

First name	Gill
Last name	Adams
Affiliation	Sheffield Hallam University
Title of the abstract	Stories of research mobilities/immobilities: towards a sociomaterial analysis
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>In this paper, I consider what a sociomaterial sensibility does to an analysis of teachers' encounters with literacy research, working with data generated from teacher interviews, focus groups and lifelogging to explore teachers' experiences with research and evidence in their everyday lives. This study is one strand of the innovative Research Mobilities in Primary Literacy Research project, exploring the ways that research travels to and between teachers, tracing connections and blockages. Through the project, we analyse the literacy topics, methodologies and social actors that appear in the data, noting those that gain traction and those that are absent. Teachers were invited to co-produce data to illustrate their encounters with literacy research, using an adapted form of lifelogging to record these. Their logs were used to prompt reflection on these encounters in focus groups and interviews. The approach to analysis is iterative and exploratory, with two main strands: narrative analysis, focussing on individual teachers' experiences of research encounters and on tracing research movements; and thematic analysis. In this paper the focus is on narrative analysis, on the development of a method of analysing and storying teachers' experiences that is 'slow and uncertain' (Law 2004, p10), that recognises multiplicity and fluidity, attempting to 'create gaps and holes that raise questions about the aspects of experience that are missed' (Burnett &amp; Merchant 2020 p80). Extracts from stories of teachers' encounters with literacy research, together with visual representations of research movements, provide rich insights into common themes, influences and variation in teachers' encounters. The mappings, focused on relationality, provide alternative representations of teachers' stories in tune with our sociomaterial approach. I reflect on the limitations and affordances of the analysis and consider how the stories might speak to a range of stakeholders and the varied - and possibly contradictory - work that stories might do.</p>
Bio note (100 words)	<p>Dr Gill Adams is a Reader in Education at Sheffield Institute of Education, Sheffield Hallam University. Her research focusses on teacher professional learning, mathematics education and doctoral researchers' experience. She is Co-I on an ESRC-funded study 'Research Mobilities in Primary Literacy Education', working with teachers to explore their research encounters. Recent projects include leading a mathematics education policy review, evaluations of teacher professional learning and narrative studies of experiences of learning on the professional doctorate. Gill has extensive experience in curriculum and development projects working in partnership with teachers.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Nada
Last name	Akrouh
Affiliation	Erasmus University Rotterdam
Title of the abstract	Beyond the Queue: Exploring Entanglements of Waiting and Care in Patients' Stories
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Patients' stories teach us about the experiences of patients and their relatives. These stories allow for a good understanding of the daily life of a person with a certain condition, and through that also their experiences with healthcare. While the narrative turn in healthcare resulted in appreciation of these experiences, they remain underutilized. The theme of waiting is emblematic in this sense, as waiting is usually measured in waiting lists and waiting times, while little is known how waiting is experienced by patients. Waiting is a theme that figures in many patient stories, as patients usually wait in different ways. How does waiting feel? What do patients do when waiting? How do they deal with this? Explicating experiential knowledge about waiting is crucial to understanding the multi-faceted nature of waiting from the patients' perspective and its implications for policy making. Opening up the theme of waiting is the focus of our research. A promising way to analyze this, is analyzing written patient stories. A unique collection of over 6000 books written by patients and their family forms the basis of this innovative endeavor. The notion of waiting in patients' stories is being explored by combining the methodological strengths of qualitative methods (qualitative thematic analysis), computational methods (text mining), and citizen science (book clubs and data sprints). In this presentation, we will present the findings of our qualitative thematic analysis, which forms the groundwork for integrating computational methods and citizen science. This grounded analysis allowed for a comprehensive understanding of the concept of waiting, thereby revealing different modalities of waiting. This opened promising avenues for scrutinization into the concept of waiting from patients' perspective, specifically in relation to the intricate process of meaning-making facilitated by citizen science and large-scale analysis across a diverse range of narratives.</p>
Bio note (100 words)	<p>Nada Akrouh is a PhD candidate at Erasmus University Rotterdam in the Erasmus School of Health Policy &amp; Management faculty. She holds a MA degree in Health, Economics, Policy and Law. The patient stories collection of the Erasmus University Rotterdam forms the foundation of her research. She researches new ways for analyzing written patient experience stories, by combining computational methods, qualitative research, and citizen science. In addition, she focuses on the epistemological value of experiential knowledge derived from patients' stories and citizen science for practice.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Ibrahim
Last name	Alkhateeb
Affiliation	UCL and University of Hail
Title of the abstract	A Performative Perspective to the Narratives of African-American and Black British Male Islamic Converts in Saudi Arabia
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>The present study explores Islamic religious conversion in Saudi Arabia's hyper masculine culture, where religiosity appears to overlap with hyper and at times toxic masculinity from a performative perspective. Its goal is to learn more about the experiences and identities of African- American and Black British male Islamic converts in Saudi Arabia. In doing so, it aims to answer the following research questions; how are these male converts' experiences performatively enacted within the context of life story research interviews in the KSA? What are the commonalities that performatively emerge in their stories? What does this reveal about the complexity of male Islamic converts' experiences, particularly with regard to the indexing of heterosexuality, masculinity and race that are invoked by these converts? Identity is understood in a Butlerian sense as performatively enacted by repeating, conforming to and sometimes subverting congealed senses of self in discourse (Butler, 1990). The present study uses a multidisciplinary narrative research method which draws on literature from several domains (Bamberg, 2004; Baynham, 2014; Durante, 1994; Hill and Zepeda, 1992) in order to construct a data analytic model that is called performative narrative analysis. The research demonstrates how converts use various discursive and bodily acts to performatively construct their religiosity and sense of self as males in their narratives. It also explains how the differences and commonalities that are performatively enacted are relevant to their life trajectories and the racial discourses in the places from which they come. The data demonstrates how converts have constructed a sense of belonging to an imagined male Islamic brotherhood, which has no place in the secular spheres in which they live. Overall, it shows the possible contributions of performativity to researching identity in narrative.</p>
Bio note (100 words)	Ibrahim Alkhateeb is a lecturer in the English Department at the Deanship of the Preparatory Year at the University of Hail, Saudi Arabia. He recently completed his PhD in critical sociolinguistics from the UCL Institution of Education. His research interests are in narrative analysis, identity in interaction, and performativity.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Molly
Last name	Andrews
Affiliation	University College London
Title of the abstract	Narrative, Memory and Political Rupture
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>This panel explores how political ruptures are narrated over time, by individuals, communities and states. But which stories which are constructed, by whom, and how are they consumed? The papers presented on this panel will address the dynamic and complex nature of individual and collective memory, and will examine how such narratives of political rupture are produced, reproduced and contested over time. Bringing together discussions about how books on Soviet legacies were creatively edited, the appropriation of revolutionary slogans in former East Germany, the embodied narration of asylum seekers in Finland, and the normalized impact of otherings discourse in the Netherlands, the panel will also consider whether some political ruptures resist narration.</p>
100-word bio notes for all speakers	<p>Molly Andrews is Honorary Professor of Political Psychology at the Social Research Institute, University College London, and the co-director of the Association of Narrative Research and Practice. Jill Bradbury is Associate Professor of Psychology at the University of the Witwatersrand, Johannesburg, South Africa. She is a principal investigator on the interdisciplinary research project, NEST (Narrative Enquiry for Social Transformation). She is the author of Narrative Psychology and Vygotsky in Dialogue: Changing Subjects (Routledge 2020). Halleh Ghorashi is Full Professor of Diversity and Integration in the Department of Sociology at the VU (Vrije Universiteit) Amsterdam, the Netherlands. In 2018, she was appointed as a Crown Member of the SER (Dutch Social Economic Council) and in 2020 as a member of KNAW (The Royal Netherlands Academy of Arts and Sciences). Kirsi Pauliina Kallio is a Professor of Regional Studies and Docent of Childhood Studies at the University of Tampere. Eneken Laanes is Professor of Comparative Literature at Tallinn University and project leader of ERC funded project "Translating Memories: The Eastern European Past in the Global Arena". Aura Lounasmaa is a co-director of the Association for Narrative Research and Practice and a board member of the Narrare narrative studies centre at Tampere University. She currently works as a postdoctoral researcher in the Academy of Finland funded The Politics of Embodied Encounters in Asylum Seeking (POEMS), led by Jouni Häkli and Kirsi Pauliina Kallio.</p>

First name	Inkeri
Last name	Aula
Affiliation	Aalto University, Department of Art and Media
Title of the abstract	Combining narratives and sensory experiences: towards methods for investigating creativity
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>In this paper we investigate combining narrative and sensorial approaches for developing methods of inquiry into creativity and creative experiences. Different sensory modalities such as sight, hearing, and touch, as well as gustatory and olfactory experiences, movement, and affect are all important for evocative narratives and storytelling. This close, and perhaps inseparable, association between sensory experiences and narratives provides an opportunity for devising transdisciplinary methods for investigating creativity through personal stories and memories in fields such as arts and design. Beyond scrutinizing creative and artistic personal narratives and experiences, broader understanding of specific creative environments and narrative spaces can be rendered through more abstract concepts, such as atmosphere or ambiance, and their role in evoking episodic memories can be investigated. Our work here focuses on combining conventional concepts and methods of narrative research with those of sensory studies of lived and remembered experiences. Different senses clearly provide important links to memory and contribute to how we remember the past and what we choose to tell about it. Yet, in many research fields focusing on remembering – such as studies of oral history and social memory – sensory approaches are rarely in the foreground. While utilizing sensory methods, our aim is not to maintain opposite methodological ideologies, but instead, to accommodate the importance of both perceptual and narrative approaches for developing methods of inquiry which better allow investigating creativity in areas such as arts and design, specifically in relation to the environment. In this paper, we will discuss these transdisciplinary research methods relying on both sensory and narrative approaches, ranging from sensory ethnographic perspectives to narrative analysis that can attend to creative practices and experiences.</p>
Bio note (100 words)	<p>Inkeri Aula (PhD) is an anthropologist working as a postdoctoral researcher in the Visual Communication Design research group at Aalto University (AVCD), where her work focuses on creativity and healthy ageing. Previously, she has researched transgenerational environmental relationships in European cities, in ERC Advanced grant -funded project SENSOTRA, where she took part in developing the sensobiographic method. She defended her doctoral dissertation on Afro-Brazilian ‘worlding’ in translocal fight-dance-art capoeira in University of Eastern Finland (2020). Her versatile research interests include environmental relationships, relational onto-epistemologies, cultural imaginaries, forest myths, multi-sited ethnography, multisensory methods, artist collaborations, and research-creation.</p>
Co-presenters	<p>Masood Masoodian (PhD) is a professor of Visual Communication Design at Aalto University. He leads the Aalto Visual Communication Design (AVCD) research group in the School of Arts, Design and Architecture. The group focuses on researching the role of visual communication and visual thinking in a broad range of applied areas with societal impact, including health and well-being, ageing and creativity, sustainability and environment, as well as others. Prof Masoodian is interested in using narrative methods and storytelling in better understanding human experiences and emotions to guide visual design and other artistic and creative processes.</p>
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Neil
Last name	Badenhorst
Affiliation	University of Johannesburg
Title of the abstract	BETWEEN WORLDS: Building Imaginary Worlds for Visual Narrative
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>Researcher such as Arnold Van Gennep (1960), Victor Turner (1969) and Dimitri Xygalatas (2012) have highlighted the useful roles rites of passage play in helping individuals navigate transitional experiences, but also how much the importance assigned to community-driven rites of passage have declined in much of contemporary culture (Xygalatas 2012). This paper explores worldbuilding or subcreation, particularly within visual narrative, as a means for facilitating rites of passage for readers. The paper examines the process of worldbuilding for wordless, visual narratives by considering the picture book and exhibition; between worlds. The book is essentially a picture book which consists of four wordless narratives and the stories respond to transitional experiences such as coming of age, religious trauma, finding community and queer identity. Visual narrative has the potential to aid readers make sense of their own experiences, but the world which houses the narrative must be constructed effectively; allowing readers to make sense of the narrative contained in the sequence of images, while leaving some parts open to interpretation.</p>
Bio note (100 words)	<p>Neil Badenhorst is a researcher and multidisciplinary artist based in Johannesburg, South Africa. Currently pursuing a PhD at the University of Johannesburg. Badenhorst's research focuses on worldbuilding in illustration and queer ritual space. With a passion for exploring visual narratives, Badenhorst's work on worldbuilding and illustration delves into the realms of the academic, the commercial and the gallery space. Badenhorst works as a part-time lecturer in the Graphic Design department at the University of Johannesburg, while freelancing as illustrator and designer.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Ashley
Last name	Barnwell
Affiliation	University of Melbourne, Australia
Title of the abstract	'Deep stories' at the dinner table: Remembering and forgetting colonisation in Australian settler families
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	This paper explores how people relate to colonial wrongdoing via their own family histories. It draws on Arlie Hochschild's recent theorisation of 'deep stories', which highlights emotional and narrative aspects of political affiliation and gestures to their historical roots. The paper extends Hochschild's theory into a different space, focusing on families in a settler colonial context to examine the complex and symbiotic relationship between family and national memory narratives. To do this I draw from interviews with Australian settler descendants, each of whom was researching their family history and had found historical accounts that were previously undisclosed or unknown within recent generations of the family. This paper seeks to illuminate the memory-work that goes on in the everyday settings of family life; memory-work that is private yet vital in affirming and questioning national myths and amnesias.
Bio note (100 words)	Ashley Barnwell is a Senior Lecturer in Sociology in the School of Social and Political Sciences. Ashley is interested in sociological aspects of emotions, memory, and narrative, and the role of life writing, archives, and literature in sociological research. She is currently working on an Australian Research Council-funded project about family secrets and national silences. With Signe Ravn, she co-hosts the podcast Narrative Now.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Adele
Last name	Baruch
Affiliation	University of Southern Maine
Title of the abstract	Abstracts for the 3G panel, June 16th 2023
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>The presentation, Professional Narratives and Narratives of Profession Reconfigured, will examine the ways that narratives generated by psychologists tend to replicate the status quo regarding women and mental health. The researchers engage poststructuralist feminist methodology to investigate the dominant discourses used by Australian psychologists in relation to women and mental health interventions. Psychologists responded to three story tasks describing a woman in distress, and asked to respond to the prompt, "What happens next?" Primary findings discuss the ways that psychologists in Australia may discursively reproduce or resist gendered neoliberal discourse in relation to women and mental health. The findings will also explore how mental illness and psychology as a discipline is constructed by practicing psychologists. In the presentation, Not Only, but Also, Eliciting Alternative Self Narratives in Psychotherapy, it is noted that client's narratives are likely to be a part of layered and connected stories that make up a client's self image. Instead of taking a corrective modifying position to these narratives, as is often done in psychotherapy, a therapist may draw attention to the other parts of the self that are revealed but may be originally minimized by the client. Attention to these other parts of the narratives may offer welcomed alternatives to the stories as they have been previously told. The presentation references modes of psychotherapy that pay attention to multiple parts of the client such as internal family systems, dialogical self theory, in addition to historical notions of multiple dialogues. Seeking stories from other parts of the self may loosen the client's connection to limiting primary narratives. The presentation, Novel Applications of Storytelling and Expressive Approaches in the Context of Counselor Training, will illustrate the use of expressive approaches in the context of training to draw out and develop client stories. These action based narrative approaches can be especially useful when eliciting sensitive material, as the client may use symbol, color, line, dialogue, and metaphor to convey their stories; and they may make choices about how much to reveal about the layers of meaning embedded in these stories. The presenters will focus on the use of graphic dialogues and social maps as two examples of applying the expressive arts to describe stories related to social connections and personal dilemmas. These approaches may be used in counseling practice and in supervision as counselors address their own growth and challenges.</p>
100-word bio notes for all speakers	<p>Kate Seers completed a Bachelor of Social Science (First Class Honours) at Charles Stuart University in 2018. Her research explored the lived experiences of late-diagnosed autistic women and focused on the intersections of gender performance and the construction of Autism. Kate is currently a Ph.D. candidate with the School of Psychology at CSU. She is exploring the role of neoliberal discourse in psychotherapy and the consequences for women in therapy. Jane Hughes is studying for a PhD in Creative Writing at the University of Aberdeen, UK. Her work is currently focusing on bereavement, attachment to place, and life writing around loss. Her essay, 'Three Wheels on my Wagon', appears in Essays in Life Writing. Adele Baruch, PhD, MSW, LCPC, teaches at the University of Southern Maine as an Associate Professor in Counselor Education program. She is interested in both the creative application of narratives to support a sense of belonging, as well as the application of the creative arts to generate personal stories. Molly Meyers, MEd, has made storytelling central to her various career paths, as a coach and social studies teacher She is now interested in the role of storytelling as a therapeutic practice using Narrative Therapy techniques.</p>



First name	Adele
Last name	Baruch
Affiliation	University of Southern Maine
Title of the abstract	Novel applications of storytelling and expressive approaches in the context of Counselor training
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	In this presentation we will share examples of the use of narrative, graphic, and dialogical approaches to the development of counseling skills. We will demonstrate the ways that these approaches may augment the capacities for counseling trainees to support their clients, as well as to gain effective personal tools to sort through any internal concerns that may impact their counseling work. These strategies offer the opportunity to engage in expressive and action-based narrative approaches to counseling issues. Action-based approaches to client and trainee dilemmas have been found to be especially useful when an individual experiences flight or flight responses to new events that are associated with past difficulties (LeDoux & Gorman, 2001; Malchiodi, 2020). We will focus on the use of graphic dialogues to sort through decisional issues and symbolic social maps to begin to create new perspectives on social support. Examples of their applications in skill and field-based classes will be offered. Additionally, a range of strategies for preparation and feedback will be offered to support students as they engage in each modality. Examples of applications in the field will be discussed, as well as contraindications for the application of these approaches. Participants will have the opportunity to experience one of the modalities in the context of a decisional application. Finally, feedback from trainees will be discussed as this can inform the development of a more comprehensive evaluation of the application of these approaches in counselor training contexts.
Bio note (100 words)	Adele Baruch, PhD, MSW, LCPC, has been teaching at the University of Southern Maine as an Associate Professor in Counselor Education program for many years. She is interested in both the creative application of narratives to support a sense of belonging and connection, as well as the application of the creative arts to generate personal stories.
Co-presenters	Molly Meyers, MEd, has made storytelling central to her various career paths. From telling the story of a season as a college soccer coach to using stories of both place and people in her work as a high school social studies teacher. She is now interested in the role of storytelling as a therapeutic practice using Narrative Therapy techniques.
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Natalya
Last name	Bekhta
Affiliation	Tampere Institute for Advanced Study
Title of the abstract	Towards a “Better Future”? Anti-Instrumentalist Narratives in Contemporary Fiction
The abstract is for	panel that I am chairing
Abstract for individual presentation (250–300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>In our age riddled with crises, commentators across disciplines have repeatedly stressed the necessity of imagining new and more sustainable futures (e.g. Banerjee 2019; Brown 2021; Kebuladze 2020; Tonda 2021; Wegner 2020; Yao 2016). In light of this ‘turn towards the future’, it is tempting to assume that narrative fiction could play an instrumental role in such a project. After all, given its capacity to imagine alternative worlds, what medium might be better suited than the novel for showing the path to a desirable future? In this panel, we discuss recent engagements with the problematics of the future across literary studies, narratology and utopian studies. Since the early 1980s, there arguably has been an anti-instrumentalist stance in utopian literature, which manifests itself in a reluctance or inability to clearly spell out a utopian model of society. We ask why this stance has emerged and juxtapose this question with the recent developments in narratology and literary studies, where the search for a better future has focused precisely on fictional storyworlds and scenarios that try to provide an image of an alternative future world. Aiming thus to unite futural debates across several disciplines, this panel discusses the following questions: How does contemporary fiction respond to the general demand for utopia? What is the relationship between literary fiction and the promises of the “better future” in non-literary discourses? And what role do new (non-)narrative forms play in this context? In his contribution to the panel, Alexander Scherr discusses the employment of essayistic modes in the novel as a way of linking the present to the future. While the essay is a plotless form that refuses to imagine one specific future, it cultivates contingency in the present to raise the stakes for some (presently unknown) future events to happen. The temporal logic of the essay, then, is the ‘not yet’: its utopian impulse is not arrival but a preservation of the possibility of multiple futures. The paper examines how such an ‘anticipatory consciousness’ (in Ernst Bloch’s sense) is evoked in Jenny Offill’s <i>Weather</i> (2020) – a novel which assays, if ever so carefully, a call for collective action in the face of eco-catastrophe. Peter Maurits focuses on debates about contemporary African science fiction (ASF), which maintain that this genre is the preeminent form to imagine a better future for the African continent (e.g. Hartmann 2012). Although utopia has not been a prominent ASF form (Ryman 2017; Nwonwu 2018), scholars have recently taken this notion one step further, into the realm of forecasting. Particularly, it has been suggested that ASF in the form of so-called narrative scenarios – very brief stories, sometimes produced on the spot during writing sessions – are “crucial for diversifying the set of possible global futures that are imaginable”, especially when they are “positive” scenarios (Pereira et al. 2022). While the direct influence of fiction on politics is not unthinkable – e.g. Reagan’s Star Wars defence system was allegedly invented by science fiction writers (Hunter 1992), Maurits demonstrates that this instrumentalist use of narrative attempts to circumvent structural limitations that led to the absence of the future utopia in ASF in the first place. Natalya Bekhta’s contribution focuses on how contemporary Ukrainian fiction engages with the complications of the future in the particular world-historical situation of post-1990s Eastern Europe. While the genre of the novel, with its global prestige, remains a desirable form of narrative fiction here as well, this paper teases out the anti-novelistic undercurrents as formal responses to the “combative” stance of literature (Pascale Casanova) at times of social turmoil and to the more recent uprooting of the usual trajectories of narrative temporality by war. In the context of this paper, Bekhta draws on Utopia as a method to examine how fiction works through the impasses of the present towards a new, radically open configuration.</p>
100-word bio notes for all speakers	<p>Alexander Scherr is a postdoctoral researcher at Justus Liebig University, Giessen. He has published a monograph entitled 'Narrating Evolution' (WVT 2017). His current book project, funded by the German Research Foundation, is on “Essayistic Forms of Life in the Anglophone Novel”. Peter Maurits is postdoctoral fellow at the University of Erlangen-Nuremberg. His first book is titled 'The Mozambican Modern Ghost Story' (2022). He is currently writing a book about African science fiction. Natalya Bekhta is Senior Research Fellow at the Tampere Institute for Advanced Studies. Her recent</p>



First name	Julia
Last name	Bennett
Affiliation	University of Chester
Title of the abstract	Chester's Canal: Peeling back the past to rediscover Colonial Era Cheshire
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Narratives take many forms. Words and pictures tell stories, but so does the material environment. Buildings, rocks, paths and trees all have stories to tell. We just have to be able to see them. Tim Ingold's analysis of the painting 'The Harvesters' by Pieter Breughel the Elder demonstrates this. I am using a similar technique to delve into the colonial history of Cheshire, a county in England, via its canal, a material remnant of the Industrial Revolution. The 'authorized heritage discourse' of the Cheshire countryside that the canal traverses tells a story of a pastoral and apparently unchanging landscape. Neither the industrial history of this place nor the British Empire and the wealth it brought here are part of this official narrative. This research uncovers these hidden narratives lying just beneath the surface of Cheshire's green and pleasant land. Through a process of walking and closely observing today's landscape, comparing maps new and old, and poring over archived documents, the canal and surrounding landscape begins to tell its own story. A search through the archives reveals who contributed to the funding of the original canal in 1772, where their money came from and the land that money paid for, in order to dig out the route of the canal. Profit from unequal colonial trade relations, this remains buried and forgotten in the countryside. By peeling back the layers of today's largely tranquil rural environment a more disruptive story of the past can be brought to light, making it possible to decolonize this landscape.</p>
Bio note (100 words)	Julia Bennett is Senior Lecturer in Sociology at the University of Chester, UK. Her research centres on belonging, place and community, and everyday life. Having experimented with sociological fiction during lockdown, she is now delving into archives to tell stories of places. Twitter: @drjuliabennett
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Jonathan
Last name	Berg
Affiliation	PhD candidate
Title of the abstract	Enabling the good life: dream, aspiration or lie. A study on the effects of a guaranteed minimum income on the life stories of people in forensic psychiatry
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Every society has normative ideas and stories about 'the good life' and the ways in which people should and shouldn't live. Governments try to influence stories on proper ways of living, regarding for example participation, crime, or family life, and try to create conditions that support or motivate citizens to embrace and adhere these stories. There is much research done on the policy narratives produced in these endeavors, but mostly from a system perspective, assuming these (dominant) narratives are imposed on individuals and dominate all other stories in the process. However, people also have agency and curate their own stories about who they are and how they want to live. This raises the question how policy narratives fit and interact with the lived reality of citizens themselves, with the stories they believe and experience to be true, and ultimately with their sense of self. This is especially relevant for marginalized citizens who have less opportunity to live up to the norms and values prescribed in policy narratives. In this paper we describe a policy experiment that aimed to facilitate a more healthy, socially active and crime-free life for clients in forensic psychiatry by means of a guaranteed minimum income and examine what this meant for them. We found that the intervention pushed the participants into different directions depending on their personal stories. Many participants embraced the story of a (socially) active and crime-free life as worth pursuing and as a moral ideal, although some embraced stories of marginality after they experienced it to be unattainable. Others rejected the moral ideals and instead choose to maintain stories of the criminal self and disorder. These findings indicate that expectations raised by policy narratives may only be realized if there is a sufficient fit with the world as experienced by citizens themselves.</p>
Bio note (100 words)	<p>The welfare state is changing. This drives some fundamental questions: How do the underlying values of the welfare state shift and where to? In this changing environment, who is considered as 'deserving', why, and how does this play out for marginalized people? In several case studies I study the roles that policy experiments play as tools for change and their effects in the social domain. I focus on the narrative/discursive interaction between policy, professional (SLB) and citizens' live worlds and the (value) conflicts that arise between (and within). Methods include narrative research, ethnography, and action-research.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Kristine
Last name	Blumfelde-Rutka
Affiliation	Riga Stradins University
Title of the abstract	Climate Change Narrative in Latvia: Business Environment Perceptions
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>As the European Green Deal has become the European Union's latest expression of its ambition to become a world leader in addressing climate change, and the biggest half of the world's population consider climate change (CCh) as one of the most serious global problems today, more and more entrepreneurs must communicate about their actions towards their climate goals. This study seeks to examine the narratives that are constructed in the Latvian business environment. It explores public communication found in websites of the most valuable Latvian enterprises across six sectors - energy, transport, agriculture and forestry, waste management, manufacturing, and retail. Overall, 10% of all information in the researched websites is related to CCh or environment with the highest attention to CCh related issues being observed in the retail and waste management sectors, where as comparatively less articles are found in energy and agriculture &amp; forestry sectors. Across sectors, a narrative of corporate social responsibility dominates emphasizing that Latvian business environment transforms, and entrepreneurs have already become or aim to become environmentally responsible in the nearest future. Narratives demonstrate that enterprises have the potential to lead towards low-carbon economy by constructing an enabling discursive environment. By communicating about low-carbon transition and the solutions that every individual can implement in their daily lives, and doing it in informative, educational, and entertaining way, energy enterprises can attract consumers' attention, enrich their knowledge, and promote climate-friendly choices. Keywords: climate change, Latvia, strategic narrative, business, marketing communication. Acknowledgments: this research has been supported by the Latvian Council of Science within the fundamental and applied research project No. lzp-2020/1-0047 "From indifference to making difference in climate policy: improving the interaction between political narrative and societal perceptions in Latvia".</p>
Bio note (100 words)	<p>Kristine Blumfelde-Rutka Ph.D. student in Business Management and Economics. She is a lecturer at Riga Stradins University, European Studies faculty, Department of International Business and Economics, and head of the bachelor's study program International Marketing and Advertising. Her research in EU projects and publications cover climate policy in the EU and Latvia, societal attitudes to climate policy, as well as marketing, advertising matters, and consumer behaviour. She has participated in a number of international conferences in EU countries.</p>
Co-presenters	<p>Santa Klinedere She owns master's degree in business administration, with professional qualification of a manager of businesses and organisations, obtained in the Riga Stradiņa University study program Management of International Marketing and Business. Her research in EU projects cover climate policy in the EU and Latvia, societal attitudes towards climate policy, as well as marketing and advertising matters in conjunction with climate change. She has participated in international conferences in EU countries.</p>
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Kate
Last name	Bowen-Viner
Affiliation	University of Bristol
Title of the abstract	Can young people's stories about menstruation challenge stigma? Sex education, relational ontologies and sociomaterial approaches to narrative research.
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>This paper positions narrative research as a form of social action. It discusses the potential for young people's stories about menstruation to challenge, but also contribute to, stigma. In recent years, England's Department for Education has introduced policies that focus on menstruation and menstrual prejudice. In 2019, the Department for Education (DfE) published new guidance on delivering relationships, sex and health education which includes teaching about menstrual wellbeing and, in 2020, made menstrual products freely available in all state-funded schools. The Department for Education argue that both these policies are important for addressing menstrual stigma. However, these policies focus on menstruation in terms of biological health, whereas this paper argues that children's stories about the everyday aspects of menstruation could be important for addressing stigma. The paper discusses the author's ongoing narrative PhD research with teenagers in England which takes a relational and sociomaterial approach. In this methodology-focussed paper, the author suggests that exploring the relationality between material things (e.g. social media sites, menstrual products) and young people's menstruation stories could influence understandings about how young people's stories emerge, as well as what happens when these stories are told. In doing this, the author presents ideas from theorists including Braidotti, Barad, and Frank to provoke new understandings and debates about what young people's narratives have the power and potential to do. The author also argues that relational, sociomaterial narrative research projects themselves might contribute to young people troubling, or intensifying, menstrual stigma in their communities. Drawing on Karen Barad and Rosi Braidotti's ideas about ethics, the author emphasises that narrative scholars must be responsible and 'response-able' when researching young people's stories about menstruation.</p>
Bio note (100 words)	<p>Kate Bowen-Viner is a Social Policy PhD student at the University of Bristol. Her PhD focuses on relationships and sex education in England, menstrual stigma, and young people's stories about menstruation. Kate is particularly interested in the potential for young people's stories to inspire social change. Kate has been working in the education sector since she completed her Law degree in 2012. She has been a teaching assistant, a secondary school teacher, a Civil Servant (Department for Education) and a Senior Associate at the Centre for Education and Youth. Kate has interests in gender, education policy and qualitative methods.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Amanda M.
Last name	Boyce
Affiliation	University of Trier
Title of the abstract	Narrating Desires: Real Person (Fan) Fiction and Self-Discovery in Contemporary YA Novels
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>As other investigations have discussed, fandoms and their objects of adoration find themselves in a mutually dependent relationship. No commercial text means no potential for a fandom; no fandom means that a text will most likely be commercially less successful (Spreadable Media Jenkins et al. 2018). This codependency and the increasing popularity of 'being a fan' have, in the past decade, led to a power struggle between the two factions, culminating, among other ways, in the inclusion of fan fiction authors as characters in commercially published texts. Studies of examples from television media have indicated that here fans have generally been included in a derisive manner, with the obsessive aspects of fandom being singled out (Fanfiction and the Author Fathallah 2017). In the past decade, commercially published novels have also taken to including fan fiction authors in their texts, but in a notably more positive and exploratory manner, as compared to their television counterparts. One such example of self-exploration through fan fiction, this paper proposes, is the use of real-person fiction (RPF) in YA novels. RPF is a sub-genre within fan fiction writing that uses actual (real) people, usually celebrities, as characters in the fan fic. Anna Breslaw's (2016) YA novel <i>Scarlett Epstein Hates It Here</i> features a fan fiction author as its young protagonist who writes RPF using the people around her as her characters. Scarlett begins her journey of self-discovery with youthful ignorance and arrogance, but eventually uses her RPF and the responses within the fandom to it to write through her own stereotyped biases about her classmates. This paper will examine how real-person fiction is instrumentalized in stories of self-discovery to aid their young adult protagonists in navigating their often confusing feelings, their growing social world, and their mounting desires.</p>
Bio note (100 words)	<p>Amanda M. Boyce is a 4th year PhD student and part-time lecturer at the University of Trier, Germany. They wrote their graduate thesis in the area of reader response theory, investigating the influence of queer baiting and queer coding on fandom and television audiences. Amanda's (research) interests also include science fiction/fantasy fiction and film, comics/manga/manhwa, and disability studies. Amanda is currently working on a PhD thesis in the area of fan studies, examining transmedial power dynamics and the depiction of fan fiction / fan fiction authors in print and television narratives.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	



First name	Louis
Last name	Boynton
Affiliation	University of West Georgia
Title of the abstract	Narrative of Health, Happiness, and Harmony
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>Health, Happiness, and Harmony are concepts we have been researching for many years, to destigmatize the current narrative of mental health globally. Our research is used to analyze the complexities of current narratives as they are used to explain and describe health, happiness, and harmony as a potential for mental wellbeing. As qualitative researchers we examine the qualities of life often presented in our profession and how we tend to complexify some of the narratives we produce. As a result, many people (approximately 46%) are discouraged from seeking mental care based on the narratives that are purported in our societies (NIH, 2022). Our research opens avenues for practitioners and care-givers to draw on the importance of the other, and develop simple and healthy narratives that encourage mental healthcare to increase health, happiness and harmony. This presentation will include media clips based on the work and research we have done.</p>
100-word bio notes for all speakers	<p>Louis F Boynton Ph.D. LPC NCC CPCS Dr. Louis F Boynton has a PhD in general psychology and is currently a professional counselor, filmmaker, researcher, and radio show host. He has a background in most qualitative research including the IPA method, grounded theory, mixed methods, action research, narrative methods, and participatory methods. Louis's research has focused on flourishing and virtue ethics in psychology to create new narrative interventions. These narratives focus on the good life and how to help people build healthy, happy, and harmonious lives. By hosting a radio and TV show he has developed short psychological health tips and show based in simplifying complex psychological issues. He is producing, directing, and writing, media content dedicated to promoting a narrative of health, happiness, and harmony for everyone. He considers himself, first and foremost a counselor and counselor educator. Louis has worked in several psychiatric facilities, outpatient facilities, currently runs a private practice in Newnan Georgia USA. As a counseling educator, Dr. Boynton has developed multiple courses in clinical supervision and currently he serves on the board of the Licensed Professional Counselor Association of Georgia. Richard La Fleur Ph.D. Dr. Richard E. La Fleur earned his Bachelor of Science, Master of Psychology and Ph.D. in Psychology, (Consciousness and Society) at the University of West Georgia. His research interests include the concept of mattering as it relates to veterans post- deployment during the reintegration process, using phenomenology (qualitative methods - namely Narrative Inquiry) to frame his research. Central to Dr. La Fleur's research is the concept of Moral Injury and the lived experiences of cultural dissonance that perpetuates populous fragmentation and creates deep wounds within the soul. Dr. La Fleur seeks to initiate spaces for communal dialogues to foster physical, mental, and spiritual healing and growth both through individuals and community. As a liaison and advocate for veterans and other military personnel, Dr. La Fleur is instrumental in navigating the challenges of transitioning from military life to civilian life, (including veterans seeking higher education). As a certified facilitator of Therapeutic Enactment - a group-based therapy that engages clients in a dynamic interpersonal and action-based process, Dr. La Fleur helps clients physically, emotionally, cognitively, and spiritually address trauma on multiple levels.</p>

First name	Katy
Last name	Campbell
Affiliation	University of Alberta
Title of the abstract	Institutional Narrative as gatekeeper
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	Using critical autoethnography, in this presentation two sisters explore their experiences as leaders in higher education, asking, "To which stories do neoliberal organizations grant narrative authority, and why?" The Western, masculinist institution privileges stories of entrepreneurship, heroism, and innovation, while stories of risk/failure, loss, grief, and struggle are diminished with a set of rhetorical strategies. What prevents these organizations from taking up these stories to include in the institutional narrative? We suggest that storytelling can serve a number of different purposes in organizations, except for disrupting or interrogating hegemonic power structures. Stories told by marginalized members, which can be emotive and affective, and reflect personal experience, are discounted for those very reasons. Emotion and care are linked to women's leadership and the disproportionate amount of emotional labor in which they are embedded, for example, in service and community-facing units; faculties of nursing, social work and education; and offices of equity, diversity and inclusion. We will ask participants to explore the question, "What form would storytelling need to take in the neoliberal institution to achieve the kind of narrative authority that could disrupt gendered discourses?"
Bio note (100 words)	Dr. Katy Campbell is currently professor and director of graduate programs in Women's and Gender Studies, University of Alberta. She was Dean of the Faculty of Extension 2007-2019. An instructional designer by education and inclination, she works with narrative and autoethnography within a feminist, poststructural theoretical framework, examining the socially constructed nature of instructional design practice in higher education, primarily as questions of identity (intersectionality), agency, and social change in design. A recent research project investigated the sociocultural frameworks in which engagement scholarship is institutionalized in 4 counties, paying particular attention to the experiences of women that lead these initiatives. Dr. Lori Campbell has worked in the field of adult and community education, and diversity, human rights and equity since 1985, most recently as Principal, Colbourne Institute for Inclusive Leadership at NorQuest College (Edmonton, Alberta) providing support and expertise in developing and sustaining EDI for public and private organizations. In 2019, she was invited to be a member of the global panel of experts that revised the Global Diversity, Equity and Inclusion Benchmarks (GDEIB). Her education includes a B.Ed., a M.Ed. in Adult Education, and a PhD in Educational Policy Studies, Administration and Leadership from the University of Alberta. Her research interests lay in feminist, post-structuralist analysis, inclusion and gender/power in organizations. She currently has her own consulting business.
Co-presenters	Lori Campbell
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Aigars
Last name	Ceplitis
Affiliation	RISEBA University of Applied Sciences
Title of the abstract	Hypermodal anti-narrative instance: the dynamics of narrativity and coherence in Cine-VR 3D
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>While Cinematic VR in 3D (360° stereoscopic spherical cinema) (3DSC) has received a substantial public attention, the empirical research pertaining to its screen grammar is still insufficient, with no uniform approach to VR storytelling. Whether 3DSC has an inherent narrativity, or whether non-coherent VR experiential escapades constitute a narrative, it is a topic of important investigation for both VR practitioners and academicians alike. Some scholars believe that either the freedom of the audience in VR needs to be restricted to create a coherent narrative or one has to sacrifice its narrative form. Notwithstanding the claim, the issue is somewhat more complex, because, first, coherence is essentially a matter of narrativity, substantially overlapping with the latter, and, as such, 3DSC, irrespective of the degrees in its narrativity, which varies from being very low to medium high, derives its coherence from the proper configuration of narrative levels. Second, if traditional cinematic narrative is governed by the space and time coordinates, the 360° stereoscopic spherical film, in turn, is predominantly controlled by space and perspective, with 'patial experientiality' at its core. What remains to be seen is whether narrativity in 3DSC is automatically created by the interaction between its narrative agent and the viewer or whether the anti-narrative aspect of the short VR escapades, due to their lack of coherence and logic in their hypermodal distribution, is still not an impediment to narrativity, whenever 'patial experientiality' is preserved. Rooted in my own and peer 3DSC artifacts, in form of 360° stereoscopic prototypes, that aim to formalize a narrative typology for the 3DSC format, the paper reflects on the dynamics of narrativity and coherence within the emerging matrix for Cinematic VR in 3D.</p>
Bio note (100 words)	<p>Assist. Prof. Aigars Ceplitis is the Dean of the Faculty of Media and Creative Technologies at RISEBA University of Applied Sciences, Riga, Latvia, where he teaches Film Narratology and Directing Actors for Film and Stage. In addition to his administrative duties, he coordinates RISEBA/Liepaja University international research team and the joint doctoral program in digital arts that reflect on cutting edge contemporary artistic investigations and technological innovation in immersive media and artificial intelligence. In association with MPLab and New Media Center at RIXC, Aigars' current investigations focus on narrative strategies for 3D Spherical Cinema and ambisonic topics in Audionarratology.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Roland
Last name	Cerny-Werner
Affiliation	Paris-Lodron-University Salzburg
Title of the abstract	"Word becomes action again and again" - The God-killing motif as a core narrative of hostility towards Jews and anti-Semitism
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>One of the most powerful narratives that European and sometimes global history has produced is that of the "murder of God". Not only does it represent one of the most constant relevant narratives of the last 2000 years, it was and is also one of the most political motifs in world and church history. Theological, political, cultural, and social implications form the narrative at the center of and a mainstay of hostility toward Jews and anti-Semitism. In the process, different manifestations of one and the same motif can be discerned, for several elementary strands of anti-Jewish narratives emerged at once from the accusation of the murder of God: Whether host desecration, infanticide legends, ritual murder legends, or even the conspiracy myths surrounding QAnon in the 21st century, in all these misguided narratives across the centuries, ramifications of the initial theological narrative appear, telling of a crime - unimaginable and radical for generations. A dramatic accusation, which unfortunately made it recognizably easy again and again to accuse the people defamed as perpetrators of being in "alliance with the devil". An accusation, whose "construction performance" designed a radically evil "other world", which would have to be called a negative - until today - not to be erased "world cultural heritage". The lecture will trace the emergence of this theological-ideological-political narrative, classify it and embed it in selected historical histories, so that the connections between ideological formation and real-political effects can be shown up to the present.</p>
Bio note (100 words)	<p>Dr. Roland Cerny-Werner (*1975) / Associate Professor (Department of Biblical Studies and Church History) / Member of the Center for Jewish Cultural History (University of Salzburg). Theologian (Paris-Lodron-University Salzburg) / Historian (Friedrich-Schiller-University Jena) / Doctorate (Dr. phil.) thematically "Vatican Eastern Policy" (2008) / Habilitation (Venice: Patrology and Church History) thematically "Diocesan Synods in Austria after Vatican II" (2021) / Educational supervisor Memorial of the former Concentration Camp &amp; Special Camp Buchenwald. Fields of research: - History of Vatican II - Catholic Church &amp; National Socialism - Catholic Church &amp; Communism - History of anti-Semitism - Vatican Ostpolitik - ...</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Christina
Last name	Christou
Affiliation	University of Birmingham, UK
Title of the abstract	Story Completion Method to Help People Make Sense of Difficult Emotions- looking at the types of metaphor within stories and where they occur in the narrative structure.
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Research studies in writing for wellbeing support the rationale that people experience benefits from writing. Background: The study is based on the original expressive writing paradigm by Pennebaker and Beall, (1986), on how disclosure in writing leads to improvement in physiological and psychological health. Aims: The research project explored the effectiveness of writing a story from a story stem about a hypothetical character experiencing anxiety. Methodology: The study used a qualitative, story completion method, taking a social constructionist approach. A workshop setting elicited the stories and reflective questionnaires from 9 participants comprised of past clients from the researcher's therapy practice. Analysis: The data (stories) were coded using NVivo, to three analysis schemes; Labovian, metaphor and emotion/meaning making schemes, analysed using a Reflexive Thematic approach (Braun and Clarke, 2013) grounded in narrative and counselling/applied psychology. Findings: The three themes are: 1. Reflection and Self-awareness, 2. Exploration and Meaning Making, 3. Reframing the situation and action taking. The findings from the co-occurrences between the schemes were theme 1, characters reflected about the past, using comparators to talk about what could have been, using embodied metaphor and literal language with potential for metaphor interpretation, to express thoughts and feelings surrounding situational anxiety (Gibbs, 1994). In themes 2 and 3 coping strategies were discussed, as they worked towards a resolution. The reflective questions allowed the participants to reflect on their own anxiety and resources. Further research: For my PhD I will be comparing expressive writing and story writing, to analyse the difference in metaphors and reframing language. The implications are for the knowledge to be used in psychological interventions.</p>
Bio note (100 words)	Christina is an ESRC funded PhD postgraduate in the department of English Language and Linguistics, at the University of Birmingham, UK. Christina has a BSc in Psychology and is a writing for wellbeing therapist. She uses counselling skills and expressive writing helping people express and process their trauma narratives. Christina is especially interested in the metaphors people use in their 'story'.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Britta
Last name	Colligs
Affiliation	University of Trier, Germany
Title of the abstract	Narrating the Land: Māori Storytelling and the Encouragement of Environmental Awareness and Activism
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>For centuries, humanity has drastically altered the face of the Earth and so severely disturbed its environment. However, the oversimplification and creation of a generic human culpability is highly criticised by Indigenous authors and scholars. Arguing that the global North is primarily responsible for the continuing environmental crisis, Indigenous scholars state that “[n]ot all humans are equally implicated in the forces that created the disasters driving contemporary human-environmental crises” (Todd 244). Todd highlights colonial parameters by pointing out that Indigenous scholars and indigenous knowledge are disregarded in the global discussion on how to tackle environmental crisis and promotes an inclusion of an indigenous understanding of the environment and human’s position within it. Indigenous people all over the globe, thus, speak out for environmental justice, the “fair treatment and meaningful involvement of all people regardless of race, color, national origin, ...” (EPA), protesting the capitalistic exploitation of nature. This paper will investigate an indigenous understanding of the land and analyses how the Indigenous storytelling of the land reflects on its significance and the position of the human within it. Furthermore, it examines the way the storytelling raises an ecocritical awareness and the aspiration for an environmental justice in Maori literature, such as Patricia Grace’s (Potiki, 1986) and Cathie Dunsford’s (Ao Toa: Earth Warrior, 2005) environmental novels. Both overtly discuss the capitalistic exploitation of the land and the correlating attacks on the tangata whenua (“the people of the land”), which evoke an active participation in environmental activism in the narratives. By providing Indigenous communities who live in a reciprocal relationship with the land and participate in various forms of protests against environmental exploitation, the novels promote an environmental awareness and ask the reader to renegotiate their understanding and relationship towards the land.</p>
Bio note (100 words)	<p>Britta Colligs is a lecturer at the Department of English Studies at the University of Trier, Germany, with a specialisation in Ecocriticism and British and New Zealand Literature and Culture. Her research interests furthermore include the study of fantasy literature, with a focus on J. R. R. Tolkien’s creation and G. R. R. Martin’s world. She defended her Dissertation project “The Forests of the World: Ecocriticism and Sylvan Agency in Speculative Fiction” in February 2022, which is to be published as a monography. She is currently developing a postdoctoral project in Indigenous narrative studies, focusing on identity and ecocritical awareness.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Tim
Last name	Coughlan
Affiliation	The Open University
Title of the abstract	Agency, structure and reflection: co-creating a platform to support diverse representation of self-narratives in study journeys
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>In a participatory research activity undertaken at The Open University UK, a group of disabled distance learning students expressed a lack of means to effectively communicate their backgrounds, experiences, challenges and motivations to staff and the university. These students, many of whom were marginalised by mainstream education, wanted to be better understood in their interactions with staff, and to contribute to the development of more inclusive, compassionate educational environments. Over the following five years, we have worked with a diverse range of students and institutions, including marginalised or minority students, to co-create and pilot a novel way of digital storytelling - Our Journey - that would serve two purposes: capture students' stories in a semi-structured way to inform staff and institutional change, and give students a flexible, engaging, accessible and agentive storytelling experience that could be beneficial and distinct from their usual study activities. As well as talking about events related to their studies, the platform has supported students to tell stories featuring bereavement, trauma, disability, self-discovery and resilience, providing a more holistic view of individual experiences in contrast to generic institutional notions of 'the student journey'. Through a series of pilots and ongoing projects, we explore how giving students flexibility, agency and support in their storytelling can have an effect on them as they build confidence, make sense of past challenges and reflect on their identities and achievements. It can also affect the people with whom they share their stories, who may change their opinions, practices and policies as a result. In this presentation we reflect on these experiences of design, development and storytelling work with distance learning students, share key findings and themes, and explore future narrative possibilities and challenges in this area.</p>
Bio note (100 words)	<p>Dr Tim Coughlan is a Senior Lecturer in the Institute of Educational Technology at The Open University UK. His research crosses the areas of Education and Human-Computer Interaction and is particularly focused on the design and evaluation of systems that support inclusion, creativity, and openness in learning. He has led and worked on research projects which use participatory and mixed methods approaches, funded by organisations including Microsoft, British Council and Jisc. He chairs a course on accessible and inclusive learning and works on university-wide initiatives to improve access to learning. Professor Kate Lister is Head of Academic Professional Development at Arden University, an Associate at Advance HE, advising post-secondary providers on their approaches to access and participation, inclusion, mental wellbeing and accessibility, and the Principal Investigator of the Positive Digital Practices project, funded by the Office for Students. Her research aligns primarily to the transformative, or critical, educational research paradigm, in that it attempts to not only identify disparities in equity, but to address them in practice. She has led or co-led research projects relating to student mental wellbeing, administrative burden for disabled students and effective inclusive practice in distance learning.</p>
Co-presenters	Kate Lister, Arden University
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Raquel
Last name	da Silva
Affiliation	Iscte-IUL and University of Coimbra
Title of the abstract	Memorializing (violent) resistance to authoritarianism: Challenges and tensions at Portugal's Aljube Museum - Resistance and Freedom
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	Museums play a critical role in constituting and communicating meanings about historical violence and connecting them to contemporary and future concerns. In this paper, we examine the memorialization of resistance movements, especially resistance to authoritarianism and state violence, as exemplified at the Aljube Museum - Resistance and Freedom in Lisbon, Portugal. We offer a methodological discussion on storytelling and autoethnography in understanding the meanings of historical violence and war, as well as a theoretical argument regarding tensions about representing historical resistance movements and their uses of violence. We argue that the museum has avoided grappling with violent resistance as a method of effecting change and challenging authoritarianism by crafting a coherent and unitary narrative about oppression and resistance. After outlining some silences noted in the museum's representations of resistance, we offer a counter-memory that discusses the role of non-state armed actors and the place of violence in resisting authoritarianism.
Bio note (100 words)	Raquel da Silva is Assistant Professor of International Relations at the School of Economics, University of Coimbra, and Integrated Researcher at CEI_Iscte. Her research explores processes of engagement in and disengagement from violent organisations through the narrative study of the life stories of former violent militants, the intersection between non-violent and violent activism and the effects of Preventing/Countering Violent Extremism (P/CVE) interventions. Recently, she started to study police brutality and its alternatives. She has published a monograph entitled Narratives of Political Violence: Life Stories of Former Militants (Routledge), as well as different journal articles. She tweets at @RaquelBPSilva
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	



