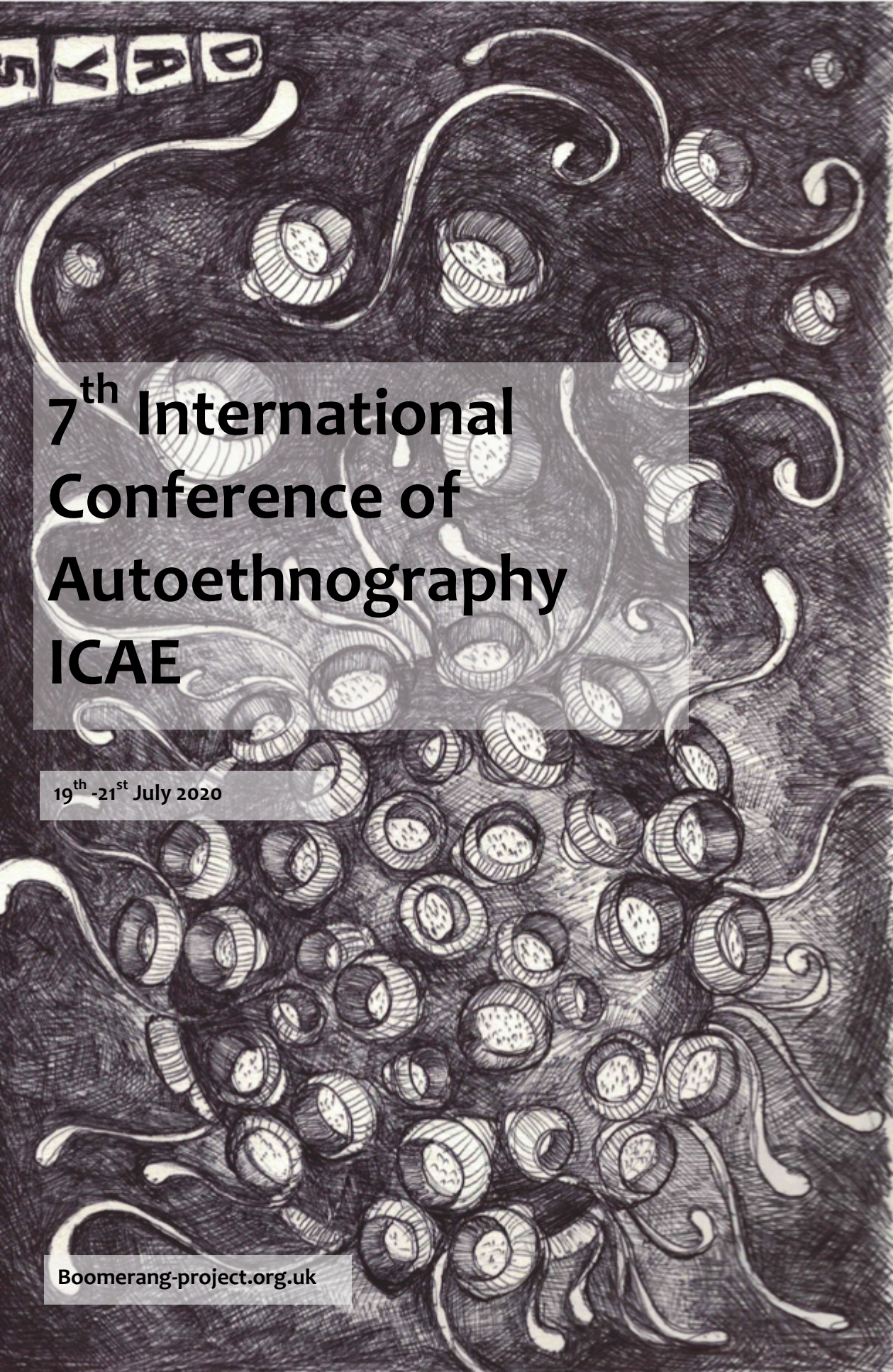




7th International Conference of Autoethnography ICAE

19th -21st July 2020

Boomerang-project.org.uk

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Thanks to Elis Mokhtar, Sultan Idris Education University, Malaysia
For the cover art from her presentation “My reclamation : My new normal”

For twitter followers the conference feed is
@_ICAE_ and our conference hashtag #ICAE7

BACKGROUND

In 2014 a group of visionaries from the University of Brighton (Mike Hayler, Alec Grant and Jess Moriarty), put their energies into creating the Inaugural Conference of British Autoethnography. Along with creating a conference their aim was to create an event which would bring chapter authors together to mark publication of the *Contemporary British Autoethnography: a handbook for postgraduate qualitative researchers*, edited by Nigel Short, Lydia Turner and Alec Grant. The honours fell on Alec Grant to deliver the first Keynote and his talk, “Autoethnography: threat and promise” set the bar for what was to come in terms of theoretical depth, innovation and inspiration.

The second and third British Autoethnography Conferences (as it continued to be called) were held in Aberdeen in 2015 and 2016. Following these events in Scotland, the 2017 conference “Voicing Experience” returned to the south of England where Mike Hayler, Ross Wignall, Jamie Barnes and colleagues invited Keynotes from Jonathan Wyatt and myself.

In a little crowded pub over a ‘fish & chip’ supper one evening, the 2017 conference committee, all looking very innocent of collusion, brought up the issue of future conferences. “We need” they said, “someone to run the conference next year”; legacy and continuity was important. In tandem, at this point, I felt they all looked towards Jonathan Wyatt and myself, we had very loosely contributed to conversations about the event over the years. However, Jonathan was unable to contemplate the 2018 event as he was already committed to running ECQI that year. Running a conference had not been something I was looking to take on. At the same time, I recognised that momentum had already been created by Brighton and Sussex committees and it would be a shame if this was lost.

Most times in my life, I have too much to do. However, like most times in my life, when asked to play a part in something I feel is important, I need a strong reason not to do what I have been asked. My colleagues, the five or so men sat around the table had played an important and pivotal role in creating and developing the conference, in giving it life and shape. So I agreed with the proviso that the conference could be run away from a University. Under the banner of the Boomerang-project, eight colleagues - Jane Reece, Alys Mendus, Melissa Dunlop, Kandis Ip, Jessie Ip, Tim Buescher, Andrew Gillott and David Carless - responded to an open call to join me and run the 2018 “Reimagining Experience” British Conference of Autoethnography, at the Harbourside in Bristol.

At the end of the 2018 conference we invited delegates to put their names forward if they were interested to join the committee. At the commencement of the 2019 conference Trude Klevan from Norway had joined the committee and Alys (who had moved to Australia and had her first baby) and Melissa withdrew from service.

Our committee remained unchanged from the 2019 “Activism, Social justice, & Collaboration” conference. As a steering group we hope to create a safe place and space along with the type of infrastructure through which those interested in autoethnography can connect, commune and collaborate with colleagues in a mutually caring, ethical and relational way in order to think through the methodological challenges that we face while also exploring and developing ways to communicate more effectively.

We remain in close contact with those who have previously run the conference and value their expertise and continued guidance.

One of issues previous committees and our own have struggled with was the name “British”. For some it held colonial overtones, for others it failed to reflect the international community who support this event. After several back and forth conversations we decided to adopt the name International Conference of Autoethnography, ICAE. And so we welcome you all, from 14 nations and four continents, from multiple disciplines and backgrounds to the 2020 conference

CONFERENCE THEME “RECLAMATION”

*The process or act of claiming something back; of reasserting a right
Restoration, regeneration, recapture, recovery, repossession or retrieval
Reclamation as an act of telling a continuing narrative with what is salvaged from the
wreckage of crisis. Something new.*

Given the unprecedented pandemic we also invited submissions that explored COVID-19

Conference Director
Kitrina Douglas

Conference committee



Andrew Gillott

Andrew is a part-time Ph.D. student in the School of Health and Social Sciences at the University of Edinburgh and a member of the Centre for Creative-Relational Inquiry. In the rest of his life, he works in high-performance sport.

Kandis Ip

Kandis is a computer practitioner, with over 25 years of experience in the industry. Her focus is on software, database and web service development and management. A particular area of interest and expertise is that of relational database technologies where she has both development and support experience of MS SQL Server 6.5, 7, 2000, 2003 and 2008 including technologies such as T-SQL, replication, XML services, DTS/SSIS and SSRS. Kandis has worked on projects for The Society for Endocrinology, The British Society for Paediatric Endocrinology and Diabetes, The European Society for Paediatric Endocrinology, The European Society of Endocrinology, The Pituitary Society and The British Fertility Society. Recently Kandis has embarked on a degree in theology and is soon to be ordained by the Church of England.

Trude Klevan is an Associate Professor in mental health at the University of South-Eastern Norway (See biogs for fuller description)

David Carless, Queens University Belfast & University of Edinburgh (please see biographies)

Tim Buescher, University of Hull (please see biographies of presenters)

UPDATES AND INFORMATION

Joining Us At The Zoo

When you leave the “M” off of the word Zoom, you get zoo. The loss was intentional because we wanted to try and get your attention as sometimes important information gets missed. But like a letter missing from the end of a word, in conference terms, if you fail to attend to important information there is a risk that as a delegate or presenter your hard crafted work may not get the credit and response you hoped for. We think the following information is worth reading, so please familiarise yourself with the advice below of one very experienced ZOOM user. We can’t hook up your computer or influence your bandwidth but we know the direction to point you to and suggested actions you might take before the conference starts to minimise your potential problems with connectivity.

1. If you are new to Zoom then you may wish to visit [this link](#) for guidance. There is advice for using Zoom on both desktop and mobile devices.
2. There is also advice available on [system requirements](#) to successfully run Zoom.
3. The Conference does not have a technical support team and we recommend the [training videos](#) that Zoom provide if you are new to this platform.
4. A note on joining the conference You will need to be logged in to Zoom to access the conference. This security measure allows us to ensure that only authorised conference attendees may access the rooms. Please join us using [Computer Audio](#). When you arrive in the room, your microphone will be muted automatically. You may wish to introduce yourself in the [chat box](#) when you join. Please leave your [microphone muted](#) unless you are presenting or invited to speak in a discussion.
5. Each session will have a least one member of the conference team in attendance and we will monitor the chat box and manage discussion. Presenters, you do not need to worry about taking responsibility for this, leaving you free to enjoy presenting your work, whether that is [a slide deck](#), sharing [video](#), or playing an [audio file](#).

Chairing Sessions

We would like to thank Julie Parsons, Trude Klevan, Christa Welsh, Alec Grant, Gayle Letherby, David Carless, Knut Tore Saelor, James Barnes, Tim Buescher and Sally Chisholm for agreeing to chair sessions. But what is a ‘conference chair’? Someone delegates sit on?! For us, a conference chair is a person who by their presence is in your corner, supporting the scholarship and voice of those presenting and interceding with the audience to ensure that no one person ‘hogs’ all the questions or railroads the conversation.

Speaking on the BBC Radio 4 “Point of view” about Black lives Matter, Bernardine Evaristo suggested that for many oppressed and marginalised groups, it is the collective silence of ‘the other’ that consolidates a feeling of hopelessness. Applying this to our conference is to recognise all of us are required to be present and show solidarity. Those of us who experience a loss of mental health require those with health to stand with us, those of us who live with sexism, elitism, racism, or homophobia require not just those of similar identity categories to stand with, but also those who are by way of self-identification outside that group to recognise their responsibility.

On this definition, chairs of autoethnography sessions ‘stand with’ each presenter in order that they may be less alone. The chair does not need to be an expert in the work, nor should their role imply a hierarchical position – the chair is there in service of the presenters, an intermediary between those presenting and the audience.

So, audience members: please respect our voluntary chairs' commitment to keep sessions open and inclusive; and presenters: please allow the chair to bring your presentation to a close should you overrun.

Lifetime Contribution Award

Early in 2020 the conference committee invited nominations for the first ICAE Lifetime Contribution in Autoethnography Award. This new award will recognise those who have made a significant contribution to the development and nurturance of the field of autoethnography and/or those working within it.

For some years, we have felt a need to recognise, honour and give thanks to as well as remind ourselves and future generations of those who have supported this genre of research, scholarship and activism. We would like this recognition to be awarded from 'the autoethnography community' as a collective.

The winner of this year's inaugural award will be announced at the conference by Trude Klevan on Tuesday 21st at 4:10pm.

If you would like to nominate someone for the second Lifetime Contribution in Autoethnography Award we invite you to please email David Carless d.carless@hotmail.com with a rationale for your nomination. Closing date for nominations 1st May 2021.

PRE CONFERENCE WORKSHOPS

Sunday 19th July

1pm Workshop One

“Mapping the emotional geographies of autoethnographic practice” Sophie Tamas, (Carleton University, Ottawa, Canada)

2:30 Workshop two

Using arts-based practices in autoethnographic inquiry. Digital Technologies and the Pursuit of Global Social Justice with Kitrina Douglas & David Carless

Film, songs, stories, poetry and other multimedia forms offer a reservoir of ways to communicate research across man-made borders, immigration zones and cultural divides. Sharing work on platforms such as YouTube and Vimeo allow activist-researchers to potentially reach anyone with a smart phone, tablet or computer. This workshop explores how we can use these platforms to share and communicate research new ways. We consider ethical as well as technical challenges related to accumulating the necessary skills and expertise and provide practical guidance into the kinds of collaborations and innovations that can help us harness the power of digital technologies to challenge oppression, alienation and silence within our communities.

4pm Workshop three

Creative Writing for Academic (and Political) Activity and Engagement
Gayle Letherby, University of Plymouth and University of Greenwich

That there are truths to be found in stories is inarguable. Similarly, there is always an element of interpretation in research, and every written text is a product of particular social, political, technical, economic and personal events. (Katherine Frank (2000)¹

Whatever our chosen palette, the practice of understanding the importance of our own creative engagement is a source of potential change on its own, and a space where valuable insight can be found through reflection and sharing.
(Annette Blum (2016)

The focus of this workshop will be the exploration of ‘fictional’ representations of autoethnographic materials including research data, pedagogic reflections, theoretical and P/political concerns. In addition to writing some short pieces of poetry and/or prose we will also engage in some creative editing. All you need for this workshop is a paper and pen/tablet/computer and your imagination.

