Dorian Gray* but also the utopian tract *The Soul of Man under Socialism*. Not to mention *Salome* and those seven veils. Wilde seemed to be challenging the very foundations of social behaviour, sexual morality and political stability in English society. Was Wilde turning into a man to be afraid of rather than laughed at? This question was hanging in the air when Wilde made his debut in London's fashionable West End, at St. James's Theatre on Saturday 20th February 1892.

Lady Windermere's Fan was a cleverly plotted melodrama that concerned a marital crisis within a well-heeled noble household. Its plot exposed a string of lies, threats, and self-deceptions. The house of Windermere was swept towards the pit of social disaster only to swerve away at the last moment. Relief all round. Following the final curtain a man in his late thirties sauntered onto the stage. This person was an impressive, even astonishing, sight: six foot three inches high, with a languorous posture that belied his incipient stoutness. He wore a green carnation atop his outfit and was smoking a cigarette, both teasing gestures, verging on the outrageous. This was, as everybody realised, the author. He began to speak....In this paper I deconstruct this turning point in Oscar Wilde's life and discover what it suggests about the following: the 'self' that Wilde was presenting; the various kinds of personas that others were trying to impose upon him; how Wilde assigned masks to the social and psychological 'types' that populated his plays; and how those plays contributed to Wilde's broader strategy of mounting an apparently amiable but progressively more damning subversion of London Society, the damaged heart of the British empire; and how this strategy reached its climax and its nemesis in 1895, a year that brought Wilde both extravagant praise and intense humiliation.

"A strange mix of truth and fantasy": curiosities and contradictions in the representations of the life of Sylvia Ashton-Warner

Karen Stockham

Teacher, educator, wife, mother, novelist and artist Sylvia Ashton-Warner (1908-1984) has been presented by her biographer, Lynley Hood as both "one of the great educational innovators" of the twentieth century and a "woman who lived behind several masks". The 7th of 10 children born to a hard-working, indomitable teacher/mother in the then remote village of Stratford on the west coast of North Island, New Zealand in 1908, Ashton-Warner became one of the most important contributors to New Zealand pedagogy yet was, until the late twentieth century, ignored and largely ostracised by her native country. Through the media of Ashton Warner's auto/biography, fiction and art, I aim to explore the myriad and contradictory, presented selves of a highly complex figure "glowing with an unquenchable core of spiritual truth", to offer a retrospective of one of the most innovative yet controversial figures in New Zealand's education history.

Emotionally Engaged: Reflections on a Shared Doctoral Journey

Rebecca (Bex) Twinley, Anita Slade and Gayle Letherby

In this paper we reflect, individually and together, on our engagement in the 'occupation' of doctoral study/supervision. The metaphor of journey is often adopted to describe and explore the PhD process (Hughes and Tight 2013) although usually from the perspective of the doctoral candidate. However, this implies that it is only the candidate, the student, that learns, develops, reflects; which is clearly not always (maybe never) the case. This suggestion that the candidate 'learns' whilst the supervisors 'teach' harks back to traditional masculinist educational approaches. Similarly, the prescription that relationships between all concerned remain 'professional' and detached, rather than in any way intimate, suggest an unrealistic scientific, objective agenda rather than an emotional, embodied, political approach to research. Here we extend the journey metaphor to additionally consider the supervisors' journey(ies) and the joint, collaborative journey of the 'team' (the candidate and her supervisory team). Our joint engagement with Bex's research on woman-to-woman rape has led to a significant amount of emotion work for us all, not least with reference to our interaction with the data, with each other and with significant others within academia and outside of it. With all this in mind and drawing on sociological and occupational science perspectives we suggest that in order to fully 'understand the doctoral student experience as multi-faceted and complex' (Hughes and Tight 2013) it is necessary to reflect on the journeys of all concerned.

The sequel "Feeling like an Alien" – A German social reintegration experiment

Francisca Veale

The Alien realised after the return to the native home country that the sense of belonging had altered in reality over the course of time and space. Of course, I should have known better. Wherever we go we take ourselves with us. People change, place change. All this is common knowledge. Yet, I tried to reconnect with my past, my country of origin, Germany, which I had left 20 years ago. I had convinced myself in recent years that my primary socialization had made me who I am and that my secondary socialization was more fluid, changeable and adaptable (Berger Luckmann 1967). I underestimated the transformation I had undergone during my 20 years in the England. Having lived for a year now back in Germany my conflicted self comes to realise that Heraclitus 'Panta Rhei' is all too true, as we cannot step in the same river twice and that my country of choice where I belong these days is indeed England. My previous paper reflected and discussed how I felt different and often alienated whilst having lived in England. I explored my desire to 'belong' and wondered how much my early childhood had had an impact on my dysfunctionality in building attachments and connection on a personal level, whereas on a social and professional level I am very skilful in building and sustaining networks. I started asking myself, how do I present myself to the world? Who am I? What is the discrepancy between my own beliefs about myself, and how the others see me? The obvious answer lies within self-acceptance and authenticity. The demons of self-doubt are unbeknown and invisible to my outside world. I will revisit some of my previously made statements and assumptions about the notion of belonging, identity, socialization and presentation of self in relation to living in different countries and what it feels like having the sense of being an Alien now in two countries. My previous desire to return home to my roots and wanting to belong to my native culture, because I felt it had been diluted, was given a reality shock. The influences of having lived in the England for 20 years had not only diluted my German roots, but actually taken over as the first and preferred choice of being and presenting myself. I will review my reflections about the sense of belonging with regard to the memories I had treasured, and return to Sayer's notion about '*The necessity and impossibility of connecting presents with past; the burden of memory that are yours – yet not*' (Sayer 2004, p.20).