First name	Deborah
Last name	Deborah Bailey-Rodriguez
Affiliation	Middlesex University
Title of the abstract	A novel storytelling method: Emotion maps in narrative research
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>While best known for use in clinical work, we discuss how ‘emotion maps’ can inject vibrancy and depth to our narrative studies of family and romantic relationships and space. Emotion maps as a novel way of storytelling focus attention onto the space, temporality, and emotion of relationship lives by generating and sharing stories on everyday relating practices. Participants place emoticon stickers on a floor plan of their home, denoting interactions in their household, and the maps are then used to facilitate conversation in a later interview. The graphic produced gives us a window into specific and spatially located relational exchanges that might otherwise be missed or misremembered at interview, perhaps due to their seemingly banal nature. However, these stories can illuminate key pain points in the relationship, expressions of care, and how space is negotiated – particularly relevant for narrative scholars investigating the renewal of our home and work spaces post-pandemic. In order to realise the potential of emotion maps for narrative research, we close with a discussion on practical improvements and further possible use cases for narrative studies.</p>
Bio note (100 words)	<p>Deborah is a lecturer in Psychology, where she teaches qualitative methods including narrative approaches. Her research has focused on the use of multi-dimensional (such as pluralistic methods) and multi-modal (such as visual and creative methods) qualitative approaches to understanding the complex human experience. Deborah’s research centres on relationships, particularly couple relationships, as well as on the use and applications of qualitative and narrative methods. She is currently the Editor-in-Chief of the British Psychological Society’s QMiP (Qualitative Methods in Psychology) Bulletin journal.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Veronika
Last name	Dr. Sweet
Affiliation	lehrnen.online / Sweet and Partners
Title of the abstract	Acquisition Narrative Balancing
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>The continued acceleration of merger and acquisition activity, globally, and across all industry sectors, demands greater understanding of the role of the narratives produced for and shared by the middle managers. With increasing acquisitions, the likelihood of receiving acquisition narratives, with the resulting emotional responses affecting the working life of middle managers, increases too. Acquisitions are emotional life events for the individuals involved. However, examination of the extant body of literature reveals a paucity of scholarly exploration of the acquisition narrative on the emotional responses of middle managers in the acquired corporation. In her DBA thesis at Henley Business School and her pilot study at Said Business School, University of Oxford, the author conducted a multi-case study investigating the emotional response of acquired middle managers to acquisition announcements. Her analysis and synthesis result in four findings: Acquisition narratives being sequences of the Pre-narrative and the Acquisition Announcement (Finding 1), sequential emotional responses initiated by sequential acquisition announcements (Finding 2), catalysts for consistency comprising perceived legitimacy and consonance (Finding 3), and perceived legitimacy and consonance acting as stimuli for middle managers' appraisals, resulting in sequential emotional responses (Finding 4). These findings contribute to both theory and practice by offering an emergent theoretical framework on the nature of the relationship between the acquisition announcements and the middle managers' emotional responses. It challenges existing knowledge of theory and practice and suggests modifying the Emotional Balancing Theory. A deeper understanding of the stages in the pre-acquisition phase and the practical implications for leaders result from the research. Author offers a deeper reflection of narratives and their impact on emotional responses. The theoretical framework provides the focus for practitioners in the acquisition planning process. It explicitly offers organisational leaders of the acquired and acquiring entity a better understanding of what requires consideration in their communication strategy towards the middle managers.</p>
Bio note (100 words)	<p>Dr Veronika Sweet focuses on complex changes in her research, teaching and practice. She specialised in the shaping of balanced acquisition narratives. Veronika is a DBA alumna at Henley Business School, England, and Rotman School of Management, Canada, as well as an alumna of Said Business School, University of Oxford, and University of Passau, Germany. In 2022, she received the Teaching Award 2022 from Fresenius University of Applied Sciences with Dr. Astrid Dobmeier. Veronika lives with her family in Munich. Since the founding of Sweet &amp; Partners (2012), she has supported her clients to shape more than 90 acquisition narratives for more pleasant acquisition experiences. Veronika teaches managers, HR experts and consultants at universities and institutes in acquisition narrative balancing as a specialized form of change management.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Silvia
Last name	Espinal Meza
Affiliation	University of Bristol
Title of the abstract	"If I want to find social justice, I have to heal my colonial syndrome": Narratives of social justice in education from the voices of rural teachers in Peru
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Over the previous three decades, social justice in education has become increasingly relevant to debates on globalisation, capitalism, and inequalities around the world. In the Latin America context, neoliberalism has become hegemonic in the last 30 years with Peru adopting this model in 1990. However, neoliberalism has affected communities in distinct ways, creating further disparities between a minority who have benefitted from this model and more than one third of the population still living in poverty and exclusion in countries like Peru. Moreover, the neoliberal model has served to marginalise the voices of rural teachers and their practices of social justice in Peru. Drawing on the theoretical contributions from critical pedagogy within the educational field the presentation will discuss how a group of eight Peruvian rural teachers practice their commitment to social justice in education. Through a narrative approach, the paper will focus on teachers' stories of social justice with an emphasis on subjects' perspectives to penetrate the meaning frames in which they operate. Regarding narrative analysis, a paradigmatic analysis is applied to identify the categories that emerge from these stories and establish relationships among these categories. Thus, the native language (Quechua) appears fundamental to reappraising the local culture. Furthermore, the teachers acknowledge the role of parents and the community in supporting their intercultural practices in schools. Thus, for most of the teachers interviewed, social justice in education is addressed by valuing the native culture in dialogue with western knowledges. Consequently, they seek to empower native knowledge to place both cultures on the same level. Finally, these narratives are emerging from rural teachers who are making their voices heard from a social justice approach.</p>
Bio note (100 words)	<p>Silvia Espinal Meza is a PhD candidate in Education at the University of Bristol (UK) where she is also affiliated with the Centre for Comparative and International Research in Education (CIRE, Bristol). Silvia is a sociologist interested in critical perspectives to understand education and social justice. Her doctoral research focuses on the narratives of social justice and critical pedagogies from the voices of teachers in rural Peru.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Katarzyna
Last name	Filutowska
Affiliation	University of Humanities and Economics in Łódź
Title of the abstract	Personal testimonies vs. public narrative truth: Is this still the same (hi)story?
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>In the 20th century, humanity witnessed the increasing occurrence of highly traumatic and devastating global conflicts with a great and tragic impact on the lives of millions of individuals. Our knowledge concerning the difficult history of the 20th century is therefore based not only on official reports prepared by civilian and military authorities, but also on numerous personal testimonies of victims and survivors. In my presentation, I would like to analyze mutual dependencies between such first-person personal narratives and public historical discourse created partially on their basis. I will refer, among others, to C. Caruth's thesis that history is possible due to the fact that it lets us understand widespread occurrences that are too traumatic to be understood immediately (see Cathy Caruth, <i>Unclaimed Experience. Trauma, Narrative, and History</i>, Baltimore and London 1996, p. 11), to F. Ankersmit's thesis that Western civilization itself can be considered as the subject of trauma (see Franklin Ankersmit, <i>Sublime Historical Experience</i>, Stanford 2005, p. 351), and to J. Herman's observation that there are numerous parallels between domestic abuse and political violence (see Judith Herman, <i>Trauma and Recovery. The Aftermath of Violence - From Domestic Abuse to Political Terror</i>, New York 2022). In particular, I will focus on such issues as 1. narrative structures and patterns of thinking that are different/ common both for personal stories and public discourse, 2. the possibility that there are issues in personal testimonies which can be considered as contradictory to the public knowledge, 3. so-called silenced facts –elements of the personal experience that are too difficult both to be revealed by survivors and to be accepted by society as part of public knowledge.</p>
Bio note (100 words)	<p>Katarzyna Filutowska holds a doctorate in philosophy. Currently she is Assistant Professor at the University of Humanities and Economics in Łódź, Dean of the Department of Culture Studies. Recent publications include, among others, a monograph in Polish concerning narrative identity in MacIntyre, Taylor and Ricoeur (2018), a chapter in a monograph in German "Kulturtransfer in der Proviz. Wilna als Ort deutscher Wissenschaft und Kultur, 1803-1832" (Harrassowitz Verlag, 2020) and articles in international journals such as "Studies in East European Thought" (2020; 2023), "Narrative Inquiry" (2022), or "Journal of Transcendental Philosophy" (2021). Web page: <a href="http://katarzyna-filutowska.blogspot.com/">http://katarzyna-filutowska.blogspot.com/</a></p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Elsje
Last name	Fourie
Affiliation	University of Maastricht
Title of the abstract	Considering the "global novel" debate through the lens of socio-cultural theory and method
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>This review paper surveys recent debates on the "global novel", an emerging literary genre that sits at the intersection of literary studies, cultural geography and the sociology of globalisation. The global novel is defined for some scholars by the universality of its social and environmental narratives and themes, while for others, it is merely a commodity that has proven particularly successful in a global hyper-capitalist literary market. Criticisms of the 'global novel' (GN) operate on two dimensions. On the one hand, detractors allege an aesthetic impoverishment, charging the literary marketplace with producing and circulating bland texts that are devoid of local colour, specificity and nuance in order to maximise readership. Other criticisms contain a socio-cultural angle, and here the argument is that the power structures embedded in contemporary global capitalism invariably corrupt and pervert literature's ability to depict communities and societies in all their pluralism. At the heart of these disagreements, I contend, is not only an aesthetic question of style and translatability, but also a social question around transnational 'imagined communities' in the era of global literary circulation. The use of social theories such as Anderson's (2006/1983) 'imagined communities' and Williams' 'knowable communities' (1969) can deepen our understanding of readers', writers' and other literary actors' participation in the (perceived) construction of global identity. The promise of this interdisciplinary collaboration can in part be delivered on, I conclude, by incorporating methods traditionally associated with the social sciences but increasingly also used in the empirical study of literature. These include participant observation (for example, of literary festivals, book fairs or specific literary communities), qualitative interviewing (of authors, publishing industry representatives, etc) and focus groups (comprising reading groups, for instance).</p>
Bio note (100 words)	Dr. Elsje Fourie is an Assistant Professor (with tenure) at the University of Maastricht's Faculty of Arts and Social Sciences. Her previous work has focused on the sociology of global flows of modernist imaginaries and economic development paradigms; she is increasingly interested in understanding how social actors participate in and understand the transnational flows of literary genres.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Karen
Last name	Fowler-Watt
Affiliation	Bournemouth University, UK
Title of the abstract	Imagining alternative futures: 'storylistening' in participatory arts as a route to peacebuilding.
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Working on a participatory arts project with former child soldiers and young survivors of conflict in Colombia's indigenous Nasa community in the remote Cauca region led to the development of the idea of 'storylistening'. This methodology shaped the production of an animated documentary, <i>El árbol del amor</i> (The Tree of Love), which explores the world of forced recruitment and child soldiering. This paper will discuss the 'storylistening' approach - as distinct from storytelling - to (re)telling the stories of others as they imagine alternative futures. In Colombia, this means working to build peace and reconciliation after over 50 years of internal armed conflict. It's hoped that the process of active listening central to 'storylistening' has a shared impact on the 'listener' and the 'teller', whereas storytelling is an individual process that does not always carry the guarantee of being listened to. For the individual, storylistening offers the potential of catharsis, while for the community, it provides an opportunity for collective reflection. In the case of former child soldiers, storylistening engenders effective reintegration and more broadly fosters reconciliation, underpinning peacebuilding at the community level. 'Storylistening' in practice was evident when the young people from Cauca shared their lived experiences in a safe space in Bogota with a group of young people at risk of being drawn into Colombia's reconfiguring conflict. They engaged in creative writing intended to strengthen their resilience in intra-generational workshops that were focused on listening and peer-to-peer exchanges, inspired by watching the animated film. A sense of 'growing together' emerged from the participants' ability to draw strength from sharing their lived experiences - their troubling auto/biographies. This post-traumatic growth was evident in the narratives produced, categorised here as the 'stronger self'; the 'altruistic self' and the 'political self'. These narratives liberated the young people to create alternative social imaginaries.</p>
Bio note (100 words)	<p>Dr Karen Fowler-Watt is Associate Professor of Journalism and Global Narratives and deputy head of Bournemouth University's Centre for Excellence in Media Practice, Karen is a Fellow of the Salzburg Global Seminar's Academy on Media and Global Change and a trustee of the Dart Center for Journalism and Trauma. She is editor of <i>Challenges and New Directions in Journalism Education</i> (2023, Routledge) and co-editor of <i>The Palgrave Handbook of Media Misinformation</i> (2022, Palgrave Macmillan) Her research focuses on reporting conflict, immersive storytelling, transformative media pedagogies and autobiographical journalism.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Mark
Last name	Freeman
Affiliation	College of the Holy Cross
Title of the abstract	Narrative, Memory, and Political Rupture II: Narrative as a Weapon of Mass Destruction
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>Although it may seem excessive to consider narrative as a weapon of mass destruction, there is ample reason to consider it so. On a concrete level, we might consider the fact that, in the U.S., hundreds of thousands of people perished throughout the pandemic owing, in significant part, to a tragic stew of misinformation, disinformation, and conspiracy theories. On a subtler, less visible level, we might also consider the fact that most of the recent mass killings in the U.S. have had as their targets those groups—Blacks, Jews, members of the LGBTQ community, among others—that have been vilified through narrative, especially through social media. This panel explores the issue at hand in international context through four presentations, followed by a discussant, its foremost aims being to identify ways in which narratives have been employed instrumentally in the service of destructive ends and to imagine ways in which to counteract their destructive force. Jill Bradbury will speak on “Narrative wor(l)ds of bread and roses,” reflecting on narrative praxis in worlds shaped by intergenerational threads of traumatic political history. The Soweto uprising of June ‘76 is an iconic moment in the collective narrative of resistance against apartheid. This re-membered past offers one narrative thread for South African youth today, but it is a storyline woven into knotty entanglements in the present. In this landscape of loss and disillusionment, unemployment and inequality, in a time of diminishing planetary natural resources and increasing violence, why and how might narrative matter? The paper draws on a project conducted with a group of young people, provoking possibilities for reading and writing new versions of selves and worlds in multi-modal ways. These micro-practices of narrative co-construction activate the imagination for a meaningful world in which material needs are met in conditions that lead to thriving rather than merely surviving, a world of bread and roses. Mark Freeman will speak on “Awakening the Narrative Unconscious: Deferred Action, Historical Memory, and the Return of the Repressed,” focusing on the ways in which some notable narrative undercurrents of American life and culture were activated and intensified in and through the ascendancy of far right politicians and their associated narratives. From this perspective, these undercurrents were there all along, largely dormant. Once they were given a narrative “home,” most notably via the rise of Donald Trump and his acolytes, they became a visible force. Drawing on Freud’s idea of deferred action as well as the idea of the narrative unconscious, this paper explores the weaponization of narrative and its tragically destructive consequences. Hanna Meretoja will speak on “Narrative Warfare: Ukraine, Heroics, and Uncertainty,” analyzing how narratives are used as a weapon of warfare in the context of Russia’s war in Ukraine. Putin and his administration have instrumentalized narratives as a way of trying to justify the war: they have fabricated a narrative that denies the right of Ukraine to exist, dehumanizes the enemy, and robs them of human dignity. Even as narratives can build a “common world,” they can also lead us to inhabit “parallel” worlds that no longer communicate with one another, as is the case now due to Putin’s narrative warfare and its clash with the Western world. The Western media, too, narrates the war through particular narrative patterns. Heroic narratives of courageous Ukrainians are most popular; they inspire us, and give us hope. However, it is also important to look at what escape these dominant narratives—ongoing uncertainty, temporally unclear processes that are not easily reducible to the narrative arch of beginnings, middles, and ends. Brian Schiff will speak on “Doing Narrative Violence: Tucker Carlson and the Great Replacement,” examining the representation and circulation in the media of the so-called great replacement, the conspiracy theory that whites are the victims of ethnic cleansing. A New York Times’s investigative report on Fox News host Tucker Carlson uncovered that Carlson referenced and endorsed the great replacement in more than 400 episodes of his show. Although Carlson is only one voice, his prime-time show reaches millions of viewers each day, and his bombastic, aggressive, polemical style exerts a sizable influence on public discourse. In this presentation, I analyze the narrative dynamics of Carlson’s deployment and propagation of the great replacement and its impact on conversations in the social media. Carlson stokes moral outrage by fashioning a seamless and convincing narrative world where the viewers are positioned as unknowing victims of forces aligned against them concealing the truth.</p>

100-word  
bio notes for  
all speakers

Molly Andrews (discussant) is Honorary Professor of Political Psychology at the Social Research Institute, University College London, and the co-director of the Association of Narrative Research and Practice. She is currently a Writing Fellow at the Johannesburg Institute for Advanced Studies, and in 2019-2020, she was the Jane and Aatos Professor in Studies on Contemporary Society at the Helsinki Collegium for Advanced Studies. Her books include *Lifetimes of Commitment: Aging, Politics, Psychology* (Cambridge, 1991) and *Shaping History: Narratives of Political Change* (Cambridge, 2007), and *Narrative Imagination and Everyday Life* (Oxford, 2013). She also serves on the Editorial Board of five journals, and her publications have appeared in Chinese, German, Swedish, Spanish, French, Czech, German, Norwegian and Finnish. Jill Bradbury is Associate Professor of Psychology at the University of the Witwatersrand, Johannesburg, South Africa. Her research focuses on intergenerational narratives, socio-historical theories of personhood, the transformation of higher education, and the (im)possibilities of individual and social change. She is principal investigator of the NEST (Narrative Enquiry for Social Transformation) research project. Recent publications include *Narrative psychology and Vygotsky in Dialogue: Changing Subjects* (Routledge, 2020) and "Narrative Subjects: Tense, (In)tension, and (Im)possibilities for Change," in C. Squire (ed.), *Stories Changing lives: Narratives and Paths towards Social Change* (Oxford, 2021). Mark Freeman is Distinguished Professor of Ethics and Society at the College of the Holy Cross. His writings include *Rewriting the Self: History, Memory, Narrative* (Routledge, 1993); *Hindsight: The Promise and Peril of Looking Backward* (Oxford, 2010); *The Priority of the Other: Thinking and Living Beyond the Self* (Oxford, 2014); and *Do I Look at You with Love? Reimagining the Story of Dementia* (Brill, 2021). He has also co-edited *The Use and Abuse of Stories: New Directions in Narrative Hermeneutics* (with Hanna Meretoja, Oxford, 2023), and serves as Editor for the Oxford University Press series "Explorations in Narrative Psychology." Hanna Meretoja is Professor of Comparative Literature, Director of SELMA: Centre for the Study of Storytelling, Experientiality and Memory at the University of Turku, and a PI in the consortium *Instrumental Narratives: The Limits of Storytelling and New Story-Critical Narrative Theory* (Academy of Finland, 2018-2023). Her publications include *The Ethics of Storytelling: Narrative Hermeneutics, History, and the Possible* (Oxford, 2018), *The Narrative Turn in Fiction and Theory* (2014, Palgrave Macmillan, 2014), "Critical Approaches to the Storytelling Boom" (co-edited with Maria Mäkelä, *Poetics Today* 2022) and *The Use and Abuse of Stories: New Directions in Narrative Hermeneutics* (co-edited with Mark Freeman, Oxford, 2023). Brian Schiff is the Esmond Nissim Professor of Psychology and Director of the George and Irina Schaeffer Center for the Study of Genocide, Human Rights, and Conflict Prevention at The American University of Paris. He is the author of *A New Narrative for Psychology* (Oxford, 2017). He is the 2016 recipient of the Theodore Sarbin Award from the American Psychological Association's Division 24 (Society for Theoretical and Philosophical Psychology).



First name	Leo
Last name	Gazier Barraco
Affiliation	Saint-Denis Université (Paris 8)
Title of the abstract	Narrators' Fictions : a "Creative Narratology" proposal.
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>I propose a new path for narratology, which involves creation : a creative narratology. The concept of narrator was invented to distinguish it from the real authors. Therefore, when narrators are not part of the story they tell (extra and hetero diegetic), where are they ? Who are they ? Neither in the real world, nor in the world of characters. Thus, their mysterious ontological status comes from their lack of world to live in. Henceforth, literary studies need to explore this « World of Narration », which means the necessity to theorize and imagine it. In other words, I shift the concept of storyworld (Marie Laure Ryan) to that of storyteller/narrator-world. After proving the theoretical and narratological relevance of my proposition, I will emphasize a practical application with the narrator of Robbe-Grillet's Jealousy, in order to show the heuristic potential of narrators fictions. The hegemonic interpretation (Morrissette) of this text states that the narrator is A's husband, tormented by jealousy towards her, who converses with Franck, a neighbor/friend. My interpretation is different : the narrator is not a character in the story, he is only a narrator. He is jealous, not of an adulterous relationship, but of the ontological status of the characters he spies from his room. This text is a perfect example to question the place of the world of narration in relation to the narrated world. All the more so, since the « Nouveau Roman » was built on the idea of the "death of the character". But if there is death, there is murder. And therefore, one or more culprits. Could it be the narrators? And what better motive than jealousy?</p>
Bio note (100 words)	My name is Leo Gazier Barraco. I'm French since my birth that occurred 25 years ago. I'm doing my Phd in Comparative Literature in Paris 8 Saint Denis. My dream is to combine narratology and fiction, and to be the first to discover the uncharted territories inhabited by narrators.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Carolin
Last name	Gebauer
Affiliation	University of Wuppertal
Title of the abstract	Narrating Migration and its Affordances
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>The recent victories of right-wing extremist and populist movements in European politics have rekindled the debate on migration by employing stories to justify closed-border policies or, on the other hand, to resist them. This panel wants to reflect on the affordances of narratives of migration, on the fact that narrating migration is a complex, yet a necessary endeavor. It helps shed new light on social and political systems, as well as on the cognitive behaviors and sense-making strategies human actants employ. Our papers move across the fine line that separates, but also bonds, fictional and non-fictional storytelling, showing how narrating migration implies considering narratological concepts such as multiperspectival narration (Nünning/Nünning 2000), perspective taking (Nünning 2014), and empathy (Keen 2007), as well as questions concerning narrative ethics (Meretoja 2018) and agency, and cognitive and psychological approaches to concepts such as space and distance (Ryan et al. 2016). Ultimately, through this discussion, we hope to offer a new perspective on the value of narratives of migration in an increasingly globalized and interconnected world. Narrating migration, we think, helps shape ethically informed and complexity-aware discussions on how we envision a (not-so-distant) future world. Carolin Gebauer: "The Mobilizing Power of Storytelling: Representations of Migration in Narrative Fiction" This paper draws on definitions of narrative as "social action" (Björninen et al. 2020) to investigate the ways in which fictions of migration challenge stereotypical depictions of migrants in public discourses. Taking Dina Nayeri's <i>Refuge</i> (2017), Mohsin Hamid's <i>Exit West</i> (2017), and the <i>Refugee Tales</i> (2016-2021), edited by David Herd and Anna Pincus, as her examples, Carolin will argue that fictional representations of migration negotiate different forms of mobility foregrounding notions of migrant agency, empowerment, and diversity, which are often neglected in public debates. These reconceptualizations, she will maintain, are conveyed through an interplay of various narrative strategies, such as empathy, qualia, perspective taking and multiperspectivity, as well as practices of "vicarious" and "allied storytelling" (Hatavara/Mildorf 2017; Gebauer/Sommer 2022), all of which seek to move and mobilize their audiences to take a stand for a more inclusive society. Simona Adinolfi: "Form, Justice and Narrative: Telling a Refugee's Story in Melania Mazzucco's <i>Io Sono con Te (I Am With You)</i>" Simona focuses on the complexities of achieving narrative agency in the tumultuous path towards obtaining refugee status in Italy through an analysis of Melania Mazzucco's <i>I Am With You</i>. This work weaves a complex comparison between literature and law, while cautiously hinting at the fact that justice for refugees is mainly gained through a reliable and convincing account of their story. By reconstructing the problematic relationship between storytelling and legal practices, she argues, this work creates a new narrative form intersecting novel, autofiction, and biography, and allows the reader to reflect on narrative's implications in a refugee's everyday life. Deborah de Muijnck: "Retelling Perspectives of 21st-Century Migration: Conceptualizations of Home in Abdulrazak Gurnah's <i>Gravel Heart</i> and <i>Refugee Storytelling</i>" This paper focuses on the representation of Home and Homesickness in Abdulrazak Gurnah's celebrated novel <i>Gravel Heart</i> (2017). Gurnah's modern retelling of Shakespeare's play <i>Measure for Measure</i> hints at the manifold personal factors that force individuals to leave their homes, resulting in different cognitive behaviors and affective sense-making strategies in their new realities. Deborah combines selected interview material with (former) refugees with recent sociological and psychological data about migrants' sense of 'feeling at home.' She applies these combined statements and figures to her reading of the novel and thereby highlights the manifold, shifting perspectives of 21st-century migration and changing conceptualizations of home and homesickness.</p>
	<p>Carolin Gebauer is a postdoctoral researcher at the Center for Narrative Research at the University of Wuppertal. Currently, she is spending the summer term as a Visiting Research Fellow at Ghent University. She specializes in (transdisciplinary) narrative research and migration and mobility studies; her research interests include the aesthetics and poetics of contemporary British and Anglophone fiction, representations of mobility across media, and storytelling as cultural practice. Carolin is part of the Horizon 2020 project OPPORTUNITIES, funded by the European Union, and a</p>

100-word  
bio notes for  
all speakers

member of the executive team of DIEGESIS, an interdisciplinary e-journal for narrative research. Her monograph *Making Time* (De Gruyter 2021) has received the ISSN Perkins Prize 2023 and the ESSE Book Award for Junior Scholars in the Field of Literatures in the English Language 2022. E-mail: gebauer@uni-wuppertal.de Simona Adinolfi is a PhD student at Ghent University. Her PhD project examines recent novels of migration under a posthuman lens, in the hope to show how canonical themes usually associated to migration fiction are being subverted and complicated on a formal narrative level through the influence of the posthuman, thus challenging common understandings of space, memory, and identity. Her research interests include narrative theory, the posthuman, migration studies, questions of memory and narrative identity. She is part of the Horizon 2020 project OPPORTUNITIES, in which she analyses migration narratives in the Italian media. E-mail: simona.adinolfi@ugent.be Deborah de Muijnck is the academic coordinator of the European PhD Network "Literary and Cultural Studies" and a postdoctoral researcher at Justus Liebig University Giessen. In her first monograph titled *Post-Trauma Storytelling*, she sets out to explore how British soldiers and veterans reconstruct their narrative identities after wartime experience through non-fictional autobiographical storytelling using cultural models of narrative identities, as well as narrative methods of trauma incorporation and narrative neutralization techniques. Other notable publications such as *Pandemic Storytelling* (Brill, forthcoming) address the reciprocal influence of pandemics and narrativity, as well as the influence of non-normative life experiences on narration (*Poetics of Disturbances - Narratives of Non-Normative Minds and Bodies*. Brill, forthcoming.). In July 2023, she will be a visiting researcher at the Harvard Institute for World Literature. E-Mail: deborah.demuijnck@gcsc.uni-giessen.de

First name	Melina
Last name	Ghasseminejad
Affiliation	University of Antwerp
Title of the abstract	Empirical research in narrative studies: Taking hyper-diversity into account when developing a sampling strategy for reader response studies.
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>Early strategies of researching readers turned scholars to hermeneutic shortcuts like Fish’s ‘informed’ or Iser’s ‘implied’ reader. However, these shortcuts cannot be seen as studying ‘actual’ readers. One approach to studying actual readers has been turning to empirical methods. And although this certainly can bring researchers into contact with actual readers, it is often university students who tend to be the designated respondents for these types of experiments. This certainly has its advantages: students are easily accessible as participation can be rewarded with credits and there is a big population to draw a sample from. However, it can be put to question whether university students are the appropriate population. On the other hand, when researchers aim to add ‘diversity’ into a sample, the predominant approach is by looking at static, exclusionary and superficial categories – such as race, gender and class. This is a simplistic approach, especially when it comes to studying populations in culturally complex cities. Hence, opting for a purposeful sampling strategy and taking the hyper-diverse nature of major cities into account, I suggest using social milieu rather than traditional descriptive markers by recruiting from different neighbourhoods. This as neighbourhoods have their own culture and play an important role regarding a person’s identity. Important locations for recruitment are locations that are a part of the semi-public realm – such as libraries, community centres and cafes – as they are characterised by the neighbourhood’s culture. Turning to local libraries for participant recruitment means a step towards studying actual readers and will lead to a deeper insight into the effects of texts on readers. Moreover, apart from obtaining a richer variety of idiosyncratic responses, this can result in a deeper understanding of (sub)cultural responses to narratives as well.</p>
Bio note (100 words)	<p>Melina Ghasseminejad holds an MA degree in English and Literary Theory from the University of Antwerp. Since 2020, she has been working at the University of Antwerp (the Antwerp Centre for Digital humanities and literary Criticism (ACDC)) on her PhD project “This is Who I Could Be: Storyworld Possible Selves and Fictionality”. In this project, she uses empirical research methods to examine the effects of fictionality on narrative engagement, more specifically on the creation of storyworld possible selves. Her research interests include cognitive narratology, reader response research, fictionality studies and qualitative research.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Gabriela
Last name	Gore-Gorszewska
Affiliation	Institute of Psychology, Jagiellonian University, Krakow, Poland
Title of the abstract	Older adults narrating their sexual health and sexual problems: chances and challenges of qualitative interview study on sex in later-life.
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	Existing data indicate that older individuals rarely seek professional help for their sexual problems, even though they remain sexually active. This is considered a growing problem, as unaddressed sexual health issues may have a negative impact on the sexuality of the ageing generation. The voices of older adults are less prominent in current research, dominated by quantitative data from surveys or questionnaires. The aim of this study was to explore the ways in which older individuals make sense of their sexual health and how they talk about sexual problems. In the first study 30 semi-structured in-depth interviews were conducted with Polish women and men aged 65+. In the second study 40 interviews were conducted with women and men aged 50-65. Qualitative analysis of transcribed narratives was guided by the research question "How do older adults construct narratives on their sexual health and past/existing sexual problems"? It seems that interviewees' concept of sexual health is restricted by their understanding of what health is - a lack of illness or dysfunction; without the component of well-being or thriving. The widespread inability to talk about sexual problems can be attributed to a number of factors, such as: lack of knowledge about the existence of certain health-related problems, lack of language to name certain phenomena, lack of skills in verbalising sexual health issues, fear of being taken lightly by the professionals. The challenge for the researcher is, among others, to be sensitive and flexible in adapting the interview scenario and adjusting the language used in each interview situation. Fostering participants' thinking about particular phenomena and normalising the discussion on certain topics are among the benefits of conducting this type of research.
Bio note (100 words)	Gabriela is a PhD candidate, clinical psychologist and CBT psychotherapist based in Krakow, Poland. In her academic work she qualitatively explores the topics of sexuality in mid- and later life, sexual health and well-being, re-partnering in older age and socio-cultural factors affecting individual's sexuality.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Kimberly
Last name	Hall
Affiliation	Wofford College
Title of the abstract	The Promise and Precarity of Professional Storytelling
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>As corporate executives have become not only household names, but also synonymous with their companies, the ability to tell compelling stories has emerged as a crucial professional asset. This expectation is even more pronounced for women, who bear a representational burden because there are far fewer women at the executive level, particularly at technology companies in the United States. These women are expected to relate narratives about themselves in a way that both humanizes them and underscores their professional savvy as part of developing and maintaining their personal brand as leaders. Sheryl Sandberg, the former COO of Meta, is an important example of the power of instrumentalized storytelling. Sandberg has authored or co-authored two bestselling books, <i>Lean In</i> (2013) and <i>Option B</i> (2017) that combine autobiographical narrative with professional and personal advice. Her ability as a storyteller cemented her identity as a strong leader and respected public figure. But Sandberg's story was also critiqued for not addressing the structural issues preventing women from becoming leaders in favor of prescribing a formula individual women should follow. Through an analysis of the long tail of Sandberg's <i>Lean In</i>, this presentation argues that Sandberg's autobiographical storytelling is a form of tactical authenticity. In the qualitative social sciences, tactical authenticity is a method for the redistribution of power amongst stakeholders. In corporate storytelling, tactical authenticity is utilized to critique the dominant ethos of the "meritocracy" of Silicon Valley and affirm the validity and significance of different modalities of leadership. Reading forms of storytelling such as Sandberg's through the lens of tactical authenticity allows narrative scholars to effectively theorize the power and precarity of instrumentalized corporate storytelling.</p>
Bio note (100 words)	<p>Kimberly Hall is an Associate Professor of English and Digital Media Studies at Wofford College. Her research focuses on social media discourse and culture and has appeared in <i>Television and New Media</i>, <i>Women &amp; Performance</i>, <i>Amodern</i>, and <i>Social Media + Society</i>. Her current book project, "Spectral Selves: Writing the Social Media Story" explores how contemporary narrative forms engage the impact of networked sociality and ubiquitous mediation.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Mika
Last name	Hallila
Affiliation	University of Jyväskylä
Title of the abstract	Narration and Metamodern Ethos in Anna Soudakova's Novel "What the Pines See"
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>In my paper, I will analyze Anna Soudakova's debut novel "What the Pines See" (2020). It is a fictional narrative but based on real events; the author has publicly stated that the novel is grounded in the history of her own family. The narrative covers many generations, from the Soviet Union in the 1930s to Finland today. The novel's protagonist is Juri Artamonov, whose parents were executed in Stalin's persecution in the 1930s. The narrator of the novel is Juri's granddaughter Maria, although for the most part she acts as an external narrator rather than a first-person narrator. Throughout, however, it is Maria's knowledge and awareness that controls and structures the narrative. Although Soudakova does not use her own name in the novel, Maria clearly serves as her (auto)fictional counterpart. Moreover, the impression of authenticity is heightened by narrative naivety and sensitivity, and by the visual and painterly descriptiveness of the language. The poetics of the novel is realistic, but instead the free indirect narration of realism, the narrator usually only reports in brief main clauses what is going on. While the reporting style of narration does not directly offer insights into the inner lives of the characters, it does nevertheless seem to reach something particularly deep and human in underlying attitudes and ethos. The characters' actions, experiences and desires are presented externally, but at the same time the narration conveys a hopeful and optimistic attitude towards life. In my paper, I will analyze this tension between narration and ethos in the novel. I will argue that the novel represents a metamodern ethos that oscillates between modern and postmodern values and ideas, such as sincerity and irony, optimism and pessimism, utopian and dystopian, hope and despair.</p>
Bio note (100 words)	<p>Ph.D., Associate Professor Mika Hallila works currently as a senior researcher of literature at the University of Jyväskylä. Hallila has specialized in the research of contemporary novel and literary theory. He has published two research monographs, various peer-reviewed articles, dozens of non-peer-reviewed scholarly articles, scholarly essays, and edited several books and journals. A great part of Hallila's research discusses contemporary novel, metafiction, postmodernism, metamodernism, and the theory of the novel. In 2019, he has also published a scholarly monograph on smoking in Finnish literature. His current research interests include metamodernism, contemporary autofiction, and representations of suicide in contemporary Finnish literature.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Logan
Last name	Hamley
Affiliation	University of Waikato
Title of the abstract	Māori (Indigenous) story sovereignty: explorations of Māori youth narratives in Aotearoa/New Zealand
The abstract is for	panel that I am chairing
Abstract for individual presentation (250–300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>Narrative is complex for Indigenous peoples. Story, or storytelling as a practice, has sustained Indigenous communities, enabled transmission of our ontologies and epistemologies, facilitated practices, nurtured relationships, and shared knowledges. Oral exchanges have been a traditional approach to knowledge exchange by means of stories, chants, and speeches (Ware et al., 2018). These were viewed as essential ways of sharing knowledge as they held particular messages or lessons and referred to places and times to plant, harvest, and gather food or to hold warnings of caution around water in different locations (Lee, 2009). However, we have often been denied sovereignty over our stories through colonisation, especially settler colonialism. In their place, colonial narratives of Indigenous peoples have often focussed on erasing our relationships to the land and telling stories of our deficits in relation to the colonial settlers or censoring the stories. Western research often affirmed these colonial narratives that represented Indigenous peoples as exotic, primitive, and/or deviant. These narratives about Indigenous peoples by settlers could then justify settler colonialism as a necessary tool of 'civilisation'. As Munanjahli and South Sea Islander scholar Chelsea Watego argues, Indigenous peoples must insist on once again having sovereignty over our stories. These legacies of Western anthropology, history, and various (social)sciences, have meant that many Indigenous peoples are often suspicious, if not hostile to the academic project as a tool of colonial power. Indigenous researchers and scholar-activists have an essential role in healing the legacies of harm. Part of this healing journey has been to centre Indigenous knowledge in research, weaving narratives of Indigenous communities as central to the research process (Hikuroa, 2017; Lee, 2009; Ware et al., 2018; Ware, 2009). Reinstilling the sovereignty of Indigenous storytelling as narrative within research thus has a dual purpose, seeking to both disrupt colonial (mis)representations of Indigenous peoples and to address the colonial legacies of academic institutions. As three Māori (the Indigenous peoples of Aotearoa/New Zealand) scholar-activists, we speak to how our research honours the dual roles we play as Indigenous peoples and as researchers, drawing on Māori ways of being and knowing that re-story Indigenous narratives. We reclaim storytelling within research by sharing how we engage in Māori knowledge through various creative pursuits. This includes weaving multi-sensory approaches to knowing and being with relational ethics and honouring our participants. Kaupapa Māori is a theoretical framework ensuring cultural integrity is sustained throughout the research process. Across our research, we highlight the importance of relationality coming to know narrative. In particular, we highlight the ongoing connections Māori youth have to the world around them, whether in rural or urban contexts. The ways that Māori traditionally accessed knowledge was not constricted by one or two semiotic approaches as evidence (seeing or hearing) but incorporated the full repertoire of human capability, including spirituality. This has informed the creation of participant photos, poetry and pūrākau (Māori storywork) that craft narratives about the vibrancy of Māori identity and relationality, to others, the world around them and beyond. This research methodology woven into an overall kaupapa Māori approach offers utility in supporting the work of decolonisation, acknowledging societal processes which underpin differences in power and opportunity, and reorienting to Māori ways of being and knowing. Further it seeks to honour mātauranga Māori (Māori knowledge corpus) and whakapapa (genealogical connection) as we reclaim Māori stories, history, and futures. The reclamation of storytelling as an indigenous method for epistemological approaches to research has implications for not only whānau (family), hapū (wider familial network), and iwi (nation) but internationally for marginalised and colonised communities.</p>
	<p>Logan Hamley descends from the iwi of Ngāti Rangī and Whanganui in the North Island of Aotearoa/New Zealand. He is a Kaupapa Māori lecturer in the School of Psychology at the University of Waikato, Aotearoa/New Zealand. He is interested in Indigenous identity development, urban indigeneity, and the importance of narratives of Indigenous sovereignty to transforming colonial systems of oppression. He is co-chair of Ngā Pou Mana, the Allied Māori Allied Health workforce organisation, and an advocate for Māori ways of being and knowing to address inequities in Aotearoa.</p>



100-word  
bio notes for  
all speakers

Larissa Renfrew is a descendant of Te Rarawa, Ngāpuhi, Ngāti Paoa, and Waikato-Tainui iwi of the North Island of Aotearoa/ New Zealand. She has a research background in Indigenous Community Psychology and has recently completed her Masters thesis about Māori youth's relationships to their environments using Indigenous creative story-telling methods. Currently, Larissa's fields of research and research interests cover Māori well-being, urban geographies and Māori identities, methods/ologies of empowerment for Māori, and Māori data sovereignty. She is currently a member of the Māori Data Sovereignty Network and supports the Indigenous students within the Faculty of Science at the University of Auckland. Sierra Tane is a descendant of Te Roroa, Ngāpuhi, Te Uri O Hau iwi, from the West Coast of Northland, Aotearoa/New Zealand. Sierra is currently completing her Doctorate in Clinical Psychology, while also working in a mental health service with children and adolescents. Sierra is interested in Māori mental health, particularly research that seeks to ameliorate the challenges for Māori in accessing and receiving appropriate supports. Sierra's doctoral dissertation explores the experiences of whanaungatanga (a system of interrelationships and practices that support belonging) for rangatahi and whānau (extended family) and how this contributes to both individual and collective wellbeing.