1. (Katherine Frank, 2000) “The Management of Hunger”: Using Fiction in Writing Anthropology’ *Qualitative Inquiry* 6(4): 474-488 (484-485))

2. (Annette Blum (2016) ‘Art and Politics: The Power of Creativity and Activism Across the Globe’ *Huffpost* http://www.huffingtonpost.com/annette-blum/art-and-politicsthe-power_b_9511384.html

International Conference of Autoethnography

Conference Schedule

*** All times listed are British Summer Time (BST) ***

Sunday 19th July Pre-conference Workshops

Time	Workshop	Presenters
1:00pm	Mapping the emotional geographies of autoethnographic practice	Sophie Tamas, Carleton University, Ottawa, Canada
2:30pm	Using arts-based practices in autoethnographic inquiry: Digital Technologies and the Pursuit of Social Justice	Kitrina Douglas, University of West London and Leeds Beckett University, UK David Carless, Queen's University Belfast and University of Edinburgh, UK
4:00pm	Writing for Academic (and Political) Activity and Engagement	Gayle Letherby, University of Plymouth and University of Greenwich, UK

Monday 20th July Day One

Time	Session theme	Presenters
9:00am	Conference Opens & Welcome	Conference Chair Kitrina Douglas
9:15-10:30	Session One: Covid-19 Surviving Lockdown 1 Chair Kitrina Douglas	Reclaiming my Long-forgotten Identity within Malay Archipelago: The 'Gunungan Mimbar' Harleny Abd Arif, Sultan Idris Education University, Malaysia Collaborative Autoethnography as a Pedagogy of Compassion During the COVID-19 shelter-in-place in Aruba. Nadia Dresscher-Lambertus, University of Aruba Illusion and reality: Unfinished conversations during COVID19 lockdown Amina Abdessalam & Olamide Olusegun, The University of the West of Scotland. My reclamation : My new normal Elis Mokhtar, Sultan Idris Education University, Malaysia Experiencing COVID-19 as an autistic Phd student Emile Gouws, University of Pretoria, South Africa
10:30-10:40	Break	
10:40-12:00	Session Two: Stories of survival Loss/reclaiming self Chair Julie Parsons	If you're sitting (un)comfortably let me tell you a (political) story Gayle Letherby, Universities of Plymouth and Greenwich Towards Soul Time: Writing Traumatized Songs Susanna Hast, University of the Arts, Helsinki, Finland Self-Container Chris Saunders, Independent Autoethnography on artistic reclamation of selfhood Armando Pinho, Universidade Lusíada Porto & University of Minho, Portugal How Do Counsellors Heal (Themselves) Nishi Ravi, University of Edinburgh My Mum's Dream Hui Richards, Chinese Language Teachers' Association of Queensland Australia

12:00-1:00	Break	
1:00pm	Session Three: Keynote Presentations	Sophie Tamas , Carleton University, Ottawa, Canada “Salvage, reclamation, writing” David Carless , Queens University Belfast & University of Edinburgh, UK “Community of I”
2:30-3:00	Meet fellow delegates	Break out rooms randomly allocated
3:00- 4:20	Session Four: Covid-19 Surviving Lockdown 2 Chair Trude Klevan	Home front room; A health and safety audit Tim Buescher, University of Hull. A Lockdown Diary in Drawings Paul Cope, UK Without a Mask: Ministry in a time of Covid Kevin Ellis, Urban Theology Union, UK Baking as process (or, how sourdough is saving me during lockdown) Sarah Helps, Tavistock and Portman NHS Foundation Trust, UK Who owns your memories, in a time of pandemic? Kitrina Douglas, University of West London
4:20-4:30	Break	
4:30-5:50	Session Five: Covid-19 Surviving lockdown 3 Chair Christa Welsh	Rethinking Pedagogy and Self in the Time of Covid-19: A Collaborative Autoethnography Adrian D. Martin, Tatiana Reyes, Nicole Leibowitz, New Jersey City University Between applauses and loneliness, heroes/warriors and fear: thoughts of a medical professor during the COVID-19 pandemic Gustavo A. Raimondi, Federal University of Uberlândia, Brazil Reclaiming public grief in the time of coronavirus Linda Levitt, Stephen F. Austin State University, USA. Room Travel: A Beginners Guide Fiona J. Stirling, University of Abertay, UK Living autoethnography, learning the Brazilian pandemic Djenane Ramalho-de-Oliveira & Simone A M Mendonça
5:50-6:00	Break	
6:00-6:45	Session Six: Consumerism Chair Alec Grant	She made me do it! An autoethnographic exploration of in-store shopping influences Elizabeth Lloyd-Parkes, University of South Wales, UK Does the effect of emotional reactions during the consumer decision-making process regarding, choice, purchase and use of product and services online and through digital channels alter a consumers decision-making process? An Autoethnography Research Approach Daniel Griffiths, Elizabeth Lloyd-Parkes & Jonathan Deacon Listen to Mama: maternal contributions to the consumer socialisation journey of a child Tina Thomas & Elizabeth Lloyd-Parkes, University of South Wales, UK
From 6:45	Social	Join delegates for informal discussion and networking

Tuesday 21st July

Day Two

Time	Session Theme	Presenters
8:00-9:00	Session Seven: Education & Praxis Chair Gayle Letherby	An AsianCrit autoethnographic account of reclaiming racial narratives as a non-Indigenous 'Asian' Australian high school teacher Aaron Teo, The University of Queensland, Australia, Recorded Teacher's voice through an evocative autoethnography research Zhadyra Aitenova, & Anna CohenMiller Nazarbayev Intellectual School in Nur-Sultan, Kazakhstan Mainstreaming, standardization and evidence-based practice. Autoethnography as resistance? A dialogical exploration. Knut Tore Sælør, Rolf Sundet and Trude Klevan, University of South-Eastern Norway Dreaming our futures Mark Price, University of Brighton, UK
9:10-9:20	Break	
9:20-10:30	Session Eight: Bodies & Senses Chair David Carless	Collaborative graphic autoethnography? Methodological experiments in creative collaboration with queer African youth Talia Meer and Alex Müller, with the Qintu Collab, University of Cape Town, South Africa Trans* Bodies as Assemblages: Reclaiming the Expected Transgender Autobiography Atalia Israeli-Nevo, Ben-Gurion University of the Negev, Israel Looking At/To/For (My) (Oppressed/Oppressor) Body - A Trajectory Through Performance Autoethnography Gustavo A. Raimondi, Federal University of Uberlândia, Brazil Dance and Martial Arts in My Performance Yun Chen Huang, University of Taipei Mountain lines, poetic lines: Experiencing (and recording) the field with verse, Eleni Kotsira, University of St Andrews
10:30-10:45	Break BYO Coffee/tea	Small group break outs
10:45-12:00	Session Nine: Disrupted and problematic bodies Chair Knut Tore Sælør	One Career, Two Stories. Porsotam Leal, University of Bournemouth, UK Homecare autoethnography: What happens to home when it becomes a research field? [recorded] Daniella Arieli, Emek Yezreel College, Israel. Beyond a joke: A man's body and its discontents Jonathan Wyatt, The University of Edinburgh, UK 'Doctors tell me I'll be fine... as long as I stick to my daily dose of medication': An autoethnography of a friendship and continuing bonds with the deceased Edgar Rodríguez-Dorans, University of Edinburgh, UK Is there anything left to eat Suzanne Schneider, Bournemouth University, UK
12:00-1:00	Break	

1:00-2:30	Session Ten: Methodological challenges and insights Chair Jamie Barnes	It's quite alright to write philosophically-informed autoethnography, Alec Grant & Trude Klevan, Independent Scholar, UK & University of South-Eastern Norway Putting Ourselves in the Picture, Simon Denison, Hereford College of Arts, UK The awakening of the red hooded Fabiola Espinoza Veloso, Universidad de Chile (Re-) Claiming proportionality for ethics in auto-ethnography Valerie Gant and Christine Lewis representing NWAG University of Chester and Edge Hill University, UK Autoethnography as a narrative tool in Photo Essays, Debora Baldelli, CRIA (Centre for Research in Anthropology), Portugal/Brazil Writing for an Audience, Writing for Yourself: Reclamation in Research? Kathryn Mara, University of Wisconsin-Madison, USA
2:30-3:00	Meet-up BYO refreshments	Break out rooms randomly assigned
3:00-4:10	Session Eleven: Reclaiming voices through poetic and lyrical understandings Chair Sally Chisholm	'Dreaming of fishing' – i-poems as reclamation Julie Parsons, University of Plymouth, UK Reflecting on Black Lives Matter and my encounters with prejudice, discrimination and systemic racism, I wrote my story, which I hope to share. Feroza Isakjee Reclaiming the Feminine body and voice Nandini Manjunath, University of Edinburgh, UK Reclaiming Mealtimes: A parent's experience of eating and mealtime behaviours with autistic children Juliet Hall, University of Plymouth, UK One's book dedications: Was it my job to please people? Hande Cayir, Istanbul Yeni Yuzyil University, Turkey
4:10-4:25	*Lifetime Contribution Award Winner Announced by Trude Klevan Short presentation and response	
4:25-4:45	Break	
4:45-5:45	Session Fourteen: *Spotlight Panel* Clever Girls Reclaiming Our Voices: Autoethnographies of Class, Gender and Ethnicity Film followed by discussion with authors Jackie Goode, Jan Bradford & Christa Welsh	
5:45-6:45	Session Twelve: Black motherhood /girlhood/womanhood Chair Alec Grant	Black Women and Ethnographic Performances Carolina Nvé Díaz San Francisco, UNED, Madrid, Spain Pretty F***ing... A. Renata Ferdinand, USA Reclaiming Blackwildgirl: From Black Girlhood to Black Womanhood, Menah Pratt-Clarke, Virginia Tech, USA Shifted Child: A Sacred Autoethnography Christa Welsh, Independent, UK Black Women as Compost Allison Upshaw, Stillman College, Alabama, USA
6:45-7:15	Invited reflection and conference roundup Close	Elyse Pineau, Emeritus Professor, Southern Illinois University at Carbondale, USA

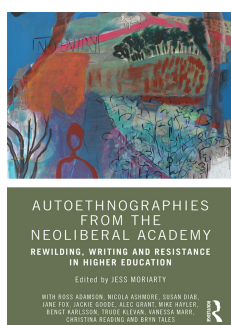
ROUTLEDGE BOOK DISCOUNT

Routledge is delighted to be able to offer attendees of the 2020 ICAE conference a discount on our titles. With the ever-increasing uncertainty around travel and funding, I am truly grateful to Kitrina and the organisers of the conference for bringing scholars together to share important new work in autoethnography. The conference provides a safe and welcoming space for our global qualitative community to come together, something that is needed now more than ever. I am humbled to be able to call myself a part of this community, and I proudly support the work of the ICAE conference and all its wonderful presenters, scholars and friends.

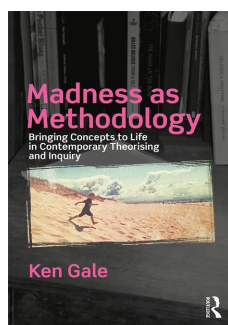
Hannah Shakespeare, Senior Commissioning Editor, Research Methods at Routledge, Hannah.Shakespeare@tandf.co.uk

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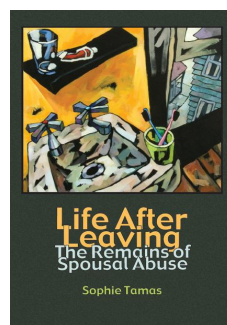
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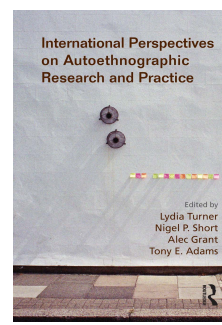
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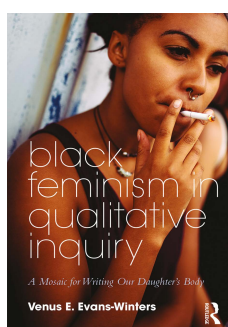
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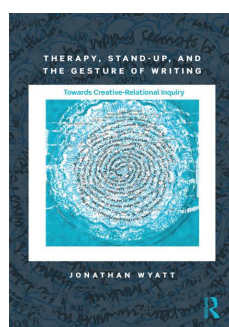
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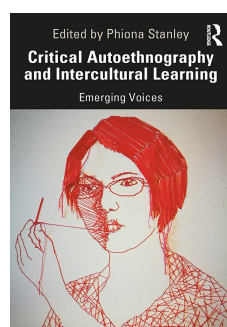
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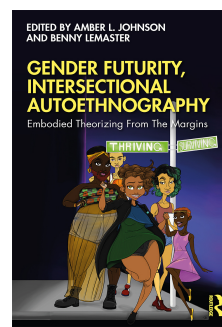
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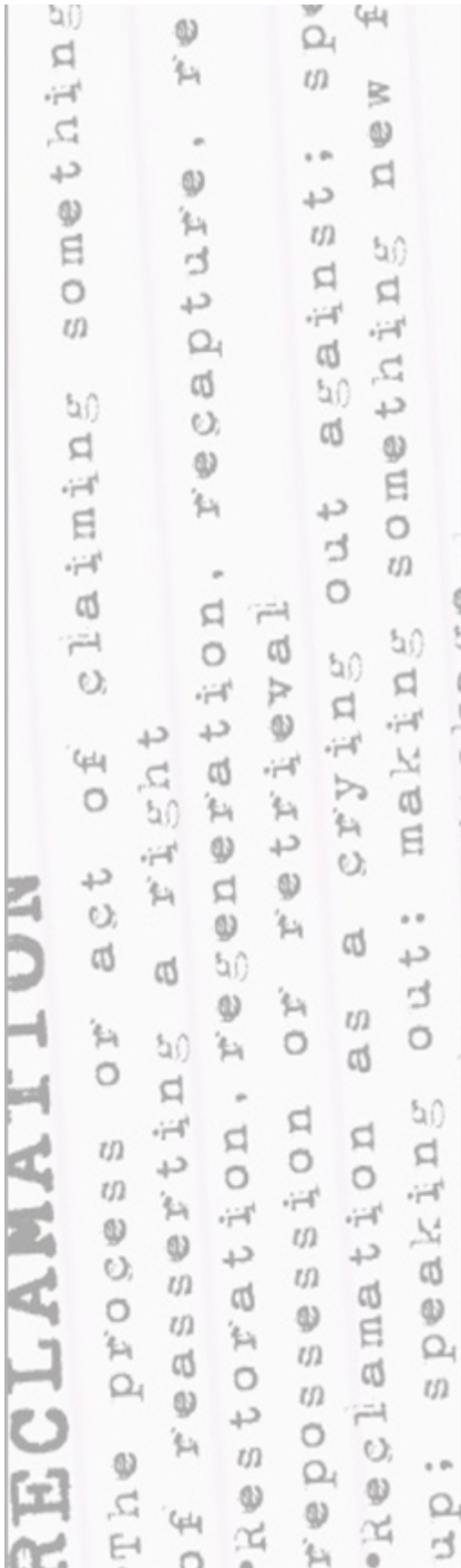
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ABSTRACTS

Keynotes

“Salvage, reclamation, writing”

Sophie Tamas, Carleton University in Ottawa, Canada,

“Community of I”

David Carless (Queen’s University Belfast and University of Edinburgh)

It is not often that my projects begin with a title, but this one did. I settled on the title ‘Community of I’ before Covid-19 registered on my radar and months before global lockdown began. Through this performance autoethnography – comprising a collage of story fragments and songs – I explore the personal, professional and cultural significance of this phrase. I am provoked by two ideas. First, the recognition that when we do autoethnography we often venture into territories where we may feel alienated, isolated, different. We often place ourselves on a metaphorical microscope slide: alone but exposed to others. I wonder what kinds of community we help us sustain ourselves and our autoethnographic projects. Second, the recognition that any expression of community is constrained by the language used to speak of it. Here, therefore, I choose to ‘speak’ a different language – a language of music and song – to extend my exploration and expression of ‘Community of I’ under lockdown, as we are challenged to sustain community in isolation, connections with others while we are on our own.