A new aspect in this paper will be the discussion about my stoic ways of thinking and my resilience potential that has served me well in dealing with the challenges I put myself through, by contemplating my philosophical view on life whilst reflecting on the 'social experiment' of reintegration.

Pink hearing aids and purple shampoo: positive presentations of a biographical 'disruption'

Sara Louise Wheeler

I have Waardenburg Syndrome (WS) type 1, a rare genetic 'disorder' caused by 'mutations' in the PAX3 gene. It is characterised by varying degrees of sensorineural hearing loss, unusual facial features, and distinctive eye, hair and skin colour – sometimes described as pigmentary 'abnormalities'; these may be present at birth or else manifest during the early life-course. Whilst syndromes are generally perceived to produce exclusively 'negative' characteristics, those associated with WS might be considered unusual rather than unattractive. The cultural model approach also rejects the exclusively negative perspective on hearing loss.

I was born hearing into a Deafhearing family, gradually developing low frequency hearing loss, in itself unusual, made more so by age of onset. My once dark hair has turned prematurely silver and my eye and skin colour have also altered. I exhibit facial characteristics of WS, notably dystopia canthorum. I received genetic counselling and initially framed onset of changes as biographical disruption, in-keeping with the predominantly negative framing of WS. This included concealing my increasing hearing loss and tinnitus and dying my hair. In recent years, however, I have embraced the changes and have begun following their progress with interest. I have incorporated the characteristics into my persona, choosing 'pretty' hearing aids, rather than those in colours which might be more easily concealed, and using purple shampoo to emphasise, rather than tone down, my silver hair. In this way I am treating WS-related changes more as a process of biographical emergence and re-invention, rather than any kind of disruption.

Diaspora, Nation and Self: being Chinese in Britain

Dennis Wong

Chink! Such is the term of abuse used against people of Chinese descent, used against me as a child, but also as an adult. Not often, it has to be said, not enough to leave any psychical scar, but enough leave me curious – why do such terms exist; why are they meant to hurt; why do they (mere words) in fact hurt? Such an inquiry has its obstacles, firstly because it involves the affective domain, in other words is deeply personal; secondly, because it needs a community of intellectuals to whom it makes sense, and such communities tend towards science and its methods, rather than the domain of deeply felt emotions. The more common term for people of Chinese descent who happen to be distant from China is "overseas Chinese" and the literature points to over 50 million of these worldwide, often found within enclaves called "Chinatowns" spread across the world in countries as diverse as Angola and Peru. The above presents a daunting task to anyone in search of self and selfhood, a task that is riven with subjective feelings about identity and a dearth of reliable factual information, given the conflicts across such a wide diaspora, coloured by the deep politics of a nation "back home" that exists within a continual state of re-birth. Undaunted, this paper attempts the task of identifying the "self" (as described by Goffman) within the diaspora, an object confused by a past in China, a present in wherever landing took place and a future which is uncertain. It does so through a single story – my own – which is modest in scope but with some claims to be representative of broader models of migration (and re-migration). Like many lives, my own has been a case of "one thing after another" and - depending upon how you tell it - therefore of no great interest. However, I attempt to underpin my story with four themes: family and education; history and geography (both personal and national). Those four themes and their inter-relatedness, I claim, provide the underpinnings of the "self", not just of myself, but of those in the diaspora, and perhaps for much of the rest of humankind as well.

List of Delegates

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Jenny	Byrne	7,8,11
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Janet	Finch	
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Kathleen	Hegarty	7,8,15
Xin	Huang	8,16
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Vini	Lander	
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Geeta	Ludhra	7,8,16
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Viv	Martin	7,8,16
Mary	McKeever	
David	Morgan	7,8,8
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Consuelo	Rivera-Fuentes	
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Saffron	Scott	7,20
Aidan	Seery	7,8,10
Irene	Selway	7,8,20
Dennis	Smith	7,8,21
Andrew	Sparkes	7
Barbara	Spender	
Karen	Stockham	7,21
Clare	Taylor	7,20
Rebecca	Twinley	7,8,22
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