First name	Karen
Last name	Hanrahan
Affiliation	University of Brighton, UK
Title of the abstract	Bad Sister or Self-sacrificing Saint: transcending narratives of good versus evil in the lives of Irish nuns
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>Women religious (nuns) occupy a contentious place within Irish collective memory. Nuns were responsible for historical injustices, colluding in oppressive master narratives circulated by the dyad of Church and State. Yet this is not the full story. Media depictions of nuns as evil caricatures risk simplifying representations of the past, enabling state and society to absolve themselves of their part in Ireland's 'architecture of containment' (Smith, 2008). Furthermore, in 1950s Ireland, religious life offered an alternative model of womanhood outside marriage and motherhood, providing opportunities for professionalism, playing a key role in advancing female education as well as conferring a privileged identity within a powerful, transnational institution. Following Vatican II (1962-1965), hagiographic works depicting women religious flourished whilst vocations plummeted. Between these two competing narratives of martyr versus villain, the voices of Irish nuns have not been sufficiently explored. A juxtaposition exists between the positions of power and responsibility held by the religious orders in Irish society and the hidden, powerless life of the individual nun. No study exists in the Irish context which explores the testimonies of former nuns, particularly those who entered religious life pre-Vatican II. Based on doctoral work in progress, my interdisciplinary project adopts a life history approach to explore the lives of Irish nuns who left religious life, one of whom is my mother. As the daughter of a former nun, I am afforded a unique auto/biographical perspective within the research. I explore the entanglement and slippage which can occur between self and other as I locate myself in the wider frame of my narrative inheritance. Given that these women are now in their eighties, there is an ethical imperative to capture their stories before they are lost to help understand the complexity of the space assigned to women religious in twentieth century Ireland.</p>
Bio note (100 words)	<p>Karen Hanrahan is a principal lecturer in Education at the University of Brighton, UK. Her AHRC funded research is located at the interface between a number of disciplines (life history/life writing, sociology, narrative psychology and Irish Studies) and draws on narrative and life history methodologies to explore the lives of former Irish nuns. Her research is concerned with representations of the past and how ethical memory can challenge the imposing ideologies of the present. Other research interests include the role of reflective practice in professional becoming and how biographical and arts-based methodologies can lead to transformative learning in Higher Education.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Kaiju
Last name	Harinen
Affiliation	University of Turku
Title of the abstract	Minna Salami's Narrative Activism: From Autobiographical Storytelling to Afrocentric and Feminist Counter-narrative
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>In her essay collection "Sensuous Knowledge: A Black Feminist Approach for Everyone" (2020) Minna Salami proposes an Afrocentric and feminist perspective on knowledge in contrast to Europatriarchal and dominant ruling systems. The approach is based on the concept of "sensuous knowledge" (John Milton) which refers to the connection of emotional intelligence and intellectual skills. (Salami 2020, 4, 15). Her collection of non-fictional essays combines Black feminist theories, African myths, pop-culture, and autobiographical storytelling. In my paper, I propose to analyze how Salami transforms the autobiographical and intimate storytelling into an experimental, feminist and Afrocentric counter-narrative. Salami's work does not meet the traditional criteria of autobiographical literature defined by Philippe Lejeune (1975, 14-15), however, her autobiographical storytelling can be observed according to Lejeune's (2005, 38) later definition in which he emphasizes the use of autobiographical material in literature - in this paper, narrative non-fiction - as an act with consequences. (See also Kosonen 2000, 289). The autobiographical first-person storyteller, indeed, explicitly strives not merely for a more holistic and equal understanding of knowledge constructed through narratives but also for more contextually related, and intersecting meanings of gender and race. (See Bilge 2009; Crenshaw &amp; Oristelle 2005; Felski 1989, 91). For instance, the storyteller's personal account of sexual violence becomes a story about Afrocentric and feminist alignments and care. Therefore, Salami transforms single stories (see Adichie 2009) into a form of narrative activism that speaks out for a more sensuous, sustainable, and equal way of reasoning. Finally, Salami's autobiographical storytelling contributes to experimental narratology that creates politically situated new meanings inspired by Black Feminism and African traditional knowledge, possibilities of understanding and alternative modes of narrative and moral agency for readers. (See Fludernik 1996, 29; Meretoja 2019; Mäkelä &amp; Karttunen 2021, 276, 277).</p>
Bio note (100 words)	<p>Kaiju Harinen received her PhD in French from the University of Turku in October 2018, with a thesis on francophone literature, intersectionality and performativity in the semiautobiographical writings of the West African authors Calixthe Beyala and Ken Bugul. She is currently working as a postdoctoral researcher at the University of Turku in a project entitled INTERACT - Intersectional Reading, Social Justice, and Literary Activism funded by Kone Foundation and led by Kaisa Ilmonen.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Mari
Last name	Hatavara
Affiliation	Tampere University
Title of the abstract	Computational recognition of narratives
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>This project develops a rule-based approach for automatically identifying narrative sections in texts that are mostly non-narrative in nature. Definitions of narrative are considered and brought together to create an algorithm for automated detection of narratives as well as an annotation scheme to be used for curating the results of the algorithm. Linguistic features in the algorithm are deduced from narrative theory and are iteratively evaluated by and improved in comparison to the annotated data. The project has used two datasets of transcribed political talk in the Finnish Parliament: plenary sessions (1980–2021; 93 million word tokens) and oral history interviews with former MPs (1988–2018; 12 million word tokens). In order to operationalize the grammatical structure of sentences, texts were parsed and annotated by the Finnish dependency parser, and a search tool was developed to enable creating the narrative detection algorithm based on the combination of linguistic features.</p>
Bio note (100 words)	<p>Mari Hatavara is professor of Finnish Literature and director of Narrare: Centre for Interdisciplinary Narrative Studies at Tampere University. She specializes in interdisciplinary narrative theory and methodology, the analysis of voice and positioning as well as fictionality studies and the study of Master and Counter Narratives. Lately she has been part of an effort to computationally detect local occurrences of narratives in globally non-narrative talk. She is the consortium PI for the project “Political Temporalities. Narrating Continuity and Change in the Finnish Parliament from the Cold War to Covid-19” (Academy of Finland 2022-2026).</p>
Co-presenters	Kirsi Sandberg, Tampere University & Matti Hyvärinen, Tampere University
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Anu
Last name	Heino
Affiliation	Tampere University
Title of the abstract	Causal Emplotment and Selective Appropriation in Literary Translators' Life-Story Narratives
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>There has been a growing interest for narrative approaches in Translation Studies in recent years. In most cases the focus has been on the narratives that translations incorporate, promote, and/or create, or take a stance on translation as narrative. Despite the increased attention, one area has still been overlooked, namely translators' ontological narratives about who they are and what they have to say about translation as a professional practice. Therefore, this presentation concentrates solely in translators - and specifically literary translators - and how translatorship is embedded in their life-story narratives. Translatorship refers to how literary translators perceive and describe themselves as professionals and what translation as an activity means for them. The data constitute of four life-story narratives by contemporary Finnish literary translators about their life and work, and it were collected by conducting narrative interviews in late 2018 and early 2019. The analysis examines how the translators employ selective appropriation and causal emplotment to put together a narrative that represents their experiences of becoming and being a literary translator. This study not only contributes to the research of translators from a sociological point-of-view but also introduces a new approach to Translation Studies how to analyse data from a narrative perspective.</p>
Bio note (100 words)	<p>Anu Heino (MA) is a doctoral researcher in the Faculty of Information Technology and Communication Sciences (ITC) at Tampere University, Finland. Her mixed-methods PhD research focuses on contemporary Finnish literary translators and their professional identity and translatorship. Her research combines sociological and narrative approaches and acts as an innovative contribution to the sociological investigation on translatorial agents, and most importantly an attempt to give Narrative Studies a firmer footing in Translation Studies.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Tanja
Last name	Helminen
Affiliation	Itä-Suomen yliopisto, Joensuu
Title of the abstract	Sisu makes a good story: a critical perspective on building narratives with Finnish sisu
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Sisu is a word and a concept related to Finns and used to define national traits in the discourse of Finnishness. As an integral part of Finnish culture, sisu is incorporated in the Finnish cultural story. However, sisu is abstract and flexible enough a concept to make narratives of other kinds as well. A nationalist extreme-right organisation utilises sisu in maintaining a story of an 'original' peasant-type Finnishness, whereas wellness and lifestyle narratives of and for individuals rely upon the Finnishness of sisu while marketing it as universal. In my presentation, I will demonstrate the nature and makeup of two disparate narratives with Finnish sisu and a very similar linguistic phrase or a punch line. One is a simplified version of the complex cultural story. Another one takes for granted the cultural foundation of sisu while stressing its transformation into the core of an individual, universally valid narrative. These narratives are about referring to a specific referent only, about selecting things to fit the story, and about presenting an easy story that proceeds from 'bad' to 'good' sisu by omitting old neutral and positive meanings of the word as well as negative meanings it still has. Sisu is put into a cohesive series of well-sequenced scenes, where an 'original' Finnishness remains the 'right' kind or a universal individual develops to his or her best version, the essence of Finnish sisu in both being positive, inner power. As a contradictory and flexible concept, sisu makes a story that has no easy-to-follow plot and no well-organised sequence of events with protagonists and antagonists. The 'real' sisu story is an ongoing narrative battle over the meanings of sisu, creating and recreating not only diverse notions of Finnish sisu but a sisu discourse that relates to various competing discourses and representations. Keywords: culture, discourse, Finnishness, Finnish sisu, literature, narrative, national, sisu</p>
Bio note (100 words)	<p>Tanja Helminen is a doctoral student in the doctoral programme of Social and Cultural Encounters at the University of Eastern Finland. Her research interest concerns the concept of sisu in Finnish literature and culture. Her soon-to-be-published doctoral thesis will be the first comprehensive academic research on sisu in the context of Finnishness. She has published scientific and popular articles on subjects ranging from the etymology of the word 'sisu' to sisu as a cultural phenomenon in Finnish sports.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Anne
Last name	Holm
Affiliation	Linnaeus University
Title of the abstract	Resisting patterns of narrative projection with stylistics
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>In pedagogical research on the cognitive stimuli offered by fiction the resonance of literary narratives is typically emphasised. The idea that fiction increases the ability to empathise with others helps justify the continued inclusion of literature in classrooms in a rapidly changing world. Yet in discussions of how to enhance young people's enjoyment of literature, the formal features contributing to the aesthetic experience are often overlooked. Students' ability for deep reading, a skill essential in an information society, can vary greatly (Nikolajeva, 2014), and when encountering difficulties, students often turn to simplified interpretations of literary works on websites like Sparknotes (Bach, 2014) - or more recently, sophisticated AI models. This paper argues that attention to stylistic features through a scaffolded process of re-reading (Kuijpers &amp; Hakemulder, 2018) can aid in fostering deep reading skills and avoiding patterns of interpretation that offer overly simplistic cognitive pay-offs. Neil Gaiman's ever-popular YA novel <i>Coraline</i> (2002) will first be analysed in terms of the narrative tropes readers typically apply to it (coming-of-age, heroism). The paper will then present a model for re-reading in which features that complicate these tropes are in focus - how the reader may experience "the liminal space where fairy tales are re-membered as well as dismembered." (Perdigao, 2014: 103) References Bach, A (2014) "The right understanding": Teaching literature in the age of SparkNotes. <i>CEA Critic</i> 76(3): 273-277. Kuijpers, M &amp; Hakemulder, F (2018) Understanding and appreciating literary texts through rereading. <i>Discourse Processes</i> 55(7): 619-641. Nikolajeva, M (2014) <i>Reading for learning: Cognitive approaches to children's literature</i>. Amsterdam: John Benjamins Publishing Company. Perdigao, L K (2014) "Transform, and twist, and change": Deconstructing <i>Coraline</i>. In: Jones, T, Abbruscato, J (eds) <i>The Gothic Fairy Tale in Young Adult Literature: Essays on Stories from Grimm to Gaiman</i>. Jefferson, North Carolina: McFarland, pp. 102-122.</p>
Bio note (100 words)	<p>Anne Holm is a Senior Lecturer in English Literature at Linnaeus University, Sweden and a member of the Linnaeus University Centre for Intermedial and Multimodal Studies. She earned her PhD at the University of Tampere, Finland in 2014. Her dissertation explored embodied metaphors in Dylan Thomas's writing. Holm's research interests include stylistics, embodiment in literature, Conceptual Metaphor Theory, and applications of Cognitive Grammar to literary analysis.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Tuuli
Last name	Hongisto
Affiliation	University of Helsinki
Title of the abstract	Mindless machines or intentional agents - Constructing the author of computer-generated texts
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Computers have been generating creative texts for decades, and the development of story generation has benefitted from advancement of methods, such as neural network technologies and the increase in available training data. The computer's ability to produce fiction has been a topic of interest not only amongst the researchers of computational creativity, but for the public as well. In my presentation I examine the following questions: What kind of human-computer interaction takes place in the creation of computer-generated works? How is the authorship of computer-generated texts described in the works and their paratexts? I delve into these questions using computer-generated published works such as <i>The Road</i> and <i>Aum Golly</i> and their paratexts as my research material. As human-computer collaboration and AI-assisted writing tools are becoming increasingly common, the questions of authorship are as relevant as ever. In my analysis I draw from research on authorship in computer-generated works and in digital contexts more widely. Story generation also provides new perspectives on the discussions on the roles of implied author and author's intention in reading. Readers generally assume that reading is communicative, that somebody is trying to tell them something. With computer-generated texts, this assumption is obscured, as the reader cannot be certain whether there is any communicative intention behind the work. Despite this, computer-generated works are often marketed using popular narratives on machines developing a sense of self, the implication being that the "computer author" of the work has complete agency. In the presentation I explore this dynamic of the author's intention and the lack of it in computer-generated texts.</p>
Bio note (100 words)	<p>Tuuli Hongisto is a PhD student majoring in comparative literature at the University of Helsinki. Her main research interests include electronic literature, story generation and narratology. She graduated from the University of Helsinki with comparative literature as her major with the thesis topic of "Essential narrative features in story generating algorithms". The working title of her PhD thesis is "The author- and readership of computer-generated literary texts".</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	



First name	Gail
Last name	Hornstein
Affiliation	Mount Holyoke College
Title of the abstract	Whose Story Counts? The Challenge of First-Person Madness Narratives
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>For 200 years, psychiatrists have claimed authority over mental life, drawing and redrawing the lines between "normal" and "abnormal" thoughts, feelings, and perceptions, and struggling to legitimate their views within medicine and society. But throughout this history, patients have countered with their own ideas about madness and treatment. Since there are no biological tests to provide evidence of "mental illness," psychiatry remains far more dependent than other medical specialties on narrative to establish its expertise. The Diagnostic and Statistical Manual of Mental Disorders (DSM), created to impose standards for the field, is largely a political document - written by a committee, its framework so often disputed that new editions must be issued every 10-15 years. Of course, doctors' accounts are privileged, as in every field of medicine, but in psychiatry, it is often power, rather than data, that determines whose view prevails. As playwright Nathaniel Lee remarked as he was led away to Bethlem Hospital in London, "They called me mad, and I called them mad, and damn them, they outvoted me." The hundreds of first-person narratives of emotional distress published since the 15th century have enabled suffering people to impose their own structures of cause, consequence, and meaning, with the contexts of breakdown typically seen as more important than any internal "defect." Politics, racism, and social class are often central themes, and the physical or sexual abuse that countless patients identify as contributing to their distress stand in sharp contrast to the brain physiology that dominates doctors' stories. In the view of many people with lived experience, psychosis is a crisis or an altered state, not a chronic illness. In this paper, I analyze the consequences of these competing narratives for broader cultural discourse on "mental disorder," to show how critical practices can illuminate links between personal and political.</p>
Bio note (100 words)	<p>Gail A. Hornstein is Professor Emerita of Psychology at Mount Holyoke College (USA). Her articles and opinion pieces on contemporary history and practices of psychology, psychiatry, and psychoanalysis have appeared in many scholarly and popular publications, and her Bibliography of First-Person Narratives of Madness in English, now in its 5th edition, lists more than 1,000 titles. Her books include <i>To Redeem One Person is to Redeem the World: The Life of Frieda Fromm-Reichmann</i> and <i>Agnes's Jacket: A Psychologist's Search for the Meanings of Madness</i>. She speaks widely about critical approaches to mental health across the US, UK, and Europe. <a href="http://www.gailhornstein.com">www.gailhornstein.com</a></p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Jane
Last name	Hughes
Affiliation	University of Aberdeen
Title of the abstract	Not Only But Also: Eliciting alternative self-narratives in psychotherapy
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>Psychotherapists are professional listeners to their clients' self-narratives. We are trained to listen to our clients' stories closely, even to the extent of noticing metaphorical and idiosyncratic uses of language and paralanguage, which includes the client's body language, the pace and tone of speech and any interesting gaps, sighs or pauses in the tale. We are trained to be non-judgemental and accepting listeners, and to welcome whatever the client chooses to say. But there are many reasons why the therapist might be sceptical about the first stories that are told in the therapy room by clients. And since the client usually presents with a story about being unhappy, depressed, anxious or stressed, the therapist's job is always to seek ways to challenge the dominant narrative. Many psychotherapists believe that it can be therapeutic to try to disconnect the client from their story, creating a window of confusion during which the construction of new stories becomes possible. But very few people enter therapy expecting the therapist to challenge a self-narrative that they hold to be the truth. Most clients expect the therapist to be able to generate new perspectives, new and better stories to make sense of the client's past, present and future. My presentation details some reasons why the therapist has to be both acceptant and sceptical about the stories they hear from their clients, and considers some ways in which clients might be empowered to explore and develop alternative self-stories, which might be a more acceptable and even enjoyable way to broaden a client's thinking than to seek to destabilise them by deconstructing their presenting narrative.</p>
Bio note (100 words)	<p>Jane Hughes is a psychotherapist studying for a PhD in Creative Writing at the University of Aberdeen, UK. Her creative work is currently focusing on bereavement, attachment to place, and life writing around loss. Recent publications include 'Three Wheels on my Wagon' (in Essays in Life Writing published by Routledge in 2022); 'Nothing To See Here' (in the online journal, Elsewhere) and 'We All Fall Down' (in the online journal, The Clearing, published by Little Toller books). Her essay, 'My Mothers, My Others' will be published in a forthcoming issue of Life Writing, a Routledge professional journal. <a href="http://www.jane-hughes.net">www.jane-hughes.net</a></p>
Co-presenters	none
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Matti
Last name	Hyvärinen
Affiliation	Tampere University
Title of the abstract	Political Master & Counter-narratives 1
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>The theory of master and counter-narratives foregrounds storytelling as a form of social action and the contest between narratives. This panel wants to take a step further and study the openly political uses of master and counter-narratives. We want to explore such questions as how master narratives are constructed as well as who and in which situations are entitled to tell emergent or established master narratives. Do master and counter-narratives differ from each other formally, for example in terms of how explicitly narrative they are? We also discuss such analytic themes as how to register master and counter-narratives in political debates and in oral history interviews. Are there particular sites, political roles and communicative situations that encourage the telling of master narratives? Furthermore, should we replace the dichotomy between master and counter-narratives with a continuum from master narratives to individual, alternative, and countering narratives? This panel discusses counter-narratives in interviews, parliamentary records, social media, fiction, IR-theory, and artistic works.</p>
100-word bio notes for all speakers	<p>Dr Rebecca Shaw (University of Leeds) R.A.Shaw@leeds.ac.uk Bio I am a legal narratologist with particular research interests in the story scripts, dynamics and characterisations of socio-legal and cultural narratives which frame and underpin legislation, and specifically women's experiences with the law. My doctoral research involved carrying out a narratological study of a body of ancient Roman legislation dating to 18BC, focusing on, inter alia, the characterisation of women. I am to develop this narratological methodology further in a modern context, focusing on how it can be used to examine and understand the development of master and counter narratives regarding both victims and perpetrators of domestic abuse. Hanna Rautajoki works as a university lecture and researcher at Tampere University, Finland, in the Faculty of Social Sciences (PhD in sociology, 2014). Rautajoki is specialized in fine-grained ethnomethodological analysis of social interaction in institutional settings. Her research focuses on discursive strategies actors deploy to further purposeful action in talk, specifically in political context. She has published on the multimodal means of political address, reflexive intentionality in storytelling, rhetorical uses of narrative positioning and strategic identifications in political persuasion. Rautajoki has collaborated widely across interdisciplinary research settings, ranging from media studies to political research, health sciences, psychology and literature research. Matti Hyvärinen, PhD, is a Research Director at the Tampere University. As a sociologist and political scientist by education, he has studied the conceptual history of narrative, master and counter narratives, and the narrative turns. He is the co-editor of the volumes <i>The Travelling Concepts of Narrative</i> (Benjamins 2013), and <i>Beyond Narrative Coherence</i>, (Benjamins 2010). He serves as the vice-director in the interdisciplinary research centre Narrare, at the Tampere University, and as an Editorial Board member in <i>Narrative Inquiry</i> and <i>Narrative works</i> and has been the PI in the Academy of Finland Research Project <i>Voices of Democracy</i>.</p>

First name	Matti
Last name	Hyvärinen
Affiliation	Tampere University
Title of the abstract	Interview genre and counter-narratives
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Following Lyotard, cultural theorists often write about very broad and even transhistorical master narratives. By departing these theories, I approach the oppositional dynamics between master and counter-narratives as a political and interactional strategy, which can be found on several levels of institutional and cultural organization. My material consists of oral history interviews with previous Finnish parliamentarians. The question is, can such previous members of the political elite also use counter-narratives. The narrative passages have been fetched by an algorithm generated in our previous research project (The voices of democracy). In this study, whole interviews are not studied as narratives since they include several other text types such as argumentation and are largely organized by the interview questions. According to my hypothesis, the interview genre disprefers telling explicit master narratives but allows for referring to them. The intimate register of oral history interviews also limits the number of counter-narratives, while encouraging the telling of variously critical alternative narratives. Systematic analysis, therefore, may not support the dichotomous contrast between master and counter-narratives. Finally, the paper will ask about what we benefit from using the terms of master and counter-narratives.</p>
Bio note (100 words)	<p>Matti Hyvärinen, PhD, is a Research Director at the Tampere University. As a sociologist and political scientist by education, he has studied the conceptual history of narrative, master and counter narratives, and the narrative turns. He is the co-editor of the volumes <i>The Travelling Concepts of Narrative</i> (Benjamins 2013), and <i>Beyond Narrative Coherence</i>, (Benjamins 2010). He serves as the vice-director in the interdisciplinary research centre Narrare, at the Tampere University, and as an Editorial Board member in <i>Narrative Inquiry</i> and <i>Narrative works</i> and has been the PI in the Academy of Finland Research Project <i>Voices of Democracy</i>.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Natalia
Last name	Iost
Affiliation	University of Greifswald
Title of the abstract	The Construction of Dominant Security Narratives in the Baltic States
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	The security narratives in the Baltic States have changed significantly in the last decade. In the security domain, new narratives about Russia emerged, which were influenced by the recent developments in foreign policy. The war in Georgia (2008), the Annexation of Crimea (2014), and the beginning of the full-scale war in Ukraine in 2022 revived the traumatic historical memory and caused the emergence of new dominant security narratives, which portrayed Russia as the main source of danger. My presentation inquires into foreign policy events that influenced the relations between the Baltic States and Russia in the last 15 years and their narrativization as a part of a more broadened securitization discourse. With this analysis, I aim to answer the questions of what contributed to the emergence of new dominant security narratives. How did these narratives develop over time? And how did issues which were perceived as neutral before transform into security problems?
Bio note (100 words)	Natalia Iost is a Doctoral Fellow in the University of Greifswald's International Research Training Group: Baltic Peripeties - Narratives of Reformations, Revolutions and Catastrophes. She studied political science, sociology and Jewish studies at the Universities of Stuttgart and Heidelberg. Her current research focuses on the analyses of Russian foreign policy, the relations between Russia and the Baltic Sea Region as well as soft and hard power securities. Her latest publication is Busmann, Margit and Natalia Iost: Signals of Resolve or Shortcut? Border and Air Space Violations in the Baltic Sea. In: Journal of Baltic Studies.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Joanna
Last name	Jeziorska-Haładyj
Affiliation	University of Warsaw
Title of the abstract	Second Person Non-Fiction
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>The aim of my paper is to propose a theoretical framework for analyzing non-fictional second person narratives. So far the narratological attempts to grasp the specificity of second person were focused mainly on novels. There is however a significant number of reportages, autobiographies and biographies which employ this extravagant, "literary" technique, the earliest example being the diaries of Maximilien de Béthune, Duke of Sully (1560-1641), the counselor of king Henry IV. I believe that the use of "proper" second person in non-fiction - telling the flesh-and blood protagonists their own stories - requires a different ontological and cognitive approach than tackling the phenomenon in fiction. It is real people, both the narrator and the narratee, that are involved in the work's communicative structure. This invalidates certain theoretical problems and raises new ones. I place my research within the broader context of narratology's recent interest in factual narratives. I re-examine the existing typologies of second person and revisit concepts of naturalization, conventionalization, immersion and empathy, which have been used in narrative theory interested in second person. I focus on the multiple aspects of "you" and tackle the idea of double deixis (David Herman's notion). That leads me to the main question of motivations behind second person non-fiction, the aims and functions of the technique. I have close-read many second person non-fiction texts before (Wolf, Auster, Fallaci, Krall); they will be mentioned, but the aim of this paper is rather to reach some conclusions. Nevertheless, I refer to some new examples: a reportage about the Ukrainian refugees in Poland by Anna Alboth, Michèle Sarde's biography "Vous, Marguerite Yourcenar" and Polish autobiographical works written by the second generation of Holocaust survivors.</p>
Bio note (100 words)	<p>Dr Joanna Jeziorska-Haładyj is a narratologist based at the University of Warsaw where she teaches poetics and literary theory. Her academic interests include the boundary between fiction and non-fiction, reportage and autobiography (her PhD book, "Textual Signposts of Fictionality", was published in 2013), as well as practical and theoretical aspects of translation. She wrote numerous articles on the problems of subjectivity, point of view and narrative techniques in factual narratives. Her postdoctoral book "Second Person in Non-Fiction" will be published in 2024. It is based on English, French and Polish literary texts.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Marjaana
Last name	Jones
Affiliation	Tampere University
Title of the abstract	Narrative competence in the context of health and illness - exploring potentials and pitfalls
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Narrative competence refers to the ability to take in and understand stories and the ability to tell them. In other words, it is a set of skills involved in the ability to identify, listen to, tell, understand, be touched by and act on the stories that one is exposed to. The ability to narrate and share illness, healing and recovery experiences is an integral aspect of peer support and central to the formation of a therapeutic relationship between health professionals and patients. In relation to health, illness, and healthcare, I suggest that narrative competence could be framed as a form of cultural health capital. This refers to the socially transmitted and differently distributed skills and resources that patients and medical practitioners both have, and which are critical to the ability to effectively engage and communicate with one another. Thus far, studies regarding narrative competence have focused predominantly on healthcare interactions. My aim is to move beyond this context and expand the concept of narrative competency further by focusing on its applications in the public sphere. I argue that narrative competence is a central skill for any individuals and collectives attempting to influence healthcare decision-making and participate in public discussion or debates regarding health, illness, and care. It can also be a source of legitimacy for alternative and 'lay' experts. Additionally, professionals and health institutions are also using experiential narratives to argue for the necessity of health interventions. Hence, I will also discuss some of the pitfalls associated with health professionals and healthcare institutions using narratives as tools in health-related debates.</p>
Bio note (100 words)	<p>Marjaana Jones works as a Postdoctoral Research Fellow at the Tampere Institute for Advanced Studies. Her doctorate is in health sciences and her current research project - Futures of Finnish Maternity Care: Commercial, Political and Experiential Framings - explores the marketisation of maternity services, its potential consequences on the legitimacy of public services and investigates the conflicting ideas around pregnancy. Her research interests also include the narration of health and illness experiences and the construction and uses of experiential knowledge.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Jessica
Last name	Jumpertz
Affiliation	RWTH Aachen University
Title of the abstract	Disruptive Narratives and their Functions
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>In many countries, the political landscape is being flooded with a wide variety of disruptive narratives that involve lies, rhetorical inversion, outright fabrication, so-called 'alternative facts,' fake news, and alleged conspiracies (such as the many claims about the coronavirus, QAnon, or the ideas about reptilian aliens that control the world). This paper seeks to theorize such disruptive narratives. We will discuss our definition of "disruptive narratives" which aims at a broader perspective on narratives disrupting legitimized power positions and dominant political narratives through constructing a countervailing power by means of storytelling. We will show that we are confronted with stories that centrally thematize the feeling of suffering or being suppressed through e.g., evoking experientiality, as well as an understanding of the elite or establishment as being malevolent. Furthermore, the marginalized and suppressed begin (or are urged) to rebel and fight against the established system. Through a fusion between the characters in the story and the recipients, these narratives serve to stimulate permanent disruption and community feelings, i.e., the impression to belong to a larger and meaningful whole (namely those who know what is really going on). In a second step, we will zoom in on the story about Jewish adults drinking the blood of Christian children, which circulated in Trient in 1475, and QAnon as examples of disruptive narratives. We will take a closer look at the representation of characters and the evocation of experientiality. Also, we will determine which narrative strategies are used to create a delineation between the 'good' and the 'evil' figures, and we will specify the effects that are achieved through the usage of narrative techniques and positionings in the storyworld.</p>
Bio note (100 words)	<p>Jan Alber is Professor of New English and American Literature at JLU Giessen (Germany) and Past President of the International Society for the Study of Narrative (ISSN). He is the author of <i>Narrating the Prison</i> (Cambria Press, 2007) and <i>Unnatural Narrative: Impossible Worlds in Fiction and Drama</i> (University of Nebraska Press, 2016). Alber received fellowships and research grants from the British Academy, the Exploratory Research Space at RWTH Aachen University, the German Research Foundation, the Humboldt Foundation, and the Ministry for Culture and Science in Northrhine-Westphalia. In 2013, the German Association of University Teachers of English awarded him the prize for the best Habilitation written in English Studies. From 2014 to 2016, he worked as a Marie-Curie Fellow at the Aarhus Institute of Advanced Studies (Denmark). Jessica Jumpertz is a PhD candidate as well as research and teaching assistant at the Chair of English Literature and Cognitive Studies at RWTH Aachen University. Her PhD thesis is concerned with the representation of highly intelligent female characters from the nineteenth to the twentieth century. She has won the prestigious Friedrich Wilhelm Prize for her Master's thesis on unreliability in film. In the winter term 2020 and summer term 2021, she organized an event series on "Pandemic Storytelling" together with Deborah de Muijnck on behalf of the Aachen Center for Cognitive and Empirical Literary Studies (ACCELS).</p>
Co-presenters	Jan Alber (JLU Giessen)
Abstract for panel (600 words)	
100-word bio notes for all speakers	



First name	Hanne
Last name	Juntunen
Affiliation	Tampere University
Title of the abstract	'Creativity born out of Calamity' - Challenging the Popular Narrative of Northern Uniqueness in British Post-punk Music Through Digital Methods
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Manchester, England, tells its story for locals and tourists alike. It is a story of 'creativity born out of calamity.' Pivotal to this story, and the city's cultural heritage, is the era of post-punk. In the history of British music, post-punk describes a countercultural movement of the late 1970s and early 1980s which coincided with the socioeconomic crisis of deindustrialization. During this time, many cities particularly in the North of England, Manchester chief among them, utilized post-punk to foster independent modes of creativity which subverted mainstream society. The movement is therefore often portrayed as a unique, experimental moment in British music, the effects of which remain visible to this day. In academic writing, this fascination with post-punk has in part been explained through the bands' ability to uniquely articulate the crisis of urban experience in their lyrics. However, due to the wealth of post-punk music, such claims have typically relied on close readings of individual works, resulting in a potentially synoptic--even myopic--view of the movement. As such, the narrative of post-punk's 'unique' expression has remained largely unchallenged, further mythologizing the movement's cultural value as an 'alternative' to mainstream society. But how alternative is post-punk actually? We interrogate this cornerstone of Manchester's story by conducting a comparative analysis of post-punk lyrics not only from the Northern cities but from throughout England with contemporary mainstream lyrics. We utilize emergent digital methods to unravel the dichotomy of 'innovative post-punk' and 'formulaic mainstream' music. Through our method, we uncovered differences and key similarities between the two. Our preliminary results indicate that the crisis of urban experience is articulated through animal and body imagery in both post-punk and mainstream lyrics. The unique innovativeness of post-punk appears, in light of our research, to be at least partly the product of historical and institutional storytelling. Keywords: digital methods, lyrics, cultural heritage, animals, body imagery, urban experience</p>
Bio note (100 words)	Hanne Juntunen is a PhD researcher in Tampere University, Finland. She's working with digital methods and cognitive theories on how the experience of urban space has been fictionalized in historical British literature.
Co-presenters	Airin Tegelman <a href="mailto:aino.tegelman@tuni.fi">aino.tegelman@tuni.fi</a> Tampere University Bio: Airin Tegelman is a researcher of literature and culture at Tampere University, currently working on a PhD thesis about the spatial narratives constructed by rock music memoirs related to the late 1970s and early 1980s post-punk period in the city of Manchester, England.
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Petri
Last name	Juntunen
Affiliation	Aalto University
Title of the abstract	Non-narrated Narratives and Virtual Worlds
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Virtual reality as a technology has a number of practical applications, but from the beginning, the potential of the medium as a tool for creative self-expression and world building has fascinated its advocates. Through its embodied immersive dimension, VR offers not only a new relations between computers and art, different worlds but also between subject and space/place. By their inherent nature, virtual worlds are open to all the future histories that could develop out of a given situation, and every visit to the system has the potential for diverging narrative paths or expanded forms of being, freed from spatiotemporal, causal and physical constraints. These volumetric, 360´ degree, interactive environments create a distinct sub-genus of immersion and being, enabling to expand both the emotional and spatial affordances and allowing for a formation of a distinct 'sense of place'. This notion of a 'sense of place' puts forth an element particular to virtual reality. The concept of a 'sense of place' introduces a unique characteristic inherent to virtual reality. Various forms of digital expression, such as interactive illustrations, simulated sculptures, and experiential essays, can offer radically different insights about the nature of narrative and its relationship with place. As all virtual experiences do not necessarily need structured narratives or stories, the question is what kind of new modes and methods of inhabiting and experiencing place can the virtual worlds facilitate? What are the key structures of non-narrated narratives, and what can they reveal not only about being and dwelling in digital worlds, but the real itself?</p>
Bio note (100 words)	<p>Petri Juntunen is a visual artist and doctoral researcher at Aalto University, researching 'Worlding Virtual Worlds - Photography's Transformation Within Virtual Reality'. In his artistic practice, Juntunen studies the topics of collective memory, social constructs and modes of existence, often using novel methods of imaging and representation including 3D scanning, AI imaging, photogrammetry, digital sculptures and installations. He has participated in several group and solo exhibitions in Europe and Finland and his works appear in private and museum collections.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Pirita
Last name	Juppi
Affiliation	Turku University of Applied Sciences
Title of the abstract	Using autobiographical narrative practices for professional identity and career construction
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Fragmentation and precarisation of work have aroused concern over young people preparing to enter the labour market. In the face of career insecurity and increasing demands for adaptability, supporting students' professional growth, identity construction and career design has become more vital than ever. Narrative approaches have been regarded as a promising alternative to more traditional forms of career guidance and counselling. In this presentation, we explore the potential of autobiographical narrative methods to support professional identity and career construction of students. We present practices developed over several years in Turku UAS' Arts Academy, where master's students engage in a professional autobiographical process during which they reflect on and construct their career story. We base our presentation on our experiences as instructors and facilitators of the process, and on the feedback collected from the students. Professional autobiographical process as a pedagogic practice has its basis in transformative learning theory. Transformative learning theory emphasises critical reflection and self-examination aimed at a fundamental change in meaning structures and perspectives of an individual. During the autobiographical process, Digital Storytelling, journaling, and various other creative and arts-based practices are used as tools for self-reflection, meaning-making, reinterpretation and sharing of career-related experiences and thoughts. The use of creative, arts-based methods involves emotions, intuition and imagination in the process, besides cognitive and rational elements. Career story has a key role in creating sense of coherence and unity to one's working life experience and in (re)constructing a student's professional identity in the important turning point of starting new studies or graduating. A structured autobiographical narrative process increases self-awareness of students, and contributes to transforming their career story to a more positive and optimistic one, increasing their self-efficacy, self-esteem and sense of agency over their career.</p>
Bio note (100 words)	<p>Pirita Juppi, Turku University of Applied Sciences: Pirita Juppi works as a principal lecturer and programme leader of Master of Culture and Arts programmes in Turku University of Applied Sciences' Arts Academy. She received a PhD in the field of journalism from University of Jyväskylä in 2004. For more than 10 years, she has had a strong interest in participatory media and narrative, autobiographical and arts-based practices, especially Digital Storytelling. Juppi has facilitated Digital Storytelling workshops for various target groups in various projects and institutional settings and published several articles on the subject.</p>
Co-presenters	<p>Ilona Tanskanen, Turku University of Applied Sciences: Ilona Tanskanen has been educating BA and MA students in autobiographical practices, language, and communication skills as a senior lecturer in Turku University of Applied Sciences' Arts Academy for over twenty years. Her PhD dissertation in applied linguistics (University of Jyväskylä 2019) focused on discourses and ideologies in Finnish child welfare legislation. One of her main interests is in applying and developing autobiographical and narrative methods and career stories. Digital Storytelling has been one of the methodological applications she has been implementing, researching and developing together with Pirita Juppi for Arts Academy students as well as other target groups.</p>
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Tuukka
Last name	Kaidesoja
Affiliation	University of Helsinki
Title of the abstract	Schematic narrative templates in collective remembering
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>James V. Wertsch introduced the concept of schematic narrative template in his <i>Voices of Collective Remembering</i> that has become a classic work in memory studies. Roughly speaking, this concept refers to plotlines of narrative texts about the national past that are shared by, or underlie, many specific narratives of historical events that are significant for the national identity of a mnemonic community. Wertsch (e.g 2021, 39) also uses the notion of “narrative-based schemata” in his characterization of collective remembering, but its relation to the plotlines of narrative texts remains somewhat underdeveloped in his account of schematic narrative templates. The central argument of my presentation is that the analytical power of the concept of schematic narrative template can be increased and its methodological implications clarified by making a distinction between plot structures, narrative schemata, and the practices of narrative production, dissemination and consumption. I aim to show that these entities and their associated mechanisms are different in kind from each other and should therefore be studied by using different types of methods. I will rely on the distinction between semiotic, cognitive and community frameworks in advancing this argument. I will also briefly illustrate the notion of schematic narrative template by discussing the “Expulsion of Alien Enemies” (Wertsch 2021, 98) narrative template, which plays an important role in Russian collective memory. References Wertsch, J.V. 2002. <i>Voices of Collective Remembering</i>. Cambridge University Press. Wertsch, J.V. 2021. <i>How Nations Remember</i>. Oxford University Press.</p>
Bio note (100 words)	<p>Tuukka Kaidesoja is a Senior Researcher and member of the Centre for Philosophy of Social Science at the University of Helsinki. He leads an interdisciplinary research group that studies cognitive social sciences. Kaidesoja’s research interests range from sociological theory and science policy to methodological and philosophical issues concerning the social sciences and the relations between the social and cognitive sciences, with as specific focus on cognitive sociology.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Judy
Last name	Kendall
Affiliation	University of Salford UK
Title of the abstract	Narrative academic enquiry as personal story: never straying from the creative
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Narrative academic enquiry as personal story: never straying from the creative. This paper will address the influence of positionality on the creative writing process and products: how positionality and situatedness in different ways inform both what we write and what we think (sometimes in that order). It will approach this topic by discussing aspects of Ursula Le Guin's anthropological novel <i>Always Coming Home</i> and will draw also on her discussion of the composition process in <i>Conversations on Writing</i>. Her perspective will be set in the context of the thinking of the anthropologist, Clifford Geertz, particularly in relation to his pioneering of the anthropological methodology of participant observation which Le Guin also practises in <i>Always Coming Home</i>. The discussion will then progress to personal story in the form of examples of my own experiences of situatedness and positionality. Important to this paper is that examine ways in which an argument (including the one in this paper) not only involves an examination of but a performance of personal story and positionality as academic enquiry at a meta level - not then explained, translated, annotated or narrated in academic language. This is in part achieved by the use of reflective and personal modes of articulation. Whether these modes come from Le Guin's characters, herself, Geertz' easy academic style or my personal prison anecdotes, they can be employed not only as illustrations of the academic subject under discussion. Instead, they themselves can unfold and develop the argument, the ideal being that the use of creative personal story performs its own argument and does not need to be meta-spoken: its creative development IS the argument.</p>
Bio note (100 words)	<p>Dr Judy Kendall is Reader in English and Creative Writing at Salford University, UK. She has won awards for her poetry, short stories and poetic prose. She also writes on visual and poetic processes in literary, creative and translated works, and specializes in experimenting with methods of academic enquiry that include employment of reflective, creative and visual modes. She is completing her third monograph, <i>Where Language Thickens: meaning and effects at the threshold of the inarticulate in translated and original literary works</i>, for Edinburgh University Press. This book includes personal situated interventions that are respected as forms of academic enquiry.</p>
Co-presenters	Alicia Rouverol and David Savill
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Stephan
Last name	Kessler
Affiliation	University of Greifswald
Title of the abstract	Possible ways of storytelling within the three dimensions of fiction
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>The guiding question of my presentation is about new ways of storytelling. An innovative theoretical model will be introduced to clarify which types of fiction are possible and which are already in use. (Please note that the problem of genre is of another kind and will not be treated.) Consequently, one can observe which ways of storytelling remain to be discovered. The theoretical model consists of an index measurement within the three dimensions Imagination, Coherence, and Interval. The Imagination score denotes the degree of referential deviation of the diegetic universe from the reader's reality. The Intervall score clarifies the story's time distance to the reader's present. The Coherence score shows the degree of coherence in the fictional universe. However, my presentation will only expound on the three dimensions because their indicators still await elaboration. Nevertheless, several values can be tentatively specified between the two poles of each dimension, for a piece of fiction fulfils each dimension in a certain way. Therefore, typical sets of scale values classify the narrative possibilities being already exploited. Last, the narrative ways that could be novelties become evident, too.</p>
Bio note (100 words)	Stephan Kessler holds the chair of Baltic Studies at the University of Greifswald. His research topics are in the fields of narratology, pragmatics, and semiotics. He recently published the essay 'The Culture of Happy Endings, the Basic Structure of Narration, and Maks Fraj's "Skazki starogo Vil'nûsa"' (in open access).
Co-presenters	
Abstract for panel (600 words)	x
100-word bio notes for all speakers	x