Invited Panel

‘Clever Girls’ reclaiming our Voices: autoethnographies of class, gender and ethnicity.

Jackie Goode, Christa Welsh and Jan Bradford, Loughborough University

This panel presentation is based on a newly-published edited collection of autoethnographies by three generations of ‘academic’ and ‘non-academic’ women that explores the production of the classed, gendered and racialized subject through powerful, engaging, funny and moving stories of transitions through family relationships, education, friendships and work. It illustrates the huge potential of autoethnography as research method, mode of inquiry and creative practice to illuminate the specificities and commonalities of our experiences and to sound a ‘call to action’ against inequality and discrimination.

The abiding and powerful public narrative of ‘social mobility’ sees education as a ‘positional good’ – something that offers a gateway for children to achieving at least equal, and preferably higher status in terms of occupation and living standards than their parents. This narrative leaves unanswered a number of very important questions, however. At the social and political level, it begs the question of who doesn’t get access? At the cultural level, it tends to ignore what gets left behind. And at the individual, personal level, it doesn’t ask questions about what the costs as well as the gains might be of the transitions involved - it doesn’t accommodate ‘liminality’ – that experience of ambiguity and disorientation that occurs in the middle stage of a rite of passage in a journey that for some never quite feels completed, leaving many feeling ‘in between’ in one way or another. The collection explores lived experiences of a diversity of such journeys of ‘becoming.’ Themes of voice and silence feature prominently in our stories, both literally and metaphorically. There is how one sounds: pressures on black and mixed heritage girls to forget their Mother Tongue or to ‘speak uppity proper English’; pressures on white girls/women to lose their regional accents (or risk, as late as the eighties, being seen by middle class students as not fit to be teaching them); the puzzling phenomenon for a little Indian girl of hearing Moira Stewart and Krishnan Guru-Murphy on the telly sounding ‘unnaturally posh’; the unsettling experience for a Canadian of being accepted as a ‘not really foreign’ immigrant, due to her accent/nationality. Then there is being silenced: through elective mutism, through stuttering, through panic at what being asked to read aloud in an English class symbolises; the silence from colleagues that greets the speaking of painful truths in professional settings; or when articulation is so inaccessible that pain is written on the body. Finally, there is the all-pervasive silencing of never feeling quite entitled to speak. In the space between the covers of a book - and now here in the space of a conference room - some of the clever girls reclaim their voices.

Described by Gail Lewis (Birkbeck) as “holding together that which is so often rendered apart in academic writings: ‘experience-near’ accounts of situated lives along with analytic nuance”; by Steph Lawler (York) as “showing the very best of what autoethnography can do”; by Kim Etherington (Bristol) as capturing “complexities, ambiguities, paradoxes, joys and celebrations that will engage and inform women of all ages and stages”; by Bernardine Evaristo (Booker prize-winning author of *Girl, Woman, Other*) as “fascinating, sometimes shocking... and always thought-provoking”; and by Valerie Walkerdine (Cardiff) as “A must-read that will inspire you to begin your own autoethnography”, our ‘acts of reclamation’ will be introduced via a short film, followed by a selection of readings before concluding with a facilitated Q&A.

Appearing in the film are Liz Thomas, Motsabi Rooper, Jackie Goode, Kristin O'Donnell, Melanie Reynolds, Nell Farrell, Christa Welsh, Jan Bradford, Victoria Adukwai Bulley, Panya Banjoko, Meena Rajput, Claire Mitchell (read with permission by Jan) and Sarah

Presentations, films & performances

The following abstracts are listed alphabetically using the first authors last name

Illusion and reality: Unfinished conversations during COVID19 lockdown

Amina Abdessalam & Olamide Olusegun, The University of the West of Scotland

This text emerged when George Floyd died under 'the knee'. The narrative's core image is a resilient unfinished conversation between two flatmates while writing their PhD research during the lockdown. 'It is heartbreaking to see this happening in 2020.' Says Amina while Ola watches the videos of the uprising. 'No, it is not. It has always been like this.' Ola shakes her head. 'The only difference, now we can hear about it. I was called a 'lion king' on the train to Glasgow. I told you.' 'You know what you are right. My friend once told me that although we both wear Hijab, people would smile with me and not her when we are together. She would push me to talk when we enter a shop. When I started going out without Hijab, I was told I look Scottish. You remember the guy who looked at you and told me 'You do not look African' when I said my home country is in Africa. I never thought my colour would make a difference, I thought my headscarf would.' Amina tells. 'Racism is a reality ...' Ola sounds plaintive. 'Believe me, in some way, you are privileged.'

Teacher's voice through an evocative autoethnography research

Zhadyra Aitenova & Anna CohenMiller

Nazarbayev Intellectual School in Nur-Sultan

I want to share my voice through my research which employed an evocative autoethnography as a method and explored the construction of my teacher identity in the journey of being a teacher in Kazakhstan from a sociocultural perspective. Also it permitted the researcher to write in the first person, evoking readers and inviting them to reflect on their experience (Bochner & Ellis, 2016) as well as giving a value to this noble profession. This topic can be regarded as the process of claiming something back because identity always develops and teachers can sometimes lose their motivation to teach. I especially understand it during this pandemic. Designed in the form of autoethnographic evocative stories, the research both examined my experiences of inception, change and identity and also explored the conditions that made me the teacher I am today. The stories were then analyzed using Blended Analysis (Bochner & Ellis, 2016). The research findings were consistent with the reviewed literature. Therefore, teacher identity can be used as a political tool to change the professional context and to understand yourself to become a better teacher.

Homecare autoethnograph: What happens to home when it becomes a research field?

Daniella Arieli, Nursing and Sociology and Anthropology departments, Emek Yezreel College, Israel.

My mother, 86 years old, had been diagnosed with Dementia 6 years ago. For the past four years, she lives with a woman from India, her caregiver, Litty. This presentation will focus on my experience as both a daughter- who acts as a family caregiver for my mom and as an employer for Litty, and at the same time as a researcher - fascinated by the complex and paradoxical relationships and intercultural encounters that are part of home care experience. I will share my dilemmas and concerns related to the decision to make my mothers' home, the home where I grew up that has turned to a venue of care - to a venue of research – my auto ethnographic research. I will also discuss how my decision making in the field is shaped by the different 'logics' that stem from my different roles in the field.

Reclaiming my Long-forgotten Identity within Malay Archipelago: The 'Gunungan Mimbar'

Harleny Abd Arif, Sultan Idris Education University, MALAYSIA

This autoethnography presents my expedition to Malay Archipelago. My quest was to uncover the long-forgotten Malay woodcarving of ancient mosques in the Malay World namely Gunungan Mimbar - the ornate headboard that shaped like a mountain on the mimbar (a short flight of steps used as a platform by a preacher in a mosque). This three-years mission, I visited to more than 300 mosques from my country Malaysia to Indonesia from Sumatra Island (West and North), West Kalimantan, Java Island (Central and West), Bali Island, Riau and Riau Island until South Sulawesi; and other ASEAN countries such as Thailand, Vietnam and Singapore. This research driven from my

childhood's curiosity and extended into my PhD thesis. Throughout the journey, I found the origins of my ancestor and met my long-lost relatives which I never known their existence all over the Malay Archipelago. During the Covid19's lockdown, I rearranged and concluded my expedition and I will share this exquisite experience as a travelogue in reclaiming my own identity, my culture and myself. **KEYWORDS:** Autoethnography, 'Gunungan Mimbar', Malay woodcarving, personal expedition, own identity, cultural identity.

Autoethnography as a narrative tool in Photo Essays,

Debora Baldelli,, Ph.D in Ethnomusicology, Member of CRIA (Centre for Research in Anthropology), Portugal/Brazil.

My communication will focus on how autoethnography helped me to create a narrative in a Photo Essay I was struggling to define the story. From guiding me to choose the order of the photos or the story behind it, autoethnography became the only possible method for my article. The photo essay in case introduces the subject of «Toy Photography», a recent genre in photography, where dolls and action figures “gain life” in staged photos that try to reproduce their environment or story. In «Toy Photography» the intent is to make the toy “lifelike”, to remove the “plastic-feel” and make it more “human”. I propose a discussion between Autoethnography and photography, on how these two methods can help bring a stronger story together.

Home front room; A health and safety audit

Tim Buescher, University of Hull

This presentation is about reclaiming home as a place of safety in the face of psychological, chronological and physiological encroachments. Using a body mapping and workplace mapping approach, I show how events and things outside the home have affected workers/family members in the home.

I here present the findings of a workplace inspection of 4, Windsor Close, a 3 bedroomed, semi-detached, reinforced concrete shared workplace, used by employees of local authority social services, and the University of Hull. I have conducted an inspection of the main office/ childcare centre / studio/ rapid response centre/ staff room/ manager's office/living room, meeting room/ study/quiet room/bedroom, meeting room 2/ lecture theatre/landing, executive breakout room (wherever isn't in use at the time) and additional breakout space/garden.

During the COVID-19 pandemic, our home is serving many purposes at once. This is true for many people. What is perhaps unusual about our situation is that we have key worker activity happening inside our house. An invisible front line which goes unacknowledged anywhere and which comes directly up against schooling, teaching, research, conference organisation, NHS staffing, care sector shortages, health inequalities and so on. And the workplace is often affected more by the global than the local.

One's book dedications: Was it my job to please people?

Hande Cayir, Istanbul Yeni Yuzyil University

My first book is about the mistresses, the third person in the relationship, and I anti-dedicate this book to my ex-husband and father. My mother got upset when she found out and asked why I did not devote to her. Later, my second book, which focused on the Kurdish issue in Turkey, was dedicated to my mother. She has not contented once again. Because I called her literally as 'mother'; however, I chose my father's 'name' before. She said the word 'mother' is not her 'name'. Afterwards, I published my third book called “Documentary as Autoethnography: A Case Study Based on the Changing Surnames of Women” and I wrote my mother's 'name' and 'surname' on it to dedicate. I sent her the image of that page with joy; however, she was not happy because she was just divorced, and it was her previous surname. It was weird that the book is about women's surname change. Hence, I told myself, where am I in this story? Was it my job to please people? In this virtual speech, I will focus on the other researchers' book dedications, and in this way, I want to reclaim my story as well.

A Lockdown Diary in Drawings

Paul Cope

In this research I set out to document creatively the experience of domestic isolation during the pandemic. Finding ourselves listed as vulnerable, I began the practice of depictive drawing on

paper folded into simple sketchbooks. At the end of each day, I post images of the drawings onto Instagram, finding an audience and a community online. The drawings map the disordered attention span of lockdown, track incremental changes and closely examine domestic space. The daily paper's folded faces and TV news on various screens reflects the wider crisis. The drawings represent a sort of mindfulness practice, an engaged distraction, keeping busy with a creative project.

The research is a contribution to visual autoethnography. Using a visual research methodology, I have accumulated data through a creative process to explore themes of isolation and a reclamation of creativity in a time of crisis. The research is an ongoing art project. The presentation in the form of an mp4 file will represent a documentation of the continuing visual research.

Rediscovery and Reclamation: A visual journey of growing up in a South African 'bioscope'.

Phyllis Dannhauser, University of Johannesburg

This presentation is a film of a performance of a screenplay of a life lived in contradiction. The performed reading of a screenplay about my childhood, in the heart of apartheid-torn South Africa in the 1960s, attempts to make sense of my career as filmmaker, academic and storyteller. The screenplay is a nonlinear montage - my character is both the subject of study and the embodiment of the social, cultural and political system of the time. Through juxtaposition and montage, I interweave different voices and create a textured vision of life in the rigidly segregated cultural spaces of memory, spaces which have disappeared post-apartheid, or completely transformed, now existing only inside me, in my memory. But, instead of remaining trapped inside the inexplicable entanglement of longing for lost childhood places, I can now reflect on where I am going, rather than where I have come from. Through the visual, I can transcend the crude, pre-determined racial and gender identities of my heritage, moving towards a relational reclamation of the past. In full realization of the fragility, fluidity and contingency of memory, time and space, I can reclaim a vision of the future from the past that shaped me.

Putting Ourselves in the Picture,

Simon Denison, Hereford College of Arts

This presentation introduces a doctoral study into the use of autoethnographic approaches in art and visual culture criticism; in particular, criticism of photography. My research seeks to reclaim the personal for visual culture criticism – an idea that has largely been lost over recent decades.

Reflexivity, linked to the constructivist conception of knowledge, is widely accepted in social science research. In autoethnography it is centre stage. But in photography criticism, where interpretations are constructed no less than in social science, reflexivity is hardly used or discussed. Critics (including me) tend to keep our personal selves hidden. An appearance of critical detachment is the norm. The absence of reflexivity in both practice and literature is striking.

Why should we want more personal stories in cultural criticism? Qualitative research literature suggests several potential benefits, including: more authentic critical judgements, resonance for audiences, a means of explaining differences in interpretation, improved understanding of ourselves and each other, and transformed understanding of our materials.

My research explores all this through memory work, examination of feelings, values/beliefs and the emotional context of the viewing moment, and dialogue with other researchers. It draws from affect theory, Bourdieu's habitus, transformative learning theory, autoethnography and constructivist research theory. So what would a more reflexive, autoethnographic photography criticism look like? This presentation offers some initial sketches of an emerging picture.

Who owns your memories, in a time of pandemic?

Kitrina Douglas, University of West London

For the past few months, like many of you, I have been noticing the world and watching a pandemic unfurl. From the beginning, it was *the something over there*. Then it was *the getting closer*. I learned about this through the news on radio and television. to searching for people who had become infected. The leaps in emotions from the humorous panic buying of toilet paper [what do they do with it all?], to the scenes of a woman sobbing in grief in Spain on the street outside a hospital. The surreal image of a cloud getting closer. Will there be drones to make us

stay indoors? Will our beaches close? How will our civil liberties be diminished? Meanwhile the radio announcements flipped from stories of death, overburdened hospitals and their staff, exhausted key workers, to juxtapose questions about what are we all doing with our free time now, about having time for reflection and getting back to basics. My performance isn't about these experiences per se, but rather is a questioning of who owns our memories and the images we each choose to define a personal and collective still unfolding pandemic named Coronavirus.