First name	Anniina
Last name	Kettunen
Affiliation	University of Oulu
Title of the abstract	Employing visual narratives in pre-service teachers' peer-groups
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>This study focuses on visual narratives as a way of producing research material and evoking storytelling in pre-service teachers' peer-groups. Despite the increasing interest in visual methods as part of narrative research (Leitch, 2006), only a few studies use visual narratives in researching pre-service teachers' process of becoming a teacher. While narratives tend to be understood as oral or written stories, using language to capture the experiences, visual narratives are stories told through, by or with images (Bach, 2007; lisahunter, 2017), can evoke emotions and help to tell stories that might be overlooked (Luttrell &amp; Clark, 2018). This paper provides novel methodological insights by studying what the use of visual narratives does for storytelling and what kind of knowledge it produces. We utilize research material - visual narratives, gathered in primary school pre-service teachers' peer-group meetings. Five pre-service teachers participated in four peer-group meetings with two facilitators. During the meetings, the participants performed exercises related to what they were pondering about in terms of becoming a teacher, such as expanded a Dixit picture card by drawing and created a collage based on their chosen picture (e.g., photograph, drawing or image found from the internet). They also shared their visual narratives in the peer group to be viewed and discussed together. Firstly, pre-service teachers' visual narratives included the use of metaphors to highlight emotional aspects of becoming a teacher. Secondly, visual narratives enabled telling stories that might be hard to share with others. Thirdly, even though visual materials were individually chosen or produced, they made shared meaning possible. Findings illustrate the use of visual narratives as a method in researching pre-service teachers' process of becoming a teacher during teacher education. Key words: narrative research, visual narratives, pre-service teacher education</p> <p>References Bach, H. (2007). Composing a Visual Narrative Inquiry. In D.J. Clandinin (Ed.). <i>Handbook of Narrative Inquiry: Mapping a Methodology</i> (p. 280-307). Thousand Oaks: SAGE Publications. Leitch, R. (2006). Limitations of language: developing arts-based creative narrative in stories of teachers' identities, <i>Teachers and Teaching</i>, 12(5), 549-569, doi:10.1080/13540600600832270 lisahunter (2017). If you see what I mean? Visual narratives - stories told through, with and by images. In Dryer, R., Davis, I. &amp; emerald, e. (Eds.). <i>Narrative Research in Practice</i>, 89-116. Singapore: Springer. Luttrell, W. and Clark, E. (2018). <i>Replaying Our Process: Video/Art Making and Research</i>. <i>Qualitative Inquiry</i>, 24(10), 775-785.</p>
Bio note (100 words)	<p>Anniina Kettunen is a Doctoral researcher at the Faculty of Education and Psychology, University of Oulu, Finland. Her research focuses on student teacher identity construction, especially on the place of emotions in preparing future teachers for the changing teachers' work. She employs narrative, arts-based methods, especially photographs. Minna Uitto, PhD is a Professor of Subject Teacher Education at the Faculty of Education and Psychology, University of Oulu, Finland. Her research employs narrative approaches and focuses on the relationships and emotions of teachers' work. Sonja Lutovac, PhD is an Associate professor at the Faculty of Education and Psychology, University of Oulu, Finland. Her research focuses on professional development in initial teacher education, especially on future teachers' professional identity, explored via narrative approaches.</p>
Co-presenters	Minna Uitto & Sonja Lutovac
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Julie
Last name	Kidder
Affiliation	Carnegie Mellon University
Title of the abstract	Legal Stories of Liminal Bodies: Constructing Race in Flesh and Blood
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>This presentation examines how US legal actors narrativize and recognize multiracial identity. I argue that multiracial identity is mis/recognized in law through white supremacist and misogynistic narratives aimed at policing racial borders. This presentation poses two main research questions: How does the law recognize and therefore narrativize the corporality of multiracial individuals? What are the effects of racialized legal employment of intimate relations? To answer these questions, I rhetorically analyze an infamous 1926 New York case adjudicating an accusation of fraud based on racial passing to understand how the law concomitantly creates a metanarrative of discrete racial borders while protecting white power and property. I specifically examine when and how legal actors draw on mimetic processes of pre-existing categorical paradigms to narrativize quasi-scientific and genealogical evidence as well as phenotypical presentation to emplot a cognizable and persuasive account of race and rights. The presentation will proceed by first outlining my framework which brings together concepts of recognition, mimesis, and employment. I then present the case of <i>Rhineland v. Rhineland</i> as an example of how the materiality of race and gender are narrated to and under the law. Through this analysis, I find that whether through assimilation or ostracization, the inherently fluid and liminal nature of multiracial individuals, as both identity and body, is narratively and legally forced into discrete categories and limited understandings. I conclude by reflecting on how the law marks and contains certain bodies through this narrative practice of racialization. I argue that there is simultaneous, persistent desire and disgust in the mis/recognition of multiracial individuals; in their cultural and/or phenotypical proximity to whiteness, the law identifies these individuals as both spectacle and threat.</p>
Bio note (100 words)	<p>Julie Mi-Yeong Kidder is a PhD Candidate in the Rhetoric Program of the English Department at Carnegie Mellon University. She has a BA in Humanities from the University of Colorado and a JD from Georgetown University. She teaches first-year writing courses on public problems and Critical Race Theory. Her dissertation seeks to understand constructions of multiracial identity and rights through a rhetorical analysis of legal narratives. She is interested in how the specific phenomena of multiracial individuals bring together ontological questions of racial purity and bodily borders with legal processes of mis/recognition based on gender, class, and race.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	



First name	Eevastiina
Last name	Kinnunen
Affiliation	University of Turku
Title of the abstract	Workshop on narrative agency and the critical potential of reading groups
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>Eevastiina Kinnunen, Päivi Kosonen &amp; Hanna Meretoja Workshop (75 minutes) This workshop explores narrative agency and the critical potential of reading groups in the era of the current storytelling boom. The workshop emerges from our ongoing research project “Narratives, Reading, and Well-Being” (part of the consortium Instrumental Narratives: The Limits of Storytelling and New Story-Critical Narrative Theory, Academy of Finland, 2018-2023). In the project, we have developed and tested a new reading group model that aims at strengthening the participants’ narrative agency. With narrative agency we mean the ability to navigate narrative environments: to use, (re)interpret, and engage with narratives that are culturally available to us, to analyse and challenge them, and to practice agential choice over which narratives we use and how we narrate our lives, relationships, and the world around us. In this session, we will first briefly present our theoretical model of narrative agency and how we have used it in creative reading groups that combine shared discussion on reading experiences with creative writing exercises. The project results suggest that working with narrative agency in the reading groups has the potential to help participants gain critical awareness of — and thereby more agentic power over — their narrative environments, and to engage with them in more critical and creative ways. It allows participants to relate their own ways of narrating their lives to culturally dominant narrative models of sense-making and to counter-narratives that provide alternatives to them. A creative, dialogical space of a reading group forms a productive environment for exploring the affordances, limitations, and power of narratives. After presenting our approach, we will move on to the interactive workshop part of the session. We will take as an example Hanna Meretoja’s recently published novel <i>Elotulet</i> (The Night of Ancient Lights, WSOY 2022) in which she explores, through the means of literary fiction, an existential crisis linked to being diagnosed with breast cancer. We will read excerpts and discuss them from the perspective of narrative agency. In the light of the novel, we will discuss the critical potential of fiction to problematize dominant cultural narratives — for example those linked to seeing illness in terms of a battle — and to explore alternatives to them. At the end of the workshop, we will engage the participants in a creative writing exercise, which will be facilitated by the experienced bibliotherapist Päivi Kosonen. During the whole workshop, participants may attend the workshop the way it feels most comfortable to them, by participating in the discussion or just by listening. The participants can do the creative writing exercise entirely on their own or they can briefly share, with the group, some thoughts if they want. The workshop presents the narrative agency reading group model and provides a creative space for exploring the relationship between life and narrative, particularly in situations when life seems to resist narration and time no longer forms a linear sequence that leads from the past through the present to a foreseeable future. It thereby demonstrates the critical potential of fiction and of reading together in the context of the current storytelling boom in which certain narratives dominate and the links between individual and collective modes of narrating tend to remain invisible.</p>
100-word bio notes for all speakers	<p>Eevastiina Kinnunen, MA, is a doctoral researcher in the Doctoral Programme in History, Culture and Arts Studies at the University of Turku. She is interested in the potential of collective creative reading and in the connections between reading, writing, and well-being. Kinnunen is currently writing her PhD thesis on reading groups, creative reading practices, and narrative well-being. She is a member of the Turku-based team of the consortium Instrumental Narratives: The Limits of Storytelling and New Story-Critical Narrative Theory (Academy of Finland, 2018-2023). She also works as a bibliotherapy facilitator and creative writing instructor. Päivi Kosonen, PhD, senior researcher of comparative literature and trained bibliotherapist and bibliotherapeutic educator. Member of SELMA (Centre for the Study of Storytelling, Experientiality and Memory) and part of the Turku-based team in the Academy of Finland consortium (2018-2023) Instrumental Narratives: The Limits of Storytelling and New Story- Critical Narrative Theory. Her research is mainly in the field of autobiographical literature. Her most recent articles (<i>Scriptum</i>, 2018 &amp; 2019) deal with the problematics of therapeutic reading. She has co-authored, with Hanna Meretoja and Eevastiina Kinnunen, “Narrative Agency and</p>

the Critical Potential of Metanarrative Reading Groups” (Poetics Today, 2/2022). Hanna Meretoja is Professor of Comparative Literature, Director of SELMA: Centre for the Study of Storytelling, Experientiality and Memory at the University of Turku, and a PI in the consortium Instrumental Narratives: The Limits of Storytelling and New Story-Critical Narrative Theory (Academy of Finland, 2018-2023). Her publications include *The Ethics of Storytelling: Narrative Hermeneutics, History, and the Possible* (2018, Oxford UP), *The Narrative Turn in Fiction and Theory* (2014, Palgrave Macmillan), *Critical Approaches to the Storytelling Boom* (co-edited with Maria Mäkelä, Poetics Today 2022) and *The Use and Abuse of Stories: New Directions in Narrative Hermeneutics* (co-edited with Mark Freeman, 2023, Oxford UP).

First name	Vineta
Last name	Kleinberga
Affiliation	Rīga Stradiņš University
Title of the abstract	Perceived trustworthiness of the narrator: does it matter in strategic narratives?
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	Trustworthiness of the narrator is a recognised object of study in narratology, yet underrepresented in the studies of strategic narratives. The conceptual framework of strategic narratives lying at the intersection of international relations and political communication focuses on the persuasive power of strategic narratives by analysing the alignment between the formation, projection and reception phases of the life-cycle of the strategic narrative, or the coherence between system, identity and issue narratives. Though studies of perception are recognised as an indivisible part of researching the effect of the strategic narrative, overall the main focus of scholars has been on the perception of contents of the strategic narrative: its clarity of purpose, prospect of success, consistency, resonance in a particular political, socioeconomic and historical context, as well as compliance with certain values and beliefs. Only minor attention has been devoted to the perception about the narrator, and in particular – the fact that the narrator is worthy to trust and reliable. This study aims to fill in the research gap by offering to complement the conceptual framework of strategic narratives with an element of perceived trustworthiness of the narrator. Exploring the contemporary climate change strategic narrative in Latvia – a country with low level political and societal awareness on climate change – the author argues that the persuasive power of the strategic narrative cannot be fully accounted for by looking at the narrative structure, its internal coherence and external convergence. Perceived trustworthiness of the narrator is an essential complementing factor in measuring the persuasive power of the strategic narrative, especially in audiences with low initial trust to the particular narrator.
Bio note (100 words)	Vineta Kleinberga is a PhD student and a Researcher at the Faculty of European Studies at Rīga Stradiņš University (Latvia). Her research focuses on the dynamics between policy formation, strategic communication and societal perceptions. She has conducted research on climate change narratives at political, business, societal and media levels in Latvia, food waste projection in Latvian media, strategic communication and its perception of the COVID-19 pandemic, and youth narratives' formation, projection and perception regarding Ukraine and the EU-Ukraine relations. V.Kleinberga holds a Master's degree in Political Science from Central European University.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Ada Sze Hang
Last name	KOT
Affiliation	Independent Researcher
Title of the abstract	Mirror - the reflection of narrative ethics in Canto-pop under political repression in Hong Kong
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Since 2021, A 12-member boy band “Mirror” who participated in a reality show “King Maker” produced by a new and small television station in late 2018 became popular in Hong Kong. Their fans demonstrate huge support, including billboard advertisements and voluntary works in the name of Mirror. This study is to explore the intersections between the lyrics in Mirror’s songs, stories told by “Mirror” on mass media and social media, and that of moral values by interviewing Hongkongers in Hong Kong and the UK who like “Mirror”. Cantopop has been the backbone of Hong Kong pop-cultures. The city has been proud of many superstars since 70’s. The music, television and film industries had surged and brought huge impact in Asia until early 90’s. Since late 90’s, the Cantopop has almost died down and the music, film and television industries shrined. “Mirror” is treated as a reborn of Cantopop. In the meanwhile, many Hong Kong idols who were popular since 80’s and 90’s, expressed their support to China and Hong Kong government, many of them being spokesperson of brands supporting pro-establishment. Hong Kong fans feel being betrayed by them and it is a matter of conscience to decide whom to support. “Mirror” is involved unavoidably. The Government has adopted “Lion Rock”, a symbolic mountain in Hong Kong, from Cantopop to discourse “Hong Kong Spirit” with endurance and unity for years. Cantopop have never been absent in protests in Hong Kong too. The battle of interpretation of Cantopop lyrics among people with different political stances in the society never ends. A few imprisoned young activists state they are supporters of “Mirror” and illustrated their thoughts with Mirror’s songs. Through application of narrative practice questions as interviewing tool, this study will explore narrative ethics of supporters of “Mirror” under this “conscience war”.</p>
Bio note (100 words)	<p>Ada Sze Hang KOT was a part-time lecturer and counsellor applying narrative therapy in Hong Kong. Recently, she relocated to the United Kingdom, and is now a narrative practice counsellor mainly supporting Hong Kong migrants, and volunteering for local charities. Her co-research interest is on areas of intercultural identity, intergeneration relationships, as well as people with mental health problems and special education needs. She contributes one chapter in a Chinese book regarding narrative practices and ethics that published in Taiwan in 2021, and a chapter in “The COVID Spectrum: Theoretical and Experiential Reflections from India and Beyond” published in 2021.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Elise
Last name	Kraatila
Affiliation	Tampere University
Title of the abstract	The Narrative Epistemics of Barely-(non)Fictional Stories
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>The papers in this panel present case studies of a variety of recent narrative media texts - ranging from documentary films through online media criticism to narrative journalism - that complicate or blur boundaries between fictional and nonfictional discourse. Bringing together narratological approaches to fictionality and recent attempts to pin down the present cultural zeitgeist - especially concerning the crisis in our sense of reality in so-called "post-truth" era - the papers view these cases from epistemic and ethical perspectives. How are fictionalizing narrative techniques used to communicate or legitimize knowledge in these texts? How do these texts participate in redefining the role and meaning of narrative form in relation to truth or our contemporary sense of reality? I</p> <p>Deepfake Dinosaurs: Speculative Fictionality and Narrative Epistemics in Prehistoric Planet Elise Kraatila's paper discusses Prehistoric Planet (2022), a miniseries from the celebrated nature documentarist David Attenborough which uses CGI to bring to life the cretaceous epoch of Earth. Stylistically mimicking Attenborough's earlier works like Living Planet, Planet Earth and Our Planet, the series "follows" dinosaurs in their mating rituals, raising their young, killing and getting killed. The difference to those other documentaries, obviously, is the inescapable fictionality of Attenborough's computer-generated dinosaurs and the speculative artifice of their stories. Despite this speculative fictionality, the documentary invites the viewer to approach itself like any other work of Attenborough's: to perceive the dinosaurs as not only realistic but real. Focusing on this conflicted viewing position, the paper poses questions about the potential epistemic value and ethical risks involved in such conflating of documentary-factual and speculative-fictional modes of storytelling (cf. Björninen 2019; Grishakova et al, 2019). It also examines the potential of theories of speculative storytelling in fiction to make sense of such conflation, and explores the idea of speculative nonfiction as a new subject to narratological inquiry. II Of Queens and Cannibals: Manufacturing Second-Screen Engagement via Fraught Fictionality Markus Laukkanen's paper looks at two recent Netflix series, The Crown (2016-) and Dahmer (2022), from the point of view of the concept of "Second Screen" (see. Giuffre 2012), the platform of all online discourse surrounding a text. The concept comes from the study (and practice) of marketing and is usually considered in relation to news and sports broadcasts. Laukkanen applies it here to online paratexts of contemporary narrative texts. The paper focuses on online discourse surrounding the two Netflix series and particularly the ways in which the borders between fiction, non-fiction, truth, and reality are negotiated by the participants in that conversation. Both series have a relationship to reality that is extremely fraught and conspicuously foregrounded. The heated second-screen engagement is, arguably, anticipated and encouraged by the series and their production through that foregrounding. The paper presents this manufactured second screen conflict as a structure of storytelling and marketing and explores questions regarding its consequences. III Finally She Realized! Literary Epiphany in Real-Life Conversion Stories Riikka Pirinen's paper discusses the use of literary epiphany in Finnish journalism and media texts, particularly in conversion stories. In literary studies epiphany is understood as a sudden and momentary revelation or enlightenment of a character, or sometimes of a reader. An important aspect of an epiphany is its ability to cause change in character's thinking or action via triviality and ordinariness of life, and thus, as an experience epiphany is invariably deviant from everyday life. The paper focuses on individual conversion stories of Finnish celebrities and entrepreneurs presented in newspapers such as Helsingin Sanomat and in magazines, for example Me Naiset, in which an epiphany represents a crisis or turning point of a single life story. In these real-life conversion stories epiphanies encapsulate the meaning and the ethics of telling one's life story. The paper asks how literary epiphany and narrative form participate to blur the boundary between fiction and fact, and to emphasize the narrativization of life.</p>
	<p>Elise Kraatila, PhD, is currently working on a post-doctoral project concerning global-scale poetics in 21st-century speculative fiction. Her research interests lie in the ethos and cultural uses of speculative storytelling in contemporary fiction and nonfiction, especially in terms of the legacy of</p>

100-word  
bio notes for  
all speakers

postmodernism and its sense of “unreality of reality” and crisis of narrative representation. She has previously published on literary speculation as a means for confronting the current post-truth discourse (2019), reaching beyond postmodernist suspicion of master narratives (2021), and heuristic representation of global-scale phenomena (2022). Markus Laukkanen, MA, is working on his PhD thesis concerning the changing structures of internet age fiction. That includes changes in readership as well as in narrative structures. His research interests also include postmodernism, metamodernism, genre theory, and literary depictions of climate change. Laukkanen has previously published on hyperobjective representation of climate change in *A Song of Ice and Fire and Game of Thrones*, and the paratextual audience discourse concerning it (2022). Riikka Pirinen, MA, is working on her PhD thesis about the relations between literary epiphany and consciousness presentations in Anglo-Saxon short story form in 20th and 21st centuries. Her research interests vary from literary modes for presenting consciousness and short story form to modernism and its connections to metamodernism. Pirinen is currently working on two research articles concerning the use of free indirect discourse in Alice Munro’s poetics, and metamodernism in contemporary Finnish short fiction.

First name	Mengchen
Last name	Lang
Affiliation	Shanghai Jiao Tong University
Title of the abstract	Multiple Framings and the Risks of Fictionality: Dissecting Critical Disputes over Lauren Slater's Lying
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Seeing fictionality as a rhetorical resource integral to direct communication, scholars of the rhetorical approach to fictionality have emphasized its communicative affordances. Less studied, however, are the communicative risks of fictionality. Scholars have seldom explored how this highly effective rhetorical resource may also raise disputes, concerns, and criticisms. Lauren Slater's <i>Lying: A Metaphorical Memoir</i> (2000) provides an exemplary case for such exploration. Although most critics agree on how Slater blurs the generic boundary between fiction and nonfiction through her unconventional use of fictionality, their evaluations of this practice differ widely. Drawing on Liesbeth Korthals Altes' ideas of narrative interpretation, I argue that existent critiques of <i>Lying</i> perceive the book variably as a literary work, a self-narrative, and a kind of medical discourse. Each of these framings gives rise to a different concern about Slater's use of fictionality: whether it achieves aesthetic values at the cost of cognitive and ethical ones, whether it indicates her lack of honesty to face and share her experiences as they really were, and whether it may cause unintended harm by reinforcing public misunderstandings of epilepsy. These concerns in turn point to three interrelated, ethically-oriented risks of fictionality in narrative communication: that it may require too much cognitive effort for too little relevance, that it may act as a way of evading a much-needed nonfictive account, and that it may appropriate a sensitive topic for the communication of something else. Slater's self-conscious remarks in the book suggest possible ways to address these risks. Questioning the unsaid assumptions behind the critiques, she partially succeeds in transforming concerns over the risks of fictionality into reflections on its potential values.</p>
Bio note (100 words)	<p>Mengchen Lang is a postdoctoral researcher at the School of Foreign Languages, Shanghai Jiao Tong University, China. Her research interests include fictionality, narrative ethics, narrative and selfhood, and ideas of authorship. Her current project, titled "Fictionality in Contemporary Hybrid (Non)Fiction," explores experimentations with fictionality in contemporary literary narratives that blur the boundary between fiction and nonfiction and discusses their real-world implications. She has published in <i>Style</i>, <i>Frontiers of Narrative Studies</i>, and the Chinese journal <i>Contemporary Foreign Literature</i>, and has presented on related topics at multiple Narrative conferences.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Pilvikki
Last name	Lantela
Affiliation	University of Lapland
Title of the abstract	Narratives as a site for ethical encounters
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>Writing a research narrative is an affective endeavor. In our presentation we reflect on how affective writing is related to ethics through two empirical examples from two different research projects. Our research projects, both in the context of organization studies, concern the lives of women. Pilvikki explores the life of Martta Kaukomaa (1895-1992), an author and a preacher who was active in several Christian communities during her lifetime. Pia studies mentoring encounters between mentors and mentees in the context of a mentoring program for mothers and women and has collected her data in 2022. In our research, we lean on feminist ethics, which we understand as a corporeal, pre-reflexive phenomenon, not a universal code of conduct. As our embodied being-in-the-world is affective and non-rational, ethical action arises from embodied, affective feeling, inherently tied to our relationality (Pullen &amp; Rhodes, 2021; Tyler, 2019). Writing a research narrative is directly linked to questions of power, intertwined with ethics and affects. How is writing ethical, when we write about our research participants/protagonists? We suggest that our own embodiment and affectivity in writing our research is essential for recognizing our situatedness as researchers, the power we hold as the ones creating the narrative based on our sources or research data, and the nature of our relation with the protagonists or participants of our studies. Who are we, or who is the other we are writing “into existence”? We argue that care for the “other” is practiced in the affective research writing process. We invite you to take part in pondering how affect or affective writing could be a site for ethical encounters.</p>
Bio note (100 words)	<p>Pia Eriksson (MA, English philology) and Pilvikki Lantela (M.Sc. (Admin.)) are colleagues from the University of Lapland, Rovaniemi. Eriksson is a PhD candidate in organization studies as well as a University Lecturer in English and Vice Director of the Language Centre at the University of Lapland. Lantela is a PhD candidate in cultural history and organization studies and works as a project manager in the Horizon project AECED - Transforming Education for Democracy through Aesthetic and Embodied Learning, Responsive Pedagogies, and Democracy-as-becoming. They both write their dissertations in the faculty of Social Sciences, juggle academia and family life, get inspired by feminist ideas, and strive to write research that affects.</p>
Co-presenters	Pia Eriksson Pia.Eriksson@ulapland.fi
Abstract for panel (600 words)	
100-word bio notes for all speakers	



First name	Rebekah
Last name	Lattin-Rawstrone
Affiliation	The Open University, United Kingdom
Title of the abstract	Necessary uselessness: Gertrude Bell and the individual story reexamined through fiction
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>In their collectively written novel, Gabriel Garcia, Soobramanien and Williams speak of ‘The search for new forms of expression/knowledge sharing’ as being ‘the most urgent and necessary form of uselessness’ (2022). This paper will elucidate my approach to writing a novel about the adventurer and imperialist Gertrude Bell, most famous for her part in the formation of Iraq. My novel, <i>All The Hollow Places</i>, examines Bell’s legacy both private and public, using alternative forms that challenge the straightforward hero’s journey narrative in favour of a form that privileges ‘continuing process’ (Le Guin, 1988). Whilst Bell wanted to become ‘A Person’ (letter to her stepmother, 1905), a protagonist on the national and international stage, and interpretations of her life focus on this heroic journey to serving British interests overseas, she died of an overdose, the end of her life shadowed by the prospect of uselessness. Learning from the techniques of ‘critical fabulation’ (Hartman, 2008) and ‘fictive criticism’ (Soobramanien &amp; Williams, 2022) in approaching the archive and taking inspiration from alternative narrative forms from the Middle East, my fiction seeks a novel form for a new interpretation of Bell’s life that addresses the imperial project, seeking to embrace necessary uselessness - by which I mean accepting the impossibility of perfectly recreating the past as well as the limitations of fiction as a form of active participation in the political world, and doing it anyway - of ‘continuing process’ over heroic myths, that offer the reader room to generate their own narrative interpretation in a hybrid novel of biography, autofiction, essay, imagery, artefact and archival quotation.</p>
Bio note (100 words)	<p>Rebekah Lattin-Rawstrone is a second year, fully-funded, Creative Writing doctoral student at the Open University, UK, studying under Dr. Fiona Doloughan and Dr. Emma Claire Sweeney. She is researching alternative narrative structures, particularly those from the Middle East, to inform the writing of her novel, <i>All The Hollow Places</i>, about Gertrude Bell and her legacies. A published novelist, she has an MA in Creative Writing from Birkbeck, an MA in Issues in Modern Culture from University College London, and a BA in English Literature from Cambridge University. She teaches Creative Writing for the Novel Studio at City, University of London.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Minna
Last name	Leinonen
Affiliation	Tampere University
Title of the abstract	Interpretative and naming practices in managing tellability of negative experiences
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>Sharing negative experiences in qualitative research interview interaction is a sensitive business that is shaped by the situational context, the overall task and research interests that researchers have explicated to the prospective interviewees beforehand. Earlier research has shed light on complaining as a delicate activity that may challenge one's sense of self unless one is able to present oneself as a reasonable person. The research presented here is based on the analysis of interviews conducted with people working in the Evangelical Lutheran Church of Finland on their experiences on interactionally troublesome exchanges at work. People were encouraged to talk about both everyday challenges in workplace interactions and more severe situations, such as discrimination. By using the tools of conversation analysis and narrative analysis, we explore the interpretative and naming practices of the interviewees. These practices serve to highlight the organizational context and how and as what the described negative experience should be understood. We ask, firstly, how the interpretative and naming practices relate to the tellability of the accounts; secondly, how they contribute to the agency and competence of the narrator and, thirdly, how risks to tellability are managed in these practices. Although ongoing research indicates that in some contexts naming negative behaviour as discrimination, bullying or something in the same vein is avoided, interview contexts openly framed as handling issues of equality seem to offer a possibility to increase the tellability of an incident by categorizing the experience. Careful management is required to make use of the discursive power of naming morally questionable behaviour and to avoid miscategorizations that increase interviewees' accountability. Interviewees' interpretative and naming practices are important in understanding how inequalities can be addressed and discerned in interview interaction and what risks they entail to their user.</p>
Bio note (100 words)	<p>Minna Leinonen, PhD, is a Senior Research Fellow at Tampere University with a strong and long engagement with working life research, especially on equalities. As a social psychologist her interest lies in how change comes about or is subverted in and through interaction. Currently she is working on how negative experiences of working life interactions are shared in interviews, including the management of tellability and the emergence of intersectionality as part of the telling. Her research interests are motivated by advancing social justice, improving the quality of working life and understanding the difficulties related to such efforts.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Helga
Last name	Lenart-Cheng
Affiliation	Saint Mary's College of California
Title of the abstract	Harnessing the Prosocial Potential of Collective Diaries without Building a Surveillance State
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	This talk is based on my recent book, <i>Story Revolutions: Collective Narratives from the Enlightenment to the Digital Age</i> (Dec 2022). In 21st century participatory democracy, we rely on a multiplicity of aggregated autobiographical stories (#metoo, The Moth, StoryCorps) to define our sense of community. The story products of social media companies celebrate the idea of collective intimacy, while algorithmically reinforcing social divisions based on intimate, personal stories. Focusing on the role of personal stories in building democracy, I propose an approach that balances top-down and bottom-up perspectives: on the one hand, crowd-sourced personal stories can indeed strengthen communities by offering data-driven insights based on lived experiences, and more opportunities for bonding, which enable a more personalized understanding of “my democracy.” On the other hand, we need to be cautious about naïve celebrations of building community via empathy, and recognize the danger of automated, algorithmic aggregations that silo us into prefabricated communities. The question is: can we harness the prosocial potential of collective diaries without building a surveillance state?
Bio note (100 words)	Helga Lenart-Cheng (PhD, Harvard University) is Full Professor at Saint Mary’s College of California. Her research focuses on autobiographical genres, theories of subjectivity, community and memory, phenomenological hermeneutics, communication and democracy, and critical media studies. Her articles appeared in <i>New Literary History</i> , <i>History&amp;Memory</i> , <i>European Journal of Cultural Studies</i> , <i>Biography</i> , <i>Cultural Politics</i> , <i>Life Writing</i> , <i>Hungarian Cultural Studies</i> , <i>a/b: Auto/Biography</i> , etc. Her second book, <i>Story Revolutions: Collective Narratives from the Enlightenment to the Digital Age</i> , was published by Virginia University Press in December 2022. Contact: hl4@stmarys-ca.edu
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Joy
Last name	Llewellyn-Beardsley
Affiliation	University of Nottingham, UK
Title of the abstract	"Nothing's changed, baby": the centrality of critical reflexivity in decolonising uses of mental health recovery narratives
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>The dominant narrative in mental health policy and practice has shifted in the 21st century from one of chronic ill health or incurability to a 'recovery' orientation. Knowledge of recovery is based on the narratives of people with lived experience of mental distress, originally shared in the social justice context of the survivor/service user movement as counter-narratives of resistance to systemic abuses within mental health services. 'Recovery narratives' are now widely instrumentalised in research, policy and practice for diverse purposes, including increasing hope and challenging stigma. However, narratives of people experiencing structural inequalities remain under-represented in recovery research. Meanwhile, uncritical uses of recovery narratives are critiqued by survivor-researchers as a colonising co-option of lived experience to serve neoliberal agendas. To address these twin concerns, we undertook a performative analysis of 10 narrative interviews with people experiencing multiple structural inequalities. Here we present two case studies, analysing co-construction of the narratives at immediate/micro and structural/macro levels. We found two contrasting responses to the invitation to tell a recovery story: a narrative of personal lack and a narrative of resistance. We demonstrate through reflexive worked examples how the genre of recovery narrative, with its focus on personal identity transformation, may function to occlude structural causes of mental distress and reinforce personal responsibility in the face of socio-economic inequality. We also demonstrate the co-analytical processes in which reflexivity, trust and being vulnerable with each other was vital. We conclude that unacknowledged epistemological assumptions may contribute to co-constructing an individualist reading. By contrast, a critical, reflexive approach which resists finalisation and foregrounds 'outlier' narratives, together with transparent researcher positionality, is imperative to avoid the epistemic injustice of a decontextualized form of recovery narrative. Arguably, this approach ensures that narrative research in this field remains a tool of emancipation, not exclusion and 'abyssal' thinking.</p>
Bio note (100 words)	<p>Joy Llewellyn-Beardsley is a researcher on the Narrative Experiences Online (NEON) study at the Institute of Mental Health, University of Nottingham, UK. Her PhD investigates the possibilities and pitfalls of the recovery narrative genre. Joy's academic background is an interdisciplinary mix of English literature, informal education pedagogies and sociological research methods. Prior to her research career she was a community and youth worker for 20 years, organising for greater wellbeing within LGBTQ+ communities. Latest publication: "Nothing's changed, baby": how the mental health narratives of people with multiple &amp; complex needs disrupt the recovery framework, SSM- Mental Health.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Nina
Last name	Lockwood
Affiliation	University of Sussex
Title of the abstract	Saying something with nothing: an exploration of non-response narratives
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>The relational processes of dialogue in biographical storytelling extend beyond manifest tales. For each story that gets told, there are countless concealed, unspoken or unheard subtexts that could reveal different versions of the story. Like all narrative composition, untold stories of unlived experience, often punctuated with absence and loss, are composed with an audience in mind and performed as communicative acts. This paper considers different forms of authorial evasion and abstention enacted by research participants in response to a life-writing task as part of a Mass Observation Archive study. What is being communicated through the act of staying silent, and what do these reluctant respondents want us to know about the things they have not said? Drawing on the sociology of nothing, we argue that their patterns of non-response were motivated by subjective intent and constitute meaningful social action. Despite having little or nothing to say about the substantive content of the topic, these participants revealed plenty about how they felt about the challenging methodological process. In their accounts, we identified three modes of disengagement: commissive refusal, omissive avoidance and ambivalent resistance. Respectively, these involved consciously dismissing the task with reference to morals and values; surface amenability masking an evasion of deeper engagement; and confused, uncertain vacillation between approach and retreat. We explore the intrapsychic and interpersonal relational dynamics at play in each of the identified narrative modes and reflect on the authorial power of saying 'no'. We also critically consider parallels between autobiographical life writing and psychotherapy, prompting further important questions about the limits to empathic interpretation of different types of narratives.</p>
Bio note (100 words)	<p>Dr Nina Lockwood is a Research Fellow in the Department of Sociology at the University of Sussex, UK. Currently, she is working with Prof. Susie Scott on the Leverhulme Trust-funded project, 'Narratives of Nothing: Stories of the Great Undone'. Her research interests include selfhood and identity; emotions; social determinants of health and health behaviours; existentialism and (micro)phenomenology; psychotherapy and mental health, with a particular interest in dialogical and relational perspectives; critical suicidology; embodied narratives and non-verbal communication; mixed method research; and research and psychotherapeutic practice ethics. Nina is also a practising psychotherapist.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Jakob
Last name	Lothe
Affiliation	University of Oslo
Title of the abstract	The Narrative Ethics of Jenny Erpenbeck's <i>Aller Tage Abend</i>
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>This paper discusses how the German author Jenny Erpenbeck presents aspects of antisemitism and of the Holocaust in her novel <i>Aller Tage Abend</i> (2012; English translation as <i>The End of Days</i>, 2014) – an original exploration of human experience and of the ways in which memory and narrative interact. The paper focuses on the novel's narrative ethics, discussing how Erpenbeck uses narrative fiction to ask questions that are distinctly ethical as they refer to, and reflect, a range of human values. The starting point for the novel is that an infant Jewish child dies in a small town in Eastern Europe at the beginning of the twentieth century. After having described her family's shock and reaction to the unexpected death, Erpenbeck, via her third-person narrator whose perspective is aligned with those of her focalized characters, asks: what would the child, who was a girl, have experienced had she not died? What would have changed if she did not die? That these questions are, or can be, possessed of an ethical dimension becomes obvious once the reader links them to the Holocaust. And yet, ethics can be an integral aspect of such questions asked after any child's death. Exploiting the resources of fiction, Erpenbeck makes the girl re-emerge several times over the course of the narrative; thus, she shows how one human being experiences a series of wars and totalitarian regimes in twentieth-century Europe. This kind of nuanced, narrative exploration of a child's experience can also tell us something important about the ways in which children experience war, violence and – more indirectly yet significantly – the threat of accelerating climate change. The paper's approach is inspired by narrative hermeneutics, particularly as developed and presented by Hans-Georg Gadamer, Hanna Meretoja and Jens Brockmeier.</p>
Bio note (100 words)	<p>Jakob Lothe is professor of English literature at the University of Oslo. His books include <i>Conrad's Narrative Method and Narrative in Fiction and Film</i> (both from Oxford University Press). He has written a string of articles and edited or co-edited several books that increasingly focus on, and aim to contribute to, the fields of study often referred to as memory studies and narrative ethics, including <i>After Testimony: The Ethics and Aesthetics of Holocaust Narrative for the Future</i> (2012), <i>Narrative Ethics</i> (2013), <i>Time's Witnesses: Women's Voices from the Holocaust</i> (2017), <i>The Future of Literary Studies</i> (2017) and <i>Research and Human Rights</i> (2020).</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Esther
Last name	Maeers
Affiliation	University of Regina
Title of the abstract	Gathering up Objects as Frozen Stories and Counter-narratives of Teenage Parents
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Connecting histories of conquest with fictional tropes, The Carrier Bag Theory of Fiction (Le Guin, 2020) alerts to the importance of moving away from a traditional focus on the heroic epic tales of the hunter and instead asks us to attend to the stories of the gatherer and their carrier bags. Le Guin suggests that understanding story as a container “to describe what is really going on”, is a way to move beyond story as the “ascent of man” involving conflict and victory. Using Le Guin’s understandings as a framework, I attend to the narratives of the teenage mother that resist heroic tropes while also recognizing normalized narratives of damage and deficit (Lang &amp; Weinstein, 2015; Vincent, 2016). Drawing from my current doctoral research, in which I am mapping the journey and impact of home and school objects on teenage parents, within this paper, I focus on the everyday storytelling that can be found frozen within travelling objects (Haraway &amp; Goodeve, 2000). These are not grand epic tales, but are stories of objects’ everyday journeys that are often overlooked. What teenage parent knowledge (Pushor, 2015) and teenage family stories (Huber et al, 2010) are crossing the border between home and school within a child’s backpack or carrier bag? Could these mundane stories of everyday life work towards creating counter-narratives of teenage parents, describing what is really going on? By attending to objects, their significance to the everyday lives of teenage parents and young children, I propose a move away from an anthropocentric gaze and heroic tales of conquest, moving instead towards the stories of gatherers, those stories in which humans see themselves not as the central characters apart from the world, but rather within narratives as part of the world.</p>
Bio note (100 words)	<p>Esther Maeers is a PhD candidate in the Faculty of Education at the University of Regina in Canada, where she also teaches in the early childhood department as a sessional instructor. Esther is a research assistant at both the University of Regina and the University of Saskatchewan. Her interests are focused on early childhood education, object stories, teenage mothers and parent engagement. Prior to beginning her doctoral studies, she was a Prekindergarten teacher for over 12 years. Aside from being a student and teacher, Esther is a mother to three amazing children and a Nana to three wonderful grand babies.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Laura
Last name	Mark
Affiliation	King's College London
Title of the abstract	Narrative practices and the negotiation of authenticity on Instagram
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>Recognised as “the predominant narrative environment for contemporary storytellers” (Mäkelä &amp; Meretoja, 2022), social media platforms afford opportunities for narrative scholars and practitioners to interrogate the cultural significance and organising properties of stories at the height of the current storytelling boom. Indeed, a rhetoric of ‘stories’ and ‘storytelling’ has been woven throughout the techno-discursive design and platform ecology of Instagram, fortifying this digital arena as a key interactional site for circulating and thus investigating personal accounts and testimonies. Furthermore, the directive of authenticity represents a guiding principle for users’ self-presentation practices on Instagram (Georgakopoulou, 2022). Drawing on two ongoing doctoral research projects, we present a paper that adopts the Small Stories heuristic (Georgakopoulou, 2013) as a framework of enquiry into mediated productions of ‘authenticity’ by Instagram users. The first project explores the relationship between ‘authenticity’ and enoughness (Blommaert &amp; Varis, 2013) by examining narrative interactions and co-constructions of mixed-Japanese identities among followers of an Instagram account called hafugods. The second project examines the semiotic construction and social negotiation of ‘authenticity’ among digital wellness micro-influencers on Instagram, considering storytelling practices as a central means for legitimating ‘alternative’ health knowledge and practices. The paper considers how, in both contexts, storytelling is presented as a privileged form of participation and self-presentation, and discusses how the platform features, semiotic resources and modes of participation are mobilised in the process. Additionally, it tentatively explores the potential role of social media platforms as counter-hegemonic spaces, within which ideologically normative socio-cultural identities and experiences may be challenged, refashioned and resisted through narrative interaction and performance.</p>
Bio note (100 words)	<p>Laura Sae Miyake Mark Laura Sae is a PhD candidate in the Centre for Language, Discourse and Communication at King’s College London. She holds an MA in Language and Cultural Diversity (KCL), an MA in TESOL with Translation Studies (Hull) and an undergraduate degree in French and Spanish (Edinburgh). Her ESRC-funded doctoral research focuses on the self-identifications of ‘hafu’ (people of mixed-Japanese heritage) in digital and offline networks. She draws on digital and linguistic ethnography and small stories research to explore how ‘hafu’ identities are co-constructed in interactions among peers in communities, and the ideologies and modes of representation that are privileged through such discursive activities. Maxine Ali Maxine Ali is a PhD candidate in the Centre for Language, Discourse and Communication at King’s College London. She holds a MSc in Medical Humanities (2018) and a BA in English Language and Linguistics (2016) from King’s College London. Maxine’s ESRC-funded doctoral research explores discursive constructions of health by young chronically ill women within digital wellness cultures on Instagram. She utilizes digital ethnographic methodologies and feminist critical discourse analysis to interrogate the indexical and interdiscursive links between micro-discursive practices within digitally mediated performances of health and the macro- socio-political context of gendered health inequalities.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	



First name	Lianna
Last name	Mark
Affiliation	Ludwig Maximilian University of Munich
Title of the abstract	Narrating Political Engagement on Stage: British New Writing in the 2000s
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Since its post-war inception, Britain's new writing industry has focused on staging and producing timely, relevant, and politically engaged stories, to foreground pressing societal issues and thus effect change. While the genre's mission has been carried, largely unaltered, into the 2000s, its socio-economic contexts have changed, catalysing a shift in both the issues addressed and the means of addressing them. Drawing on my forthcoming monograph, <i>Narrating Political Engagement on Stage: British New Writing in the 2000s</i>, this paper looks at how the (ab)use of storytelling as a means to an end - increasingly widespread in the 2000s and particularly palpable in neoliberal Britain - is mirrored, absorbed, and/or critiqued by British new writing as it reflects on its own story-led mission. I argue that, when interrogating new writing's politics, the plays' formal and thematic engagement cannot be divorced - as much scholarship and criticism is prone to doing - from the works' institutional contexts and their increasing neoliberalisation. Rather, it is in the tensions between the stories told in and by the plays; the plays' meta-narrative features; and the stories told around and about the plays that the plays' politics take shape. The latter, contextual stories, told by the producing venues in grant applications to the government-sponsored funding body, the Arts Council England, to make a case for their institutional relevance, are particularly insightful when read in counterpoint with the plays themselves. Exemplifying my approach through a brief case study - Molly Davies's widely misunderstood <i>God Bless the Child</i> (Royal Court, 2014) - my paper points to some of the materially grounded perspectives that the new writing industry can offer on the use and abuse of stories in contemporary cultural markets.</p>
Bio note (100 words)	<p>Lianna Mark is Assistant Professor in Contemporary English Literature at the Ludwig Maximilian University of Munich and Associate Member of the Research Centre "Temporal Communities" at the Free University of Berlin. She holds an AHRC-funded PhD in English and Theatre Studies from King's College London and has held positions at Durham University (UK) and at FU Berlin. She is currently working on two monographs: the first, <i>Theatres of Autofiction</i>, will be published in 2024 with Cambridge University Press; the second, <i>Narrating Political Engagement on Stage: British New Writing in the 2000s</i>, is forthcoming in 2025 in Methuen Drama's Engage series.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Clare
Last name	Matysova
Affiliation	University of Leeds
Title of the abstract	Reflecting on the instrumentalization of stories to challenge gendered assumptions about who cares in early parenthood
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>My research explores parents' decision-making in relation to parental leave, what parents value in terms of shared parenting and how the UK's shared parental leave policy influences, enables or hinders parents' aspirations and capabilities to share parenting during a child's first year as they would like to. While articulated as giving parents' increased choice to 'Share the Joy' (Gov.UK, 2018), take up has been low and questions asked about whether real extended choice is evidenced. Focus on commonly cited reasons for low take up, such as financial barriers and mothers' reluctance to share 'their' leave, narrows the policy problem and detracts from a focus on the impact of entrenched gendered parenting within family leave decision-making dynamics. I use a dialogical narrative approach to underpin data collection and analysis (Frank, 2012; Reisman, 2008), to engage parents as participants in exploring how decisions are discussed, narrated, justified and how gender norms are resisted or troubled (Morison and Macleod, 2013). Given the competing priorities and ongoing 'struggle over needs' (Fraser, 2014) within work family policymaker and academic debates, my research including parents' storytelling may be seen as 'political'. Indeed, I use a narrative approach due to the rich affordances of storytelling in highlighting parents' lived experience, to contest dominant narratives and to problematise gendered normative assumptions by exploring less dominant narratives and associated power relations (Oakley, 1999; Lloyd, 2007). However, the rhetorical work at play within the storytelling, both by the parents as participants and by myself as the researcher, requires reflection. Though this paper I will explore the implications of the instrumentalization of narratives by participant and researcher, the complex relationship between narrative and action and the ongoing dialogue between participant, researcher and beyond in which 'no-one's meaning is final' (Frank, 2012: 99).</p>
Bio note (100 words)	<p>Clare is a PhD researcher at the University of Leeds focusing gender equality and exploring the impact of the UK's shared parental leave policy from the perspective of couple's decision-making. Clare currently works at the University of Aberdeen as Senior Equality, Diversity and Inclusion Partner. She has been working in EDI related roles within HE for the past 15 years. Previously, she worked at the University of East London and the University for the Creative Arts as Disability Support Services Manager. Clare is a parent of three children and an allotment gardener. LinkedIn: @clarematysova</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Peter
Last name	Maurits
Affiliation	University Erlangen-Nuremberg
Title of the abstract	"Sheltered from the omnipresence of history"? African science fiction and the problems of literary utilitarianism
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	Peter Maurits focuses on debates about contemporary African science fiction (ASF), which maintain that this genre is the preeminent form to imagine a better future for the African continent (e.g. Hartmann 2012). Although utopia has not been a prominent ASF form (Ryman 2017; Nwonwu 2018), scholars have recently taken this notion one step further, into the realm of forecasting. Particularly, it has been suggested that ASF in the form of so-called narrative scenarios – very brief stories, sometimes produced on the spot during writing sessions – are “crucial for diversifying the set of possible global futures that are imaginable”, and particularly when they are “positive” scenarios (Pereira et al. 2022). While the direct influence of fiction on politics is not unthinkable – e.g. Reagan’s Star Wars defence system was allegedly invented by science fiction writers (Hunter 1992), Maurits demonstrates that this instrumentalist use of narrative attempts to circumvent structural limitations that led to the absence of the future utopia in ASF in the first place.
Bio note (100 words)	Peter J. Maurits is postdoctoral fellow at the University of Erlangen-Nuremberg. He holds a Ph.D. in comparative literature from the LMU in Munich. His MA in literary studies and BA in Portuguese Language and Culture are from Utrecht University. His first book is titled <i>The Mozambican Modern Ghost Story</i> (2022) and he is currently writing a book on African science fiction.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Laura
Last name	Mazzoli Smith
Affiliation	Durham University
Title of the abstract	Narrative Practices: Bringing together the aesthetic, the social, and the critical in exploring the function of narrative in health and healthcare
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>The exploration and practice of narrative has a long history in the medical humanities and has become increasingly popular or commonplace, especially in the Anglophone Global North. This panel seeks to take a critical approach to this trend, noting especially the reliance on a framework that presumes the transparency, individualism and fixed nature of narratives of health. Furthermore, the panel hopes to move beyond the instrumentalising tendency to simplistically assume narrative's effects and likely impact to both the teller and wider stakeholders within the field of healthcare. We suggest that there is a tendency for literary analyses to foreground narrative complexity with little attention to narrative function, while social or practical interventions over-simplify narrative function with little attention to the political and aesthetic complexities of narrative. In exploring and refusing these trends, we draw on critical, interdisciplinary methods informed by lived experience and survivor or service-user activism. Narrative Labour in Two Contemporary UK Mental Health Settings - Angela Woods This paper addresses the use of Recovery Narrative (Woods, Hart and Spandler, 2022) in two contemporary case studies: the "Storytelling resource pack for practitioners working in mental healthcare" produced by the McPin Foundation (2020), and the Narrative Experiences Online (2017-2022) trials which are currently assessing whether people with psychosis benefit from engaging with recovery stories. Focusing on questions of labour - the different forms of work, activity and investment through which narratives of psychosis are generated and circulated - this paper seeks to deepen our understanding of how and with what effect stories of psychosis are being instrumentalized, and resisted, within contemporary mental health settings. Re-working the Narrative Space: Communal Healing through Ritual Storytelling in Afro-Diasporic Performance Art - Arya Thampuran This paper explores how communal healing spaces might be constructed through a ritual storytelling mode in live participatory performance art. Selina Thompson's autobiographical performance, salt., traces her personal journey through the Atlantic Triangle; this transforms into the collective labour of recovering shared ancestral histories. Rooted in Afro-diasporic oral tradition and mythology, Thompson's spatial and temporal frames trace (neo)colonial oppression to its persistent structural expressions, mapped on the black female body. Thompson's embodied narrative practice resists coherence or closure; I demonstrate how this act of holding space for healing is a process of working through rather than working out, resisting the momentum towards resolution - aesthetically and politically. Closure, certainty, and compulsory recovery: uncertain purposes of narratives of self-harm - Veronica Heney Sociological, literary, and popular analyses of fictional representations of self-harm have valued and praised the narrative tendency to end with recovery, which is typically taken to be equivalent to the cessation of self-harm. Such narratives are taken to inspire hope and positive action in those who self-harm. However this paper, using an interdisciplinary methodology and drawing on qualitative interview data with people with experience of self-harm, will suggest that the narrative instrument of recovery often functions to starkly different ends. For participants the 'compulsory recovery' of these repeated narratives could prompt shame and frustration, serving to individualise and responsiblise recovery while simultaneously erasing the uncertain lived temporalities of self-harm. Epistemology, pragmatism and narrative-based learning: a critical examination of the function of narrative - Laura Mazzoli Smith This paper examines the epistemological challenge inherent in taking narrative-based learning as a method for foregrounding questions of how individuals construe experience with meaning, rather than as enabling transparent access onto lived experience. Narrative is much used in healthcare education, yet often in ways that ignore paradigmatic framing, problematic when the nature of formalized professional knowledge-bases can determine how narratives are heard, but also if that framing positions biomedical and interpretivist epistemologies as incommensurable. This paper explores how the anti-essentialism of American pragmatism supports narrative-based learning aimed at fostering pluralism and foregrounding interpretation.</p>
	Angela Woods is Director of the Institute for Medical Humanities and a Professor of Medical

100-word  
bio notes for  
all speakers

Humanities in the Department of English Studies at Durham University. Her work has sought to stimulate debate around the limits of narrative within the medical humanities and the role of Recovery Narrative particularly within the context of mental health. Arya Thampuran is an Assistant Professor (Research) in Black Health and the Humanities at the Institute for Medical Humanities, Durham University. She is also the Principal Investigator of the Wellcome Trust-funded Black Health and the Humanities Network, and co-leader of the new Neurodivergent Humanities Network. Her research is broadly situated at the intersection of the medical humanities and critical race studies, principally committed to a decolonial and intersectional approach. She is interested in how distress and healing are expressed through different creative mediums in African diasporic contexts, in ways that exceed dominant Euro-American biomedical models and disrupt clinical framings of distress as 'disorder'.

Veronica Heney is currently undertaking a 2-year project at the Institute for Medical Humanities in Durham investigating narratives and experiences of debilitating anxiety. Her doctoral research explored cultural representations of self-harm, as experienced and understood by people who have self-harmed. She is interested in bringing together Literary Studies and Sociological methods to explore the interplay between narrative and experience, particularly with regards to madness and mental distress. She uses engaged and collaborative methods to centre lived experience within research. She is also the co-founder of Make Space, a user-led collective which seeks to facilitate more generous and nuanced conversations around self-harm. Laura Mazzoli Smith is Associate Professor in the School of Education at Durham University. Her work focuses on educational identities, opportunities and informal learning across the lifecourse, with a particular interest in healthcare education and digital storytelling. In her work she uses narrative inquiry and auto/biographical methods and modes of learning and recent research projects have led to the development of inclusive learning platforms drawing on narrative pedagogy.

First name	Felice
Last name	McDowell
Affiliation	London College of Fashion University of the Arts London
Title of the abstract	Fashioning Narrative Tools in Contemporary Studies of Clothing and Dress Stories
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>The fashion industry at large thrives on storytelling. Historically, storying has been key to the discourse which, as Roland Barthes recognised in his 1967 study <i>The Fashion System</i>, gives meaning and value to the material garment being sold. And while biographical details have often helped to frame the production and consumption of clothing within the cultural circuits of a modern and recognisably global fashion system, more recently the field of fashion has witnessed its own 'storytelling boom'. Detailed, personal narratives concerning fashion emerge increasingly frequently with stories about worn clothing becoming ever-more commonplace. These manifest in recent literary outputs, such as memoirs, biographies and autobiographies; in the space of fashion exhibits; and across a vast array of fashion media platforms, where vested commercial and individual interests often compete, collide and converge. Attention has always been paid to various forms of 'life stories' throughout the interdisciplinary study of fashion, dress and clothing whether addressing the life of a material object, the biography of a particular maker, or the personal history of a wearer. Yet, in response to the evident and increasing instrumentalization and commercialization of narrative forms within the field of fashion, and in particular that of 'life narratives', how are scholars to respond? To address facets of storytelling in fashion, 'narrative tools' are emerging which aid critical research, response, reflection, and engagement. Researchers emanating from the interdisciplinary field of 'fashion studies' continue to develop methodological tools in their individual engagements with emerging, and often converging, narrative forms, such as 'style narratives'. In this panel we share and discuss how we have each engaged with narrative forms in research and analysis of discrete case studies of personal and communal stories pertaining to fashion, dress, and identity. Felice McDowell's paper 'Retrospective Heroines at Exhibitions of Sixties Fashion' reflects upon her recent research into narratives of the '1960s Model Girl' and draws attention to biographical narratives which have been instrumental in the curation and dissemination of UK exhibits of sixties fashion since the early 1990s. The more recent Mary Quant retrospective (V&amp;A 2019-2020) forms the nucleus of discussion as a particular 'site of storytelling'. For many of its core audience, past and present selves were not simply recalled but actively retold within an exhibitory narrative framework invested in stories of generational heroisms, fashion, dress and style. Anushka Tay's paper 'Present memories and material absences: recording British Chinese dress histories' explores the flexible, dress-centered interview framework that she devised to capture a broad range of personal and family narratives surrounding British Chinese identity. Using dress as a means of interrogating diasporan ethnic and cultural identity, the narratives recorded share experiences of dressing the body in an attempt to manage self-presentation as visible minorities, and to experience or redefine Chinese heritage by engaging with its associated material culture. Each speaker in this panel considers key discussions and debates concerning the instrumentalization of narrative forms in the field of fashion. And in doing so we reflect upon our own relative 'instrumentalization' of narratives within the field of fashion academia. We each propose that 'narrative' offers an opportunity for scholars to question the role that storytelling plays in the commercial sectors of fashion, which often urge consumerist impulses and desires. We also posit that the fashioning of narrative tools enables stories of clothing and dress to emerge which can potentially change the ways people share their experiences of fashion, suggesting new affordances available for the narrative meaning making and its continual development.</p>
100-word	<p>Dr Felice McDowell: Dr Felice McDowell is Course Leader of MA 'Fashion Cultures and Histories' at the London College of Fashion, University of the Arts London. She is co-editor of <i>Fashioning Professionals: Identity and Representation at Work in the Creative Industries</i> (Bloomsbury 2019). Her research interests in life writing; narratives; storytelling; and the critical intersections between representation and practices of fashion 'work' have resulted in articles published in journals including <i>Fashion Theory</i>, <i>About Performance</i>, <i>a/b: Auto/Biography Studies</i> and the <i>European Journal of Life Writing</i>. Currently, she is completing her forthcoming monograph <i>1960s Model Girl: Narrative Identities in Fashion, Time and History</i> (Bloomsbury). Anushka Tay: Anushka Tay is a PhD candidate</p>

bio notes for  
all speakers

at London College of Fashion, University of the Arts London, researching the dress histories of the Chinese diaspora in Britain. She was awarded a full Techne scholarship by the UK Arts & Humanities Research Council for her doctoral studies. She also won several awards for her Masters research on the dress of working-class Chinese women in South-East Asia, including the Costume Society Yarwood Award, and the Pasold Research Fund for textiles. Anushka is currently the inaugural artist-in-residency at the Archive of the Royal Botanical Gardens at Kew, and is curating an exhibition entitled Curious & Miscellaneous. This features new original works alongside historical materials drawn from narratives of 19th century plant collecting across East Asia.

First name	Joshua
Last name	McGarry
Affiliation	University of Tennessee Knoxville
Title of the abstract	After the Credit Scroll: Nier Automata Playful Endings, Playful Futures
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>The space after the close of the book or the roll of the credits is a fascinating space of futurity. Endings are a contentious topic in narratological circles, Some theorists have rendered them as the true epicenter of the text to which every moment builds, while others have continually worked on examining the manners in which endings can break traditional mimetic story telling. However, both of these arguments are rooted primarily in the study of novels and other books, which through their material nature have a physical endpoint: a close that is abstracted in hypertexts and videogames. Building off the work of Michelle Herte's Forms and Functions of Endings in Narrative Digital Games this paper examines the manner in which Yoko Taro's Nier Automata, reimagines endings as complex metaleptic spaces. Nier Automata fundamentally resists traditional formulations of ending by presenting 24 endings all of which are marked by their own credit scrolls. Of these endings, which all have alphabetized names, A through E are considered to be the essential endings. Each ending builds upon the others as a narrative while also existing in a state of formal tension. Endings C and D are contradictory, and E is ultimately circular both narratively and in terms of play. Other possible endings also emerge from players interacting with various aspects of the game, or refusing to act on the games narrative, presenting brief narrative snippets before speeding through a comically accelerated credits sequence back to the main menu. The plural endings layer several types of unnatural ending as identified by Brian Richardson as part of a complex play space. Each ending builds upon and redefines the prior, while also calling into question said ending as ending. While multiple endings are commonplace in video games, the manner in which they are placed into a distinct continuity within Nier Automata is wholly distinct and serves to the games overarching theme of post-human, post-apocalyptic meaning making.</p>
Bio note (100 words)	<p>Joshua McGarry is a 1st year PhD candidate at the University of Tennessee Knoxville. His primary focus of study is the 20th and 21st century with an emphasis on innovative literary forms and unnatural narrative. Joshua has previously completed graduate degrees at University of Maryland College Park, and Old Dominion University.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	



First name	Somayeh
Last name	McKian
Affiliation	Master of gender studies. Charles University
Title of the abstract	Life as a Fat Female Body: A Feminist Narrative Inquiry with Iranian Women
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>The medicalization of women’s body mass index has led to the usage of terms such as “overweight”, “obese,” or even “morbidly obese”, which convey negative clinical and moral judgment of death, disease, and especially failure. Fat bodies are perceived as non-normative. In many cultures, this negative valuation discourages the public display of fatness, urging fat female bodies to hide and be invisible. Gender studies and fat studies have shown that heavy women often internalize these valuations. Against this backdrop, this qualitative study examines affects and experiences of becoming, living, and identifying as “fat bodies” through feminist narrative inquiry with Iranian women. Following the usages of the research participants and the new field of fat studies, the term fat is used as a non-derogatory term to reclaim it from the abusive and derogatory contexts in which it has been used. Focusing on the experiences and potentials of bodies experienced as fat, the research explores five cases based on in-depth individual interviews, autoethnography, and sessions from narrative group therapy. Two cases are based on a re-analysis of data generated with women identified as fat in group therapy sessions conducted in Tehran in 2008; and two on online and one face-to-face interviews with Iranian women who identified as fat in 2022. The fifth case is my own autoethnographic writing as a woman who experienced slightly overweight during adolescence. The research participants range in age between 19 and 57 years, have been educated at universities in Iran, and are currently living in Iran or the Czech Republic. The analysis focuses on female lineages of fat bodies and attributions of responsibility, pregnancy, the role of family members, relatives, and friends, dieting and surgery, fat resistance, and aesthetics of fat. It shows how women, across different times, ages, education, and marital status, relate to their bodies in surprisingly similar ways: the women understand that they should adjust their behavior and control their weight to transform into a thinner, normative form. Fat is perceived as dangerous. But the findings also suggest that fat can be experienced as lively, pleasurable, and empowering when the sweating body is felt to be alive and energetic. To build on and amplify these critical encounters, I experimented with two participants in turning a vital part of the interview into a short creative writing piece that complements the narrative analysis.</p>
Bio note (100 words)	Iranian psychotherapist and novelist. Mental health counselor in the Czech Republic, Belgium, and Iran. Author of three novels in Persian (2016 to 2022). Gender studies graduate, Charles University.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Diego A
Last name	Mejía-Alandia
Affiliation	Universidad de Sevilla
Title of the abstract	No memory of the Future. Prospective nostalgia in audiovisual East German counter-narratives
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>At a time when nostalgia seems to be the key in terms of positioning and writing about the past, the audiovisual representations of 'Ostalgie' — the nostalgization of everyday life in the German Democratic Republic (GDR) era — seem to open the door to not only a social or identitarian national reconciliation but also an array of aesthetics build around its material, mnemonic, and cultural values, as well as a large and significant realm of clichés about the East-West German political narratives. These depictions idealize, reverse, transpose, expand, extend, displace, or distort reality by means of a 'postmodern rewriting'. They confront the national narrative with contemporary aesthetic and ideological tenets that not only challenge the memory of the recent German past but also provide a space for — political, social, and identitary — storytelling subversion for former East German citizens. This paper explores the ways in which these portrayals build their fictional worlds as well as how their narrative strategies in fact produce two discursively opposed phenomena: the emergence of an authentic 'Ostalgic German Cinema', capable of offering imaginary alternatives to pre- and post-unification social realities or 'possible worlds', and a 'Nostalgic German Cinema' that pursues the discursive and 'aesthetic colonization' of 'Ostalgic German Cinema' in order to transform it into a mimetic nation project, into 'one-world', the real world. As a result, this paper offers a film and cultural analysis of the phenomena that operate in the mnemonic and narrative processes of these depictions, presenting the proposed two film genres described above and categories for these genres based on their narrative, aesthetic and discursive modalities, and in accordance with the strategies followed by their politics of rewriting of the past and even their memory of the future.</p>
Bio note (100 words)	<p>Dr. Diego A Mejía-Alandia is a visiting researcher at Tampere University's Centre of Excellence in Game Culture Studies and a postdoctoral research fellow at the University of Seville (Spain). His research focuses on literature, cinema and their mutual adaptations and influences. He is particularly interested in the concept of nostalgia and its relationship with cultural/national memories and individual/collective identities as well as its ties with popular culture. Currently, he holds a two-year Margarita Salas grant from the European Union (NextGenerationEU) to work on an individual research project on post-communist nostalgia representations in video games, VR and digital experiences.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Brynjarr Per
Last name	Mendoza
Affiliation	University of Iceland
Title of the abstract	Narrative Possibilities and Affective Intensity in Gyrðir Elíasson's Impressionistic Short Stories
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>The affective turn in narrative and literary scholarship has profound effects on the ways various modes of storytelling may be interpreted, felt, and experienced. While different forms of fiction have already been investigated under the lens of affect theory, the short story remains in want of discourse. The works of the Icelandic author Gyrðir Elíasson provide a good case study for such an inquiry. This paper attempts to theorise on the narrative possibilities of the manifestations of literary impressionism by looking into the aesthetic and affective dimensions of Gyrðir Elíasson's short stories. Short stories as a genre are bountiful depositories for the explorations of experientiality and subjectivities in fictional modes wherein meaning as well as narrative pathways are compressed. They lay the groundwork for the formation of affective intensities where hermeneutic signifiers are minimalised but emotional cues are amplified. In relation to this, Elíasson's short stories are characterised by a minimalistic style that relies on affective mappings as tools for the narrative revelation of the subjectivities of characters, a style that may be argued as "impressionistic" in a generic rather than historical sense. The stories pave the way for moments of affective intensities - whether they be figurations of epiphany or catharsis; or conceptions and manifestations of emotion, feeling, sentiment, or cognition - all the while emphasising the importance of narrative delineations as compasses for character study. What this research will contribute to matters of narrative will be its examination of the interplay between form (short story) and style (impressionism) as they intersect and give rise to affective narratologies, arguing for the potentials of sparse narrative frameworks as spaces where affective intensities find expressive channels for emergence.</p>
Bio note (100 words)	<p>(Brynjarr) Per Mendoza is a master's graduate from the University of Iceland. He completed his exchange year in English Philology at the University of Helsinki in collaboration with the Canadian Initiative for Nordic Studies and received his bachelor's degree in Icelandic from the University of Iceland as well as in English Literature from the University of Manitoba. His bachelor's thesis discussed the aesthetics of curiosity in Sjón's novel From the Mouth of the Whale. His research interest lies in the intersections of aesthetics, affect theory, cognitive literary studies, and ecocritical thinking.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Hanna
Last name	Meretoja
Affiliation	University of Turku
Title of the abstract	Roundtable: The Use and Abuse of Stories - New Directions in Narrative Hermeneutics
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>In this roundtable, we present the new edited volume <i>The Use and Abuse of Stories: New Directions in Narrative Hermeneutics</i> (Oxford University Press, 2023), which explores narrative interpretation as an inevitable aspect of human existence, not only of our everyday lives but also of political debate and of the scholarly exploration of human lives. In the current cultural and political climate, awash in seemingly incommensurable narratives, reflection on narrative interpretation—the field of narrative hermeneutics—has gained new urgency. This volume shows the pertinence of the question of interpretation for current discussions in interdisciplinary narrative studies and for the broader debate that revolves around issues of truth, facts, and narrative. Against the backdrop of these discussions, it examines both the dangers of narrative in the context of what has been dubbed the “post-truth” era and new ways of addressing the inevitability of interpretation. In doing so, it aims to show how narrative hermeneutics can contribute to topical debates in interdisciplinary narrative studies and how it might serve to illuminate, reimagine, and even redress some aspects of the current cultural and political situation. In focusing on the use and abuse of stories across these fields, this volume thus seeks to develop and provide conceptual tools urgently needed for navigating the current cultural and political landscape. We address the theme of the conference, instrumental narratives, from the perspective of the issues discussed in the volume, including “post-truth politics”, testimonies, perpetrator narratives, asylum politics, etc. We will focus particularly on problematic aspects of narratives in the context of the current storytelling boom. After the editors of the volume, Mark Freeman and Hanna Meretoja, have provided an overview of the volume, the contributors briefly present their chapters. Molly Andrews examines the often-sited alignment between loss and story, based on the premise that the very act of narration involves sense making, a putting together of different pieces and creating the linkages between them. Drawing on Hannah Arendt’s work on the importance of truth-telling, the paper questions whether there might be moments in our lives which simply lie outside of our interpretive reach, and explores the preconditions for people to embark on interpreting their experiences and the world around them. Jens Brockmeier’s topic is the nexus of narrative and <i>verstehen</i>. He argues that there is a “narrative deep structure” of processes of <i>verstehen</i>, more precisely, of some processes of <i>verstehen</i>. At the same time, he suggests viewing these processes as intertwined with the hermeneutic dynamic of narrative. Colin Davis discusses how narrative hermeneutics can help address the problem of distinguishing between the truth and falsehood of testimony, with reference to the example of a false eye-witness account of the Iraqi invasion of Kuwait in 1990. He suggests that narrative hermeneutics does not provide firm criteria for distinguishing between true and false testimony, but that it offers means of negotiating the ethical and political minefield of our storied world. Jakob Lothe presents his chapter which provides a narrative analysis of Ian McEwan’s novel <i>Atonement</i>, Jo Wright’s adaptation of this novel, and Michael Haneke’s film <i>Amour</i>. Inspired by narrative hermeneutics, Lothe explores significant aspects of memory, self-understanding, and narrative identity in these three narratives. Roger Frie considers how psychoanalysis can contribute to understanding the process of storytelling and the fact that stories can ring true or false. He focuses on what happens when silences about histories of racial violence are handed down from one generation to the next. How might our emotional needs and conflicted loyalties shape what is said or not said in past or present perpetrator nations? Ada Schwanck discusses the uses and abuses of narratives in asylum politics and practices and their ramifications for women and queer asylum seekers. She brings together queer migration studies and narrative hermeneutics and argues that narrative hermeneutics allows theorizing narratives in their complexity, dismantling destructive narratives and imagining nonviolent narrative practices for a more ethical and compassionate way of encountering asylum narratives. Brian Schiff and Kaylee Altmore challenge the notion that perpetrators’ stories are beyond understanding and suggest a stance based on a hermeneutics of faithfulness that does not distort the words of perpetrators but rather contextualizes them in the cultural models for moral agency and action of their time. Danielle Spencer discusses the field of Narrative Medicine and the interplay between its clinical applications</p>

and hermeneutical gestalts, as well as implications for the use and abuse of stories in healthcare.

100-word  
bio notes for  
all speakers

Kaylee Altimore is a graduate of The American University of Paris with a Bachelor of Arts in Anthropology and Globalization and a minor in Linguistics. Molly Andrews is Honorary Professor of Political Psychology at the Social Research Institute, University College London, and the co-director of the Association of Narrative Research and Practice. Her books include *Lifetimes of Commitment: Aging, Politics, Psychology and Shaping History: Narratives of Political Change* (both Cambridge University Press), and *Narrative Imagination and Everyday Life* (Oxford University Press). She serves on the Editorial Board of five journals which are published in four countries, and her publications have appeared in Chinese, German, Swedish, Spanish, French, Czech, German, Norwegian and Finnish. For more information, see <https://www.mollyandrews.co.uk> Jens Brockmeier is a professor at The American University of Paris. He received his degrees in philosophy, psychology, and linguistics/literary theory from the Free University Berlin where he took on his first appointment as assistant professor of epistemology and philosophy of science. His main interest is in the function of narrative for autobiographical memory, identity, and the understanding of time, issues he has explored both empirically and philosophically - empirically, in various languages and sociocultural contexts, as developmental phenomena, and under conditions of health and illness; philosophically, in terms of a narrative hermeneutics. Colin Davis is Emeritus Professor of French and Comparative Literature at Royal Holloway, University of London, UK. His research focuses mainly on connections between literature, film and philosophy, with particular interests in the modern French novel, ethics, ethical criticism, philosophical approaches to literature and film, hermeneutics, literary theory, cultural memory, trauma studies and Holocaust literature. His most recent books are *Traces of War: Interpreting Ethics and Trauma in Twentieth-Century French Writing* (2018), *The Routledge Companion to Literature and Trauma*, co-edited with Hanna Meretoja (2020), and *Silent Renoir: Philosophy and the Interpretation of Early Film* (2021). Mark Freeman is Distinguished Professor of Ethics and Society in the Department of Psychology at the College of the Holy Cross. His writings include *Rewriting the Self: History, Memory, Narrative* (Routledge, 1993); *Hindsight: The Promise and Peril of Looking Backward* (Oxford, 2010); *The Priority of the Other: Thinking and Living Beyond the Self* (Oxford, 2014); and *Do I Look at You with Love? Reimagining the Story of Dementia* (Brill, 2021). He has also co-edited *The Use and Abuse of Stories: New Directions in Narrative Hermeneutics* (with Hanna Meretoja, Oxford, 2023) and serves as Editor for the Oxford University Press series "Explorations in Narrative Psychology." Roger Frie is Professor of Education at Simon Fraser University and Affiliate Professor of Psychiatry at the University of British Columbia in Vancouver. He is also faculty and supervisor at the William Alanson White Institute of Psychiatry, Psychoanalysis and Psychology and associate member of the Columbia University Seminar on Cultural Memory in New York. Jakob Lothe is professor of English literature at the University of Oslo. His books include *Conrad's Narrative Method and Narrative in Fiction and Film* (both from Oxford University Press). He has written many articles and edited or co-edited several books that increasingly focus on, and aim to contribute to, the fields of study often referred to as memory studies and narrative ethics, including *After Testimony: The Ethics and Aesthetics of Holocaust Narrative for the Future* (2012), *Narrative Ethics* (2013), *Time's Witnesses: Women's Voices from the Holocaust* (2017), *The Future of Literary Studies* (2017), and *Research and Human Rights* (2020). Hanna Meretoja is Professor of Comparative Literature and Director of SELMA: Centre for the Study of Storytelling, Experientiality and Memory at the University of Turku, and Visiting Fellow at Exeter College, University of Oxford. Her monographs include *The Ethics of Storytelling: Narrative Hermeneutics, History, and the Possible* (2018, Oxford UP) and *The Narrative Turn in Fiction and Theory* (2014, Palgrave Macmillan). She has co-edited, with Mark Freeman, *The Use and Abuse of Stories: New Directions in Narrative Hermeneutics* (2023, Oxford UP), and, with Colin Davis, *The Routledge Companion to Literature and Trauma* (2020) and *Storytelling and Ethics: Literature, Visual Arts and the Power of Narrative* (2018, Routledge). Ada Schwanck, MA, Doctoral Researcher, is finalizing her dissertation in the field of gender studies. She conducts her doctoral research project in the Doctoral Programme in Gender, Culture, and Society (SKY) at the University of Helsinki. In her research, she combines narrative hermeneutics with queer migration studies to investigate narrative practices around asylum and refugee politics and policies in media, documentary films, novels, and art projects from feminist and queer perspectives. Brian Schiff is Esmond Nissim Professor of Psychology and Director and of the George and Irina Schaeffer Center for the Study of Genocide, Human Rights, and Conflict Prevention at The American University of Paris. He is the author of *A New Narrative for Psychology* (Oxford University Press 2017). Danielle Spencer is the author of *Metagnosis: Revelatory Narratives of Health and Identity* (Oxford University Press, 2021) and co-author of Perkins-Prize-winning *The Principles and Practice of Narrative Medicine* (OUP, 2017). Academic Director of the Columbia University Narrative Medicine Program, her scholarly and creative work appears in diverse outlets, from *The Lancet* to *Ploughshares*, and she has been awarded fellowships at MacDowell and Yaddo. [www.daniellespencer.com](http://www.daniellespencer.com)

First name	Roland
Last name	Messmer
Affiliation	FHNW School of Education
Title of the abstract	Story telling in physical education: real and virtual
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Storytelling has long been used in teacher's education to represent - and think about - the complexity of teaching. Craig et al. were also able to demonstrate the embodied nature of narrative knowledge (Craig et al., 2018). Not only can this be proven for teachers', but also for students' athletic actions (Messmer, 2018). In this sense, narratives are a proven form of sharing personal (embodied) experiences as well as collective, community-forming ideas and learning. This everyday practice used in the schooling of physical education teachers, contrasts with the widespread and uncritical use of narratives of personal experiences found on social media. Especially in sports, countless "stories" are told on social media platforms, such as Instagram, YouTube or Tiktok. These stories have become part of the actively performed sport, like cool turns in the halfpipe posted on Instagram or creative performances on Tiktok. This has unintended and unanticipated consequences for the professionalization of teachers, since different forms of stories now compete with each other. In this presentation, a classic story from physical education is presented and gets compared with a counterstory from Tiktok and later discussed. In particular, the potential benefits of stories in physical education classes is emphasized because, following Mandler (1984), stories also have the potential to represent scene scripts that are less significant for other school subjects. But this is where the problem arises, as these stories follow a different script. This stands in contrast to narratives that attempt to represent landscapes of teaching. Landscapes that depict a reality and not virtual desires.</p>
Bio note (100 words)	<p>Craig, C. J., You, J., Zou, Y., Verma, R., Stokes, D., Evans, P., &amp; Curtis, G. (2018). The embodied nature of narrative knowledge: A cross-study analysis of embodied knowledge in teaching, learning, and life. <i>Teaching and Teacher Education</i>, 71, 329-340. <a href="https://doi.org/10.1016/j.tate.2018.01.014">https://doi.org/10.1016/j.tate.2018.01.014</a> Mandler, J. M. (1984). <i>Stories, Skripts, and Scenes: Aspects of Schema Theoriy</i>. Lawrence Erlbaum Associates, Publishers. Messmer, R. (2018). What is the subject matter of Physical Education? <i>German Journal of Exercise and Sport Research</i>. doi: 10.1007/s12662-018-0531-2</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Andreea
Last name	Mihut
Affiliation	University of Edinburgh
Title of the abstract	Narratives and Counter-Narratives: A Case Study of the Adnan Syed Trial
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Narrative matters in court. Over the course of a criminal trial, defence and prosecution construct competing narratives of events, offering them to the jury for judgment. These stories are rarely told by their owners as the defendant may choose not to testify and the victim may no longer be around to speak. It, thus, falls to lawyers to construct narratives that are freely and by design biased, strategic, and political on behalf of their client(s). In the end, decisions by the judge and jury may be premised on the strength of the evidence, but on the persuasiveness of the story - is it coherent, plausible, familiar? Which story wins? In 2000, Pakistani-American Adnan Masud Syed was convicted of killing his ex-girlfriend, Korean-American Hae Min Lee. A viral 2014 podcast called Serial made his case known worldwide and brought into question the validity of the conviction. After years of denied appeals, Adnan Syed was released with all charges dropped in October 2022; convictions have been since reinstated. But how was it that he was convicted, with only circumstantial evidence and only the word of one witness who claimed Syed confessed to him? This research consists of narrative analysis of Syed's original trial transcripts and reveals the crucial role that storytelling played in this trial. Trope stories were deployed by both sides in opening statements: prosecution told the story of Adnan Syed, a Jilted Muslim Lover, defending his honour after Hae Min Lee broke up with him over his religion; while defence countered with a Star-Crossed-Lovers narrative, attempting to normalize Syed's religion. The triumph of one story over another can be found in the details of how the defence lawyer was drawn away from her story into unwittingly supporting the opposition's narrative.</p>
Bio note (100 words)	<p>Born in Romania and having grown up in the United States, Andreea moved to the United Kingdom in 2011 for her undergraduate degree. She achieved her BA in English Language and Literature from the University of Oxford in 2014 and further earned her MSc in Criminology and Criminal Justice from the University of Edinburgh in 2016. Andreea is now a final year PhD student in Criminology at the University of Edinburgh. Her thesis is entitled 'Stolen Stories'?: Language, Narrative, and Power in the Contemporary Criminal Courts, exploring whether narrative theft is an appropriate metaphor for what happens linguistically in courts.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Cvijeta
Last name	Miljak
Affiliation	Aalto University School of Arts, Design and Architecture, Department of Art and Media
Title of the abstract	"Avatars and Poetry" - Learning from Experimental Immersive Participatory Dialogues on Cultural Heritage
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>The ongoing integration of emerging digital technologies within museum settings, including virtual and augmented reality, is reshaping the strategies museums employ to engage with their audiences allowing for exchanges that enable visitors to take a more active role in their experiences. These transformative approaches not only strive to make museums more accessible to broader audiences, but also hold the potential to form new communities and platforms for debate about topics of public concern. As part of the international interdisciplinary Creative Europe project 'Beyond Matter - Cultural Heritage on the Verge of Virtual Reality', we have focused on developing the 'Performance-Oriented Research Methods for Audience Studies and Exhibition Evaluation' (PORe), implementing the research framework through a series of co-creative workshops for museum audiences. This paper presents a participatory co-creative PORE workshop model 'Avatars and Poetry', a case study showcasing an experimental investigation into novel approaches to audience engagement which stimulates the interpretative and reflective processes of the participants by utilizing multimodal mechanisms that integrate dialogue with sensing, writing, making and enacting. The workshop took place as an accompanying event to the travelling installation 'Matter, Non-Matter, Anti-Matter' (2022-2023) exhibiting interactive virtual reconstructions of two seminal historic exhibitions, 'Les Immatériaux' (Centre Pompidou, 1985), and 'Iconoclash' (ZKM, 2002). After experiencing the virtual reconstructions, the workshop participants were invited to engage in pairs with a selection of exhibition materials, negotiating its remediation through a series of co-creative tasks into avatar-performed live-animation video poems. These multimodal exhibition commentaries - visual, verbal and performative hybrids - were shared within the group to elicit a discussion on perspectives emerging from encounters with heritage and taking part in the participatory activities. Utilizing augmented reality and social media technologies in the workshop prompts a critical discussion surrounding contemporary socio-technical dimensions.</p>
Bio note (100 words)	<p>Cvijeta Miljak is a designer, artist and researcher. Based in Systems of Representation research group she is engaged in a doctoral investigation into co-creative participatory practices and community involvement with cultural heritage, as part of Beyond Matter project. Miljak's background is in the graphic design, photography, moving image and new media domains, and going further back, in linguistics and literature. Her interests focus on exploring emerging narratives, intermedial poetics and implications of digital tools, through developing methods for nonintrusive participatory evaluation practices to re-examine the forms of storytelling in the postdigital media. Her works have been shown and awarded internationally.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	



First name	Sjoerd-Jeroen
Last name	Moenandar
Affiliation	University of Groningen
Title of the abstract	Creating Change: Integrating Narrative Research and Storytelling Practice
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>This panel brings together empirical research projects on instrumental narratives as tools for creating change. Throughout the papers presented here, this topic will be looked at from three distinctive angles. If, in the context of the storytelling boom, the expectations of narrative and its capacity to bring about change are often high-strung, this panel aims to increase our insight into what we can - and cannot - expect of narrative when it comes to having an impact on individuals and society. Furthermore, all three research projects are attempts to align research on narrative with actual storytelling practices and actively seek to establish a dialogue between these two. First paper - An Empowering Story: Effects on Personal Recovery and Participant Experiences (Gerben J. Westerhof, Annick Senten, Sanne Bulsink &amp; Silvia Pol) A focus on storytelling in mental health care fits with recent academic, policy, professional, and patient critiques of the medical model in current mental health care practices. This paper describes research on "An Empowering Story", a storytelling intervention that aims to promote personal recovery in persons with personality disorders. It was developed in a participatory design process including researchers, professionals and persons with personality disorder themselves. The current study assesses the impact on recovery in eleven participants. Participants filled out questions of personal recovery twice weekly before, during, and after the intervention. Eight of the eleven participants showed improvement in personal recovery. Participants were interviewed about their experiences. A thematic analyses showed that despite difficulties in writing and sharing stories, participants reported improvements in identities and relations. The study provides evidence for the advocated change in focus towards storytelling in mental health care. Second paper - A Conflicting Story: The Experienced Effects of Reading Climate Fiction (Heidi Toivonen) This study consists of a qualitative analysis of 31 interviews with self-proclaimed climate fiction readers focusing on readers' perceptions of whether and how cli-fi has changed their thinking, emotions, and/or actions with regards to climate change. The readers perceived the books as increasing their emotional and personal closeness to the topic of climate change as well as inspiring climate friendly actions, but they also reflected on the lacking and negative impacts of cli-fi. Climate fiction has both affordances and limits, and theoretical analyses of climate fiction might have made the story about the impacts of cli-fi too simple. Third paper - A good story: Effects of narrative according to storytelling professionals (Sjoerd-Jeroen Moenandar &amp; Silvana Beerends-Pavlovic) We conducted semi-structured interviews with professionals and trainers (n=30) whose practice involves the instrumentalisation of narratives (working in e.g. communication, consultancy, media and entertainment, or lecturing in vocational study programmes in these fields). Almost all interviewees discussed narrative as inherently having a positive impact. However, they also expressed concerns about dangerous storytelling practices. Thus, there is a paradox between (1) their assumption that storytelling is automatically an instrument for good, and (2) their realisation that it may be instrumentalised for evil. Attempts to negotiate this paradox point at an unease among storytelling professionals that may be fruitfully addressed in a dialogue with narrative scholars.</p>
100-word	<p>Gerben Westerhof is professor in Narrative Psychology and Technology and director of the Story Lab at the University of Twente. His theoretical interest is in how storytelling is related to well-being and mental health across the lifespan. Methodologically, he is interested in the dynamics between human interpretation and computerized analyses of stories. Practically, he develops and evaluates narrative interventions in health care together with professionals and clients. He published extensively on these topics in scientific journals and is co-author of a dozen interventions in the field. Heidi Toivonen is Assistant Professor in Narrative Research at the group of Psychology, Health, and Technology, at the University of Twente. Prior to her academic career she worked for ten years as a clinical psychologist in various places around her country of origin, Finland, while conducting her doctoral dissertation on (non)agency constructions in psychotherapy conversations. Her research interests include environmental storytelling, reader experiences of nonhuman oriented stories, agency of patients with various health challenges, smart devices, and mobile applications designed to increase spiritual</p>

bio notes for  
all speakers

wellbeing and climate friendly lifestyle. Sjoerd-Jeroen Moenandar is assistant professor with the Minorities and Multilingualism programme at the University of Groningen. He works on border thinking - the way humans conceive of themselves as opposed to something or someone else - as manifested and negotiated in the stories we tell. In his recent research, he has tried to develop an applied narratology: using the insights and findings of narratology to improve storytelling practices. Silvana Beerelds-Pavlovic holds a Master in Social Cultural Sciences, and specialised in policy and strategic communication. After working for more than ten years as a strategist at an international communication agency in Brussels, advising different non-profit and for-profit clients, she now leads the Storytelling Learning Community at the Amsterdam University of Applied Sciences. This community focuses on the role of stories in personal and systemic transformation, exploring knowledge and practice in deconstructing and reconstructing narrative to challenge and hack the current status quo.