Survival Stories of Political Trauma. Subjective Implications of Social Recognition

Gina Donoso, GEU

I am an Ecuadorian researcher in the field of political trauma. I study the deep subjective impacts that traumatic violence has done to victims and the potential ways of recovery. On my journey of interviewing victims, survivors and their families, knowing their suffering from their own voices, feeling the responsibility of becoming one of their witnesses, I was also confronted to my own hidden wounds. I had to look back inside of me. I had to monitor my responses, to check what was moving inside of me and I had to re-work my own traumatic history. I had to do this, if I really wanted that their "story sharing" becomes a restorative and recognising experience. Those were humbling moments, but later on I understood that the speechless and deep connection that only those who survived can share might become a privileged position for accompanying other people. Researching trauma is not only an academic task, is always a subjective encounter. The value of an ethical emotional bonding and the effect of a subjective recognition might have a restorative impact for both researchers and participants. I feel honoured that these brave people allowed me to encounter them (and myself) in such a profound level.

Finding refuge in each other and in autoethnography

Collaborative Autoethnography as a Pedagogy of Compassion During the COVID-19 shelter-in-place in Aruba.

Nadia Dresscher-Lambertus, University of Aruba

During the COVID-19, Aruba, an island highly dependable on Tourism, and at the time of outbreak only had 11 IC rooms available, imposed a shelter in place and closed its borders while the economy collapsed. During this shelter-in-place 16 students and a Sociology teacher wrote about what it means to be amidst a pandemic. This project focused on the first two months of the shelter-in-place, on how we 'sat with the uncomfortable', while learning to write ourselves into data. Autoethnography here not only acted as a way of documenting our lived visceral experiences but the practice of teaching, learning and applying the method acted as a pedagogy of (self)compassion, a way to reclaim ourselves. Inspired by a post-qualitative research lens and affect theory, the emerging autoethnography is evocative, performative and critical in nature. It delves into the experience of shelter-in-place, a changing spectrum of emotions of anxiety, grief, exhaustion, hope, resilience and love. It explores the changing dimensions of home and education, the interruption of our daily routines, the emerging of new habitual practices, the fear for our health, the intensification of inequalities and the precarity of a small island economy, and dependence on colonial ties for aid.

Without a Mask: Ministry in a time of Covid

Kevin Ellis, Urban Theology Union

This paper is an exploration of pastoral ministry and encounters in a time of covid. It will tell my story of loss, grief and hope, as I move forward with my communities.

There are many interwoven stories I will tell including Speaking to widows via skype and messenger.

Telling Brides that they cannot marry and cancelled baptisms. Watching my wife be taken to hospital in an ambulance, struggling for breath. Seeing the community come together to applaud and

clap
People who have lost their jobs. People in tears because they cannot feed their family. I will focus on this story: As the coffin was lowered, the son of the deceased let out a cry of anguish. Everyone stood still and at a distance. I continued with the service, and after offering a prayer of blessing, the ten of us dispersed. Over 170 were with us on-line. All, through the camera, focused on me. The mourners, the bearers, funeral directors, and gravediggers were all in masks. I

was the only one who was not, not out of some super spiritual belief, but because people want to see me. Indeed, in this time of crisis I have begun to see myself.

The awakening of the red hooded

Fabiola Espinoza Veloso, Universidad de Chile

This text is my scream, the daily battle against a government that for more than three decades has denied our dignity and our rights. Today I have more than one tool to face it and say it. Write, sing, dance. The same language to demand more than justice. Since October of last year, I could say that I am not the only one. I feel like I'm not alone. No more. Various voices and bodies come together as a dramatic chorus against oppression. This social awakening had brought us to the street without fear, even with the enormous repression of the police. Thousands of people trembled and twisted their bodies and souls. What is the way to become an activist? How do you handle fear, anguish, madness and anger, but also express happiness and empathy when walking on the street? How can you be open to see, hear, and embrace different expressions and voices and trust others? This is the story of a feminist philosopher and a social worker during a protest in Santiago. Where she was finally able to see the fulfilment of her values and beliefs and found her pack.

Pretty F*ing... A.**

Renata Ferdinand

Using an autoethnographical approach, this essay attempts to adequately capture a life that has been negatively affected by motherhood. Specifically, the essay uses a metaphorical comparison of “being robbed” as a way of demonstrating the peculiar ways that motherhood deprives mothers, particularly African American mothers, of certain things, mainly their sanity. It uses three specific lived experiences as examples to illustrate the everydayness of Black motherhood: a viewing of a kid’s movie, the explanation of bad words, and the selection of a song for a dance performance. It is within these mundane activities that the full weight of Black motherhood is shown, especially in the ways that Black mothers have to contend with and combat racial and gendered stereotypes of Black womanhood.

(Re-) Claiming proportionality for ethics in auto-ethnography

V Gant and C Lewis representing NWAG, University of Chester and Edge Hill University

Making the claim that auto-ethnography (AE) needs to (re-)assert both its position as a credible methodology and its voice as a trustworthy method in the research canon, this abstract represents views from members of the UK’s North West Auto-Ethnography Group (NWAG).

Issues of ethics loom large in discussions and critiques of AE as a coherent methodology and a trusted method. Despite anecdotal accounts that AE should ‘not be tamed’, and reports of auto-ethnographic research not seen as necessarily having to go through University Ethics Committees, or IRBS, for AE to be taken seriously and respected it must adhere to proportionate guidelines to protect researchers, participants (recognising that they may be one and the same) as well as those implicated within research accounts.

NWAG have discussed these issues concerning ethics, conscious as Sikes (2015) notes that all research carries a heavy ethical burden, and have debated ideas relating to retrospective, prospective and process consent for AE projects. This submission offers ideas and guidelines to respond to these concerns, building on the work of both Tolich (2010) and Sikes (2015), drawing on principles embedded within the ‘ethics of care’ to inform future thinking.

Restoring joy and happiness in the sociology of sport: A lifestyle sport case study encouraging positivity

Michael Girvan, University of Chester

Sociologists of sport often seem quite unhappy and regularly focus on the negative aspects of sport, leisure and physical activity. The reoccurring theme throughout much academic research in sport and society is often pessimistic, frequently highlighting problems that must be addressed and resolved. This seems to be an extremely narrow-minded view of labeling the whole by its undesirable parts (which is very un-sociological in itself) leading to the assumption that all sports are entirely problematic and should only be investigated to identify/locate problems. Research that focuses on current issues in sport are typically published suggesting that the entire system is

flawed, and all sport needs to be overhauled. Lifestyle sport research seemed to be relatively untouched by this palpable academic negativity for a while. However, it now seems that the arm-chair social activists (academics) have decided to be overly critical of these sports as well, whilst simultaneously and conveniently ignoring good aspects of lifestyle sports. Using a case-study focusing on BMXers in the south of England, I will demonstrate the positive aspects of this lifestyle sport, by analyzing a collaborative process involving participants and local government in developing a designated space for participants to be physically active on their bikes.

Experiencing COVID-19 as an autistic Phd student

Emile Gouws, University of Pretoria

Despite the disruption, anxiety, and concern the COVID-19 pandemic has caused to all the States around the world, I made use of the opportunity to systematically analyze and provide insider's perspective to my studies as a neurodiverse student and autism self-advocate. As an autoethnographer, personal isolation is an ideal advantage to rethink my intentions of my research, re-establish my research design and organize my thoughts coherently. The term "critical" is primarily used to recapture my journey at university to understand how the university system supports students with disabilities, especially now more than ever. The double lens that guided my literature review and data interpretation is the self-awareness theory in collaboration with Erikson's and Chickering's theories on identity development. Personally, the framework allowed me to reposition myself as an autistic person by forcing me to adapt to my circumstances during the national lockdown. In my presentation, I will share evocatively how the 21 day lockdown affected my research process both good and bad. By listening to my presentation, I am encouraged that it will provide hope and perspective to all researchers that they can adapt and complete their studies on time.

Does the effect of emotional reactions during the consumer decision-making process regarding, choice, purchase and use of product and services online and through digital channels alter a consumers decision-making process? An Autoethnography Research Approach

Daniel Griffiths, Elizabeth Lloyd-Parkes & Jonathan Deacon

Consumer culture conceptualises culture as the foundation of a consumers buying experience, interpreted meanings and actions (Greetz, 2008). Consumer culture understands the action, emotions and thoughts of consumers, creating meaning through behaviour themes from consumers (Thompson & Hirschman, 1995; Holt, 1997; Askegaard & Kildgaard, 2002).

Throughout this autoethnography, the reader will look into a consumers buying experience when recently purchasing a vehicle. The autoethnography will tell a story, how the consumer went through their decision-making process, the effect emotion had on their decision-making. We will learn what positions the consumer placed themselves in throughout their decision-making process and understand what is happening in culture, is the consumer doing this same? Furthermore, we will understand the consumers thoughts and opinions while looking in hindsight of their event that caused them to purchase.

A decision was made to write the story in third person, this allowed the writer to be more subjective towards to the piece, which has been criticized many times in literature recently. Throughout this story, we will hope to gain a strong insight into a consumers decision-making experience while being affected by emotion.

It's quite alright to write philosophically-informed autoethnography,

Alec Grant, Independent Scholar & Trude Klevan, University of South-Eastern Norway

Alec frequently laments the fact that autoethnographers in general often neglect to make the philosophical implications of their work adequately explicit, even though these are often apparent at implicit levels. To the extent that autoethnography aims to challenge taken-for-granted aspects of culture in order to raise awareness and advance social justice, philosophical assumptions underpinning oppressive aspects of culture should not be left off the critical hook. We (Alec and Trude) have often had discussions on this topic. To illustrate and champion this in the form of an autoethnographic performance, we will read from two chapters of our forthcoming book: Klevan and Grant, In press for 2022, *An Autoethnography of Becoming: A Dialogic View of Academic Development*. Routledge. We will present excerpts from our storied lived-experiences in which we engage in dialogue from a number of explicitly philosophical standpoints, including moral

(MacIntyre, Aristotle, Nietzsche, Minnich) and posthuman (Deleuze, Barad) positions. Our performance fits the 'Reclamation' theme of this year's conference in the following ways: We aim to role model reasserting the right to write philosophically-informed autoethnography; recapturing, rescuing, rehabilitating, regenerating and recovering it from its between-the-lines, dormant autoethnographic existence.

"You're standing too close to the fire": Autoethnography's potential for the 'transformation' of positionality.

Sharon Greenwood, University of Glasgow

In this paper, I reflect on the process of conducting doctoral research on a topic that holds significant, traumatic resonance for me: the impact of parental substance use on young adult children. This project was driven by my experience of maternal bereavement at the age of 22. From the start of my PhD, I faced questions around the 'suitability' of my role in researching this topic – where I was told on several occasions I was 'too close to conduct meaningful research'. This opinion felt at odds with my underlying values as a feminist researcher: why are accounts of our personal lives and connections we have to a topic viewed as 'unscholarly' within academia?

This paper discusses how I grappled with this tension, and used autoethnography to challenge how dominant, normative understandings of 'good research' as 'sanitary' were being applied to me. I consider how, personally, autoethnographic writing helped transform my grief and trauma into anger at societal inequality – capturing the 'fire' I approached this topic with. Through a more integrated, explicit discussion of one's relationship to the topic, I argue we present a stronger understanding of the 'personal is political' through reclamation of one's personal history and position.

Reclaiming Mealtimes: A parents experience of eating and mealtime behaviours with autistic children

Juliet Hall, University of Plymouth

Atypical eating behaviours are prevalent in autistic children affecting over 70%, compared with only 5% of typically developing children. This can have a profound effect on the occupation of family mealtimes and be a significant stressor for families. A reflective topical autobiography (RTA), was employed, in order to answer the question 'how have I experienced mealtimes and eating behaviours as a parent of autistic children?', describing the experience of eating and mealtimes behaviours, understanding the impact it has on a parent, and others around them. Data included personal diary entries recorded over a four-week period to capture the breadth and depth of the experience. Five core themes emerged from the data: strategies to make eating/mealtimes a success (or not); unfulfilled hopes for eating and mealtime; reasons for mealtime or eating behaviours resulting in mealtimes not working; searching for answers; and sometimes it is easier to say 'yes'. Eating and mealtime behaviours had a negative impact on all family members, including the autistic child but visibly promoted compassion and empathy between the mother and child, recognising the complex nature of autism.

Towards Soul Time: Writing Traumatized Songs

Susanna Hast, University of the Arts, Helsinki, Finland

I want to share my ongoing and still unpublished autoethnographic work on songwriting. This is a public mourning, but also an investigation into the question of visibility. Is autoethnography supposed to be about confessional writing, and how to protect those who are more vulnerable but have important stories to tell? I use songs as both cathartic instruments to speak about the unspeakable as well as tools to reach out to other survivors. With fiction, playfulness and musicality, I protect myself and others. In a paper where I try to investigate the possibilities of songwriting and spoken autoethnography, I conceptualise the experience of time from the perspective of a survivor. As part of the presentation I would like to perform a song.

Baking as process (or, how sourdough is saving me during lockdown)

Sarah Helps, Tavistock and Portman NHS Foundation Trust

I've long had an idea that I cook different things at different times to move between different psychological states. I've long believed that this is not just about the eating of what I cook, but about the process. What I've learnt, these past few weeks, is how the process of baking, the

overall structure and the repetitive, bilateral movement necessary to shape and make bread so shapes me.

Baking as process. Baking as a means to survive. Baking as a process of reclaiming my life.

I don't know where the recent sourdough craze started, I think it emerged when yeast was in short supply. I guess it emerged from people wondering how to feed their families, with limited supplies and excess time.

So, this autoethnography explores baking as process, baking as community action, baking as survival mechanism. It focusses on how little things can make big differences. It focusses on what we have to do to get through, to reclaim our minds and bodies and lives in the middle of a pandemic. There will be fancy theory. There will be links to research. There will be mostly be stories about baking.

Dance and Martial Arts in My Performance,

Yun Chen Huang, Graduate Institute of Sport Pedagogy, University of Taipei

A process is not only the experience, but also contains a lot of meanings. In this study, I recreated the meeting with dance and martial arts in the way of self-narration. In the past I experienced knee surgery twice and a long period of time for rehabilitation. However, I still didn't give up my dream of combining dance and martial arts in the performance, and I told myself that as long as I could move, my dream would not stop turning. I always hold the belief, "as long as I hold on again, God will let me see a very different sky." I believe that my dream is not far away. The proposed study by narrative writing their own stories contains why and how I met dance and martial arts and the ways I made them as a whole. By way of reflections, I re-examined the experience and made it as a new one with refreshed meanings.

Reflecting on Black Lives Matter and my encounters with prejudice, discrimination and systemic racism, I wrote my story, which I hope to share.

Feroza Isakjee

Strip back the make up and let down her curly hair and we begin to explore who Sarah really is? Who has taught her to hate the kinkiness of her hair and the colour of her skin? Who has taught her to think that white and bleached skin is beautiful and brown and black skin is ugly? Who has taught her to seek approval where it will never be found by tearing strips away from her sense of self.