First name	Sigrun Marie
Last name	Moss
Affiliation	University of Oslo
Title of the abstract	Tracing Narratives Across Longitudinal Materials: Issues of Selection and Presentation
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>Focusing on meaning-making, we conducted in-depth interviews in Norway with 16 people at the first phase of the COVID-19 pandemic, and then interviewed eight of these individuals another four times. We thus have 8 participants interviewed once, and 8 participants interviewed five times over a time period over 1.5 years. This enables diving into the temporal and specific aspects of narrating one's own situation over time. As the participants discussed new restrictions in society, the material shows very clearly both the arguing for and against a topic, as well as the temporal and flexible nature of narratives as these changed over the course of the pandemic. The material is rich and intriguing, but it opens for methodological challenges in terms of making the most of such material. How can we present the longitudinal material in ways that allow for exploration of narratives over time, as well as across the material? We explore three approaches: 1) Looking at the individual narratives over the timepoints; 2) Constructing narrative typologies and how individuals move in and out of these; 3) Tracing specific topics (e.g. worries; compliance) over the timepoints, both within individual narratives and across the material. By investigating the COVID-19 pandemic longitudinally, we get the opportunity to explore meaning-making over the course of a long-lasting crisis. We see some constancy in individual narratives, where their outlook and narration of the situation stays the same. We also see different variations of change within the individual narratives, both tied explicitly to the changing situation but also tied to changes they undergo themselves. Such information is important to get at a fuller understanding of how people's meaning-making of crisis and changing circumstances. We highlight the contributions longitudinal analyses can have, and discuss issues of selection and presentation in handling of such material.</p>
Bio note (100 words)	<p>I am from Norway, and I work within political psychology and cultural psychology at the University of Oslo, where I am heading a project on Meaning-making under COVID-19. Most of my other work focuses on resistance and identity in Sudan, Nigeria and Tanzania. I am currently based in Abuja, Nigeria for two years, where I am doing projects on voting, identities and tipping points for collective action. I am interested in how local understandings and local concepts can be used actively in our theoretical work.</p>
Co-presenters	Ella Marie Sandbakken
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Larissa
Last name	Muravieva
Affiliation	Non-Resident Fellow, George Washington University / Post-doctoral researcher, FMSH-EHESS (Paris)
Title of the abstract	"Postmedial Storytelling" and Media-Reflexivity in Contemporary Autofiction
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Contemporary autobiographical practices are increasingly influenced by both traditional (analogue) media and "new media". If traditional autobiography was defined by the verbal medium as the most suitable for self-representation, introspection and the narrativization of life experience, it is a different matter in the "post-medium age" (R. Krauss) where autobiography is constructed just as well, if not more, by other media: above all, digital media. Thanks to technological progress, the recording of events on digital devices replaces the traditional form of diaries or memoirs. The media-competition modifies considerably the autobiographical practices: the self-narratives are found in the great media landscape, which inevitably transforms the way of narration. The linear, first-person narration, constructing experience as a successive representation of events, is replaced by a fragmented, non-linear narration, linking events according to the paradigmatic logic of networks or digital databases. Verbal and homogeneous narratives are replaced by inter- and polymedial forms. Finally, the influence of media implies that autobiography and autofiction privileges the «intensified representation» of the past in the present, rather than a cause-effect logic (as in classical autobiography). As a result, not only the form, but also the function of autobiographical narratives are transformed: they lose their testimonial function and appeal to the affectivity allowing to relive the experience through writing (M. Löschnigg). I refer to all these transformations by the concept of «media-reflexivity». This term allows us to describe the sensibility of contemporary autobiographical narratives to the influence of the media, to study changes both at the level of narration and at the level of the functions of autobiographical narratives. As an example, I will turn to the novels of contemporary British female autofiction writers (Amy Liptrot, Olivia Laing, Joanna Walsh), in which reflection on the media becomes an inalienable condition for the representation of experience. The problem of «media-reflexivity» in autofiction will be examined through specific strategies of storytelling, such as working with memory, with narrative time, and with affect. I will try to show that contemporary autofiction gravitates towards "post-medial storytelling" (borrowing R. Krauss' concept), while demonstrating the impossibility to delimit the media involved in the representation of experience. The main aim of the paper will be to explore how the media "expand" or "obscure" the life experience in the autofictional narrative.</p>
Bio note (100 words)	Larissa Muravieva Ph.D. (Cand.Sc.Phil.), 2017. Non-Resident Fellow, George Washington University (2023-2024) Post-doctoral researcher, FMSH-EHESS (Paris) (2023) Assistant Professor at the Faculty of Liberal Arts and Sciences, St Petersburg State University, Russia (2018-2022)
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Henri
Last name	Nerg
Affiliation	University of Jyväskylä
Title of the abstract	Emotions for literary characters and storyworlds created by different media
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>My paper studies the emotional and affective reactions that readers of physical books and listeners of audiobooks form towards the media form, fictional storyworlds and characters. The study consists of six qualitative interviews and phenomenological analyses of them. The theoretical framework of my study is centered around affective neuroscience derived from the works of neuroscientist Jaak Panksepp, and the analytical tool for the phenomenological analysis is IPA method, which allows flexible qualitative analysis of emerging themes in deep interviews. The presentation gives a summary of the six interviewees, their background and reading habits, and introduces the main themes surrounding their reading experiences and the emotions that these experiences have evoked in them. The purpose of the paper is to build an analytical framework on how affective and emotional reactions towards fictional literature, storytelling and fictional characters are formed, how does the different form of media affect to the experiences of these reactions, as well as to map out the study of auditive literature which has emerged as a major media form during the last decade.</p>
Bio note (100 words)	<p>I am a doctoral researcher from the Faculty of Modern Culture Studies in University of Jyväskylä. My research is centered around affective and emotional, personal and social experiences that consumers of art and games have in their personal and interpersonal lives. I am particularly interested in how the aforementioned artefacts structurally create and form these affective and emotional experiences, and how these experiences have an effect on the consumers' emotional well-being and sense of meaning.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Jessica
Last name	Neri
Affiliation	University of Padua
Title of the abstract	Storytelling VS Narrative: A methodological proposal that shifts from Content analysis to the Dialogic process analysis
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>In clinical psychology, the role of narrative in shaping reality is being recognized. We not only shape the world, but it is shaped for us through narrative (Murray, 2003). In this increasing recognition, the practice of storytelling has also emerged. Peculiar elements of storytelling can be highlighted: the focus on judged positive meanings of stories; the assumption of the universality of preponderant themes; along with empathy as a relevant rhetorical tool (Mäkelä &amp; Meretoja, 2022). Such use of narrative allows us to highlight how reality does not exist a priori but depends on the voices that talk about it, but also some criticalities. These converge in a reductionist view of "psychological reality", with universal contents, disconnecting them from their socio-cultural and historical contexts. Stories that are used for clinical purposes are based, moreover, on analyses of the content of texts rather than on the narrative process of constructing the "reality" wanted to be investigated. Taking on these critical issues, we want to propose a methodology of text analysis based not on the analysis of the content of text but on the process that generates it. Shifting from mechanistic to narrativistic paradigms (Bruner, 1991), the theoretical framework is Dialogical Science (Turchi et al., 2021). Through M.A.D.I.T methodology, dialogic process analysis studies how configurations of discursive realities are generated. The interactive-dialogical process generates configurations of realities with variable stability through the interaction between rules of use of ordinary language (Wittgenstein, 1964). 24 Rules of language use have been formalized, called Discursive Repertoires, and they are organized in a Semi-radial Table of DR used to determine the changing potential of portions of language. This proposal allows the possibility of being able to have formalized language within a coherent epistemological framework, and of developing clinical intervention practices for health promotion (Turchi et al., 2022).</p>
Bio note (100 words)	<p>Jessica Neri is psychologist, psychotherapist, and PhD. She received her PhD in Social Sciences from the University of Padua, Department of Philosophy, Sociology, Pedagogy, and Applied Psychology (FISPPA). She collaborates in lectures in the Interactionist Clinical Psychology Course at the same Department and she is a non-salaried honorary fellow in the same subject. Through the use and application of M.A.D.I.T methodology and qualitative research, her areas of research and professional interest include health promotion and epistemology in psychology and social sciences, processes and implications of labelling and diagnosis, brain and consciousness disorders and gender identity and sexuality. ORCID: <a href="https://orcid.org/0000-0003-2431-6299">https://orcid.org/0000-0003-2431-6299</a></p>
Co-presenters	Gian Piero Turchi, Jessica Neri, and Luisa Orrù
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Jessica
Last name	Neri
Affiliation	University of Padua
Title of the abstract	From storytelling to question-making: the role of the clinical question for clinical purposes
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>Although diverse in theoretical-methodological references, clinical psychology and psychotherapy are united by the goal of change and health promotion. Literature highlights their positive outcomes, but also critical elements that can reduce their effectiveness, such as the drop-out phenomenon (Flemotomos et al., 2021). To develop the intervention, it is noticed a preponderance of research focused on content analysis of texts, focusing on the users'/patients' accounts. Such a focus brings with it the risk of contracting one position over all those that may contribute to the interactive process in the clinical context, as well as the reduction of attention to the meaning of what is said rather than on the knowledge modalities deployed and their impact in terms of health: thus, the difficulty of managing the whole interactive process. Thus, there emerges the need to develop intervention models that enable practitioners to analyze the interactive process and monitor change to manage the uncertainty that characterizes the interactive process. This contribution aims to describe specific results of wider research, developed with the M.A.D.I.T. text analysis methodology and the use of Machine Learning models. Shifting from mechanistic paradigms to narrativistic paradigms (Bruner, 1991), the theoretical framework is Dialogical Science (Turchi et al., 2021). The research dataset consists of 14,567 open-ended question response excerpts (190,000 graphical forms). One of the fundamental tools for clinical practice will be discussed: the question and its use value, that is, its ability to generate a reality of sense and direct change in the direction of health promotion (Turchi et al., 2022). The analysis allows us to isolate and analyze precise configurations of reality of sense and to frame a predictive model based on the use value of questions. The results allow us to propose considerations on the clinical utility of question-making and predictive models for biographical change purposes.</p>
Bio note (100 words)	<p>Jessica Neri is psychologist, psychotherapist, and PhD. She received her PhD in Social Sciences from the University of Padua, Department of Philosophy, Sociology, Pedagogy, and Applied Psychology (FISPPA). She collaborates in lectures in the Interactionist Clinical Psychology Course at the same Department and she is a non-salaried honorary fellow in the same subject. Through the use and application of M.A.D.I.T methodology and qualitative research, her areas of research and professional interest include health promotion and epistemology in psychology and social sciences, processes and implications of labelling and diagnosis, brain and consciousness disorders and gender identity and sexuality. ORCID: <a href="https://orcid.org/0000-0003-2431-6299">https://orcid.org/0000-0003-2431-6299</a></p>
Co-presenters	Jessica Neri, Luisa Orrù, and Gian Piero Turchi
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Kari
Last name	Nixon
Affiliation	NTNU
Title of the abstract	Assessing the Affordances and Ethics of Narrative-Climate Change Interaction
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>This paper explores the subtle ways streaming and social media insidiously structure epistemological zeitgeists in society by nudging individual viewers toward certain cosmological narratives. Literary narrative has long been recognized as a driver of social change, but our project explores the way in which mass-market media is perhaps much more often an agent of maintaining the status quo. We set out to understand how media worldbuilding implicitly impacts the limits of the human imaginary, potentially stalemating the belief-action gap that needs to be crossed in order to translate environmentally friendly beliefs to environmentally friendly behavior. For instance, to what extent does the ubiquity of gaming, which almost always relies on respawning and “multiple lives” features, cause people to be more likely to complacently accept “restorative” models of carbon-offsetting (to name one example) whereby individuals believe climate harms can be reductively “undone”? Our study intervention involves creating representative narratives crafted using design ethnography methods and narrative approaches, and then exploring whether or not these narratives can open users to greater reflection about media influence on their worldviews. Because our approach then, seeks to operationalize narrative to study how narratives are operationalized, many meta-analytic considerations about interdisciplinary research approaches have arisen as secondary, yet equally salient, concerns. The interdisciplinary work of design and literary studies affords a unique way of resolving this seeming dissonance, e.g., specifically by evaluating ethnographically the design of disciplinary narratives about research ethics. Can extractive knowledge be put to use to cease extractive climate productions? In a “death of the author” context, does it ultimately matter what use a creator intends narrative to have, or does the audience make the meaning? How might cocreation of narratives inflect all of the above issues? In this paper presentation, we will present both our proposed research model, but spend the majority of our time using this hypothetical research model (known as “design fiction”) as a case study for answering these interdisciplinary questions about the uses and affordances of narrative when approached from a variety of disciplines.</p>
Bio note (100 words)	Kari Nixon is a postdoctoral fellow in the Institute of Design at NTNU in Trondheim, Norway, on leave from her role as assistant professor at Whitworth University in Spokane, Washington. Her position is part of NTNU’s interdisciplinary research initiative, narrating sustainability, and she works with PI Professor Casper Boks.
Co-presenters	Casper Boks
Abstract for panel (600 words)	
100-word bio notes for all speakers	



First name	Afrodite-Lidia
Last name	Nounanaki
Affiliation	adjunct lecturer, department of Philology, National and Kapodistrian University of Athens Greece
Title of the abstract	Creepypasta on YouTube: a novel narrative concept
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Telling stories has always been a significant way to communicate but also to entertain. Ever since Web 2.0 was established, communication has reached a new high with social media pioneering and becoming the novel way of spreading every kind of information. Due to the digital multimedia mode of communication storytelling became a digital practice too. But telling stories includes also such that give their audiences an exciting scare. So, in this paper the case of creepypasta is going to be presented. This new narrative genre is going to be examined on the Greek (where the Greek language is employed) YouTube. Creepypasta is a type of multimedia digital lore that emerged in the late 2000s. It appeared on the Greek internet later; however, it retained its main morphological characteristics and its basic function. In short, creepypasta consists of limited size electronic entries created by internet users and reproduced mainly through it. These stories are usually the subject of fiction with supernatural themes that aim to provoke terror. They constitute a form of 'campfire lore' in which the 'fire', that is, the reason and the environment for the narrative practice, has become a digital one in which users enter by choice, whenever they want, without necessarily being in the same place at the same time. In short, on these channels like-minded users 'meet', who wish to have fun by scaring! Creepypasta is mainly described as textual, but many Greek youtubers tackled this genre and made channels in which they presented such stories mainly by narrating them. So, what was the uptake of this practice by the Greek internet users? Did listening to spooky stories entertain the Greek audience? How was this narrative practice conveyed? Did the facilities provided by the internet enhance its effectiveness? Did this practice spread to other social media?</p>
Bio note (100 words)	<p>My name is Afrodite-Lidia Nounanaki. I hold a PhD on Folklore Studies from the Pedagogical Department of Primary Education, N.K.U.A.. My research interests revolve mainly around digital folklore and the diffusion of modern popular narratives through the internet and in the digital world. I am researching on digital humour (e.g., memes), but mostly on issues of the occult (contemporary legends, conspiracy theories, ghost lore, creepypasta) and their diffusion through the internet. At the time I am conducting post-doctoral research at the University of the Aegean on "The function of myth in the conspiratorial reasoning framework" and am currently teaching in postgraduate and undergraduate level as an adjunct lecturer at the department of Philology of the National and Kapodistrian University of Athens.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Johanna
Last name	Nurmi
Affiliation	University of Turku
Title of the abstract	Losing Trust: Processes of Vaccine Hesitancy in Parents' Narratives
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Social research has suggested that lack of trust is an important reason for becoming hesitant towards vaccines or refusing them altogether. In this presentation, we argue that not just the lack of trust, but the processes of losing trust in vaccines and experiences of distrust and mistrust should be examined together in order to understand the phenomenon of vaccine hesitancy. Finland presents an interesting context for analysis of these processes within a socio-political culture of high trust in scientific and public health experts. The presentation is based on narrative analysis of ethnographic interviews with 39 Finnish parents who had opted out of some or all childhood vaccines for their child(ren). We analyse the dynamics of losing trust in vaccination, asking how and why vaccine-hesitant parents have lost their trust in vaccination and vaccine-related actors and institutions. Focusing on the parents' narratives of losing trust provides insight into the processes of not just becoming vaccine hesitant, but, more generally, challenging health-related expertise. Based on our analysis, we present four narratives of losing trust that illustrate different types of processes leading individuals to abandon the dominant cultural narrative of vaccination as a safe and efficient. These processes can occur progressively, through assembling an attitude of mistrust toward medical capitalism and its institutions. Loss of trust can also follow a sudden event or experience, leading in distrust in public health actors and biomedical experts. Through the analysis of vaccine-hesitant parents' narratives, we show that mistrust and distrust may act as constructive forces within alternative health cultures. We also argue that losing trust in vaccination is a facet of broader social phenomena of increasing public distrust, of which vaccine hesitancy is only one indicator.</p>
Bio note (100 words)	<p>Johanna Nurmi is University Lecturer in social sciences at the University of Turku, Finland. She holds a PhD in sociology and her research has focused on vaccine hesitancy and alternative health cultures. She has published multiple articles on these topics and edited the volume "Assembling Therapeutics" (2020, Routledge) on alternative health practices.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Linda
Last name	Nurmi
Affiliation	University of Helsinki
Title of the abstract	The ethics of care as told by two Nobel laureates
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>The ethics of care has experienced a resurgence in the 21st century fiction. Alexandre Gefen, a specialist in contemporary French literature, has theorised from a literary studies perspective the definition of the ethics of care given by the American professor of political science Joan Tronto. According to Tronto, care is everything we do to continue, repair, and maintain our world so that we may live in it as well as possible. And how does the ethics of care play out in fiction? If the author succeeds in using fiction to reach out to emotions and questions that are familiar to the reader, then we are also dealing with ethically sustainable literature. Recent Nobel laureate Annie Ernaux is known for her style which depicts the collective memory and discourse in the French society between 1940s to 2006. The author closely observes her own social class ascension as part of larger societal changes that involve several generations including her parents and children. Ernaux also shows how our individual memory exists outside us, in the communal experience. When Ernaux was asked which of the French Nobelists was the closest to her, she replied that Albert Camus was the closest role model of all, because Camus also wrote about issues important to Ernaux, such as inequality and the experience of exclusion. In this paper, we will explore the narrative means by which the ethics of care is constructed in Camus' <i>Le Premier Homme</i> (1994) and in Ernaux's <i>Les Années</i> (2008). Camus' autobiographical narration is notoriously more fictional and traditional than Ernaux's so-called "autosociobiographical" narration. In Ernaux's style, the author seeks to convey to the reader a sense of collective experience, which is similar to Camus' ethical narrative. We will attempt to map out the narrative techniques that report this collective social discourse in these two narratives of care.</p>
Bio note (100 words)	<p>Linda Nurmi is a Doctoral Researcher at the University of Helsinki. She holds a degree (MA, 2017) in French Philology. The working title of her article-based dissertation is "The free direct discourse in contemporary French and Finnish literature" (Marguerite Duras, Annie Ernaux, Annie Saumont and Raija Siekkinen. Her research interests include literary stylistics, speech and thought representation and narratology. <a href="https://researchportal.helsinki.fi/en/persons/linda-nurmi">https://researchportal.helsinki.fi/en/persons/linda-nurmi</a></p>
Co-presenters	Anne Riippa
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Matias
Last name	Nurminen
Affiliation	Tampere University
Title of the abstract	Allusive Cognitive Metaphors in Advocating Political and Extremist Views
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>The paper analyzes how allusive cognitive metaphors (ACMs) function as a persuasive narrative strategy. ACMs utilize narrative allusions and cognitive metaphors and the synergy of their affordances in the contemporary viral storytelling environment. ACM has been adopted in recent years in cultural and political debate to advocate and spread views efficiently in a meme-like fashion. They have been adopted especially frequently by populists and online groups advocating extreme ideologies, one of the prominent and influential cases being “the red pill,” coined by the antifeminist manosphere. The allusive cognitive metaphor is simultaneously the pinnacle and the antithesis of the storytelling boom: ACMs are encapsulated in concise phrases and memes that evoke vast amounts of narrative matter combining intertextual and metaphorical meaning-making for use in viral storytelling; they are persuasive but confuse discourses as they insinuate much, yet often enunciate little, thus handing responsibility and power to the interpreter; they are easily distributed as phrases or visual cues that can be adjusted to suit different ideological purposes; and ACMs use well-known works of fiction as a shared baseline that can be easily alluded to. The paper will analyze the red pill as an archetypical ACM, and examine other prominent contemporary cases as well, from leftist online hacktivism to Donald Trump's rhetoric. We will also touch upon how ACM challenges the scholars of narrative and fiction to adapt to the new challenges stemming from the ever-expanding digital sphere. Narrative studies must revise its methods to tackle new forms of storytelling ensuing from this shift in the forms, uses, platforms, and tellers of influential narratives. The paper shares its title and bases on an article published in <i>Poetics Today</i> (2022).</p>
Bio note (100 words)	<p>Matias Nurminen, MA, is a doctoral student in comparative literature at Tampere University. In his ongoing PhD project “Narrative Warfare: Strategic Narratives in the Antifeminist Manosphere,” Nurminen maps out how radical masculinity movements utilize narratives, counternarratives, and fictional works to promote their worldview. Nurminen specializes in interdisciplinary narrative studies and applying narratology in analyzing real-world storytelling contexts. He has had recent articles published in <i>Narrative Inquiry</i> (2019), <i>The Routledge Handbook of Counter-narratives</i> (2020) and <i>Poetics Today</i> (2022).</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Libora
Last name	Oates-Indruchova
Affiliation	University of Graz
Title of the abstract	Narrative Methodologies and Practices for Slow Memory
The abstract is for	panel that I am chairing
Abstract for individual presentation (250–300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>Slow memory is a new emerging concept in memory studies and refers to “thinking through which ‘pasts’ have a meaningful impact on our present(s)” in order to shift research attention from events to slow-moving processes (Wüstenberg, forthcoming). This panel brings together members of the COST network on Slow Memory (<a href="https://www.slowmemory.eu">https://www.slowmemory.eu</a>) concerned with both methodologies of slow-memory research and practices of slow remembering. Vjollca Krasniqi’s presentation “Slow Memory, Storytelling, and Gender Politics in Kosovo during Socialism” investigates gender in historical narratives of Kosovo. It is grounded in the framework of slow memory as a concept aiming to further studies of social remembrance with an emphasis on the processes of time-space transformations of memory contexts. It focuses on socialism discussing gender politics in the accounts of the large-scale social and political change during socialism and the role of women in history-writing and meaning-making. It critiques gendered canonical memory, identity construction, and story-telling of socialism as an idea, narrative practice, and experience. The paper adopts the slow memory methodology revisiting the work of women historians seeking to disentangle gender power relations embedded in the narratives of the past and identity constructions. It highlights the salience of gender and the slow memory concept to understand the nexus between remembrance and forgetting and how hegemonic power continues to shape narrative practices that maintain gender and women on the margins of institutional history, collective memory, and knowledge production. It argues for intersectional and gender perspectives of slow memory in the dialogue about the past and future narrative possibilities in Kosovo and beyond. Libora Oates-Indruchova’s paper “Imagined Conversations: a methodological proposal” will discuss a method of narrative research presentation that I developed as a part of a project on academic censorship, self-censorship and publishing in the Czech Republic during state socialism. The objective of the method was to allow the interviewees to represent themselves to the greatest possible extent, while at the same time preserving the multiple voices and contradictions present in the interviews due to the politically sensitive nature of the topic. All those interviewed were academics in senior positions at the time of the interview and they were also active within official academic structures during state socialism. The method of treating the interview material in the written output combines the approaches of grounded theory and narratology in the production of dramatised „imagined conversations“. These are structured loosely as a quest narrative that tells the story of a research „quest“ to understand the intricacies and dilemmas of individual academic lives under state socialism through the haze of memory, pain and vested interests. The conversations are „imagined“ in the sense that they never happened in a real research situation, because the interviews were conducted one-to-one, but also because the bringing together of the individual biographical narratives created a sense of a shared community around an issue (in the sense of Benedict Anderson’s concept of „imagines communities“). Finally, Isabel Machado Alexandre’s presentation “Dementia: how slow memory can help preventing the evolution of the disease” discusses an experimental research conducted with Alzheimer’s patients, using the participatory design of a computerised environment (MEM+) developed to monitor the dementia stage. The research design also included cognitive games to stimulate the patients’ memory. Dementia is a disease that causes progressive and irreversible deterioration of several cognitive functions (memory, intellectual capacity, reasoning, social skills and emotional reactions). Alzheimer’s is the predominant type of dementia. There is so far no cure, but there are treatments that slow down its progress, such as memory training. Therefore, we need to understand how memory is built and how it degenerates. This research project took memory structures as its starting point. We used narrative intelligence and, taking the slow memory approach, designed a method that worked with short excerpts of a patient’s story to simultaneously assess the progression of the disease and to provide the patient with “remembering” moments. Although, the results of the MEM+ study did not allow us to assess the progression of the disease (due to the short period of time of assessment—3 months), the results of the games showed an evolution in most participants (74%) in terms of the level of complexity achieved.</p>

100-word  
bio notes for  
all speakers

Libora Oates-Indruchova (panel convener) is Professor of Sociology of Gender at the University of Graz. Her research interests include narrative research, censorship, representations of gender and social change in East Central Europe. She is the author of *Censorship in Czech and Hungarian Academic Publishing, 1969-89: Snakes and Ladders* (Bloomsbury 2020) and co-editor of *The Politics of Gender Culture in State Socialism: an expropriated voice* (Routledge 2014). Vjollca Krasniqi is a sociologist. She is Associate Professor at the Faculty of Philosophy, and Faculty of Arts, University of Prishtina. She holds a Ph.D. from the University of Ljubljana, an M.Sc. degree in Gender, Development, and Globalization from the London School of Economics and Political Science (LSE), and a BA degree in Philosophy and Sociology from the University of Prishtina. Her research interests are gender, nation-building, human rights, post-war justice, and social policy. Her recent publications include: *Are we putting human rights into practice in Kosovo* (co-author with Jane McPherson and Tatiana Villarreal-Otalora 2021); *Skirts and Words: The Art of Acknowledgment, War Time Rape and Albanian Nationhood in Kosovo* (co-author with Ivor Sokolić and Denisa Kostovicova 2020). Isabel Machado Alexandre, ISCTE - Instituto Universitário de Lisboa, is Assistant Professor at the School of Technologies and Architecture of ISCTE - Lisbon University Institute and the leader of the research group Information Technology of the delegation of the Instituto de Telecomunicações at ISCTE-IUL. Her research interests are mainly in the field of artificial intelligence applied to education and health, narrative intelligence, autonomous agents and interactive applications. Lately, she coordinated the project “Lembrar para não Esquecer” funded by Fundação EDP that aimed at tracking the evolution of Alzheimer’s disease in patients through cognitive stimulus games. She has also participated in several COST Actions and EU-funded projects.

First name	Marilie
Last name	Odding
Affiliation	University of Groningen
Title of the abstract	Administrative literacy from the clients' perspective: Perceived problems and needs of Dutch welfare clients
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Many citizens depend on public services, however the current Dutch social security system is perceived as complex and burdensome for recipients. Those with multiple problems face greater vulnerability due to their dependence on various public services. This study will look at the experiences of Dutch welfare clients through the lens of the six subcategories of administrative literacy as constructed by Döring (2021). He divides administrative literacy into functional, communicative, structural, processual, civic and media literacy. With this division, Döring sheds light on an underexposed aspect of citizen-state interactions from the client's perspective, and the complexity of abilities clients need to have in order to compose themselves. This study focuses on the narratives of disadvantaged unemployed people in Groningen, the Netherlands. Through in-depth interviews participants were asked about their experiences interacting with front-line officials and public services, the changes they would like to see and the main problems they encounter. The interviews are analyzed using the six subcategories of administrative literacy and found that the division into six subcategories may oversimplify the complex nature of an individual's interactions with administrative systems. In the narratives of the participants, subcategories often overlap with one or more other categories. Citizen-state interactions can increase the (experienced) administrative burden and amplify a limited level of literacy. The results suggest that citizens in vulnerable positions are more likely to struggle with finding and successfully using suitable services. They are affected more by the administrative burden than others, underscoring the importance of utilizing their experiences. While Döring's conceptualization of administrative literacy is a valuable addition to the field of public administration, valuable lessons can be drawn for the future use and development of the concept, as it may not work flawlessly in the complexity of experiences when dealing with administrative agencies.</p>
Bio note (100 words)	<p>Marilie C. Odding is a PhD candidate at the department of Constitutional Law, Administrative Law and Public Administration at the University of Groningen. Her action-research focuses on improving public service provision by using the experiences of citizens in a disadvantaged position on the labor market. Her research is part of the RUN-consortium (Reflexive regulation Using Narrative methods), in which academic and societal partners work together towards person-centered service provision for citizens in a vulnerable position. Currently, she writes her first article for a peer reviewed journal on welfare clients' administrative literacy skills. Marilie holds a BSc and MSc in sociology.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Anna
Last name	Ovaska
Affiliation	Tampere University
Title of the abstract	The (In)visibility of Pain: The Narrative Form and Affective, Embodied and Story-Critical Close Reading
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>As many scholars working with narratives of pain, illness and trauma note, narrative is a powerful tool that can make visible experiences of pain which escape language and representation. The narrative form makes it possible to engage with ineffable and hidden experiences through the construction of, for example, strange temporalities and spaces, or by inviting readers and listeners to fill in gaps created by extreme experiences. At the same time, however, narratives – like all means of communication – can be used to the opposite purpose: to push pain and trauma to obscurity and to hide the suffering body. This is what also Elaine Scarry seemed to have in mind when she asked in <i>The Body in Pain</i> (1985) about the processes through which we stop perceiving the pain of others. My presentation discusses narrative models and techniques that are used to hide experiences of pain – on the individual level or in the society. I ask whether the narratives we create and use work to divert attention from the person in pain and depoliticizes the experiences, or whether they make visible the suffering and its socio-political circumstances? And most importantly: how do our ways of engaging with narratives shape what we are able to see and to acknowledge? Drawing from recent cognitive and feminist narratology and feminist disability studies, I explore modes of affective, embodied and story-critical close reading that can be used, for example, in narrative medicine training and in other multidisciplinary sites where the study of narratives is used to foster understanding about pain.</p>
Bio note (100 words)	<p>Anna Ovaska is a postdoctoral researcher at Narrare: Centre for Interdisciplinary Narrative Studies at Tampere University, Finland. Her research is situated in the intersections of narrative theory, feminist/queer theory, embodied cognitive science, and medical humanities. Her publications deal with the affective, embodied, and political dimensions of reading and narrative representations of pain, illness, and disability. Her book <i>Shattering Minds: Experiences of Mental Distress in Modernist Finnish Literature</i> (Finnish Literature Society, forthcoming in August 2023) explores the interaction between readers and the text in first-person narratives of mental illness.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	



First name	Ruth
Last name	Page
Affiliation	University of Birmingham
Title of the abstract	Shared stories and trending sounds on Tiktok
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>In this paper, I explore how shared stories (Page, 2018) are used to co-construct affective publics (Papacharissi, 2015) in the trending sounds that circulate in Tiktok. I take a discourse-analytic approach to investigate how trending songs position their tellers within affective publics based on shared taste, personal experience and ideological stance. The data for this project comprises 800 video-memes that responded to 20 trending sounds (mainstream songs, remixes, mash ups and movie clips), observed between October 2022-April 2023. I use mediated narrative analysis (Page, 2018) to show how new types shared stories emerge in the trends within Tiktok, which are underpinned by abstraction (Pihlaja, 2023), and foster relatability through shared scenarios. The paper expands the framework for shared stories by drawing on musicology and memetic cultures, arguing that the abstraction which underpins shared stories is particularly well suited to the context of Tiktok. I illustrate how shared scenarios emerge in three multimodal case studies from different influencers, demonstrating the aural, visual and verbal aspects of shared stories in Tiktok. References Page, R. (2018) Narratives Online: Shared Stories in Social Media. NY: CUP. Papacharissi, Z. (2015) Affective Publics: Sentiment, Technology and Politics. NY: OUP Pihlaja, S. (2023) Abstraction in Storytelling. Narrative Inquiry. <a href="https://doi.org/10.1075/ni.22045.pih">https://doi.org/10.1075/ni.22045.pih</a></p>
Bio note (100 words)	Dr Ruth Page is a Reader in Applied Linguistics at the University of Birmingham. She has published extensively about narratives in a range of media and multimodal formats.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Deniz
Last name	Pamuk
Affiliation	Muş Alparslan University, Department of Gerontology
Title of the abstract	Gendered Autobiographies of Older Women: Common and Different Points
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Narratives help us understand the inside of aging and see the similarities and differences over the life course. In addition, gender is an important theme to understand the experiences of aging. This small study aimed to share autobiographical writings on the gendered experiences of four older women over 70 years old living in Antalya, Turkey continue to Third Age University and attended to Guided Autobiography Groups. The autobiographical writings were collected from these willing-to-share participants after the Guided Autobiography Group was completed. Therefore, the number of participants is limited. All four autobiographical narratives showed that they were grown up with feelings about the effect of patriarchal society on women, the norms they learned about being a female in their social environment, and their disadvantaged positions compared to male siblings within the family environment. According to them, a woman has to stay backward and has minimum contact with a man. Despite these common points, there are points that their lifepath changed related to gender identity and differ from each other. These autobiographical narratives demonstrate that the master narratives in the cultural context people age within, different experiences, and given meanings of experiences are not monotypes. Since there is a variety of life narratives and gender is an important element and determinant in life, gendered narratives of experiences are also important to understand aging inside.</p>
Bio note (100 words)	Deniz Pamuk is a Turkish Gerontologist and Research at Assistant Muş Alparslan University Department of Gerontology in Muş, Turkey. She has a bachelor and master's degree and she is also a PhD candidate in Gerontology at Akdeniz University, Turkey.
Co-presenters	N/A
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Sylvie
Last name	Patron
Affiliation	Université Paris Cité
Title of the abstract	Narrative Research Roundtable
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	Topics to be discussed: 1) What does “narrative research” mean to you and the other members of the research centre or group you are leading? 2) What does narrative research as you conceive it have to say about the storytelling boom?
100-word bio notes for all speakers	Deborah de Muijnck & Jan Alber, Graduate Centre for the Study of Culture (GCSC), Giessen University, Germany Molly Andrews & Aura Lounasmaa, Association of Narrative Research and Practice (ARNP) Mari Hatavara, Narrare: Centre for Interdisciplinary Narrative Studies, Tampere University, Finland Hanna Meretoja, Centre for the Study of Storytelling, Experientiality and Memory (SELMA), University of Turku, Finland Sylvie Patron, Paris Centre for Narrative Matters (PCNM), Université Paris Cité, France John Pier, Centre de recherches sur les arts et le langage (CRAL), EHESS-CNRS, France Don Redmond, The Center for the Study of Narrative (CSN), Mercer University, US Richard Walsh, Interdisciplinary Centre for Narrative Studies, University of York, UK

First name	Sylvie
Last name	Patron
Affiliation	Université Paris Cité
Title of the abstract	"Could I work among so many tensions..." Mental Load of Women and Tellability in Elena Ferrante's Neapolitan Quartet
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	This paper deals with narrative in the broad sense, or fictional representation (including narrative in the narrow sense but also other devices, such as dialogue or free indirect style), of the mental load of women in the last two volumes of Elena Ferrante's Neapolitan Quartet. My hypothesis is that one of the factors of the global success of Ferrante's tetralogy is the representation of a strictly female experientiality, of which the phenomena, or states, of mental load form an important part. Ferrante writes in <i>Frantumaglia</i> , "I describe common experiences, common wounds ...", and also about the characters' wound: "the more resistant it seems to the story - the harder I insist." "Common", "resistant to the story": this is the paradoxical status of the mental load of women in the novel. It comes under what can be called a "low" or "weak tellability". We will see, however, that narratives of mental load can also be intertwined and interwoven with the report of highly tellable and emotionally charged events, resulting in situation reversals and reversals of perspective, in a novel that achieves the rare combination of being both literary and popular.
Bio note (100 words)	Sylvie Patron is Lecturer/Associate Professor and Research Supervisor in French Language and Literature at Université Paris Cité, France, and Director of the Paris Centre for Narrative Matters. She was Vice-President and then President of the International Society for the Study of Narrative (ISSN) from 2018 to 2020, and she continues to serve as Past President. She has published many books, especially on the concept of the narrator in literary theory.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Aušra
Last name	Paulauskienė
Affiliation	LCC International University
Title of the abstract	A Blast to the Past: The Readerly Realism of Jonathan Franzen
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>As a scholar of Anglo-American fiction, I would like to explore how the traditional art of the novel contends with the rivalry of shorter and/or more easily consumed narratives. With a focus on two novels by the mostly acclaimed American author Jonathan Franzen, I will track the evolution of his novelistic storytelling from the bestselling <i>The Corrections</i> (2001) to equally successful <i>Crossroads</i> (2021). While both texts are almost unanimously categorized as specimens of conventional realism, the recent novel is even further removed from postmodernist stylistic experimentation as well as its ironic detachment than its beginning-of-the-century predecessor. <i>Crossroads</i> lacks the humor of <i>The Corrections</i> and of equally realist but witty <i>Middlemarch</i> by George Eliot, to which <i>Crossroads</i> has been compared. Moreover, this 600-page novel is only the first installment of an upcoming trilogy. It would be interesting to ponder which aspects of Franzen's writing capture and sustain the attention of twenty-first century readers. Does Franzen's popularity attest to his writerly brilliance, or prophetic aptness of his social and cultural commentary, or his ability to attune to the emotional neediness of Facebook generations? Or perhaps our contentment with the simple readerly prose that delighted nineteenth-century audiences reveals the deterioration of our artistic taste as well as an impoverishment of literature as a cultural form? Lastly, <i>Crossroads</i> is the most America-centric of Franzen's novels. <i>Corrections</i> and <i>Purity</i> (2015), for example, were more internationally oriented and partially set in Cold War and post-Cold War Eastern bloc. Is Franzen self-positioning as the great American novelist or does he fashion his prose to fit the isolationist tendencies of his American readers?</p>
Bio note (100 words)	<p>Aušra Paulauskienė received her Doctorate degree in English from the University of Illinois at Urbana-Champaign in 2003. In 2007, her book <i>Lost and Found: The Discovery of Lithuania in American Fiction</i> was published by Rodopi Publishers. Her article on Willa Cather's <i>My Ántonia</i> was included in the collection <i>In the Country of Lost Borders: New Critical Essays on My Ántonia</i> by Presses Universitaires De Paris Nanterre (2017), while her chapter on Mary. E. Wilkins Freeman was published in <i>New Perspectives on Mary E. Wilkins Freeman: Reading with and against the Grain</i> by Edinburgh University Press (2023). She currently holds the position of a Professor at LCC International University in Klaipėda, Lithuania.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Violet
Last name	Petit-Steeghs
Affiliation	Erasmus University Rotterdam
Title of the abstract	The value of self-narratives in policy making
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Narratives play an important role in policy making by framing policy problems and solutions (Stone 2012). Public narratives about a constructed group of people can be part of this narrative work. When putting a certain group identity on the policy stage, certain aspects are emphasized and others are left out (McDonald et al., 2007). This simplification can lead to situations in which the group of people the narrative is focusing on, feel misrepresented and consequently believe that the policy problems and solutions following this narrative do not fit their needs. It is argued that to improve policy making and do justice to the political decisions at stake these narratives and the policy frames they carry with them, need to be debated (Stone 2012). In our paper, we study what self-narratives can add to this debate. We analysed government policy documents (n= 62) on and patient stories (n= 37) of people with 'disoriented behaviour' in the Netherlands, a term introduced by the Dutch police consisting of different types of people who cause disturbance but don't fit another policy category. Our study shows two public narratives of people with disoriented behaviour in policy documents. One describes them as being vulnerable and in need of protection, the other as being a safety risk to society. Self-narratives, in contrast, focus on their struggles in their day-to-day activities and interactions with other people and the public system. These different identity narratives have consequences for policy making. Where current policies focus mainly on integral collaboration of professionals and improving care when situations escalate, the self-narratives focus much more on preventive measures and a need for a more tolerant society to make this happen. Self-narratives can play a crucial role in debating and reflecting on current policy frames and serve to formulate counter-narratives in policy making.</p>
Bio note (100 words)	<p>As a health scientist, I study complex care issues for people who have multiple needs and fall between stools. The care for these people involves the collaboration between different domains, institutional levels but also between formal and informal care. I study how these collaboration processes take shape and what conditions on an administrative level could enhance these processes. To study these processes, I mainly use qualitative, ethnographic, participatory, and formative methods. Within my research, I take a multidisciplinary approach combining medical sociology, health politics, policy, management, and organizational theory, using interdisciplinary concepts such as complexity, resilience, and playfulness.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Merja
Last name	Polvinen
Affiliation	University of Helsinki / iNARR
Title of the abstract	Narrative Fails
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>Chair: Merja Polvinen (University of Helsinki) / merja.polvinen@helsinki.fi Speakers: Matthew Hayler (University of Birmingham) Kaisa Kortekallio (Independent scholar) Hanna-Riikka Roine (Tampere University) Esko Suoranta (University of Helsinki) Jouni Teittinen (University of Turku) Essi Varis (University of Helsinki) The ongoing storytelling boom has also raised the question of whether narrative has its limits. How far can it reach and what happens when it approaches or even crosses over those limits? How might we productively let narrative fail? This double panel examines fiction and non-fiction texts, audio-visual presentations, and digital games where narratives fail to achieve the aims set for them either by generic conventions or by the creators or audiences using them for some purpose. We examine failure as a theme in narrative, but also as an issue of form - one where the narrative form is set against the aims of the artwork or the communicative act as a whole. The presentations will cover material from contemporary speculative fiction and digital games to transhumanist manifestos and YouTube ghost videos. Through the analyses of such texts we examine how narrative is purposefully made to fail, what effects such failures have on audiences, and what narratology and the study of narratives in the wider social and political world might learn from such explicit failures. Session I will focus on the relationship between the thematic representation of failure in the content of a work and its literalisation on the level of form. In this session Kaisa Kortekallio examines ecological science-fiction narratives that push the envelope of human-centred habits of embodied existence, and by doing so get themselves caught between ecological ideas and humanist form. Hanna-Riikka Roine studies how narratives fail as parts of digital games, but also how games then use the players' failures themselves as a rhetorical resource. Finally, Esko Suoranta shows how narrative failure can be analysed as combinations of convention and innovation that afford interpretations not anticipated by narratives in their design, leading to strange, yet fulfilling tensions between form and emergence. Session II interrogates when the failure of narrative is purposeful and when it is not. Jouni Teittinen analyses transhumanist and longtermist visions, which paint the far future of life as belonging to "us" and as decisive for the whole of the "human narrative". Since that future is at the same time portrayed as beyond our current comprehension, the attempt to ventriloquise the post-human often results in comic friction which threatens to reveal the all-too-human magician behind the curtain. Matthew Hayler (University of Birmingham) examines the dynamics of the unknown and the unknowable in Weird fiction, and traces its attempts in embracing the unknown without forcing it to comply to a stable narrative. Finally, Essi Varis delves into the genre of ghost-hunting videos on YouTube and reveals the way they make use of the Todorovian hesitation between naturalising and supernatural explanations, and how the failure of either of these narratives to achieve closure is crucial for the rhetorical effects of the genre.</p>
	<p>Matthew Hayler is associate professor in contemporary literature and digital cultures at the University of Birmingham and the co-director the Centre for Digital Cultures. His research combines cognitive and digital humanities, 4E cognitive science, critical posthumanism, and (post-)phenomenology. He most recently acted as CO-I on the AHRC Ambient Literature project, and is currently working on the ethics of human enhancement and the implications of posthumanist philosophy for real-world practices. He is the author of <i>Challenging the Phenomena of Technology: Embodiment, Expertise, and Evolved Knowledge</i> (2015) and co-editor of <i>Ambient Literature: Towards a New Poetics of Situated Writing and Reading Practices</i> (2021). Alongside Christine Daigle and Danielle Sands, Matt edits the Bloomsbury Academic series <i>Posthumanism in Practice</i>. m.s.hayler@bham.ac.uk Kaisa Kortekallio is an independent scholar whose work bridges cognitive narratology and posthumanist approaches to literature and philosophy, with a specific focus on ecological speculations and more-than-human reading. She has published on <i>New Weird</i>, climate fiction, experimental fiction, readerly experientiality, seasonal feelings, and close reading. She is editor-in-chief in <i>niin &amp; näin</i> journal, a co-editor of the volume <i>Ympäristömuutos ja estetiikka</i> (SES, 2022) and the author of <i>Mutant Narratives in Ecological Science Fiction: Thinking with Embodied</i></p>

100-word  
bio notes for  
all speakers

Estrangement (forthcoming 2023, Bloomsbury). [kaisa.kortekallio@gmail.com](mailto:kaisa.kortekallio@gmail.com) Merja Polvinen (chairing the session) was the PI of the Helsinki team of the Instrumental Narratives consortium (2018-2022). She works as a senior university lecturer in English and docent (associate professor) in comparative literature at the University of Helsinki. Her current interests are in cognitive theories of literary artifice, and her book *Self-Reflective Fiction and 4E Cognition* came out with Routledge in early 2023. [merja.polvinen@helsinki.fi](mailto:merja.polvinen@helsinki.fi) Dr. Hanna-Riikka Roine works as a postdoctoral research fellow funded by the Academy of Finland at Tampere University. Her current research explores the ways in which our entanglement with digital media affects, guides, and shapes our engagement with the possible. Roine is a co-editor of the book *The Ethos of Digital Environments: Technology, Literary Theory and Philosophy* (2021) and special issue "Kirjallisuus digitaalisissa ympäristöissä" (*Avain - Finnish Review of Literary Studies* 2/2021) and has published articles, for instance, on the core concepts of narratology from the perspective of computational media as well as narrativity and agency in digital RPGs. [hanna.roine@tuni.fi](mailto:hanna.roine@tuni.fi) Esko Suoranta is finalizing his doctorate at the University of Helsinki. His dissertation develops the theory of literary affordance and analyzes the ways in which contemporary technonaturalist fiction deals with abstract and systemic phenomena like digital capitalism. Esko won the 2020 World Fantasy Award as co-editor for *Fafnir - Nordic Journal of Science Fiction and Fantasy Research* and received the Alan Nadel Prize for Best Graduate Student Paper for his contribution to the 2019 ISSN conference. From 2023, he co-edits *Avain - Finnish Review of Literary Studies*. [esko.suoranta@helsinki.fi](mailto:esko.suoranta@helsinki.fi) Jouni Teittinen is finalising his dissertation on issues of time and temporality in post-apocalyptic literature, with specific focus on the future anterior as a narrative and existential modus. He has served as the chair of the Finnish Association for Human-Animal Studies and given papers, besides post-apocalypse and animals, on Emerson and American romanticism. He is a co-editor of the books *Nordic Utopias and Dystopias: From Aniara to Allatta!* (2022) and *New Perspectives on Dystopian Fiction in Literature and Other Media* (2020). [jouni.teittinen@utu.fi](mailto:jouni.teittinen@utu.fi) Essi Varis, PhD, is currently working on a personal postdoctoral project *Metacognitive Magic Mirrors* (2020-2024), which investigates how texts and images scaffold and expand imagination. The project is funded by Finnish Cultural Foundation and carried out between Universities of Oslo and Helsinki. Varis specialises in cognitive literary studies, which she has previously applied to graphic narratives and fictional characters (*Graphic Human Experiments: Frankensteinian Cognitive Logics of Characters in Vertigo Comics and Beyond*, 2019). She is also a current editor-in-chief of *Fafnir - Nordic Journal for Science Fiction and Fantasy Research*. [essi.varis@helsinki.fi](mailto:essi.varis@helsinki.fi)