Trans* Bodies as Assemblages: Reclaiming the Expected Transgender Autobiography

Atalia Israeli-Nevo, Ben-Gurion University of the Negev

The last decade has been declared by trans* scholars as the "trans turn": The proliferation of transgender identities within mainstream media, as well as the emergence and development of trans* theory and studies, have had a huge impact on the way trans* issues are perceived, practiced and performed. Nevertheless, narratives surrounding trans* experiences still hold a strong imperative for a single story, that more than two decades ago Jay Prosser dubbed as the "transgender autobiography" (Prosser 1998). This paper aims to challenge the notion of the trans* hegemonic single story through autoethnography. As a methodology, autoethnography poses both an opportunity but also a challenge to do so, given the first-person personal story trans* scholars are expected to tell. By invoking assemblage theory (Puar 2007; 2012), I will try to subvert the dominant (auto)biographical narratives of the trans* story. Using my own two autoethnographic accounts, I will demonstrate the different ways in which trans* bodies and experiences can be read within a wide variety of interconnecting contexts, paradigms and practices, such as temporality, mourning, death, activism and kinship. These assemblages might give an example for future trans* autoethnographic accounts, as well as of members of other marginalized communities.

Mountain lines, poetic lines: Experiencing (and recording) the field with verse

Eleni Kotsira, University of St Andrews

This presentation will refer to specific ethnographic poems and answer how poetry can be used as a means to access emotions and experiences in the field that resort in the subconscious, that elude us. Focusing on the personal and collective trauma caused in the aftermath of a natural

disaster in a small island mountainous community, I am asking how such emotionally loaded experiences can be a step forward for the ethnographer to understand the troubles of the community. As many others have previously suggested, poetry is the genre that depicts experience *par excellence* (see for example, Bachelard, 'The Poetics of Space' (1969); Lyotard, 'The Lyotard Reader' (1989)). Therefore, I am introducing poetry as an alternative method of data recording and revisit the challenges of perceiving the collective through the solitary, and yet environmentally immersed, practice of verse writing.

If you're sitting (un)comfortably let me tell you a (political) story

Gayle Letherby, Universities of Plymouth and Greenwich

For the past few months my twitter feed and Facebook account has been full of grief and anger: the general election result; Brexit; the Coronavirus pandemic and more. Not wishing to boast I'd suggest that I am something of an expert on grief. My adult life has been peppered by experiences that following Michael Bury (1982) we might call 'biographical disruption': when 'the structures of everyday life and the forms of knowledge which underpin them' are disrupted, if only for a time. Personal losses include the early death of my father, the miscarriage of my only (to my knowledge) biological child, a divorce, the deaths of my second husband and then my mother. Along with others I also grieve at the tragic and unnecessary deaths of those I have never met; in recent years Grenfell is relevant here in addition to Covid-19. Following the death of my husband John (2010), as an act of reclamation, I began to write (often auto/biographical) fiction, even more so after my mum Dorothy died (2012). More recently my story writing has become more 'political' as this presentation will show.

Reclaiming public grief in the time of coronavirus

Linda Levitt, Stephen F. Austin State University

Social critics have historically divided opinions of mourning celebrity death online. Burgess, Mitchell, and Munch (2018) consider this issue in the context of David Bowie's death in 2016. The authors note that journalist Caroline Framke saw the outpouring of social media posts about Bowie as expressions of individual, authentic grief, where another journalist, Brendan O'Neill, attacked fans for their -shallow displays of sadness. After Anthony Bourdain's 2018 suicide, journalist Adam Buckman leveled criticism at Twitter users, writing that "many people evidently feel that they will be left out of the 'national conversation' if they don't post their two cents under some newly created celebrity-death hashtag." As a Bourdain fan, I was heartbroken by his death but could find no appropriate means to convey my grief in a public space. When singer-songwriter John Prine died from coronavirus, friends and fans alike responded online with moving tributes to an influential public figure. Prine's death demonstrates that a significant cultural response to coronavirus has been to use celebrity deaths to process a larger grief. This project argues that during the pandemic, celebrity deaths give people a way to locate and localize the grief many experience but cannot articulate, being perpetually surrounded by death.

She made me do it! An autoethnographic exploration of in-store shopping influences

Elizabeth Lloyd-Parkes, University of South Wales

This paper uses an autoethnographic account of a shopping experience, where the researcher's evaluation of fashion brands and specific items is affected significantly by the reactions of other shoppers from similar or diverse socio-economic backgrounds to brands or products. The autoethnography incorporates retold stories from conversations with friends and details similar influences on their own shopping experiences. This work takes into consideration the impact that the passive and unintentional role of other customers may have on the potential consumer's perception, and how this can work both for and against the product or the brand. The study offers insight into how retail outlets may find it difficult to manage their customers in a strategic manner, and offers insight into the personal shopping experience and the actual and perceived encouragement and discouragement that can impact upon the consumer's decision-making process. It is becoming increasingly usual for fashion purchases to be made online, but still, there is no substitute for browsing amongst racks of clothing, arranged by brand, style, colour and occasion. Although online consumer behaviour is prone to influence through product

endorsement, the research concludes that retail businesses are failing to capitalise on the potential for in-store influence on buyer behaviour.

Cabin fever during the COVID-19 outbreak: An autoethnographic approach

Carl Lorenz G. Cervantes, Ateneo de Manila University

This paper explores the author's personal experience of going through the community quarantine as a young, middle-class Filipino male with a diagnosed mood disorder. Using evocative autoethnography, this paper highlights moods and psychological states. First it will discuss the history of the author's psychological condition, outlining the potential dangers of cabin fever, and then it will discuss each week as they pass, revealing the author's mental and emotional processes through haikus and self-reflection. Finally the paper will end by showing how the symptoms of cabin fever seem to be no different than the symptoms of the author's own mental disorder, implying that cabin fever might similarly be an impaired mental state. This paper will also tackle the potential impact of this global crisis on social dynamics and psychosocial development.

Reclaiming the Feminine body and voice

Nandini Manjunath, University of Edinburgh

Of course reclamation implies a claiming back. Here I speak of my desire to reclaim and write “my body”, an “Indian feminine body”. Perhaps it doesn’t feel like it is mine. After all I have been told, since I was old enough to understand the meaning of “my body”, that my body belongs to another; a father, a husband, a community or even my country. Could I “reclaim” my voice and body in speaking into it? Could I reclaim “my” voice when the act of reclaiming itself threatens the ontological security of my bodily self? In this presentation I hope to speak into some of these struggles, of “writing”, “reclaiming” and “speaking into” a voice and from a body that has been oppressed, objectified and subjected. Through this voicing (presenting), I hope to delve into the aliveness of the themes of claiming and reclaiming, sometimes inevitable failing to as experienced in the process of conceptualising a Post-structural Autoethnographic Doctoral Research project about my female body as materialised through the narratives of power and patriarchy in Post-colonial India. The presentation proposed will be recorded and might include a combination of poetry, reading and movement.

Writing for an Audience, Writing for Yourself: Reclamation in Research?

Kathryn Mara, University of Wisconsin-Madison

In this autoethnographic paper, I examine how I perform my role as a novice researcher differently for various audiences, including those I do research among, the Rwandan community of Toronto; members of the academy, including my advisor, critical discourse analysts, Africanists, and those who specialize in Rwandan Studies; and the general public. In a series of vignettes, I detail how I anticipate and respond to others’ expectations of my research on the narrative and commemorative practices of Rwandans living outside of Rwanda. In addition, I explore the visceral anxieties produced by these expectations and the adjustments I have made to both my research and myself as a researcher in response to them. Thus, this paper is concerned not only the trials and tribulations of doing research but also the processes through which one becomes a researcher. I am interested in how these multiple and multiplying, both contradictory and complementary self-presentations come together to form a cohesive narrative (the dissertation, in my case), which is expected to satisfy multiple audiences’ expectations and reflect what I, the researcher, want to say, which I am approaching as an act of reclamation.

Rethinking Pedagogy and Self in the Time of Covid-19: A Collaborative Autoethnography

Adrian D. Martin, Tatiana Reyes, Nicole Leibowitz, New Jersey City University

This presentation reports on a collaborative autoethnography conducted by three education professionals at an urban institution of higher education. Committed to equity and social justice in education and systems of schooling, we explored how we navigated our identities in the metro-New York City area, one of the localities in the United States most heavily affected by COVID-19. Drawing from critical perspectives, we focused on our experiences teaching working-class, culturally and linguistically diverse students, and analyzed our commitments to our praxis and how the transition to online learning due to the pandemic mitigated our pedagogy and served as a shaping effect on our understanding of self. Grounded in Bochner and Ellis’ work in evocative

autoethnography, we shared narratives of our professional endeavors and understanding of self and professional responsibilities. We analyzed these experiences and theorized how future pedagogical activity can be informed by the challenges of the present. Emergent themes suggest a need to center teaching as a relational, humanizing endeavor, maintain an ethic of care as integral to teacher/student interactions (especially when conducted via online modes of communication), and strategizing to navigate the socio-emotional challenges posed by social distancing. Implications for education professionals and conducting collaborative autoethnography will be shared.

Collaborative graphic autoethnography? Methodological experiments in creative collaboration with queer African youth

Talia Meer and Alex Müller, with the Qintu Collab, University of Cape Town

We present our experience of a creative autoethnographic collaboration about the embodied experience of queer African youth, which brought together queer young people, academics and artists from Southern and East Africa. As the Qintu Collab, we produced the anthology *Meanwhile...* Graphic short stories about everyday queer life in Southern and East Africa. The anthology reclaims African queer identities by challenging public health discourses that equate queerness with disease (mostly HIV), and heteronationalist notions of queerness as being 'unAfrican'.

By telling and retelling life stories, through drawing, writing, speaking, and discussion with other Collab members, the specific stories that individuals wanted to tell and issues they wanted to highlight came into focus. Each story was then further developed through one-on-one work with one of the comic artists, and several rounds of feedback from the entire Collab. This process blended visual ethnography, personal memoir and collaborative storytelling, into what we argue can be understood as collaborative graphic autoethnography. In our presentation, we will use examples from discussions, sketches and images from the anthology to highlight the iterative collaborative process and discuss the productive tension between the 'collaborative' and the 'auto' in expressing identity and history.

My reclamation : My new normal

Elis Mokhtar, Sultan Idris Education University, Malaysia

I am presenting 30 pieces of my drawings which I made during the stressful COVID-19 lockdown in Malaysia. Through these drawings, I documented my deep emotions to release the post-prolonged grief symptoms of 'yearning' and 'longing' to my son, whom I met after almost 10-years of separation (2009-2018). And now, we had to be separated again because of the pandemic. Consequently, these drawings helped me to reduce my fear, anxiousness and nervousness throughout the 10-weeks of Restriction Movement Order (RMO). I adopt the autoethnographic approach to describe the techniques and tools used to produce this series of drawings and share them to the audiences. The outcome of this exploration will be used to develop a tool kit to provide a new approach to be used in the area of education to help staff and students to cope with the new normal in post-COVID19.

Black Women and Ethnographic Performances

Carolina Nvé Díaz San Francisco, UNED, Madrid

What does it mean to be a Black woman anthropologist in the diaspora? I was born and raised in Spain. I studied anthropology in London (UK). I graduated with a master's degree in medical anthropology in Boston (US). In 2019, I started my PhD in anthropology at a university in Madrid, Spain to study the implications of the dictatorship regime on mental health in Equatorial Guinea, West Africa. Drawing on my own ethnographic research, this presentation critically examines the journey of black women anthropologists toward becoming an ethnographic self. This is a story of claiming space and ownership in academia. Black women anthropologists in the diaspora live and work in diasporic worlds entangled in politics of emotional and identity transnationalism, and ethnographic performances. Black women anthropologists in the diaspora recognize that their presence is often situated at multiple cultural intersections. Multicultural positionality calls for acceptance, transformation, diverse anthropological knowledge and practice across the continents, innovative ethnography, and reflections on how the richness of Black lived

experiences and Black epistemologies impact our communities within the fields of education, research, and applied social sciences.

'Dreaming of fishing' – i-poems as reclamation

Julie Parsons, University of Plymouth

This paper draws on data from a 'Finishing Time' project, that makes use of timelines and images with graduates from a prisoner resettlement scheme, in research encounters that aim to map/chart their journeys beyond prison or community punishment. In an attempt to give voice to one of the most vilified and marginalised social groups, the research has become a collaborative process of making and unmaking, organising and arranging a kind of temporal bricolage that reveals alternative rehabilitative conceptualisations of well-being and meaning beyond the notion of released subjects as risky and potentially transgressive. Following the Voice Centred Relational (VCRM) method (Mauthner and Doucet 1998, Parsons 2017), 'i-poems' were created from the interview transcripts returned to the men to read, audio recorded and used alongside their timelines and photographs to produce audio/visual montages. These films provide both individually focussed accounts and more general commentary on the stigma of criminalisation. They reveal common vocabularies and private troubles; they challenge the notion of a typical 'offender' and raise issues to do with negotiating relationships and reimagining a positive sense of self. Moreover, they are concerned with reclamation, restoration and recovery, of speaking up and making something new from the wreckage of the past.

Autoethnography on artistic reclamation of selfhood

Armando Pinho, Universidade Lusíada Porto & School of Psychology (University of Minho)

This work is based on a research about autobiographical artistic performances, identity, and modes of subjectivity. Autobiographical artistic performances tend to be self-reflective, critical, and exploratory to the issues of subjectivity and existence and its sociopolitical context. These creators express how much their singularity made them sensitive to oppressive norms of society, experiencing maladjustment, exclusion, rupture, and loss. In this context, their artist work is a privileged place of resistance, where they engage in intentional processes of negotiation and construction of possible identities, exploring multiple forms of reclamation. Death, loss, and rebirth are important themes for the artists I have followed, and their artwork is both their way of crying against oppression and impossibility, and of restoring their selves/identities, to construct new meanings and existences. Using an ethnomethodological strategy to interview and analyze the work of these artists, my study evolved to an autoethnography that explores personal implications of my everyday life interactions and intimate exchanges with two of these performers. Influenced and inspired by these intimate encounters, my proposal is to present an autoethnographic artistic video work, reflecting on my own feelings of loss and need of repossessing the past, restoring the meaning and reclaiming selfhood.

One Career, Two Stories.

Porsotam, Leal, University of Bournemouth

Institutions such as statutory regulatory bodies for health and social care professionals in the UK play an important role in public protection, but must also balance this with the needs of registered care professionals. The fitness-to-practise system, designed to regulate individual care professionals, could be seen to publish determinations as - 'meta-narrative' in an 'inhuman' form. The bureaucratic form of regulatory organizations supports the impersonal modus operandi which is at odds with the recent drive towards a more person-centred approach in care provision in the UK. Regulators appear to have yet to acknowledge the role of emotion in behaviour at work.

I went through fitness-to-practise proceedings eight years ago and was erased from the register of practise due to an error at the time. The impact of losing my job, reputation and identity was profound and I lost all connection with the world I had known. I felt marginalised, silenced, stigmatised and shamed; my public image as a 'bad apple' weighed heavily on my mind. In 2015 I began my autoethnographical study in an attempt to develop creative resilience and mastery over my career adversity.

Reclaiming Blackwildgirl: From Black Girlhood to Black Womanhood,
Menah Pratt-Clarke, Virginia Tech

What does it mean to reclaim a part of one's self? From Black Girlhood to Black Womanhood: A Wild Womanist Journey envisions using the tool of Black Wild Womanist Autoethnography to excavate 45 years of journals chronicling the initiation journey of a young Black girl (Blackwildgirl) to a Black woman (Blackwildwoman). It is a journey of reclaiming and recovering the spirit of the Divine Feminine and ultimately reuniting Blackwildgirl with Blackwildwoman. Autobiographical and biographical writing by Black women is often a radical and rebellious act. Our writing can create a sphere and space of resistance, revolution, and reclamation for Black women. Their journey is told as a three-act play with the six initiation stages of the indigenous Handless Maiden story framing the Black Wild Woman journey. The titles of acts (Digging and Descending, Watering and Weeding, Budding and Blooming) reflect the work of gardening for our life journeys begin as seeds, planted deep in the earth. Through watering and weeding, we begin to bloom and bud, ultimately producing fruits and flowers. The stages also represent the reality that our lives unfold on stage and in public and private spaces of performance.

Dreaming our futures

Mark Price, University of Brighton

Whereas personal narratives are often positioned as accounts of experiences and histories, voices connecting the past to the present, this presentation is concerned with intersubjectively, co-created futures; by daring to dream, think, speak our imaginings, we might breathe such imaginings into life. 'Abracadabra! I will create as I speak'. Drawing on Raelin (2016) and Dunlop (2019) but also resonating with the concept of 'to grok', central to Heinlein's (1961) 'Stranger in a Strange Land, intersubjectivity can be thought of as the process of shifting individualised, personal identities and experiences, to co-construct a relationally held narrative capital (Goodson, 2013). What is explored therefore is the imperative to 'dream together' – to tell our stories of our imaginings, foretelling our future selves and future lives and of how our stars might shine brightest together. And as I am about to leave my permanent post at a UK university after over 20 years, at a time when I can't even clear my desk, let alone say goodbye to my colleagues in a manner I might have imagined four months ago, this presentation also aspires to take a position which Holman Jones describes as that of "living an autoethnographic activist life" (2019, p.527).

Looking At/To/For (My) (Oppressed/Oppressor) Body - A Trajectory Through Performance Autoethnography

Gustavo A. Raimondi, Federal University of Uberlândia, Brazil

This poem is a result of my paths through performance autoethnography. From cries and pains of my (oppressed/oppressor) carved body as middle-class White gay man, physician and professor in the medical setting, I seek paths in the hopes of potential contribution to change, reconciliation, healing, inclusion and love. Thus, I invite you to think about how certain bodies (maybe your body too) are meant to be excluded from the medical environment where prejudices are hidden. Hoping that (maybe) we can seek transformations, walking together, holding hands with others who so desire to work, think, live, and love freely!

Between applause and loneliness, heroes/warriors and fear: thoughts of a medical professor during the COVID-19 pandemic

Gustavo A. Raimondi, Federal University of Uberlândia, Brazil

In this performance autoethnography poetry, I report a poem which aims to question the socially constructed concepts and healthcare practices in times of COVID-19 pandemic. Through my thoughts, memories, questions, answers and demarcations embodied in my existence as a medical educator / professor / researcher and former (?) physician, I try to enlarge the views of this COVID-19 pandemic beyond heroes/warriors, in a context such as the one we are living in Brazil, between the deaths and the denial of the pandemic, in the search to "save the economy". By playing with my personal/political stories, inviting the readers to think with me about healthcare, medical education/research, applause and loneliness, heroes/warriors and fear, and possibilities embodied in our texts, in our lives.

Living autoethnography, learning the Brazilian pandemic

Djenane Ramalho-de-Oliveira & Simone A M Mendonça, Universidade Federal de Minas Gerais

It is the first time we teach autoethnography as a formal course in our graduate program. We are clinical pharmacists and educators in a pharmacy school. We have been doing autoethnography for a few years now as a way to explore our experiences in the intersection of patient care, education and human sciences. In our virtual autoethnography class we, a group of 12 individuals, collaboratively wrote and reflected upon our experiences of living through the pandemic in Belo Horizonte, Brazil. The goal of this presentation is to share our experiences and learnings about teaching and learning autoethnography whereas we are immersed in a world in crisis. As we explored the literature on autoethnography, we wrote and shared our writings with the group in a journey to discover by doing. Living in social distancing felt like an invitation to experience life more slowly. We experienced gratitude for being alive and became painfully aware of our finitude. Our reflections pushed us to look beyond ourselves, and, thus, recognize the major inequalities existent in Brazil. The class turn out to be a healing space for us and allowed participants to delve into their own selves to build stronger connections with others

How Do Counsellors Heal (Themselves)?

Nishi Ravi

In my presentation, I attempt to study Jung's archetype of the Wounded Healer with respect to counsellor trainees and examine the self-healing process we undergo as trainees in our quest to learn how to help others heal. We might choose to define the wounds, and in turn may feel that the wounds define us as well. Our wounds don't exist without us, and we don't exist without our wounds. Aiming to not only look at the wound, I focus on the healing and transformational, transitional process. I hope to go beyond 'merely' healing wounds and enter the realm of using these very wounds as momentum to induce therapeutic change. Autoethnographically tracing my personal journey through life, I examine the socio-cultural motivations and personal experiences and interactions behind my decision to make my foray into the counselling field and healing profession and how I navigate my way through it. Combining a traditional paper presentation with narrative storytelling, I hope to highlight the regeneration of wounds and scars I carry with me – making and breaking my professional identity.

My Mum's Dream

Hui Richards, Chinese Language Teachers' Association of Queensland Australia

Hui Richards employs oral history, digital storytelling methods within a community capacity building framework, and takes an autoethnographic approach to help recover Chinese women's life stories against a setting of institutionalized forced forgetting. Hui shows these women can be empowered through storytelling and they can transform their lives from developing a capacity for self-representation. Hui proves that with some modification, a participatory method of digital storytelling developed in California can be successfully transplanted to an entirely different cultural contexts, in rural China and among the Chinese diaspora. In this study, the first person researcher Hui, is simultaneously an insider and outsider – a researcher and a research subject.

'Doctors tell me I'll be fine... as long as I stick to my daily dose of medication': An autoethnography of a friendship and continuing bonds with the deceased

Edgar Rodríguez-Dorans, Centre for Creative-Relational Inquiry, University of Edinburgh

This performance addresses themes of 'continuing bonds with the deceased' (Paxton 2018), living with HIV/AIDS, stigma, loss, grief, community, and regeneration. It translates personal data on the relationship between two gay men (the researcher and his deceased friend) into an accessible medium to problematise one of the approaches to HIV treatment adherence, which emphasises the individual's behaviours such as HIV disclosure, testing, and condom use (Spieldenner 2016), but neglects the structural conditions and oppression that influence such behaviours. Treatment for HIV consists of antiretroviral therapy – a combination of medicines that needs to be taken everyday. This intake is not consistent across individuals; some people take their medications with conscientious regularity whilst others, for a variety of reasons, are inconstant (Du Bois and McKirnan 2012). The performance discusses how while medical developments have made HIV a treatable, manageable condition, these are not sufficient in themselves to guarantee treatment adherence; they need to be considered as embedded in social relations and structures. While transforming personal data into a means to mourn and learn about the HIV/AIDS global epidemic,

the performance builds a bridge between individual and society through the portrayal of the friendship between the two men.

Self- Container

Chris Saunders, Independent

Self- Container is a delirious performative auto-ethnography focussed on the author's childhood 'sickness' mixing his medical records and his adult recollections as an 'enlightened witness' (Miller) to recover an 'other' story of his up and coming 'self' and the impact that had on his developing and often de-vitalised physical and psychological body. The medical records are copies of correspondence between the author's family doctor(s), paediatricians and psychiatrists to reconstruct how he experienced the gas-lit psychic economy of his parent's care and the health care professionals they 'enlisted' in shaping his own sense of 'self'.

Is there anything left to eat

Suzanne Schneider, Bournemouth University

Chronic kidney disease (CKD) is a global health burden with a morbidity of roughly 13.7% across the developed world (WHO, 2016). With the aging population, increasing rates of obesity, type 2 diabetes and hypertension the prevalence is set to rise. Yet the evidence used to guide CKD management is far less than that for many other chronic diseases due to the often complex co-morbidities associated with the disease. Although much has been written from the clinician perspective, there is a scarcity of literature from the patient's lived experience view of the challenges of managing a chronic illness while waiting for a kidney/pancreas transplant. An auto/biographical approach (Reflective Topical Autobiography) was used to answer the research question: "What are the dietary and existential challenges of following a highly restrictive T1D and CKD dialysis diet?". Empirical data was gathered over a 2-year period and used to capture the breath and depth of the experience. Themes identified were: Food is belonging; Normalcy is a Fallacy: Your numbers define you: A disease disguised as a virtue (when fixation with diet develops into an eating disorder) and Meeting the Elephant: diagnosis of ESRD and the existential burden of life on dialysis. [exceeded word limit]

Room Travel: A Beginners Guide

Fiona J. Stirling, University of Abertay

In 1790 a Frenchman named Xavier de Maistre took part in an illegal duel. His survival was promptly rewarded by the courts with 6 weeks of house arrest. Confined suddenly to his home, as many of us now find ourselves amidst the COVID-19 pandemic a full 230 years on, de Maistre embarked on an adventure from the comfort of his dressing gown. Parodying the grand travel journals of the time he began to explore his own home, declaring it a new mode of travelling that would be of particular appeal to those on a low income, and anyone afraid of the bleak winds, quagmires, or pitfalls more traditional adventures might bring. These explorations were published 4 years later as a book titled *Voyage autour de ma chambre*. 'Behold it, gentlemen: Read it!' he declares on the opening page, 'I have just completed a forty-two day voyage around my room'. Join me as I channel de Maistre's guidance to explore the art of room travel for myself, cultivating tips for all room-travel-beginners who seek to reclaim their homes and personal sense of freedom through the joy of imagination. This exploration will take the form of a short video around 8 minutes.

Mainstreaming, standardization and evidence-based practice. Autoethnography as resistance? A dialogical exploration.

Knut Tore Sælør, Rolf Sundet and Trude Klevan, University of South-Eastern Norway

We are three colleagues at the University of South-Eastern Norway with altogether many years of experience in clinical practice, academia – and life in general. In this presentation, we want to explore the use of autoethnography as a possible act of resistance in light of the term "the age of evidence" and the use of randomized, controlled studies as the methodological backbone of this concept of evidence within health and social sciences. We will start out by presenting three autoethnographic stories. Through a dialogue between the three of us, we will bring together the three stories and our understanding of how they relate to the place of evidence in today's political and ideological situation. We will also discuss how autoethnography and its focus on subjective

experiences can express opposition to a narrow understanding of evidence, knowledge and the political-ideological situation that New Public Management entails, both in clinical practice and in academic activities. By doing so, we hope to provide our listeners with inspiration into how resistance to a narrow understanding of evidence can be experienced and expressed.

An AsianCrit autoethnographic account of reclaiming racial narratives as a non-Indigenous 'Asian' Australian high school teacher

Aaron Teo, The University of Queensland, Australia

Australia's colonial past and subsequent formation of a post/neo-colonial White nation has meant that racial-colonial metanarratives (Solórzano & Yosso, 2002) have shaped two well-defined but related intellectual and public dialogues – one around the cleavage between Indigenous and non-Indigenous peoples; the other around multiculturalism, cultural diversity and immigration policy (Curthoys, 2000). In the Australian education context, there is a growing body of Critical Race Theory (CRT) work that has been done to interrogate the political dimensions of equity for Indigenous student populations (Ford, 2013; Vass, 2014, 2015), however, much less progress has been made with other racial minorities. In particular, the voices of migrant pre-service, beginning and in-service teachers from Asian backgrounds like myself, who have become an increasingly important stakeholder in our education system, either remain omitted, or silenced. In light of this, in this paper I use Asian CRT (Chang & Au, 2007) to reclaim voice by presenting an autoethnographic account of a migrant 'Asian' Australian high school teacher's racial performativity and attempts at recapturing racial narratives within a series of White Australian high school classrooms.

Listen to Mama: maternal contributions to the consumer socialisation journey of a child

Tina Thomas & Elizabeth Lloyd-Parkes, University of South Wales

Through the use of a critical, relational autoethnography, this research examines a story of the lived experience of a mother and how through the consumer socialisation process, she influenced her son's consumption (between ages 4 and 8) of sport and sporting brands - in order to compensate for shortcomings in her childhood experiences, and an attempt to obviate FOMO (fear of missing out) in her son. Consumer socialisation is the process whereby children learn consumption skills and consumer values from various social agents as they develop. It is important to consider as not only does it shed light on potential influence over what a child might wish to purchase; but also what they choose not to purchase; the values they base purchasing decisions on; or the limits they set on their purchasing behaviour at different developmental phases. The paper is co-constructed and the autoethnography is interpreted and contextualised within a theoretical framework. Autoethnography is a research method under-used in the business environment, and we aim to illustrate how such research can shed light on important aspects of the individual's behaviour, in this case, within the context of the consumption of sports activities and peripheral merchandise.

Black Women as Compost

Allison Upshaw, Stillman College, Alabama, USA

This is a performative autoethnography used in the REclamation of my life stories. The format incorporates poetic and musical representations for the purpose of inviting the reader to make meaning for themselves. The visual components, written on an empty musical staff without notes, is a call to Black women everywhere to sing their own melodies, to compose their own songs. The lack of citations is also a purposeful call for readers to connect this work within their own disciplinary contexts and knowledge bases. It is written to be spoken or sung aloud, alone, or in groups. A list of pertinent terminology is included at the end of the written work.

Shifted Child: A Sacred Autoethnography

Christa Welsh, Independent

In this embodied Endarkened Transnational Feminist autoethnography (Dillard and Okpalaoka 2013) the author explores the essence of the embodied, felt and lived experience of Child-Shifting and Transgenerational Trauma and offers psychological insights by bringing to life the prevalent issues of separation, rupture, rejection and loss through the lens of Black Feminist theory. The author focuses retrospectively on selected epiphanies of home and social life in Grenada and the

subsequent trauma of reunification with her parents in Britain. Through an intimate and vulnerable narrative (Ellis and Bochner 2000) attention is placed on understanding the 'in between' space of 'not belonging fully either 'there or here' and the process of interrupting the dominant narrative. The author offers a space for listening to and understanding an 'others' lived experience and offers the transformative potential of moving from processes of 'othering' to a universalist position of compassion and humanity.