First name	Mikko
Last name	Poutanen
Affiliation	Tampere University
Title of the abstract	Conflicts Revealing the Struggles over Identities, Power and Politics in a Finnish University Merger
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	University mergers are moments rife with potential for conflict. Organizational conflicts entailing identities, power and politics unavoidably also entangle organization members. Top-down reformers and managers often see conflict as something to marginalize, a threat to the reform process. Drawing on a university merger in Finland, we analyse how marginalizing conflict leaves organizational problems unaddressed, which heightens, rather than defuses, narrative sensemaking of the change and conflict. We find that previous organizational identities continue to play out in conflict narratives of struggle over power, politics and identity also within the new organization. Stifled conflict will likely find expression elsewhere, jeopardizing the original purpose of organizational change – a successful merger.
Bio note (100 words)	Mikko Poutanen is a senior researcher at the University of Turku and a postdoctoral researcher at Tampere University, Finland. His research interests include the political economy of higher education, political communication, ideology theory and qualitative research methods.
Co-presenters	Paula Rossi is an assistant professor at University of Vaasa, Public Management. Her research interests cover various themes, such as systemic change, and narrative sensemaking of experienced conflicts, both closely intertwined with understanding the complexity of everyday organizational life. Her research has been published in international journals such as Public Management Review and Knowledge Management Research and Practice.
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Sushri Sangita
Last name	Puhan
Affiliation	University of Sussex
Title of the abstract	Narratives of contradiction - an analysis of adoption policy and practice in India
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Narratives take shape in a dialogical relation to culturally mediated narrative models of sense-making, which are inextricably entangled in power relations (Meretoja, 2020). It is reflected in the policy statements, which we don't usually view as literature. But most definitions of policy problems have a narrative structure that tells something about dominant discourses within a society, often repeated by powerful actors. It is evident that the power of narratives is influential in shaping beliefs, public opinions, and ultimately governmental actions. This paper presents the finding of empirical research on adoption policy and practice in the context of India. The findings illuminate how the revised policy narrative is an attempt to impose rigid procedural changes to promote adoption as a statutory program to get more children adopted in India by Indian parents while avoiding the attention to the structural problems that pushed children to institutional care. With the narratives of transparency and accountability, the policy has created a mechanical process that has little space for the professional discretion of social workers. Additionally, it has created a distance between adoptive parents and practitioners, rather than space for meaningful engagement. With the sharp increase in prospective parents, declining rates of adoption, and rising adoption disruption, the reformation of the policy with a 'happy family' narrative is questionable. The research suggests that the policy narrative has a strategic function that directs who can author the adoptive family lives prescribed, and whose narratives should dominate in adoptive family formation in the changing social, political and cultural times. In the Indian context of competing and contrasting narratives, adopted people, parents and practitioners are conditioned to 'doing' the adoptive family in a way they are being told to, and not in ways of their own choosing.</p>
Bio note (100 words)	<p>Dr Sushri Sangita Puhan is an Honorary Research Fellow at the Department of Social Work and Social Care of the School of Education and Social Work at the University of Sussex, UK. Her research interest covers policy and practice related to children, family, adoption, and narrative research. Her research on adoptive family practices: a narrative analysis of policy and lived experiences, explores the subjective experiences of young adult adoptees and adoptive parents and social workers to illuminate the ways adoptive family lives are practiced in contemporary India. Dr Puhan's work is original, exploratory and groundbreaking and provides essential insights into the secularisation process of Indian child welfare law in recent times. She has widely presented her work in various national and international forums.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Aimee
Last name	Quickfall
Affiliation	Leeds Trinity University
Title of the abstract	Ethical tangles in a woolly methodology? Knotty tales from Narrative Research
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>In this paper, we describe three ethical dilemmas that arose during narrative research in three different studies; with teachers who are also mothers, with trainee teachers and with women in academia. The dilemmas relate to issues of anonymity, the issues of authorship/ownership and third-party characters in narratives. We problematise our narrative methodologies in terms of ethical dilemmas and challenges, which have had an impact on our participants, but also on our own well-being as researchers. Narrative research is often considered woolly (Andrews, 2021) and ownership of the stories concerned is a central ethical issue (Smythe and Murray, 2000). University ethics processes often centre considerations that minimise institutional liability (Busher and Fox, 2021; Quickfall, 2022), which do not address the challenges of ethics in narrative research adequately, and offer insufficient guidance to researchers (Josselson, 1996). Narrative researchers are therefore often conflicted; between their own understanding and the participant’s understanding, between their own ethical principles and those of their institutions, between the ownership of the research and the ownership of the narratives. As part of this presentation, we will suggest some ways of minimising these conflicts, using reflexivity tools such as the ‘kitchen table’ (Folkes, 2022) and uncomfortable reflexivity (Pillow, 2003) as well as our own reflections on how we have tackled these ethical dilemmas.</p>
Bio note (100 words)	<p>Aimee Quickfall and Kaisa Pihlainen Aimee: <a href="https://orcid.org/0000-0001-6250-3189">https://orcid.org/0000-0001-6250-3189</a> Kaisa: <a href="https://orcid.org/0000-0001-9437-4481">https://orcid.org/0000-0001-9437-4481</a> Aimee and Kaisa have been collaborating on student well-being projects for five years. They are both interested in narrative methodologies and have used narratives extensively in their research on well-being and other research areas.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Anna Ilona & Timo
Last name	Rajala & Uotinen
Affiliation	Tampere University
Title of the abstract	Conflicting narratives: the case of 'the king in the carpark'
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>On an August afternoon in 1485 near Market Bosworth in Leicestershire Richard III, crowned in July 1483, was slain. The dead king was carried naked on horseback to Leicester and buried in Greyfriars Church. Due to the dissolution of monasteries in the late 1530s and subsequent development of the site, the tomb was lost. In 2012, human remains, showing in situ signs of spinal deformity, were discovered and excavated under a car park where Greyfriars used to stand. Richard's case is interesting because prior to the rediscovery of the remains, both the body and character of the king were surrounded by myth and political propaganda: Tudor chroniclers sought to discredit Richard as a usurper to reinforce Tudor legitimacy, which lacked strong hereditary grounds. The most well-known depiction of Richard is of course Shakespeare's. Drawing on his contemporary historical sources, Shakespeare portrays Richard as a deformed, limping, villainous hunchback with an arm like a 'blasted sapling withered up'. Richard's posthumous image relied on the Tudors. In their time, the medieval association of deformity with sin and evil still lingered. Over time, some suspected that the wickedness and deformity of Richard were exaggerations, but without the earthly remains, the deformity could not be proven. The 2012 rediscovery finally answered the question: Richard had scoliosis. No evidence of limping or a withered arm was found. 'So much for Shakespeare's medical credibility', it was declared. The story of Richard's twistedness was 'the work of Tudor propagandists, especially Shakespeare' [sic]. The myth of the defamed king was busted—or was it? We argue, based on a co-authored chapter (Rajala &amp; Uotinen 2022), that Richard's case forms a unique cross-genre nexus between historiography, Shakespeare's drama, and modern medical writing through which we evaluate the received histories of Richard's body—whether mythical, factual, fictitious, or scientific—to find out what role interpretation and truth play in the storytelling: How is Richard's body described and interpreted within different genres? What kind of implications do interpretation and truth have for different narratives that address Richard's body?</p>
Bio note (100 words)	<p>Dr Anna Ilona Rajala is currently focusing on the politics of shit in urban spaces, arts, and bioethics (Tampere University, Academy of Finland). She is also a Postdoctoral Research Fellow at the University of Arts, Helsinki, focusing on aesthetic experience in medical humanities. She is widely interested in the intersection between arts and humanities and health.</p>
Co-presenters	<p>Dr Timo Uotinen is a literature and philosophy scholar, specialising in Shakespeare and the philosophy of Francis Bacon. His research interests include philosophical aesthetics, Frankfurt School critical theory, and philosophies of the mind and body.</p>
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	William
Last name	Randall
Affiliation	St. Thomas University
Title of the abstract	Open Discussion: The Future of the Narrative Matters Community
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>This session will focus on the future of the Narrative Matters “community” and the conferences that have helped it to evolve. Members of an ad hoc committee—consisting of Bill Randall, Brian Schiff, Hanna Meretoja, Anneke Sools, and Mark Freeman—will provide an overview of the vision and history of Narrative Matters thus far and invite discussion on key issues and possibilities going forward. These include setting up a Narrative Matters Steering Committee and an Advisory Board to help structure and strengthen the community in the years to come. Delegates are heartily encouraged to attend this critical session and, if possible beforehand, have a look at the documents featured on the conference website under Narrative Matters Network.</p>
100-word bio notes for all speakers	<p>Mark Freeman is Distinguished Professor of Ethics and Society in the Department of Psychology at the College of the Holy Cross, and is the author of numerous works, including <i>Rewriting the Self: History, Memory, Narrative</i> (Routledge, 1993); <i>Hindsight: The Promise and Peril of Looking Backward</i> (Oxford, 2010); <i>The Priority of the Other: Thinking and Living Beyond the Self</i> (Oxford, 2014); and, most recently, <i>Do I Look at You with Love? Reimagining the Story of Dementia</i> (Brill, 2021). He also serves as Editor for the Oxford University Press series “Explorations in Narrative Psychology.” Hanna Meretoja is Professor of Comparative Literature and Director of SELMA: Centre for the Study of Storytelling, Experientiality and Memory at the University of Turku, and Visiting Fellow at Exeter College, University of Oxford. Her monographs include <i>The Ethics of Storytelling: Narrative Hermeneutics, History, and the Possible</i> (2018, Oxford UP) and <i>The Narrative Turn in Fiction and Theory</i> (2014, Palgrave Macmillan). She has co-edited <i>The Use and Abuse of Stories: New Directions in Narrative Hermeneutics</i> (2023, Oxford UP), <i>The Routledge Companion to Literature and Trauma</i> (2020), and <i>Storytelling and Ethics: Literature, Visual Arts and the Power of Narrative</i> (2018, Routledge). Bill Randall is Professor Emeritus of Gerontology at St. Thomas University in Fredericton, NB, Canada. He has helped to pioneer a unique approach to the study of aging called “narrative gerontology.” Author or co-author of 70 publications on this and related themes, he has been principal co-organizer of three Narrative Matters conferences (2002, 2004, 2010) and founding co-editor of the online journal <i>Narrative Works</i>. His books include <i>The Stories We Are: An Essay on Self-Creation</i> (University of Toronto Press, 1995/2014) and <i>Reading Our Lives: The Poetics of Growing Old</i> (Oxford UP 2008). Brian Schiff is Esmond Nissim Professor of Psychology and Director and of the George and Irina Schaeffer Center for the Study of Genocide, Human Rights, and Conflict Prevention at The American University of Paris. He is the author of <i>A New Narrative for Psychology</i> (Oxford University Press 2017). Anneke Sools is Assistant Professor at the department of Psychology, Health and Technology at the University of Twente (The Netherlands). She is co-director of the UT Storylab, an inter/transdisciplinary research network with a focus on sustainability and well-being. Sools is the recipient of the 2018 AERA Early Career Award Narrative SIG. She published widely on narrative change research, in particular on narratives of and from the future. Her research is about how people can construct hopeful, possibility-rich futures in social and societal situations where possibilities are under pressure (e.g. chronic illness, precarious employment, at-risk youth, climate crisis).</p>

First name	William
Last name	Randall
Affiliation	St. Thomas University
Title of the abstract	Open Discussion: The Future of the Narrative Matters Community
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	This open session will focus on the future of the Narrative Matters “community” and the conferences that have helped it to evolve. Members of an ad hoc committee—consisting of Bill Randall, Brian Schiff, Hanna Meretoja, Anneke Sools, and Mark Freeman—will provide an overview of the vision and history of Narrative Matters thus far and invite discussion on key issues and possibilities going forward. These include setting up a Narrative Matters Steering Committee and an Advisory Board to help structure and strengthen the community in the years to come. Delegates are heartily encouraged to attend this critical session and, if possible beforehand, have a look at the documents featured on the conference website under Narrative Matters Network.
100-word bio notes for all speakers	Bill Randall is Professor Emeritus in the Department of Gerontology at St. Thomas University, Fredericton, NB, Canada. He has helped pioneer an approach to the study of aging known as Narrative Gerontology, is founding co-editor of the journal "Narrative Works", and has been principal co-organizer of three Narrative Matters conferences (2002, 2004, 2010). He is the author or co-author of over 70 publications on narrative and related themes.

First name	Oskari
Last name	Rantala
Affiliation	University of Jyväskylä
Title of the abstract	Comics-within-comics in experimental superhero narratives
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Anglo-American superhero narratives are a peculiar genre in which various contemporary cultural developments condense. Successful Hollywood franchises have made superheroes extremely prominent in the global entertainment industry, but only a couple of decades ago, they remained a rather marginal phenomenon mostly aimed for a hermetic subculture of devoted comics fans. Since 1980s, mainstream superhero comics have increasingly engaged in play with the history of their genre and medium and relied on the subcultural knowledge of the readership for producing narrative meaning. As a result, we have a genre that is simultaneously highly commercial and commodified as well as often ironically conscious of its own history and conventions, even though it is rarely considered experimental or metatextual. A comics creator central to these developments is writer Alan Moore. One of the most acclaimed writers in 1980s and 1990s, he has later produced works that appropriate comics history in various experimental ways. An intriguing example of the medium-specific narrative strategies employed in comics such as <i>1963</i>, <i>Supreme</i>, <i>Tom Strong</i> and <i>The League of Extraordinary Gentlemen</i> is the use of intricate comics-within-comics structures. Some works incorporate complete pages of pastiche comics in the narrative, whereas in other titles, whole comic books can be made-up artifacts imitating the writing and drawing styles, paper stock and letter column content of seminal historical comics. In all these comics, the playful use of nested narratives highlights the artificial and intertextual nature of the storyworlds and strives to engage the reader in medial nostalgia. In this paper, I discuss the narrative possibilities and effects of this particular device.</p>
Bio note (100 words)	<p>Oskari Rantala is working on his doctoral thesis in the University of Jyväskylä, Finland, researching medium-specific narrative strategies and medial self-awareness in the comics of Alan Moore. His research interests include experimental narrative strategies, medium-specificity, (inter)mediality and materiality. Rantala's recent articles "Metatekstuaalisuus sarjakuvassa" ('Metatextuality in comics') and "Intermediaalisten herrasmiesten liiga" ('The league of intermedial gentlemen'), published in Finnish anthologies <i>Paperinen avaruus</i> (2020) and <i>Intermediaalinen kirjallisuus</i> (2022), respectively, have discussed the comics series <i>The League of Extraordinary Gentlemen</i> in terms of the material use of comic book objects and the connections between intermediality and multimodality.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Don
Last name	Redmond
Affiliation	Mercer University - Atlanta
Title of the abstract	Sports Stories, Fandom, and Narrative Identity
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	The intersection of sports and storytelling has increased significantly with the rise in web-based platforms, providing an explosion of game-watching options, and documentaries such as <i>The Last Dance</i> , highlighting the final championship season of Michael Jordan's Chicago Bulls career. From a viewer and fan perspective, what aspects of sports are most dramatic and emotionally engaging, and do the stories of sports impact mental well-being and identity? One recent study by Valenta and Sikorjak (2022) found lower levels of loneliness and stronger community engagement for fans compared to non-fans. This paper considers how sports fandom can positively strengthen identity and belonging - independent of a team's historical success - and what type of variables lead to the most impactful collective fan experiences, such as the miraculous finish to Manchester City's 2012 English Premier League championship, the team's first in 44 years. Finally, the author argues that sports fandom can add an extra dimension to a life story - a narrative thread that is both unique and shared.
Bio note (100 words)	Don Redmond, Ph.D. is Associate Professor of Counseling at Mercer University - Atlanta, USA and directs the Center for the Study of Narrative. He teaches courses on Narrative Theory and Lifespan Development, leads an annual study abroad to Leiden, The Netherlands, and conducts and supervises narrative research. He holds a bachelor's degree in Political Science and Master's in Counseling from the University of North Carolina at Chapel Hill and earned his doctorate in Counselor Education from the University of Virginia. He has written and presented in the areas of narrative theory, narrative gerontology, and postmodern approaches to supervision. He was Co-Chair of the 10th Narrative Matters in Atlanta, USA in 2022.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	



First name	Hanna Sofia
Last name	Rehnberg
Affiliation	Uppsala University
Title of the abstract	Giving coronavirus a face: Swedish municipal storytelling during the COVID 19-pandemic
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>During the COVID-19 pandemic, several Swedish public sector organizations used storytelling to communicate with citizens. To a large degree, crisis communication is about setting the agenda and forming meaning - portraying the crisis in a certain way. Considering the way narratives are constructed and function, it is reasonable to believe that this form of communication is especially 'well-suited' for actors who want to reach out during crises. The aim of this paper is to develop knowledge on the use and functions of narrativity in municipal crisis communication. An additional aim is to reflect on the communicative demands and responsibilities that are topical when strategic storytelling is used as a tool in civic communication. The study draws on three Swedish municipal storytelling initiatives launched during the COVID-19 pandemic. Based on previous research about strategic storytelling, the following research questions are asked: Which offerings of identification and relations are expressed through the narratives, and how are these offerings realized? What image of the organization is created, and how? To answer these questions, we have conducted a narrative discourse analysis of three example stories. The analysis shows that personification, values, and a shared narratorship are cornerstones of strategic storytelling. Further, we suggest that narrative as a form of communication may be both easily applicable and particularly influential in times of crisis, which makes it even more important to investigate. Moreover, it is generally more difficult to distinguish the 'sender' in strategic storytelling compared to in traditional municipal information. This calls on public sector organizations to use the method in a reflective and responsible manner - and on citizens to take a reflective and critical approach when consuming 'strategic stories'.</p>
100-word bio notes for all speakers	<p>Hanna Sofia Rehnberg is an associate professor of Swedish language at The Department of Scandinavian Languages, Uppsala University. As a sociolinguist, she investigates language use in contemporary society. Her research interests - mainly in the area of applied linguistics - include narrativity and storytelling, communication in the asylum process, media discourses, and organizational communication (with a specific focus on the public sector). She works in interdisciplinary settings and apply various theoretical and methodological approaches, such as linguistic ethnography, social semiotics, discourse analysis, and narratology. (This is not to be printed: Unfortunately, Maria Grafström can no longer join me to present at the conference).</p>

First name	Anne
Last name	Riippa
Affiliation	University of Helsinki
Title of the abstract	The ethics of care as told by two Nobel laureates
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>The ethics of care has experienced a resurgence in the 21st century fiction. Alexandre Gefen, a specialist in contemporary French literature, has theorised from a literary studies perspective the definition of the ethics of care given by the American professor of political science Joan Tronto. According to Tronto, care is everything we do to continue, repair, and maintain our world so that we may live in it as well as possible. And how does the ethics of care play out in fiction? If the author succeeds in using fiction to reach out to emotions and questions that are familiar to the reader, then we are also dealing with ethically sustainable literature. Recent Nobel laureate Annie Ernaux is known for her style which depicts the collective memory and discourse in the French society between 1940s to 2006. The author closely observes her own social class ascension as part of larger societal changes that involve several generations including her parents and children. Ernaux also shows how our individual memory exists outside us, in the communal experience. When Ernaux was asked which of the French Nobelists was the closest to her, she replied that Albert Camus was the closest role model of all, because Camus also wrote about issues important to Ernaux, such as inequality and the experience of exclusion. In this paper, we will explore the narrative means by which the ethics of care is constructed in Camus' <i>Le Premier Homme</i> (1994) and in Ernaux's <i>Les Années</i> (2008). Camus' autobiographical narration is notoriously more fictional and traditional than Ernaux's so-called "autosociobiographical" narration. In Ernaux's style, the author seeks to convey to the reader a sense of collective experience, which is similar to Camus' ethical narrative. We will attempt to map out the narrative techniques that report this collective social discourse in these two narratives of care.</p>
Bio note (100 words)	<p>Anne Riippa is a Senior Lecturer in Translation Studies at the University of Helsinki. In her post-doctoral research project, she analyses narrative empathy and focalization in contemporary French literature (Leïla Slimani, Michel Houellebecq), as well as literature as a resource for language learning. In her doctoral dissertation, she studied intertextuality and rewriting of old narratives in the works of three French novelists and dramaturges (Albert Camus, André Gide, and Paul Claudel). Anne Riippa is also a French language teacher and is a registered legal interpreter.</p>
Co-presenters	Linda Nurmi
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Per
Last name	Roar
Affiliation	Oslo National Academy of the Arts
Title of the abstract	Counter-narratives - performative memory work and reactivation of potentials.
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>In "Counter-narratives - performative memory work and reactivation of potentials" Per Roar (NO), Manuel Pelmuş (NO/RO), and Eliot Moleba (SA) will share their individual and different approaches to performative memory work, which artistically aim to reactivate potentials that otherwise might fall short to be noticed. Through sharing various, emergent strategies for embodiment, they will shed light on issues related to reactivating archival material and/or personal archives as counter-narratives that allow for rethinking historical relevance and contemporary potential. Inspired among others by Jens Brockmeier's (2015) notions of alternatives to archival memory, Anna Halprin's understanding of the transformative (Halprin 1995) and Avery Gordon's notion of transformative recognition (Gordon 1997), Per Roar will introduce this panel and the artistic research project MEMORYWORK (2021-2024) in which Pelmuş and Moleba participate. MEMORYWORK is funded by the Norwegian Artistic Research Programme, hosted by the Oslo National Academy of the Arts (KHIO), and is run in collaboration with Dr Merete Røstad, a visual artist and associate professor at KHIO. Manuel Pelmuş will in the panel draw on his current artistic PhD project "Permanent Collection", which was commissioned for the opening of the live program of the new MUNCH museum in Oslo in 2021 and presented at Kunsthalle Wien the same year. Here, he will reflect on the potential of transmission between bodies and the body's relationship to contexts, places, and histories. Eliot Moleba will share his concept of "Monu(mo)menting": Rethinking the quotidian lived experiences of Norwegians with immigration and/or multicultural backgrounds, as a foundation and invitation to trace/map and lay/build/monument collective histori(es) in public spaces through infusing these with personal narratives. Hence, seeking to shift how we read those places and (re)negotiate the past/meaning of the place, its people and history. "Monu(mo)menting" is a part of his current artistic PhD project "Alternatives Histori[es]: A Place Where Something Happened". References: Jens Brockmeier, <i>Beyond the Archive: Memory, Narrative, and the Autobiographical Process</i>, Oxford: Oxford University Press, 2015 Avery Gordon, <i>Ghostly Matters: Haunting and the Sociological Imagination</i>, Minneapolis: University of Minnesota Press, 1997. Anna Halprin, <i>Moving toward life: Five decades of transformational dance</i>, Middletown: Wesleyan University Press, 1995.</p>
100-word bio notes for all speakers	<p>Dr Per Roar is a Professor and Head of the MA Programme in Choreography and Head of Research at the Academy of Dance at Oslo National Academy of the Arts (KHIO). He merges socio-political interest and contextual enquiries with somatic approaches to movement in his artistic research and choreographic work, as seen in his <i>Docudancing Griefscapes</i> (2015) or <i>Stumbling Matters</i> (2020). His artistic approach and interest in the politics of remembrance draw on his composite educational background, which in addition to KHIO, includes studies at universities in Oslo, New York, Oxford, Budapest, and UniArts Helsinki. Currently, he is engaged in the artistic research project MEMORYWORK (2021-2024). Manuel Pelmuş is an artist and a research fellow at the Academy of Fine Arts Oslo at KHIO with his PhD project: "Permanent Collection". He lives and works in Oslo and Bucharest. He is among the artists exploring the new turn to performance and reimagining the role of performance in the context of the visual arts. Pelmuş often deploys continuous live presence within the context of exhibitions, using enactment as a strategy and the human body as a medium and a means to explore the body's relationship to memory and the construction of history. His projects have been featured at several major institutions internationally. He was awarded the Berlin Art Prize for performance arts in 2012, represented Romania at the 55th Venice Biennale with Alexandra Pirici in 2013, and received the prize for excellence from the National Dance Centre of Bucharest in 2015. Eliot Moleba is a researcher, playwright, and theatre director. He is one of the founding members of PlayRiot. He was the resident dramaturg at The South African State Theatre. He is currently an Editorial Committee member of VIS - The Nordic Journal for Artistic Research, and a research fellow at the Theatre Academy at KHIO with the PhD project "Alternative Histori[es]: A Place Where Something Happened."</p>

First name	Iida
Last name	Räty
Affiliation	University of Turku
Title of the abstract	Without a diagnosis, but not without symptoms. Unfinished illness narratives.
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Coronary heart disease is a public health issue that causes approximately one in five deaths in men and one in eight deaths in women in Finland. Even though the mortality of the disease has decreased over the last couple of decades, the disease is still a leading cause of death. In this paper, I focus on illness narratives of people who have life-disturbing symptoms of coronary heart disease but don't have a diagnosis. Either their symptoms are too vague, or they are missing something that would qualify them for a diagnosis. Being ill places life in a state of uncertainty and disruption. The conventional illness narrative often includes a description of strange sensations, the transformation of those sensations into symptoms, and an unwanted but progressive narrative stage in which the diagnosis is being presented. In this paper, I bring focus on the unheard, unfinished, and unfulfilling illness narratives without the step of getting a diagnosis. They are untellable narratives that lack answers and are desperate for a conclusion. They are the narratives that leave the person in an ill body and don't offer a recovery. In this paper I ask, what is the meaning of diagnosis in illness narratives in terms of healing and coping with illness? What is the role of diagnosis, and how does it affect potential futures presented in the illness narrative? How the narrator can build the future and continuity for their life in an illness narrative, which is still in the middle of chaos?</p>
Bio note (100 words)	Iida Räty is a doctoral researcher in Folkloristics at the University of Turku, Finland. In her doctoral research, she studies patients' coronary heart disease narratives as construction and negotiation of vernacular and institutional illness narrative discourses.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Elina
Last name	Saloranta
Affiliation	University of the Arts Helsinki
Title of the abstract	Letters to Elli. A participatory experiment in letter-writing.
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p><i>"Dear People! I believe I have received all your letters and you presumably mine too. The last time I wrote cards to you from Mitau. That was when Jan left for a week in Riga to draw his altarpiece, as he said. Consequently, I now have some peace and quiet again. I nevertheless think the solitude here is having an overly depressive effect on me. I have become so melancholic and nervous that I cannot tolerate anything. I frequently miss Father, I loved him so unreservedly and he was always so good to me. I do not miss Jan in the slightest - I contemplate the future with him with nothing but dread."</i> The text above was written by Finnish singer Elli Forssell-Rozentāle (1871–1943) in the Latvian countryside somewhere close to Mitau (Jelgava) in August 1909. In my presentation, I will show a 6-minute film based on Elli's letter and invite the audience to write a reply to her. I will also read fragments of reply letters written in other research events. How does Elli's story continue, and what kind of replies has she received from her 21st century pen pals?</p>
Bio note (100 words)	<p>Elina Saloranta is a visual artist and a lecturer from the University of the Arts Helsinki. She is also someone who likes to write letters, and in the past few years, she has engaged in correspondence with some 19th century people. One of the outcomes (A letter from Elli) can be seen here: <a href="https://vimeo.com/429974986">https://vimeo.com/429974986</a> (password: Elina). Saloranta's background is in experimental film, which she has studied at the School of the Art Institute of Chicago. She also holds a doctoral degree from the University of the Arts Helsinki's Academy of Fine Arts.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Kasimir
Last name	Sandbacka
Affiliation	University of Oulu
Title of the abstract	Untellable societies - utopian narratives in contemporary Finnish literature
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>An often-noted feature of contemporary literature is that dystopian narratives have flourished while their positive counterparts, utopias, have gone all but extinct. The end of the twentieth century was said to bring about the end of history, as liberal democracy combined with global capitalism was hailed as the only viable way of social and political organization. The desire to re-imagine society, seen as futile if not dangerous, became thus eclipsed by a dominant anti-utopian political sentiment in Western societies. Yet as market-driven democracy is increasingly challenged by climate change, political and economic polarization, and the resurgence of authoritarianism, metamodern theorists Timotheus Vermeulen and Robin van den Akker (2015) claim that utopia is making a come-back in Western culture. If so, how can it be narrated after decades of doubt? By examining three Finnish contemporary, but very different, utopian, or post-utopian novels - Mari Mörö's <i>Hajavalo</i> (2018, "Diffuse Light"), Ville Hytönen's <i>Suomalainen Utopia</i> (2020, "Finnish Utopia"), and Siiri Enoranta's <i>Maailmantyttäret</i> (2022, "Daughters of the World") - this presentation discusses the features and relevance of utopias as political narratives in present times of crisis. In dialogue with Marie-Laure Ryan's (1991) typology of possible worlds and its adaptation to utopian fiction by Mattison Schuknecht (2019), this presentation considers the relationship between the actual world and the possible worlds presented by the novels. How does this relationship affect the novels as political narratives? To what extent can they be seen as instruments of social imagination that engage with present political issues and suggest new models of social organization? Furthermore, this presentation examines how these narratives navigate, and perhaps circumvent, what Schuknecht sees as the fundamental lack of "tellability" of the utopian form, namely the lack of conflict - and the lack of narrative appeal that follows - implied by social harmony.</p>
Bio note (100 words)	<p>Kasimir Sandbacka, PhD, is a literary scholar at the University of Oulu. His research interests include late modernism, postmodernism, and metamodernism, as well as irony, nostalgia, and utopia. His current research project, "Post-war European history and metamodernism in contemporary Finnish literature", is funded by the Finnish Cultural Foundation.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Ella Marie
Last name	Sandbakken
Affiliation	Oslo New University College and University of Oslo
Title of the abstract	Narratives on Social Norms and the (in)appropriate Behaviours during the COVID-19 Pandemic
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>During the COVID-19 pandemic, individuals had to continuously make meaning of the shifting circumstances under which they were living their everyday lives. When trying to navigate their own everyday lives during the pandemic, they had to make sense of both societal level narratives (e.g. those presented by the government) and individual level narratives (in their own life stories). In our longitudinal study, we explore the constructions and negotiations of such narratives. We have followed 8 people over the course of some of the most restrictive COVID-19 measures in Norway (from April 2020 to January 2022), and conducted 5 interviews with each of these at different time points in the pandemic. In these 40 interviews we investigate how participants narrate their daily lives under the pandemic, with a particular focus on political measures, social norms and own and others' behaviours. In this presentation, we focus on how participants narrate the "inappropriate" behaviours during the pandemic, asking: "How do participants narratively make meaning when they try to figure out what behaviors to engage in and which they condemn?". We found such narrative meaning-making to be an ongoing process that shifted over the course of the pandemic. Understanding such narrative constructions is of importance for handling global crises at the national level, since governments need the population to comply when introducing restrictive measures. Our study contributes to theory of narrative cultural psychology (Hammack, 2008) by exploring how meaning-making narratives at the personal level interact with the societal and global narratives, and how these change or stay stable within the same person's meaning-making over a long-lasting crisis such as the COVID-19 pandemic.</p>
Bio note (100 words)	<p>Ella Marie Sandbakken is a doctoral candidate in cultural psychology at the University of Oslo, and a university college lecturer at Oslo New University College. In her PhD thesis she is investigating meaning-making narratives of everyday life under the COVID-19 pandemic in Ecuador and Norway. She has previously researched experiences of polyamorous interview participants from a critical psychological perspective. She teaches classes in qualitative research methods, and has conducted research using diverse qualitative methods, such as thematic analysis, narrative analysis, Foucauldian discourse analysis and template analysis.</p>
Co-presenters	Sigrun Marie Moss
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	David
Last name	Savill
Affiliation	University of Salford
Title of the abstract	Student Cohort Cohesion & Story Exchange Workshops
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	This paper outlines how an HE Programme Leader has tackled the challenge of student cohort cohesion through the use of personal narrative story exchanges. It shares the results of a study into the use of story exchanges in schools, with relevance to the difficult question of how to measure experiences of empathy generated by narrative exchanges. It advocates for the use of personal narrative story exchanges in a variety of institutional settings and provides an introduction to the technique for HE practitioners of any field not already employing personal narrative story exchanges.
Bio note (100 words)	David Savill is a Senior Lecturer, Programme Leader and practicing novelist at The University of Salford. He designed, and leads, a new type of Creative Writing degree (Creative Writing Multidiscipline). He was short-listed for the Desmond Elliot debut novel prize and winner of Le Premier Roman novel award in France. He is currently researching academic freedoms in Hungary.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	



First name	Kate
Last name	Seers
Affiliation	Charles Sturt University
Title of the abstract	Does Psychology Serve Women
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>This presentation delves into the narratives crafted by Australian psychologists, exploring how women's mental health is shaped and influenced. It examines the underlying discourses of gender and neoliberalism that are utilised in constructing these narratives and highlights their tendency to maintain the status quo rather than facilitate transformative change. While previous research has primarily focused on the theoretical connections between neoliberalism, subjectivity, and the discipline of Psychology (LaMarre, 2019; Lemke, 2002; Thrift and Sugarman, 2020), this study broadens the scope by investigating how these discourses manifest in therapists' language. Adopting a feminist post-structuralist epistemology, this research employs story-telling tasks to examine the construction of women in therapy and how psychologists make sense of mental illness and therapy. Critical discourse analysis is utilised to investigate the prevalent discourses employed by clinicians when portraying women in mental health interventions. The findings reveal that participants heavily rely on neoliberal and gendered discourses, such as motherhood, self-responsibility, and individualisation, to “story women into being”. These discourses can influence the way women's mental health is understood and addressed. Further to this, a theme of hopelessness and unknowing is prominent in the stories. The goal of this research is to generate new understandings that can help clinicians provide transformative and meaningful experiences for their clients. While therapists don't need to completely abandon their training or engage in large-scale interventions, this research encourages reflection, critical practice, and the possibility for micro-level interventions that disrupt neoliberal subjectivities. Ultimately, the findings may contribute to the development of anti-oppressive practices that disrupt neoliberal governmentality and foster small yet impactful shifts toward transforming social structures.</p>
Bio note (100 words)	<p>Kate is a Ph.D. candidate at the School of Psychology at Charles Sturt University, Australia. She obtained first class honours in 2018 with her research that explored the lived experiences of late-diagnosed autistic women and the intersection of gender and disability. Her current research is exploring the role of power in psychology, the discourses drawn on by psychologists, and the consequences this has for women and other minority populations. Guided by a feminist lens and a critical psychology perspective, Kate's work hopes to shed light on the veiled dynamics of power within the realm of psychology.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Jess
Last name	Shane
Affiliation	Hunter College
Title of the abstract	Shocking, Heartbreaking, Transformative
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>This presentation details the process and thinking within <i>Shocking, Heartbreaking, Transformative</i>, a 4-part creative non-fiction podcast that problematizes the use of personal stories in the documentary industry and examines the power dynamics between documentary-makers and their subjects. The series features a story within a story: it follows me, documentarian Jess Shane, as I craft short documentaries about four individuals' lives— individuals who have applied to participate in my project by responding to an online ad. It also dives into the behind-the-scenes decisions required to tailor individuals' life experiences to conform to industry standards of what makes a "good story." In tandem, these two narratives— of me producing my documentary subjects' stories and the editorial and logistical processes of creating a docuseries —enable a candid investigation of the ramifications of "telling your story" on the documentary mass market scale. At a moment when personal stories are being increasingly monetized across the spectrum—not only in media but also in social movements, politics, and advertising—my series seeks to expose and reimagine the terms of documentary production for subjects and documentarians alike.</p>
Bio note (100 words)	<p>Jess Shane is a Canadian artist, documentarian, and educator. Jess' work investigates ethics and power dynamics traditionally upheld in documentary production. Recent projects include <i>Accounts and Accountability</i>, a <i>Falling Tree</i> production for BBC Radio 4, and <i>Signal and Noise</i>, an experimental audio-first short about a poet's visit to Guantanamo Bay Detention Center. Jess has presented documentaries at festivals including <i>On Air Fest</i>, <i>DOCNYC</i>, <i>Open City Documentary Festival</i>, <i>New Orleans Film Festival</i>, and <i>Third Horizon Film Festival</i>. Her independent sound art podcast, <i>Constellations</i> has been spotlighted in <i>The New York Times</i>, <i>Indiewire</i>, and beyond. She holds an M.F.A. from Hunter College.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Rebecca
Last name	Shaw
Affiliation	University of Leeds
Title of the abstract	The Power of Domestic Abuse Counter Narratives: Telling Stories in Parliamentary Debates
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	This paper will examine the uses of master and counter-narratives in Parliamentary Select Committee debates surrounding the passage of the Domestic Abuse Bill (now Domestic Abuse Act 2021) in Parliament. These debates are a site that allow for the telling of counter narratives in order to challenge the narrative of the normative legal position regarding Domestic Abuse. However, what is the true power of these stories in exposing the problems with the construction of this legal narrative and the overarching master narrative of domestic abuse? This paper will consider the extent to which these counter narratives successfully act as discursive resistance in this legal context. Specifically, it will examine whether counter narratives are 'lost in translation' in their attempts to challenge, and reveal the inaccuracies of, the master narrative of domestic abuse.
Bio note (100 words)	Dr Rebecca Shaw is a legal narratologist with particular research interests in the story scripts, dynamics and characterisations of socio-legal, historical and cultural narratives which frame and underpin legislation. Specifically, her research focuses on the power of legal storytelling, and how narrative theory can be used to examine and understand the development of master and counter narratives regarding both victims and perpetrators of domestic abuse.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Päivi
Last name	Siivonen
Affiliation	University of Turku
Title of the abstract	Adult graduates' negotiations of employable identity - Small story approach in qualitative follow-up research
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>There is a widening understanding that employability should be viewed as a processual phenomenon referring to graduate identity and evolving across multiple contexts and over time (Holmes, 2013). However, we know little about the longitudinal processes of employability that higher education graduates encounter as they enter the world of work. How do graduates interpret and manage their educational and working life trajectories? What kinds of graduate identities in relation to employability do they negotiate across time? How do they negotiate continuity and/or change in relation to graduate identities? We examine these questions in this methodological paper in which we apply and develop a small story approach, which has only rarely been applied in the analysis of follow-up data, to analyse adult graduates' interview data (n=15). The data was generated at the time of graduation in 2019 and followed up in 2020 as part of a larger project on Graduate employability and social positioning in the labour market (HighEmploy, 2018–2022). Our focus is on adult graduates as they may be in a positional (dis)advantage depending on personal qualities and skills as well as such social differences as age and class. Their educational and working life trajectories may contain ruptures (e.g. periods of unemployment, dismissals) that need to be accounted for the audience such as potential employers. We illustrate with Elsa's and Joel's cases how they account for such ruptures in their situated meaning-making and how they position themselves in relation to normative ideals of employability across time. We apply the small story approach and narrative positioning analysis that permits the analysis of continuity and change of graduate identity in relation to employability through time. Small stories unfold interaction and narrative positioning vis-à-vis the story world, the storytelling world and societal master narratives (Bamberg, 1997). Identity negotiation of continuity and/or change in the construction of graduate identity makes normative ideals of employability visible. Continuous negotiation of graduate identity implies that there is no single end-point in employability, but instead, employability is a socially constructed process in which identity work has become salient to pursuing opportunities in working life.</p>
Bio note (100 words)	<p>Päivi Siivonen is an Associate Professor at the University of Turku, Department of Education. Her research focuses on adult and higher education, more specifically, employability, academic entrepreneurship, narrative research and gender studies. She was the PI and the leader of the recent consortium project Higher Education Graduates' Employability and Social Positioning in the Labour Market (HighEmploy, 2018–2022) funded by the Academy of Finland. Ulpukka Isopahkala-Bouret works as a Professor at University of Turku. Her research interests focus on equality in/through higher education and she has conducted studies on a wide variety of topics, including educational access, social and institutional stratification, graduate employability and educational credentialing, as well as agency in educational and professional life trajectories. She is also a chief editor of <i>Aikuiskasvatus</i>, a peer-reviewed adult education journal. Inka Hirvonen, MEd, is an early stage researcher and a PhD student at the University of Eastern Finland, School of Educational Sciences and Psychology. Her research interests include narrative methodology, identity, social differences, and research on higher education employability.</p>
Co-presenters	Ulpukka Isopahkala-Bouret & Inka Hirvonen
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Emma-Louise
Last name	Silva
Affiliation	University of Antwerp
Title of the abstract	Curating Memories: The Paper Traces of Reimagining the Past in David Almond's Oeuvre
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>When it comes to contemplating memories, we can revisit past experiences from a field perspective – from the point of view from which we originally experienced moments in the past – or, we can revisit events from an observer perspective, as a sort of spectator. These perspectives generate fascinating impulses for narrative theory when combined with genetic criticism, or the study of writing processes, and with cognitive narratology, or the study of cognition in relation to narratives. This presentation will chart how author David Almond considers his youth memories from an observer perspective during the writing process of his semi-autobiographical story collection <i>Counting Stars</i> (2000). By exploring his notes and drafts for the stories in <i>Counting Stars</i>, it becomes possible to trace how Almond curates and reimagines his past during the writing process. Furthermore, the adult author transposes this way of thinking about the past on paper to his child characters: <i>The Savage</i> (2008), for example, depicts Blue's notebook as a venting repository in his grieving process, allowing him to consider his situation from an observer perspective. Likewise, <i>My Name Is Mina</i> (2010) evokes Mina's journal as a testing ground for stories about her past told in a more distant way via third-person narration. Davie in <i>Clay</i> (2005) and the (same-named) protagonist Davie in <i>The Colour of the Sun</i> (2018) are portrayed writing and illustrating in notebooks, all while exploring their pasts from an observer perspective and creating stories. Other books by Almond, such as <i>Kit's Wilderness</i> (1999), <i>The Fire Eaters</i> (2003), and <i>A Song for Ella Grey</i> (2014) depict the protagonists scribbling, sketching, and writing. By analysing these examples within a multidisciplinary framework that combines the observer perspective of memory with genetic criticism and cognitive narratology, the paper traces of memory curation can be studied throughout Almond's oeuvre.</p>
Bio note (100 words)	<p>Emma-Louise Silva is a postdoctoral researcher aboard the ERC-project 'Constructing Age for Young Readers', focusing on age studies, cognitive narratology, genetic criticism, and philosophy of mind. Her research for this project has been published in the <i>European Journal of Life Writing</i> (2022) and in <i>Age, Culture, Humanities</i> (2022). Emma-Louise defended her doctoral dissertation on James Joyce and cognition in 2019. She has published on an array of Joyce-related topics and her first monograph, entitled <i>Modernist Minds: Materialities of the Mental in the Works of James Joyce</i>, is forthcoming (2023).</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Victorria
Last name	Simpson
Affiliation	University of Texas at San Antonio
Title of the abstract	Narrative Matters 2023 Conference
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>Counter-Storytelling as Spaces of Resistance and Interventions for Humanizing Anti-Black Medical Narratives Abstract The discourse surrounding breast cancer and other illnesses has been a significant factor in dehumanizing medical narratives. However, the scholarship of Black feminists and scholars intervenes by examining illness from an interdisciplinary approach. Employing rhetorical studies as a means for studying languages and their purposes at large allows us to humanize illness narratives further to dismiss the tropes of breast cancer and other illnesses. Research has led to ways to think of humanizing work Black feminists create to illuminate alternative worlds for Black people while drawing on Black scholars' disruptive work. I argue that storytelling and counter-storytelling offer new ways of humanizing patient stories of illness. Narrative medicine as an intervention opens a magnitude of possibilities for promoting health and healing, allowing patients agency in making decisions regarding their health care and coming to terms with their illness. This project serves as a site of resistance rooted in the framework of decoloniality. This essay examines the effects of storytelling as praxis for negotiating meaning and Black women's identity connected to illness. This essay focuses on shifting from studying science to studying ways of knowing. Additionally, I will demonstrate how these stories serve as sites of resistance and opposition to dominant narratives. Creating a shift in alternative ways of knowing allows Black feminist scholars to reimagine alternative interventions for scholarship and teaching as tools for promoting feminist theory and antiracist politics toward the practice of resistance. I will begin by focusing on the dehumanizing tropes and narratives situated around breast cancer as I attempt to answer how scholarship and teaching in rhetorical studies can intervene in the continued circulations of dehumanizing medical narratives and tropes about breast cancer. How can Black women embody the transformation of the self to construct a new and improved self through self-reflection and expression? Lastly, I will examine Audre Lorde's <i>The Cancer Journals</i> to show how traumatic dehumanization is to the patient—Lorde practices counter-storytelling characteristics to demonstrate how to undermine dominant narratives of illness.</p>
Bio note (100 words)	<p>My research interest is testimonials of healing with a focus on trauma, narrative medicine, and storytelling. I am a third-year Ph.D. Fellow in the English Department at the University of Texas at San Antonio. I have published <i>El Mundo Zurdo</i> 7 for the Selected Works From 2018 Meeting for the Study of Gloria Anzaldúa, "Writing for Transformative Change Through Self-Expression and Self-Reflection." Aunt Lute Publishers. 2018. <i>Voices Of Illness Negotiating Meaning and Identity</i>, "Narrative Medicine and Storytelling: An Alternative Method for Healing." Brill Publishers, the Netherlands. 2018. Future Publication "Trauma and Healing: Finding Meaning and Identity and Transformative Change Through Self-Reflection and Self-Expression." The University of Denmark, Clinical Research Department of Infectious Disease and Other Diseases. The expected publication date is February 2024.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Howard
Last name	Sklar
Affiliation	University of Helsinki
Title of the abstract	"Why are you hiding here?" Counter-Narrating Antisemitic Master Narratives in Bernard Malamud's <i>The Fixer</i>
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>When Menahem Mendel Beilis, a Jew, was accused of having murdered a Christian child in Kiev in 1911, the charge came in the wake of several major pogroms in the Russian Empire during the first decade of the 20th century. The accusation also drew on centuries-old "blood libel" legends, dating back to the Middle Ages, in which Jews purportedly sacrificed Christian children for ritual purposes. While Beilis eventually was acquitted of the charges, the master narratives that drove them have proved resistant to counter-narration, even when the disseminators have been exposed as fraudulent. Bernard Malamud's 1966 novel <i>The Fixer</i>, by fictionally attempting to retell Beilis's story through the character of Yakov Bok, provides a complex historical and social context from which to view Beilis's experience. While the fictionalized version certainly takes liberties with the historical record, the fact that it actively engages with both fact and fiction, with defamation and resurrection, with history and its legacy, renders this account as a powerful counter-narrative, not only to the specific tale of Beilis, but also to the longer-standing claims that continue to buttress antisemitism.</p>
Bio note (100 words)	<p>Howard Sklar is University Lecturer in the Department of Languages (English) at the University of Helsinki, as well as Docent with a Special Emphasis in Narrative Theory at Tampere University. He has focused primarily on American literature, with emphases in narrative ethics, narrative sympathy, Jewish American literature, and the representation of intellectual disability in fiction and autobiography. His book, <i>The Art of Sympathy in Fiction: Forms of Ethical and Emotional Persuasion</i>, was published by John Benjamins (2013). He has also published articles in <i>Poetics Today</i>, <i>Storyworlds</i>, <i>Diegesis</i>, <i>Partial Answers</i>, and the collection <i>Narrative Ethics</i> (Rodopi 2013), among other publications.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Siim
Last name	Sorokin
Affiliation	University of Tartu, Institute of Cultural Research
Title of the abstract	Contra-plotting suspicion and ambiguity in the conspiracy discourse of MV Estonia
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>Arguably, the dynamics between ‘master’ and ‘counter’ narratives manifest most explicitly in the conspiracy theorizing discourse. Meanwhile, Italian historian Carlo Ginzburg, under the auspices of his „clues paradigm,“ has asserted that humans „ha[ve] been a hunter[s] for thousands of years [...] [p]erhaps the actual idea of narration ... may have originated in a hunting society, relating the experience of deciphering tracks“ (Ginzburg 1989:102-103). By drawing on forum posts (para-web.org) and on commentaries accompanying news items (delfi.ee), my presentation outlines a narrativist theoretical vocabulary for understanding conspiracy discourse. Based on the ongoing analysis of long-term across-platform discussions on the tragic shipwreck of the cruise ferry MV Estonia. My multidisciplinary approach synthesizes narrative theory, conspiracy theory scholarship, media studies, and related fields. I will posit conspiratory sense-making converging on *productive suspicion* as a creativity-enhancing affective form of doing (cf. Barnwell 2016). As a type of “collective narrative verbalization” (Parker 2020) in “the in-between land of hesitation” (Rimmon-Kenan 1977: 15), suspicion motivates participants’ (as *plotters of suspicion*) logistically complex, “forensic” (Mittell 2015: §15.54ff.) *contra-plotting* where some authoritative explanatory narrative of (and public consensus about) a catastrophic event becomes challenged. I argue that contra-plotting is incentivized by and furthered, paradoxically, through *self-reproduced ambiguity*, concomitant with “continual interpretation” (Fenster 1999/2008: 94). For ambiguity is its key operative mode. By continuously self-reproducing—instead of affording closure to—any potentially still lingering ambiguities, contra-plotters ‘plot’ suspicion (cf. Patterson 2018). (Sorokin 2019, 2021, 2022).</p>
Bio note (100 words)	<p>Dr. Siim Sorokin (University of Tartu, Institute of Cultural Research) is a Research Fellow (Cultural Studies and Digital Narratology) and a member of NCC (PI: prof. dr. Marina Grishakova; <a href="https://ncc.ut.ee">https://ncc.ut.ee</a>). Their main research field involves online discourses of sense-making in social media communities (fictional character and person engagement through the lens of materialist and anti-idealist philosophies of mind; multidisciplinary perspective on narrative plotting in digital discourse practices). They have published in high-profile national and international journals (e.g., Humanities, Popular Inquiry), and in international edited volumes. Sorokin has also co-authored publications with prof. dr. Grishakova (Frontiers of Narrative Studies, Sign System Studies) and other colleagues (Futures). Sorokin is in the process of conceptualizing and preliminary drafting of their monograph on digital practices of narrative engagement and plotting.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	