LOSS, LIVING & HOPE as a consequence of COVID-19: An academic's perspective

Mické van der Westhuizen, University of Pretoria

Living through the pandemic called COVID-19 has provided an opportunity to gain insight into various people's lives, supported strongly by social media as a way to communicate freely and internationally. This presentation will show insight into what my living experience was during this pandemic. It will be showcased in a narrative recount, displaying how the academic in me experienced LOSS, LIVING & HOPE as a result of COVID-19 and the consequences it had on my everyday life. A few weeks before this pandemic I completed and submitted my Master's dissertation, but lost the opportunity to experience my graduation because of a nation-wide lockdown. I lived through this difficult time by making face masks and saw the metaphorical concept used in my dissertation come to life and engulf my daily routine. But then I also experienced hope in that I had more time to enhance my academic career and to work on my Ph.D. proposal. Even in these dark times, it is necessary to see the light to retain hope.

Beyond a joke: A man's body and its discontents

Jonathan Wyatt, The University of Edinburgh

What happens when a (White, ageing) man's body begins to misbehave (Pelias, 2008)? What are the discourses, written on flesh and bone, pumped through the body like blood, that seem to govern the expectations we have of how a body – this body, my body – should function? What performances of masculinity dominate my sense of who I am as a man? These are stories of chronic pain, moments of despair, and flashes of hope. Stories of dropped trousers and inspections under bright lights. Stories of therapy. Vulnerable stories that call for a re-framing of what being a man might be; stories of beginning to listen to what a body (my body) might be saying. Stories of reclamation.

BIOGRAPHIES

The organising committee recognise many of us have faced unprecedented levels of work due to working practices that have changed in response to the global pandemic. The additional request for biographies and photos therefore, for some, was lost beneath the burgeoning “to-do” list! Nevertheless, we thank you to those of you who provided some additional information about your work and selves.

KEYNOTES

Sophie Tamas



Sophie Tamas is an associate professor at Carleton University in Ottawa, Canada, cross-appointed to the School of Indigenous and Canadian Studies and the Department of Geography and Environmental Studies. She teaches emotional geographies and qualitative research methods with an emphasis on autoethnographic, arts-based, Indigenous, and feminist approaches to knowledge production. She is interested in the emotional and affective aspects of academic practice, post-traumatic knowledge, relational ethics, and the (mis)uses of personal narrative.

David Carless



I am a researcher-writer working on interdisciplinary projects across social science, education and health using narrative, songwriting, filmmaking and live performance approaches. My research collaborations with Kitrina Douglas are available as performances, CDs and films (for examples please see https://www.youtube.com/channel/UckWCTy8bNOY6JlvX_yg-Uig) and have been published as journal articles and book chapters. Our latest book, *Doing Arts-Based Research*, will be published by Routledge. I am currently a Visiting Research Professor at Queen's University Belfast and University of Edinburgh.

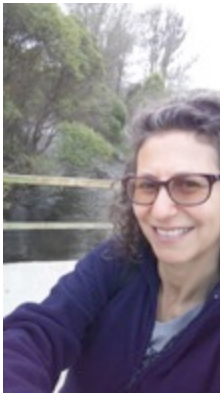
PRESENTERS & PERFORMERS

A

Amina Abdessalam

I am doing PhD at the University of the West of Scotland. My first time on the plane was in 2015 from Algiers to London, since then it became the place where I get the most peaceful sleep. I research my experience and other Algerian students learning experiences and how we navigate being and becoming away from Algeria. My interest in autoethnography grew when I became a member of ULAB research project at UWS.

Daniella Arieli



I am a social anthropologist and an action researcher, working at Emek Yezreel Academic College, in the north of Israel. My main research interest is to explore, understand and also find ways to improve the experiences, dynamics and communication that come about when people from different social and cultural backgrounds meet and interact. My current research project is an auto-ethnographic study on homecare for elders in Israel, who employ round-the-clock transnational caregivers.

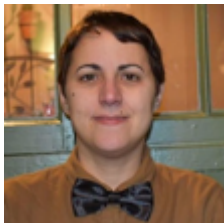
Harleny Abd Arif



I am a Head of Department of Art & Design, Faculty of Art, Computing & Creative Industry in Sultan Idris Education University, Malaysia, and a member of Malaysian Wood Carving Association (PENGUKIR). It has been my interest in exploring Malay's Traditional Craft and Architecture, focusing on the magnificent carved wood originate at the ancient mosques all over Malay Archipelago (Malaysia, Indonesia, Thailand, Vietnam, and Singapore). My presentation title is Reclaiming my Long-forgotten Identity within Malay Archipelago: The '*Gunungan Mimbar*'.

B

Debora Baldelli



Ph.D in Ethnomusicology, Member of CRIA (Centre for Research in Anthropology), Portugal/Brazil. Identifies herself as an ethnographer. She has been experimenting with Creative Nonfiction and Autoethnography as a way of refreshing academic writing and introducing a much needed style re-evaluation."

Tim Buescher



I am part of a relatively young mental health nursing team at the University of Hull where I teach student mental health nurses about research.

C

Hande Çayır



is an Assistant Professor and Head of Graphic Design Department at İstanbul Yeni Yüzyıl University. She has a BA in Visual Arts and Visual Communication Design from Sabancı University, an MA in Film and Television, and a PhD in Communications from İstanbul Bilgi University. She has recently completed her second MA in Journalism and Documentary Practice at the University of Sussex. She published three autoethnographic books. The latest one is called “Documentary as Autoethnography: A Case Study Based on the Changing Surnames of Women”. Hande’s presentation **titled** “One’s book dedications: Was it my job to please people?”

Paul Cope



Dr Paul Cope is an artist who has worked at all levels of education for twenty-five years as a teacher and lecturer. Paul is based in Suffolk where he was head of art in middle schools for sixteen years and a part-time lecturer for Suffolk Anglia Ruskin University. Paul’s research interest is into the possibilities of teachers using art practice in teaching, particularly through demonstration and modelling. Paul’s PhD thesis is entitled ‘Let Me Show You What I Mean - Changing Perspectives on the Artist-teacher and the Classroom Art Demonstration’ can be found on UALResearch Online. Paul continues a diverse, socially-engaged art practice which can be seen on Instagram @paulcopeart and his website www.paulcope.com

D

Phyllis Dannhauser



I am primarily a filmmaker and storyteller, but lately also a researcher of personal storytelling, memory and the visual, history, culture, community and identity. My focus is autoethnography, collaborative storytelling and filmmaking with marginalised groups, primarily looking at visual narratives in research and the role of the visual in remembering spaces.
Affiliation: University of Johannesburg.

Kitrina Douglas



I am a video/ethnographer/director, storyteller, musician, and narrative scholar whose research spans the arts, humanities and social sciences. Along with David Carless I have carried out research for a variety of organisation including Department of Health, Addiction Recovery Agency, Royal British Legion, Women’s Sports Foundation, UK Sport, local authority and NHS Primary Mental Health Care Trusts. These research projects have provoked us to find ways to communicate what we have learned outside of traditional academic reporting channels. I

have a fractional contract at Leeds Beckett University, am Professor of narrative and performance at the University of West London and Visiting Professorship at the University of Coimbra in Portugal. I am also Director of the Boomerang-Project.org.uk an independent arts-based network for public engagement and performance of social science research, and produce the online qualitative research series “Qualitative Conversations”

E

Rev Dr Kevin Ellis



I am a Vicar on Anglesey and discovering whether or not he is an autoethnographer or not. I am a Welsh learner. I have a New Testament PhD, and am currently working for another looking at what it means to lead a church as an English priest in Wales, using autoethnography as my lens and liberation theology as one of the many filters

F

Fabiola Espinoza Veloso



A feminist thinker, social worker and activist fully compromised with social development and human rights. My areas of expertise refer to the role of community living and affections as significant axes of social practices. From an evocative writing and a corporal narrative, I look for stories to show the intimate and daily life of the individuals and communities.

Now looking to improve my researching skills and developing creative methodologies to find more suitable and accessible ways to spread the knowledge beyond the academic spaces

G

Jackie Goode



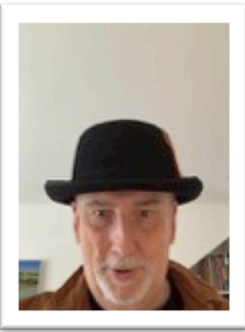
is a sociologist and Visiting Fellow in Qualitative Research in the School of Social Sciences at Loughborough University. After working for over twenty years on a variety of qualitative research projects in the areas of health, welfare, higher education and policing, she now enjoys writing autoethnographies. These have been published in Qualitative Inquiry, Cultural Sociology, Ageing and Society and Sociological Research Online.

Emile Gouws



I am a specialist teacher, PhD student, Autism self-advocate and executive committee member of the Commonwealth Disabled People's Forum in which I represent Neurodiversity.

Alec Grant



I'm a well-established and published autoethnographer working on a Routledge book-in-progress with my friend and colleague, Trude Klevan: An Autoethnography of Becoming A Qualitative Researcher: A Dialogic View of Academic Development. We anticipate it being released by Routledge some time in 2022. My current pre-occupation, reflected in the book, is in adding philosophical depth to autoethnographic narratives.

H

Juliet Hall



Having started my career in the Royal Navy as a nurse I moved in to health care management in 2000. Following a career break to start a family I decided to pursue a MSc in Nutrition and Behaviour at Bournemouth University as my children have complex eating behaviours which are as a result of neurodevelopmental disorders.

Eating and Mealtime behaviours using auto/biography was the focus of my dissertation, which inspired me to take my research further in a PhD, at the University of Plymouth, which I began in October 2019. I am using auto/biography in order to understand the lived experience of parents of autistic children and explore to what extent, and how, neurodiversity and parent advocacy discourses are applied in the everyday experience for parents of autistic children. It aims to identify interventions and services that help autistic people and their families across the lifespan, at different stages of their autistic journey.

Sarah Helps



is a consultant clinical psychologist and systemic psychotherapist. She works at the Tavistock and Portman NHS Foundation Trust in leadership and clinical roles and teaches there on doctoral and masters programmes. Sarah is completing a doctorate in systemic practice at the University of Bedfordshire focussing on how she co-creates initial conversations using words and actions. She is interested in exploring autoethnographically inspired ways of knowing alongside other qualitative research methods.

I

Feroza Isakjee



I have worked as a mental health chaplain at Black Country Healthcare NHS Foundation Trust since 2014. Studying Theology and completing my MSc in Counselling Psychology at Keele inspires me to facilitate the exploration of peoples identity in inclusive and creative ways.

My masters thesis explored identity, using a narrative social-constructionist arts-based methodology. I also co-authored a chapter entitled 'Responsive, Inclusive and Diverse' in the book 'Chaplaincy and Spiritual care in Mental Health Settings'. I write, when the inspiration hits. I live with my family and my cat, Kitty and I support Liverpool FC.

K

Trude Klevan

Trude is an Associate Professor in mental health at the University of South-Eastern Norway. She is educated as a social worker and has longstanding clinical experience from child welfare services and mental health. She completed her PhD in 2017. Through working on her PhD, she became increasingly interested in “troubling” research and research methods, knowledge and what counts as knowledge and the role of the researcher, through critical qualitative inquiry and autoethnography. In her current daily work life she teaches and supervises students and does research. Her main research interests are development and exploration of critical qualitative inquiry, experience based knowledge, and the development of recovery oriented and collaborative practices in the field of mental health.



Eleni Kotsira



is currently completing her PhD in Social Anthropology at the University of St Andrews (UK). Her research interests include environmental anthropology, climate change, anthropology of disasters, states of emergency, enforced movement, trauma, advocacy, body politics, literary anthropology and poetry. She blogs frequently at: poetic-movements.blogspot.com.

L

Nicole Leibowitz



Nicole Leibowitz holds a Master's degree in Urban Education: Teaching & Learning in Urban Schools. She is the Program Coordinator for the New Jersey City University Teacher Intern Program. Her current research studies include the representation and implementation of Queer Theory in urban universities, teacher preparation, using technology to enhance literacy in the classroom, analyzing global intersections of existentialism and the postmodern, and exploring the benefits of social justice issues, both inside and outside of the classroom.

Gayle Letherby



Gayle Letherby is Honorary Professor of Sociology at the University of Plymouth and Visiting Professor at the University of Greenwich. Alongside substantive interests in reproductive and non/parental identities; gender, health and wellbeing; loss and bereavement; travel and transport mobility and working and gender and identity within institutions (including universities and prisons) she has an international reputation in research methodology. Expertise in this area includes feminist and qualitative approaches and in auto/biography and creative reflexivity (with reference to data collection and presentation). Gayle is currently co-editor of the Sage journal *Methodological Innovations* and is in the process of editing the *Handbook of Feminist Research* for Routledge. In addition to her own research and writing Gayle has significant experience in research mentoring and consultancy both within academia, for grant funding bodies and for HealthWatch UK. For examples of non-academic writing and pieces written for general readership see <http://arwenackcerebrals.blogspot.co.uk/> and <https://www.abctales.com/user/gletberby>

Elizabeth Lloyd-Parkes



Lizzie is a Senior Lecturer in Marketing at South Wales Business School and an active researcher. She has an interest in autoethnography and the contribution that personal story-telling can make to business and management and other disciplines. Current research interests include the child consumer, spiritual consumerism, thanatourism and travel as a rite of passage. Lizzie supervises and examines PhDs within the marketing field and those with an interpretivist methodology. She actively participates in consultancy regarding the marketing of third-sector/not for profit organisations and regularly reviews articles for academic journals.

M

Adrian D. Martin



is an assistant professor in the Department of Elementary and Secondary Education at New Jersey City University. Dr. Martin's scholarship attends to promoting equity and social justice in education, teacher preparation and development for teaching diverse students, teacher identity, qualitative inquiry, and the self-study of teacher education practices. Recent publications include "Children's literature, culturally responsive teaching, and teacher identity: An action research inquiry" (2020) in *Action in Teacher Education*, "Exploring gender and LGBTQ issues in K12 and teacher education: A rainbow assemblage" (2019) from Information Age Publishing, and "The agentic capacities of mundane objects for educational equity: Narratives of material entanglements in a culturally diverse urban classroom" (2019) in *Educational Research for Social Change*.

Nandini Manjunath



is a Registered Dance Movement Psychotherapist and is pursuing her Professional Doctorate in Psychotherapy and Counselling from the University of Edinburgh. With an educational background in psychology and choreography from her undergraduate years, Nandini is passionate about bringing the creative into the academic and brings all of her dancer, psychotherapist, social activist and researcher selves into the different spaces she resides and works in. She currently holds a sessional and visiting lecturer position at the University of Derby, teaching

and presenting at a postgraduate level and has also tutored on an undergraduate course in the University of Edinburgh. Her doctoral research project is *becoming an Embodied, Collective Biographic, Post-qualitative rendition of Bodies materialised in power and patriarchy*, rooted in the context of Indian women's experiences of their bodies. Her presentation for this conference speaks into the process and struggles of conceptualising her research with Autoethnography as a potential methodology and the inevitable tryst with the themes of claiming and reclaiming.

Simone de Araújo Medina Mendonça



I am a professor at a pharmacy school in Brazil and I am learning autoethnography with my mentor and colleague Djenane Ramalho de Oliveira. We will present an experience of teaching and learning about autoethnography during the pandemic in our country.

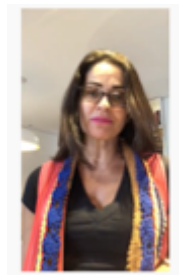
Fiona Murray



Fiona Murray is a lecturer at the University of Edinburgh and is a psychodynamic counsellor in private practice. She completed her doctoral dissertation "The Porn Factory: A feminist dystopian inquiry into porn (re)produced worlds" in 2017. She is interested in research that thinks with affect theory and the New Materialisms.

O

Djenane Oliveira



I am a clinical pharmacist and professor of pharmacy adventuring in autoethnographic work. This presentation is going to be about an autoethnograph class a colleague and I taught during the first few months of the pandemic in Belo Horizonte, Brazil.

Olamide Olusegun

Is in her second year of PhD at the University of the West of Scotland. Her main research interest centres on the quality of public procurement documentation in developing countries. She is concerned about addressing the challenges prevalent in this area, and it's the possibility of creating a functional procurement documentation system. She knew autoethnography through a conversation with her flatmate.

P

Julie Parsons



I am an Associate Professor of Sociology at the University of Plymouth. I have three broad inter-related research interests: food/health, social inequalities and methodologies. Since 2015 I have conducted a number of externally funded research projects at a resettlement charity that works with prisoners and those at risk of going to prison. Notably an Independent Social Research Foundation (ISRF) mid-career fellowship (2016–2017), which enabled me to develop a Photographic electronic Narrative (PeN) project working with people released on temporary licence from the local prison and others serving community sentences (<https://penprojectlandworks.org/>), which is ongoing. I have recently co-edited and published the *Palgrave Handbook of Auto/Biography* (2020) and a special issue of *Methodological Innovations* on creative and collaborative approaches to research and practice with a social and criminal justice focus. This follows a research residential funded by the ISRF and a website I developed exploring issues of collaboration in research <https://collaborations-in-research.org/>.

Elyse Pineau

Elyse Pineau is an Emeritus Professor from the Department of Communication Studies, Southern Illinois University at Carbondale. Among her recent awards is the 2015 Outstanding Teaching Fellow in the University Honors Program, which was nominated and voted entirely by UHON students. The award comes from the course she taught on the writings of Tolkien.

Armando Pinho



is a psychologist and teacher at University Lusíada of Porto, and a Doctoral Candidate in the School of Psychology at the University of Minho, researching on modes of subjectivity and identity in autobiographical performances. His presentation is titled: "Autoethnography on artistic reclamation of selfhood". Institutional affiliation: School of Psychology - University of Minho / University Lusíada – Porto

Menah Pratt-Clarke



is the Vice President for Strategic Affairs and Diversity at Virginia Tech. She is also Professor of Education in the College of Liberal Arts and Human Sciences. She has a bachelor's and master's degree from the University of Iowa, and a master's degree, PhD, and law degree from Vanderbilt University. She recently released *A Black Woman's Journey from Cotton Picking to College Professor: Lessons about race, gender, and class in America*. (Peter Lang, 2018), which was awarded the American Education Studies Association Critics' Choice Award for scholarship deemed to be outstanding in its field. She is currently working on an autoethnography, *From Black Girlhood to Black Womanhood: A Wild Womanist Journey*.

Mark Price



My research interests focus on processes of personal and relational discovery, exploration and becoming – including notion of 'border crossing' and 'boundary spanning', through life events, choices and career changing, as we encounter and navigate the various demands of evolving roles and identities, prevalent in such times of social and political change. This work mirrors my own professional life changes, from playworker to teacher, to youth worker, to psychotherapist, and to academic. Methodologically, my research is rooted in narrative inquiry, autoethnography, writing as inquiry and co-constructive, analytical inquiry with students, research participants and other

collaborative co-researchers. The concept of narrative capital and its affordances, underpins my research.

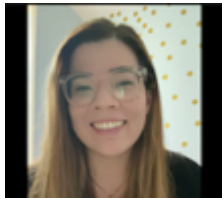
R

Gustavo Antonio Raimondi



is an Associate Professor in the Department of Public Health of the Medical School at the Federal University of Uberlândia, Brazil. He has a PhD in Public Health at the State University of Campinas (Unicamp), Brazil, being a visiting scholar at the University of Massachusetts at Amherst, USA (2018-2019). His P.hD dissertation is titled "Bodies that (do not) matter in medical practice: a performance autoethnography about the gay body in medical school". He does performance autoethnography from the intersection of race, gender, and social class in the health field.

Tatiana Reyes



Tatiana Reyes currently serves as Assistant to the Dean for the College of Education at New Jersey City University, where she also adjuncts for the Department of Literacy Education and the Department of Multicultural Education. She graduated from New Jersey City University with a Master of Arts degree in Urban Education and a Bachelor of Arts degree in English Literature and Writing. She is currently enrolled in her second Master's degree in Education Policy at Teachers College, Columbia University. She aspires to be a Higher Education leader focused on establishing policy that serves disenfranchised populations across the diversity spectrum.

Hui Richards



Was born in China. She finished high school during the Great Cultural Revolution and was sent to the countryside to be re-educated by “the workers and peasants”. After the death of Chairman Mao, Hui returned to university, to gain a BA and an MA. She taught in schools and then in universities. She came to Australia as a Chinese language advisor. In Australia, Hui worked as a journalist, and advertising and public relations manager for seven years. She then taught in Queensland high schools Australia for more than ten years and is now the senior lecturer in Mandarin at Queensland University of Technology. **Hui Richards research interests include:** Chinese language teaching and learning, Oral history, new media and autoethnography

Edgar Rodríguez-Dorans



I'm a researcher and counsellor based in Edinburgh. I have a background of psychology and am interested in the study LGBTQ lives, identities, intimate relationships, and in the use of performing arts in research. My presentation at this conference centres on depression and HIV; grief and loss; and the concept of continuing bonds with the deceased

S

Knut Tore Sælør



is a registered nurse with a background from the field of mental health. He has a masters in clinical health work, and holds a PhD from the Faculty of Psychology, University of Bergen, Norway. Currently he is working as an associate professor at the University of South-Eastern Norway. He has been part of several collaborative qualitative research projects related to the field of mental health and substance abuse, and has a growing interest in collaborative methods and autoethnography.

Christopher Saunders



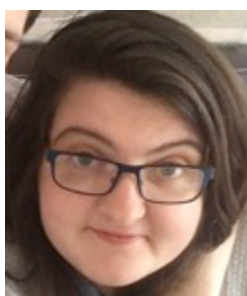
Chris Saunders makes single screen and installation moving image works and related art works. His psychosocially engaged practice is grounded in a ludic use of film and visual/audio language to speculate on the emotional vulnerability of below the radar masculine psychologies and psychosocial formations that can crystallise or dissolve institutionalised identities. Chris's film/art practice combines film, text, found footage, performance, documentary and cinematic narrative. His work is shown internationally at film festivals, national museums, art galleries, cinemas and public spaces. Chrisfsau@gmail.com Affiliations: Lux Artists\ Moving Image, London

Suzanne Schneider



As a former type 1 diabetic I've learnt first hand about the influence of diet on my health and wellbeing. My interest in human behaviour and the reasons for why we make the choices we do, guided me to complete my first degree (Bachelor of Marketing), studying the psychology of consumer behavior. Following a career working in food manufacturing and logistics, I pursued a life long ambition of understanding my own illness and behaviours. I did an undergrad BSc in Nutrition, and am now completing an MSc in Nutrition and Behaviour at Bournemouth University.

Fiona Stirling



Fiona Stirling is a pluralistic therapist and lecturer in counselling at the University of Abertay, Dundee. Her path to autoethnography came via a degree in social anthropology, a foray into psychology, a short stint teaching religious education, and eventually a Masters in Counselling.

T

Aaron Teo



Aaron Teo is a Doctoral Candidate in the School of Education at the University of Queensland, and a full-time Business and Legal Studies teacher at a Brisbane-based Independent School. Aaron has degrees from the University of Queensland in Business Management and Psychology, as well as a Graduate Diploma in Secondary Education. He is an Executive member of the Business Educators' Association of Queensland (BEAQ) and is closely involved with the Queensland Curriculum and Assessment Authority (QCAA) as Legal Studies District Review Panellist and General Business Confirmer. Aaron's research focusses on the subjectivities of pre-service and beginning teachers from Asian backgrounds in the Australian context. He is interested in qualitative research methods, particularly the use of critical autoethnography as a form of reflexive, emancipatory inquiry. E: aaron.teo@uqconnect.edu.au

U

Allison Upshaw



facilitates challenging conversations about diversity and inclusion through the use of arts practices (artivism). An accomplished opera singer, actress, Teaching ARTist, and playwright, Dr. Upshaw received her doctorate in interdisciplinary studies from the University of Alabama. She is the director of faculty development and an assistant professor of music at Stillman College in Alabama. She is also a board member of the Association of Interdisciplinary Studies and the Alabama Conference of Theatre. Allison has published autoethnographic works in traditional and nontraditional arts-based formats. The one thing that most people don't know about her is that she used to travel performing poetry professionally.

W

Christa Welsh



Christa is a BACP accredited psychotherapist in private practice for over twenty years specialising in race, gender and trauma. Christa is currently a doctoral researcher into transgenerational traumatic bonding at the Metanoia Institute. Her recent auto-ethnography 'Child-Shifting and Reunification- the psychological implications for African Caribbean women' has been performed at the Separation and Reunion Forum, Middlesex University and at the Memory Association's Inaugural conference in Copenhagen in 2017. As a radical educationalist, Christa sees herself as playing a critical role in the construction of 'new' meaning and perception to liberate both the oppressed and the oppressors from what Friere defines as the conspiracy of silence.

Jonathan Wyatt

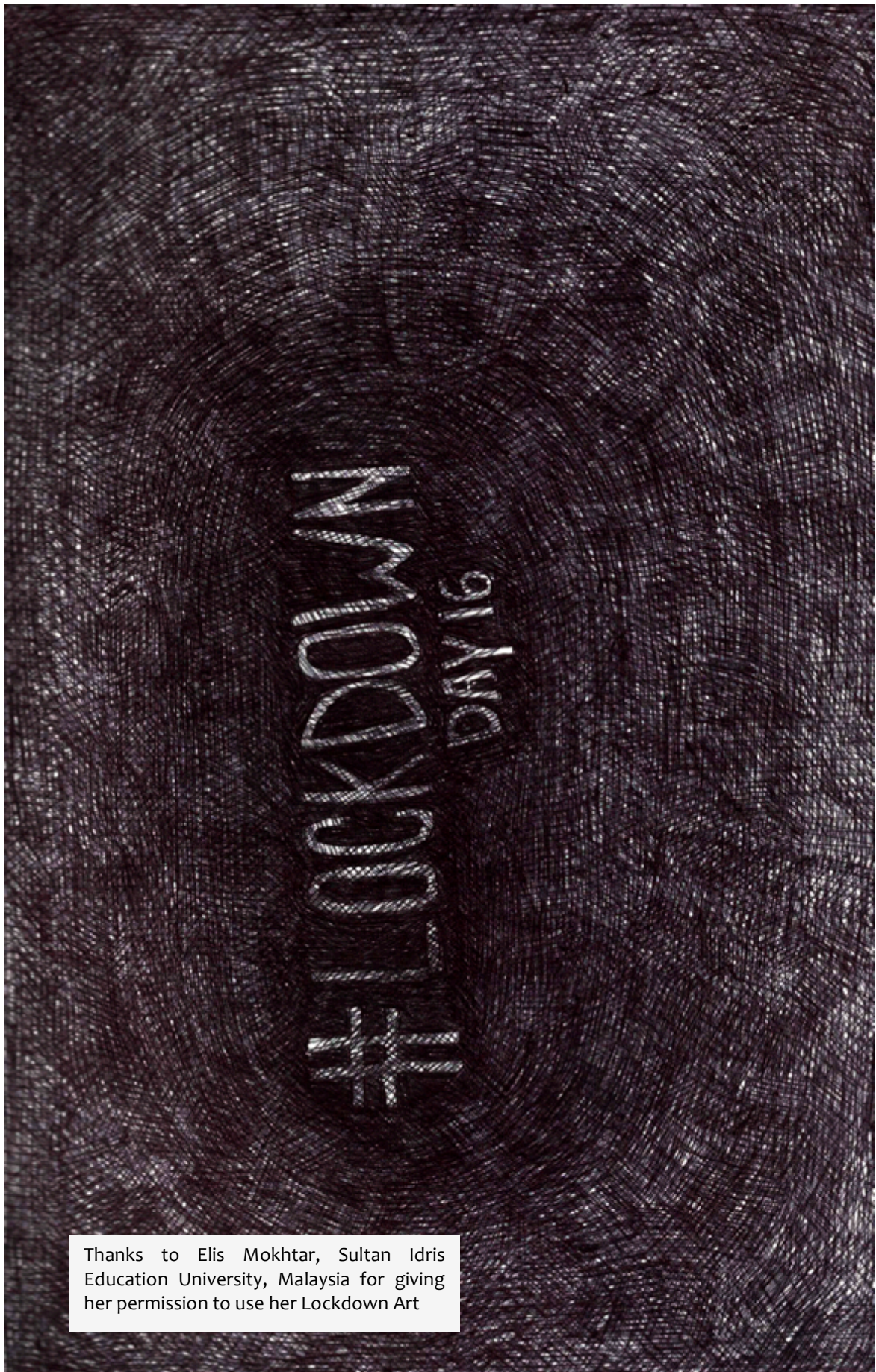


I teach and research at the University of Edinburgh, and am Director at the Centre for Creative-Relational Inquiry (take a look at the website: <https://www.ed.ac.uk/health/research/ccri>).

2021 INTERNATIONAL CONFERENCE OF AUTOETHNOGRAPHY

If you are hoping to contribute to the 2021 conference the dates are 18th-20th July. At the time of writing we hope this will be a physical in person conference but will provide updates as they become available in response to the pandemic.

If you would like to serve on the committee please contact Kitrinadoulgas@btinternet.com



Thanks to Elis Mokhtar, Sultan Idris Education University, Malaysia for giving her permission to use her Lockdown Art