First name	Gabriela
Last name	Spector-Mersel
Affiliation	School of Social Work, Sapir College, Israel
Title of the abstract	The benefits and drawbacks of storytelling practices
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>Freeman's assertion, that storytelling is "an arena both of great promise and great peril" (2006, p. 135), relates to Big story narrative reflection, but it pertains to other types of narrations, too. This panel will demonstrate the diverse effects of four more or less structured narrative practices: a narrative-visual practice for stimulating anticipatory moral imagination; techniques to enable the writing of self-stories; a four-phase model for Life Story Reflection; and therapeutic narrative work. The four presentations will highlight the multiple virtues of individuals' engagement in self-narration, while also addressing its possible pitfalls. Presentation 1 A visual-narrative practice for anticipating everyday moral dilemmas: Lessons from the design of a conversation tool Anneke Sools, Yashar Saghai and Deger Ozkaramanli In this paper, we describe the development of a narrative-visual practice for stimulating anticipatory moral imagination (AMI) through the design of a conversation tool. AMI can be defined as the capacity to imagine possibilities for morally acceptable action in response to an everyday moral dilemma situated in the future. The imagined situation comes in the form of a narrative enactment, or what John Dewey called dramatic rehearsal. Combining social science and Research-through-Design (RtD) methodologies, we designed, tested and evaluated a conversation tool in three iterations. The goal of the tool was to elicit narrative responses to covid-19 related emerging and future moral dilemmas (e.g. social distancing at a funeral). We used narrative research to inform the design, and vice-versa though the design, we gained knowledge about the development of AMI. The RtD methodology helped us reflect on if and how narrative theory works in actual narrative practices. Presentation 2 Storying the Self: From 14-words to a book Amia Lieblich For 15 years now I am leading groups of people who are interested in writing and sharing self stories. The participants are mostly older, retired women, who attend the group for at least a year. In my paper I will describe the setting, the group and the work, the original techniques applied in our work, and will provide a short exercise with the audience of our panel. One case of a participant who ended up publishing a book about her mother, a Holocaust survivor, will be described. The benefits for mental health and the (rare) risks will be presented. Presentation 3 Growth and Pain in students' Life Story Reflection Gabriela Spector-Mersel and Smadar Ben-Asher Reflection is a principal practice in the curriculum of the helping professions, commonly conceived of as a process closely tied to daily practice. Aiming to overcome the limitations of Practice-oriented reflection - specificity and proximity - Spector-Mersel (2017) advocated complementing it with Life Story Reflection (LSR) and developed a four-stage model to implement it. To appraise the experience of students in the helping professions undergoing LSR, we analyzed the "reflection on reflection" that students of social work and educational counselling wrote upon completing the LSR. The students described multiple benefits of LSR, including arousing various types of insight; promoting self-understanding; enhancing self-confidence, self-acceptance, and sense of control; and enhancing insights emerging from practice-oriented reflection. Alongside their overall sense of personal and professional growth, the students addressed various emotional difficulties in LSR. Importantly, growth and pain were perceived as interrelated components of the reflective process, where feeling pain is necessary to personal and professional development. Presentation 4 What makes narration therapeutic and how? Rivka Tuval-Mashiach The narrative perspective views narration as a meaning making process. In my talk I'll describe the ways in which the narrative, and the act of narration, may serve to assist people in coming to terms with traumatic losses. Why is narration therapeutic, and what is the difference between constructing individual vs. collective group narrative in the context of trauma? I'll try to address these questions by discussing two therapeutic applications of using narrative with trauma survivors. Specifically, I'll discuss therapeutic narrative work with traumatized individuals, and with a group of military veterans., and describe two axes: One refers to proximity/distance, and the other to the question of narrative ownership vs. 'borrowing'. By this I wish to claim that there are several, potentially contrasting therapeutic elements in narratives.</p>
	Anneke Sools (PhD) is Assistant Professor at the University of Twente (The Netherlands). She is also

100-word  
bio notes for  
all speakers

Program Director of the Utwente Storylab, a research group with expertise in narrative psychology, health, and technology connected to the University of Twente. Sools is the recipient of the 2018 Early Career Award from AERA (American Educational Research Association) Narrative SIG (Special Interest Group). She published widely on narrative research and narrative futuring in particular. Amia Lieblich is professor emerita of The Hebrew University in Jerusalem, Israel. She published numerous books (in Hebrew, English and other languages) based on original life stories obtained by narrative interviews. Together with R. Josselson and D. McAdams she edited nine volumes in the series of "Narrative Study of Lives". Gabriela Spector-Mersel, Ph.D, is a senior lecturer in the School of Social Work at Sapir College, Israel. She is the chairperson of the interest group in Qualitative Research and an advisor of narrative research groups at Mofet Institute, Israel. Her research interests include narrative theory and methodology, narrative gerontology, life story reflection, and gender in later life. She has published papers and chapters in these fields and authored the book, *Sabras Don't Age: Life Stories of Senior Officers from Israel's 1948 Generation* (2008, Hebrew University Press). She also co-edited the book, *Narrative Research: Theory, Production and Interpretation* (2010, Hebrew University Press and Mofet, with Rivka Tuval-Mashiach). Rivka Tuval-Mashiach is a clinical psychologist and full professor in the Department of Psychology at Bar-Ilan University, Israel. Until recently, she served as the chair of the gender department. Her fields of expertise include: qualitative psychotherapy research, identity challenges and identity re-construction in coping with trauma and illness, trauma and gender, and developing qualitative methodologies. Her research aims to bridge between theoretical models and applied as well as therapeutic approaches. In the last several years, she focuses on trauma narratives, at both the individual and collective levels. Prof. Rivka Tuval- Mashiach uses qualitative as well as mixed methods in her research. She has published numerous papers and co-authored the books *Narrative Research: Reading, Analysis and Interpretation* (Sage, 1998, with Professor Amia Lieblich and Dr. Tammar Zilber) and *Narrative Research: Theory, Interpretation and Creation*, in Hebrew, with Dr. Gabriella Spector-Mersel (2010).

First name	Danielle
Last name	Spencer
Affiliation	Columbia University
Title of the abstract	Narrative Medicine: The Promise and Peril of the Textual Model in Illness and Health
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>This paper explores narrative medicine’s textual model—its advantages and risks. Reflecting key aspects of the narrative turn, narrative medicine is a methodology of clinical care conducted with attentiveness to narrative as well as an interdisciplinary field of enquiry at the nexus of health care and the humanities. The methodic claim is that narrative skills abet clinical practice—good readers make good doctors—and such utility secures a place for narrative medicine within the closed gates of biomedicine. But once inside, hermeneutics emerges, and the very nature of the textual roles and of the text itself are fruitfully explored. This tension between method and a more contemporary understanding of narrative hermeneutics evinces Gadamer’s distinction between methodic and hermeneutical epistemological frameworks and proves valuable, drawing attention to medical interpretation and empowering all who engage in health care—clinicians and non-clinicians alike—to become emboldened as readers, writers, and interpreters, and to engage in meaning-making as an ongoing interpretive process. At the same time, the use of and abuse of stories concerning illness and health is a particularly urgent matter in light of the COVID-19 pandemic. Hermeneutics offers valuable tools, as “truth decay” will not be forestalled by continuing to fortify the walls encircling the preserve of biomedicine, with data and evidence solely within its territory. Instead, we must continue develop our narrative interpretive capacities in order to evaluate narrative truth-claims and their very real effects. The textual model of narrative medicine, initially developed in relation to the clinical encounter, proves useful in addressing narratives of illness and health more broadly, and disseminating the tools of close reading and hermeneutical rigor while remaining mindful of their limits.</p>
Bio note (100 words)	<p>Danielle Spencer, Ph.D., is the author of <i>Metagnosis: Revelatory Narratives of Health and Identity</i> (Oxford UP, 2021) and co-author of Perkins-Prize-winning <i>The Principles and Practice of Narrative Medicine</i> (OUP, 2017). Academic Director of the Columbia University Master of Science in Narrative Medicine Program, her scholarly and creative work appears in diverse outlets, from <i>The Lancet</i> to <i>Ploughshares</i>. Formerly artist/musician David Byrne’s Art Director, Spencer has been awarded fellowships at MacDowell and Yaddo. <a href="http://www.daniellespencer.com">www.daniellespencer.com</a></p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Louise
Last name	Spiers
Affiliation	University of Northampton
Title of the abstract	Issues in narrative research – talking about illness: what you say and how you say it
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>I would like to consider some challenges that storytellers face when their narrative is questioned either on the basis of its content (what is being said), or its form (how it is being told), particularly in relation to making sense of illness and health. I will offer a narrative using poetry and paintings that develops narratives previously presented. My narratives problematize a materialist and normativist medical understanding of the notions of illness, well-being and what counts as a ‘normal’ spiritual experience. I will share a story of experiences that have been questioned and disbelieved. The narrative follows a journey of my experiences as a person with epilepsy, offering a reflexive engagement with chronic illness and an eventual understanding of the exceptional experiences that I have during my seizures, resulting in an understanding of them as being part of a profound spiritual journey. Through a series of paintings, poetic and writings, I invite others into my lived, embodied experience of epilepsy, into the feelings and the complexity of living with an invisible condition that moulds and defines my life experience and interaction with the world. I consider others’ stigma from my own position of wellness. I question whether narratives of illness are limited by those who tell their story, or those who ‘hear’ them. The reflections, poems, prose and paintings I share have been written over the last seven years, whilst I undertook my PhD into spiritual experiences in epilepsy. A large part of my research has been inter-relational, presenting autoethnographic material about spiritual experiences in epilepsy to a wider academic audience. The personal material in this narrative includes a reflection of others' responses to my experience, to being a storyteller, and to the idea that my exceptional experiences are real, and not hallucinations.</p>
Bio note (100 words)	<p>Louise Spiers is a psychotherapist, clinical supervisor, academic, and researcher. In all three, she is interested in moments where intra and inter-relationality meet, and how we navigate them. As an academic, psychotherapist, and researcher, she witnesses other people’s life stories and accompanies their healing journey. In her doctoral thesis, she embarked on a study of mystical experiences in individuals with epilepsy; part of this was her own autoethnographic narrative. Louise is passionate about auto-ethnography as a methodology for researching the phenomenology of embodied experiences, and exceptional human experiences and how we situate them within various cultures.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Shira
Last name	Stav
Affiliation	Ben-Gurion university of the Negev
Title of the abstract	Poetic Memoirs: Complicating Personal Narratives in Contemporary Poetry
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Poetry of the last three decades shows a clear turn towards personal narratives and auto/biographical writing. Prominent poetic works meet in fact the description of memoirs: in these works, the speaker is openly the empirical 'I' of the poet, who documents an experience, or an event from the concrete or historic reality of the poet's life. These works do not represent a single moment or image as in a lyric poem, nor do they aim to encompass an overall lifetime, but are complete collections of poetry that focus on a certain narrative with a defined duration. Scholarly inquiry into the "era of the memoir" (such as Couser 2012; de Bres 2021; Rak 2013; Yagoda 2010; Zwerdling 2017) has dealt almost solely with prose works. I aim to widen the field of discussion to poetry, and to identify and define the poetic memoir as a genre category with its own characteristics, which call for description, conceptualization, and interpretation. Poetic memoirs have a different poetics than prose memoirs. Although they share some similarities - in their personal narrative, based on private experience and memories, in their positioning on the seam between the personal and the public and in their reflection on the act of writing - but unlike them, these are texts that demonstrate a deep awareness of form, syntax, ambiguity, sound and rhythm. The breaking of the lines, the division into stanzas or fragments and the overall structural design often work against linear and narrative principles, and there is a constant negotiation between the said and the unsaid. Poetic memoirs are a charged arena of tension between the aesthetics and the documentation of the experience. This tension complicates the narrative and the cohesion of the 'I' that represents the poetic speaker. While my research focuses on contemporary Hebrew poetry, I will discuss general features of the genre and the way poetic memoirs complicate their narratives, and change the tradition of lyric interpretation by focusing on questions of composition, processes, narrative design, and representation.</p>
Bio note (100 words)	<p>Dr. Shira Stav is a scholar of Hebrew and comparative literature, a poet, a translator, and a literary critic. She is senior lecturer in the department of Hebrew literature at Ben-Gurion University of the Negev, Israel. Her research areas are contemporary poetry and fiction, life writing, Feminist studies and Psychoanalysis. She is the author of <i>Reconstructing Daddy: Fathers and Daughters in Modern Hebrew Poetry</i> (Dvir 2014); <i>The Return of the Absent Father: A New Reading of a chain of Stories from the Babylonian Talmud</i> (Penn press 2022, together with Haim Weiss); and many journal articles. This year (2022-23) she is a visiting scholar at Oxford center for Hebrew and Jewish studies at Oxford University.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Melisa
Last name	Stevanovic
Affiliation	Tampere University
Title of the abstract	Prosody and the construction of inevitability in stories about gender-based intergroup discrimination
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>Gender-based intergroup discrimination and the severe limitations it constitutes to women's freedom and capacity to obtain social recognition is common across cultures. However, the paradoxical consequence of the commonality of the problem involves people's tendency to normalize it. This, in turn has consequences for the ways in which people can tell other people about their experiences of discrimination. Previous research has demonstrated that telling of negative experiences is a delicate activity, which necessitates careful management of the degree of self that the teller invests in the complaint and distancing from the negative dispositional identities of a moaner, whiner, or an otherwise irrational and overly emotional person. Such distancing may become particularly relevant when the topic of the complaint is about a very common discriminatory behavior, which may hardly be considered as "news" to anyone. In this paper, we analyze accounts of gender-based intergroup discrimination. Drawing on a data set of video-recorded theme-based individual interviews, we investigate the ways in which the speakers account for the events in which they experienced having been discriminated by their gender. In line with previous conversation-analytic research on Finnish prosody, we show the prosodic realization of the event references can be used to mark the information conveyed in the utterance as routine for the speaker—that is, as something that is "no news" to anyone or as something like a destiny that one simply needs to endure. These prosodic displays of fatalistic emotional stance, we argue, serve the construction of inevitability of gender-based intergroup discrimination, allowing speakers to tell stories about their problematic experiences—their typical precondition, characteristics, and consequences—in a morally unproblematic way. However, the paradoxical consequence of these displays is that, in underlining the lack of newsworthiness of the problem of discrimination, the speaker implicitly undermines the need to act against it.</p>
Bio note (100 words)	<p>Melisa Stevanovic is a tenure track research in social psychology in the Faculty of Social Sciences at Tampere University. In her previous research, she has focused on conversation-analytic research on power, authority, participation, and joint decision-making in both naturally occurring and experimental settings, including encounters with participants with social interaction deficits associated with autism or mental illness. Currently she leads an Academy-of-Finland funded project on the interface of interactional and meta interactional practices, focusing on the paradoxes, biases, and inequalities in people's possibilities to account for their problematic interactional experiences.</p>
Co-presenters	Henri Nevalainen, Tampere University Minna Leinonen, Tampere University Annika Valtonen, Tampere University Elina Weiste, Finnish Institute of Occupational Health
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Oddgeir
Last name	Synnes
Affiliation	Professor
Title of the abstract	Silence, Nostalgia, Things, and Soul: Overlooked Topics in Narrative Gerontology
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>According to Mark Freeman, later life has been referred to as the 'Narrative phase per excellence.' The emerging field known as Narrative Gerontology has built on this insight to develop a range of perspectives, insights, and concepts concerning the storied complexity of the aging process, including narrative care, narrative foreclosure, and the narrative tasks and challenges of later life. Narrative Gerontology offers a theoretical framework for understanding the storytelling boom in later life, and for appreciating the value of reminiscence activities, memoir writing, and autobiographical reflection in general. However, narrative gerontology has had a predominant interest in the cognitive and reflexive components of storytelling, the aspect of looking back at one's life, tidying things up, and integrating the various parts of one's past (for example, "integrative reminiscence"). The four papers in this panel will critically explore facets of later life that have been less addressed by narrative gerontologists thus far. By this we mean facets that appreciate the plurality and multi-vocality of our ways of living and being in the world; facets that expand upon story "telling" (or writing) per se and consider the role of emotions such as nostalgia, of silence, of our relationships with material things, and (arguably) of the transpersonal or transcendent dimensions of our lives. Bodil H. Blix: "Is there room for silence and other ways of telling in narrative gerontology?" Blix will critically explore the room for silence in narrative gerontology (NG). She will reflect on the queries: Has NG's interest in the cognitive and reflexive components of narration - the field's interest in spoken and written stories, so to speak - made us less attentive to other ways of telling? Has NG's lacking interest in silences resulted in the silencing of older adults' lived experiences? Oddgeir Synnes: "Nostalgia and dementia". The phenomenon of nostalgia has rarely been the focus of interest in narrative gerontology and less so in dementia. This presentation will explore examples of nostalgia from a poetry writing project in dementia care. The importance of nostalgia might be found in the way that it evokes a phenomenological lifeworld that the poets once belonged to providing a connectedness, a belonging, and a sense of continuity when living with dementia. Matte Robinson: "Filling in the gaps: reading back and looking forward in H.D.'s autobiomythography" When modernist writer H.D. visited the island of Aegina in the 1932, she had a mystical experience in which she lost time. Upon returning to her senses, she found that she was holding a pinecone. She wrote a story about it, "Aegina." Then decades later in her last long poem, Hermetic Definition, she imaginatively returns to Aegina, this time in verse. The poetry helps her access the island and its objects, filling in some gaps in the narrative while continuing her spiritual self-exploration—all the while revisiting the diction and imagery of some of her earliest poems from the second decade of the twentieth century. This paper reflects on the delicate interplay between verse, narrative, spirituality, nostalgia, and things in these three works from three phases of H.D.'s life. William Randall: "The transcendent horizon of the life story" Drawing on the field of transpersonal gerontology (Wacks, 2011), the concept of gerotranscendence (Tornstam, 2011), and scientific research into "consciousness beyond life" (van Lommel, 2010), William Randall will advance the controversial view that aging is - technically and existentially -- a Near-ing Death Experience. It is movement toward the life story's "transcendent horizon" (Freeman, 2010, p. 94), which opens onto the larger story of the cosmos as a whole and within which each life-time is, arguably, one chapter in a vaster narrative of the self.</p>
	<p>Bodil H. Blix is a professor of gerontology at UiT The arctic university of Norway and professor II at Western Norway University of Applied Sciences. She is head of a Master's degree program in aging and geriatric health care and chair of the research group Center for care research north. Her research interests are in the intersections of narrative gerontology, critical gerontology, and health care services research. She has a special interest for inequities in health and health care. She is interested in the lives and experiences of older adults in general and Indigenous older adults in particular. Oddgeir Synnes is Professor of Health Humanities at Centre for Diaconia and Professional Practice, VID Specialized University, Oslo, Norway. Synnes works with applying perspectives from the humanities to healthcare, both through practical projects and in research. His key areas of interest</p>

100-word  
bio notes for  
all speakers

include cultural and narrative gerontology, creative writing (e.g., in cancer care, palliative care and dementia care), literary representations of illness and narrative inquiry. His most recent book is *A Poetic Language of Ageing* (Bloomsbury, 2023) co-edited with Olga V. Lehmann. Matte Robinson is Chair of English at St. Thomas University, Fredericton. He is a scholar of modernist studies, new and newer, and specialize in the writing of the modernist poet/writer H.D. He has been involved in the publication of several critical editions of never-published work by H.D., including *Majic Ring* (research assistant); *Majic Mirror*, *Compassionate Friendship*, *Thorn Thicket* (helped complete the book after the editor's death and co-wrote the preface), and *The Hirslanden Notebooks* (co-editor and introduction). His archival research led to a book on occult and religious sources for H.D.'s long poems, *The Astral H.D.* He is currently working with a team on a SSHRC-funded project to annotate H.D.'s long poems. William (Bill) Randall, Ed.D., is retired Professor of Gerontology at St. Thomas University where he taught from 1995 to 2021. With Gary Kenyon and others worldwide, he has helped pioneer an approach to the study of aging known as Narrative Gerontology. He has over 70 scholarly publications on this and related topics, including eight books, such as *The Stories We Are: An Essay on Self-Creation* (Toronto, 1995/2014), *Reading Our Lives: The Poetics of Growing Old* (Oxford, 2008), and *The Narrative Complexity of Ordinary Life* (Oxford, 2015). He is currently interested in aging and spirituality and the importance of "narrative care" with older adults.



First name	Elise
Last name	Talgorn
Affiliation	Philips Design / Delft University of Technology
Title of the abstract	Exploring the meaning of 'Empathy for the Planet' through Participatory Ecological Storytelling
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>In innovation and design, empathic understanding of end-users' needs and experiences is an explicit step to inspire decisions. In sustainable innovation, one must consider a large ecosystem of stakeholders, human and nonhuman e.g., animals, plants, natural ecosystems. Could empathy ensure inclusion of nonhuman perspectives, like it does for humans? What does empathy mean for this heterogeneous group, and how to stimulate it? Storytelling is a powerful tool to elicit empathy by enabling taking new - human and nonhuman - perspectives. We explore the creation and experience of 'Empathy for the Planet' through participatory ecological storytelling, a non-prescriptive method where groups co-create stories with human or nonhuman characters. After a series of workshops, we analyzed the character personas and stories created by the participants and their feedback. Half the stories tell the struggle of animal or plant protagonists confronted to destruction by humans; empathy is created by anthropomorphizing and victimizing the protagonists and participants report feelings of sadness, fear, and anger. Other half of stories are less emotional and focus on human heroes transforming towards eco-friendliness; showing characters' flaws and worldviews creates a sense of familiarity and connection. Negative themes of antagonism, individualism, and ignorance are balanced out by hopeful endings with interspecies cooperation. Many participants report that taking nonhuman perspectives is eye-opening and an intention to act more pro-environmentally. We observe that story creators experience Empathy for the Planet through mutual projections and blending of their emotions and desires onto the characters, blurring boundaries between the human and nonhuman in line with post-humanist thinking. This links Empathy for the Planet to interrelatedness - a sense of relationship with the self, others and nature that triggers pro-environmental behavior. We discuss how story making can drive self-reflection, sense-making and give a stronger voice to the Planet in sustainable innovation.</p>
Bio note (100 words)	<p>Elise Talgorn is a design researcher and artist with a background in applied physics and renewable energy science; today she works as a senior design strategist at Philips Design and as a research fellow at Delft University of Technology. She believes that the spark between logics/reason and intuition/emotion is necessary to envision and transform towards new societal, technological, and economic realities. She is interested in new methods to trigger disruptive thinking and shift mindsets to enable positive futures, with a focus on environmental sustainability. She develops multidisciplinary collaboration processes based on systemic design and storytelling.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Anushka
Last name	Tay
Affiliation	London College of Fashion, University of the Arts London
Title of the abstract	Present memories and material absences: recording British Chinese dress histories
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>Studies of historical Chinese fashion and dress typically support Western museum collection practices, whilst research into the contemporary Chinese fashion industry has grown in tandem with China's increased importance across global fashion markets. Missing from these accounts is a consideration of how Chinese and Chinese-style dress is received by people of Chinese heritage living in the West. The British Chinese are a small ethnic minority group with notable internal diversity across country-of-origin and Chinese language (dialect) group. For a visibly 'racialised' minority group who are highly spatially dispersed across the UK, dress is a key appearance-management strategy through which individuals attempt to control how their Chinese identity and heritage is perceived by others. When worn regularly, and worn physically close to the body, Chinese dress-objects are a means to create an intimate and individual connection to Chinese heritage. The material properties of Chinese dress-objects make a strong sensory impact upon the body, from an individual's visual appearance to the haptic sensation of materials upon skin and around flesh. Wearing Chinese dress-objects is thus an individual affective experience, even as it activates wider family memories. This presentation explores the flexible, dress-centred interview framework that I devised to capture a broad range of personal and family narratives surrounding British Chinese identity. Using dress as a means of interrogating diasporan ethnic and cultural identity, the narratives recorded share experiences of dressing the body in an attempt to manage self-presentation, and to experience or redefine Chinese heritage by engaging with its associated material culture.</p>
Bio note (100 words)	<p>Anushka Tay is an Associate Lecturer at London College of Fashion, University of the Arts London, where she is also currently completing her PhD on Chinese diaspora dress histories in Britain. She was awarded a full Techne scholarship by the UK Arts &amp; Humanities Research Council for her doctoral research. She won several awards for her Masters research on the dress of working-class Chinese women in South-East Asia. Anushka was recently the inaugural artist-in-residency at the Archive of the Royal Botanical Gardens at Kew, where she curated an exhibition exploring hidden narratives of 19th century plant collecting across East Asia.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Adriana
Last name	Teodorescu
Affiliation	Babeş-Bolyai University, Department of Social Work
Title of the abstract	Narrative interviews with older people as a potential instrument for mitigating the intergenerational gap and stereotypical approach of old age. Strengths and pitfalls
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>Decades ago, the narrative turn (Kreiwirth 1992) was embraced by many social scholars as a salutary change in the rather sterile traditional scientific approach of the social world (Plummer 2001; Silverman 2004; Kezar 2006), intensifying the view on knowledge as a narrative construction in the context of the weakening of theories (Vattimo 1987) and of deconstructive approaches (Punday 2003). Narrative dimension was always a part of contemporary popular culture so that the narrative turn has been converted into a sort of trans-cultural, multi-disciplinary and personal fashion that tends to function as shortcut for meaning making. This renders obvious the fact that there is no more place or time for ignorance in how we understand, practice, and teach narrative approaches, in relation with concept definitions, theoretical frameworks or empirical methodologies. Narrative matters more than ever especially because there are no taken for granted meanings in how and for whom it works. The present paper is anchored both in narrative gerontology and social research methodologies, discussing fresh research findings that are relevant for both academic disciplines. Starting from the idea that ageing happens also biographically (Randall 2015) and that qualitative methods could be more reliable in addressing seniors' views on ageing (Baars 2012), the paper analyses a study undertaken within a social gerontology university class where more than 150 students were asked to do a homework entitled Bridging intergenerational gaps through narrative interviews with seniors. The students were encouraged to investigate the way seniors see ageing and old age by mobilising the concept of personal life-story. The paper explores how the students complied with the requirements of this task and analyses their answers to the survey they received afterwards probing the impact of this task on their reflexive thinking and perception of intergenerational relationships. Both the strengths and the pitfalls of narrative interviews are discussed.</p>
Bio note (100 words)	<p>Adriana Teodorescu is PhD Lecturer in the Department of Social Work, Babeş-Bolyai University, Cluj-Napoca, Romania. She has two PhDs, one in Comparative Literature (2011) and one in Sociology (2020). She is the ASDS (The Association for the Study of Death and Society) Ambassador for Romania. Her research areas are social gerontology, narrative gerontology, sociology of death and dying, sociology of communication and gender studies. Co-editor of <i>Shaping Ageing. Social Transformations and Enduring Meanings</i>, Routledge, 2022.</p>
Co-presenters	<p>Dan Chiribucă is Full Professor at the Faculty of Sociology and Social Work, Sociology Department, Babeş-Bolyai University, Cluj-Napoca, Romania. His main research interests are in the fields of research methodology and sociology of communication and media, sociology of ageing and old age. Co-editor of <i>Shaping Ageing. Social Transformations and Enduring Meanings</i>, Routledge, 2022</p>
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Cam
Last name	Tero
Affiliation	Murdoch University
Title of the abstract	Routes of the "humane" practitioner: Mapping the lives of professionals in international aid, disaster relief, and refugee rights activism
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>This presentation poses questions about the intricacy of what it means to be a 'humane practitioner'. Drawing on recent research with of a group of Western Australian practitioners working in international development, disaster relief, remote medical work, and refugee rights activism, this presentation examines how narratives from various iterations of humanitarian work illuminate the contingency and ambivalence present in professions from which simplistic and often heroic narrative accounts commonly emerge. The exploration of these narratives seeks to search out a language for the set of paradoxes that come with living and working in the complex zones of encounter which characterise much humanitarian endeavour. These include a wrestling with intractable political and development challenges while finding meaning in individual acts, expressions of feeling powerless in situations where people objectively hold much privilege, questions about the role of westerners in complex non-western environments while still choosing to continue to be involved, and the struggle to find vocational and relational identity back at 'home'. Drawing also on the work of Behrooz Boochani - Iranian poet, journalist, and former immigration detainee - the research explores the way in which humanitarian endeavours and the narratives emerging from them provide an opening to frame humanitarian action as a series of relational and ethical encounters. These encounters produce much contradiction and opportunity, including an invitation to remain troubled, interrogate our blind spots and motives, turn to others that might previously have been obscured, and to resist taken-for-granted systems and regimes of practice.</p>
Bio note (100 words)	<p>Cam is the Academic Chair for Community Development at Murdoch University in Western Australia. He teaches in social policy and community action, vocational development, and the place of narrative in community-based practice. He has a background in teaching in remote schools in Western Australia, community work in metropolitan schools, and is involved in the support of projects working to preserve and reinvigorate First Nations languages in regional Western Australia. He is currently undertaking research investigating the life pathways of humanitarian workers through narrative inquiry. Previous research has focussed on community building practice through intergenerational work, and the simple living movement.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Cecilia
Last name	Thirlway
Affiliation	University of Bristol
Title of the abstract	Narrative as commercial rhetoric - business narratives about the metaverse
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	This paper presents work in progress examining a specific form of digital narrative, namely 'thought leadership' content marketing carried out by businesses. Content marketing involves organisations acting as publishers by creating and publishing their own material on a variety of digital platforms. Focusing on a specific example - narratives of the future of the metaverse - and taking Phelan's narrative-as-rhetoric approach as a methodological starting point, I will show how these types of business communications provide scope to think more deeply about the role of narrative in non-literary, commercial media.
Bio note (100 words)	Cecilia is a Senior Lecturer in Entrepreneurship at the University of Bristol's Centre for Innovation and Entrepreneurship, a communications consultant, and mentor of 25 years' experience for early stage tech and creative businesses. Her thesis focuses on an original and interdisciplinary approach to applied narratology, taking metaverse-focused business narratives as a springboard from which to explore the futures storytelling dynamics at work within marketing communications.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Jarkko
Last name	Toikkanen
Affiliation	University of Oulu, Finland
Title of the abstract	Multimodal and Intermedial Technologies (MIT)
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>The novelty of the research project MIT is to treat forms of human interaction in language, including narratives and social media communication, as their own kinds of technologies, not only as something mediated through technological appliances. MIT broaches the issues with the theories and methods of research in multimodality and intermediality. We hypothesize that the concept of technology does not only refer to mechanical appliances, or the knowledge of engineering techniques required to design such appliances. Instead, the concept also refers to techniques used in designing narrative and communicative forms of human interaction. MIT demonstrates how such forms including texts can be understood as technologies, and why it is important. A story or experience is inseparable from the way in which it is expressed, and stories and experiences are always somehow mediated - as words, visuals, sounds, and so on - in producing other stories and experiences. MIT argues that such textual designs are products of a particular communicative need or experiential expression, and that the designs are purposive to the extent of recognizing the parameters and qualities of their medium. For instance, when you want to write a poem or play a game, you use the resources of the media of poetry or game. Artificial intelligence solutions exemplify the significance of purposiveness in the multimodal and intermedial production of AI items; these novel methods serve to underline how media design always requires choices in medium specific means. As one trending field within the AI industry, prompt engineering puts the focus intensely on the human user's ability to articulate what they need from the machine. A result that meets the needs of the user will be a media technological assemblage of medium specific means the human must first train the AI to recognize and apply.</p>
Bio note (100 words)	<p>Juha-Pekka Alarauhio, Lecturer in English at the University of Oulu, Finland. His research work focuses on literary narrative structures and traditions as facilitators in literary communications. He has previously published on Matthew Arnold's writings, and recently co-edited the anthology <i>Shaping the North through Multimodal and Intermedial Interaction</i> (Palgrave Macmillan, 2022). Jarkko Toikkanen, Senior Lecturer in English at the University of Oulu, Finland, and Adjunct Professor in English at Tampere University, Finland. He has launched a three-tier model of mediality to study the intermedial experience of medial environments including literature and television, and recently co-edited the anthology <i>Shaping the North through Multimodal and Intermedial Interaction</i> (Palgrave Macmillan, 2022).</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Josh
Last name	Toth
Affiliation	MacEwan University
Title of the abstract	Dwelling in the Fictions of Contemporary Memoir
The abstract is for	panel that I am chairing
Abstract for individual presentation (250-300 words)	
Bio note (100 words)	
Co-presenters	
Abstract for panel (600 words)	<p>There is a long history of literature and film that collapses the line between a building within the narrative diegesis and the diegesis itself. Such works almost invariably invite a reader or viewer to associate the architecture of a structure/space with the architecture of the narrative that describes it. Such texts tend, also, to be oddly confessional—often crossing into overtly autobiographical modes. Such crossing speaks to the way selfhood tends to get imaginatively linked to images of habitation, sites of dwelling. Recall, for instance, Lacan’s insistence that “the I formation is symbolized in dreams by a fortified camp, or even a stadium... [some] proud, remote inner castle” (7). And yet, at the same time, such crossings stress the artifice of the coherent structures (of words and of wood) that “house” the self. The dwelling and the one who dwells get impossibly confused. In the context of contemporary memoir, this panel will seek to address and unravel this confusion—and, in turn, consider how we might leverage it to resurrect a new, more ethical, form of accountable subjectivity. In “Dysfluency Life Writing and the Fictions of Fluency,” Daniel Martin will traverse the relation between life writing, stuttering, and dwelling in a diverse range of contemporary memoirists—including Katherine Preston, John Hendrickson, “Stuttering” John Melendez, Nina G, J-j-j-j-erome Ellis, Jonty Claypole, and Jordan Scott. These writers engage in dysfluency life writing that flips the script of much disability memoir from narratives of social acceptance and triumph to a provocative emancipatory project of challenging able-bodied discomfort during encounters with stuttered speech and embodiment. More specifically, these memoirs about stuttered speech extract voicings from the embodied dwellings of the respective speakers and relocate them in the listening ear (or house) of the Other. At the core of this emancipatory project, however, is a profound narrative melancholia concerning what Martin calls “the fictions of fluency.” In “Killing the Father: The Ethics of Cruelty in Family Autofictions,” Virginia Rademacher will consider cruelty, family, and the (im)possibility of healing in the autofictions of two increasingly influential Spanish writers: Jose Ovejero and Miguel Ángel Oeste. Rademacher’s talk considers these two writers within the frame of Ovejero’s essay on “The Ethics of Cruelty”—which argues that we might contrast literature or art that tries to provoke or shock through spectacle with a more ethical effort to expose the violence and crueler aspects of human nature and behavior we strive to avoid. In their respective autofictions, Ovejero and Oeste elicit the traditions of distortionary realisms such as the “esperpento,” the picaresque, and the grotesque in the fusion of fiction with the exposure of very violent and disconcerting home lives. They therefore exemplify the ethics Ovejero defines, undoing the critical assumption that memoir should effect a “safe space” and function as a some beguilingly serene “house of healing.” Titled “In my Father’s House are Many Mansions’: Narrative Hospitality and the Infinite Self,” Josh Toth’s paper will pull out the thread that guides both Martin and Rademacher’s approaches: the suggestion that an ethics of life writing is necessarily tied to the affect of some violent escape, a shocking flight outside one’s narrative housing. More specifically, Toth’s paper will consider the ostensible memoirs of Carmen Maria Machado and Francis Ford Coppola. In both, a traumatic and familial wound is proffered as a door that must remain both closed and open, subject (yet always anterior) to its narrative construction. Through this door, or always tender and dehiscing wound, we are entreated to enter a narrative domicile of selfhood. But the (en)closure we expect is subverted by the very opening that makes access possible. And so, in the face of radical vulnerability, we experience (only) the Other exploding the enclosure of an understanding, a fleeting moment of common recognition; and the ethical escape of some true face overcomes the mendacious prosopopoeia of coherent autobiography.</p>
100-word	<p>Daniel Martin is Associate Professor of English at MacEwan University. He has published essays and book chapters on speech, voice, and dysfluency in the <i>Journal of Interdisciplinary Voice Studies</i>, <i>A Cultural History of Disability in the Long Nineteenth Century</i> (Bloomsbury), <i>Victorian Review</i>, and the <i>Canadian Journal of Disability Studies</i>. He is currently completing a book manuscript entitled <i>The Stammerer’s Complaint: An Archaeology of Victorian Dysfluency</i>. Jenny Rademacher is Professor of Hispanic Literary and Cultural Studies at Babson College. She has published widely on genre,</p>

bio notes for  
all speakers

identity, and new narrative formats, including the contemporary surge in auto/biofictions. Her book, *Derivative Lives: Biofiction, Uncertainty, and Speculative Risk in Contemporary Spanish Narrative* was published by Bloomsbury earlier in 2022. Josh Toth is Professor of English at MacEwan University. He is the author of *The Passing of Postmodernism: A Spectroanalysis of the Contemporary* (SUNY, 2010), *Stranger America: A Narrative Ethics of Exclusion* (Virginia, 2018), and *Truth and Metafiction: Plasticity and Renewal in American Narrative* (Bloomsbury, 2021).



First name	Minna
Last name	Uitto
Affiliation	Oulun yliopisto
Title of the abstract	Exploring narrative approaches to analyze teachers' creative writings
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>To understand teachers' lives, narrative research has typically examined non-fiction, autobiographical narratives, both spoken and written (Clandinin &amp; Connelly, 2000). More recently, different forms of expression have been recognized as fruitful, resulting in the development of various arts-based methods in collecting research material within narrative research (Holappa et al., 2021; McKay &amp; Sappa, 2019; Leitch, 2006). Creative writing as a reflective and expressive literary art is one of the novel ways to produce narrative data and has the potential to evoke more than formal, non-fiction narratives can (Martin, 2021). This paper is embedded in the project 'Unpacking and Redefining Changing Relationships in Teachers' Work' and uses creative writings produced by teachers to explore and discuss how these writings can be analyzed via narrative approaches. Two creative writing workshops for 12 teachers working in Finnish basic education were organized. The workshops allowed for rich research material with an insight into teachers' personal lives, emotions, experiences, teacher identity work, and overall professional development of teachers (Martin, 2021). Teachers engaged in several creative writing exercises, through which they narrated the stories of what it is to be a teacher today. These creative writings were produced by utilizing literary art genres such as fiction, dialogue or poem. The findings illustrate that creative writings as research material require an approach to analysis that goes beyond the commonly used approaches in narrative research (Polkinghorne, 1995; Lieblich, Tuval-Mashiach &amp; Zilber, 1998). Novel, more holistic analysis that accommodates fictional aspects in storying autobiographical experiences and ways of presenting results will be proposed. The findings open opportunities to consider how to respect the unique and rich quality of creative writings in a way that brings out the teachers' voices and allows for delving deeper into the complexities of teachers' work. Keywords: analysis, creative writings, narrative research, teachers' work</p> <p>References Clandinin D.J., &amp; Connelly F.M. (2000). <i>Narrative inquiry. Experience and story in qualitative research</i>. San Francisco: Jossey-Bass Publishers. Holappa, A., Lassila, E. T., Lutovac, S., &amp; Uitto, M. (2021). Vulnerability as an Emotional Dimension in Student Teachers' Narrative Identities Told With Self-Portraits. <i>Scandinavian Journal of Educational Research</i>. <a href="https://doi.org/10.1080/00313831.2021.1939144">https://doi.org/10.1080/00313831.2021.1939144</a> Leitch, R. (2006) Limitations of language: developing arts-based creative narrative in stories of teachers' identities, <i>Teachers and Teaching</i>, 12(5), 549-569, DOI: 10.1080/13540600600832270 Lieblich, A., Tuval-Mashiach, R., &amp; Zilber, T. (1998). <i>Narrative research: Reading, analysis and interpretation</i>. London: Sage. Martin, A. (2021). <i>Supporting teachers' professional development in creative writing communities</i> (Doctoral dissertation). Jyväskylä: University of Jyväskylä. McKay, L., &amp; Sappa, V. (2019). Harnessing Creativity through Arts-based Research to Support Teachers' Identity Development. <i>Journal of Adult and Continuing Education</i>, 26(1), 25-42. Polkinghorne, D. E. (2007). Validity issues in narrative research. <i>Qualitative Inquiry</i>, 13(4), 471-486.</p>
Bio note (100 words)	<p>Sonja Lutovac, PhD is an Associate professor at the Faculty of Education and Psychology, University of Oulu, Finland. Her research focuses on professional development in initial teacher education, especially on future teachers' professional identity, explored via narrative approaches Minna Uitto, PhD is a Professor of Subject Teacher Education at the Faculty of Education and Psychology, University of Oulu, Finland. Her research employs narrative approaches and focuses on the relationships and emotions of teachers' work. Minna Körkkö is a postdoctoral researcher at the Faculty of Education and Psychology, University of Oulu, Finland. Her research focuses on teacher professional development and teacher competence as well as student teachers' reflection. Virve Keränen is a postdoctoral researcher at the Faculty of Education and Psychology, University of Oulu, Finland. Her research focuses especially on embodiment in teachers' work and in childhood. Anniina Kettunen is a Doctoral researcher at the Faculty of Education and Psychology, University of Oulu, Finland. Her research focuses on student teacher identity construction, especially on the place of emotions in preparing future teachers for the changing teachers' work. She employs narrative, arts-based methods, especially photographs. Anne Martin, PhD is a university teacher at the Department of Teacher Education, University of Jyväskylä. Her research interests are creative writing as a means for teachers' professional development and narrative and arts-based research in the field of education.</p>
Co-presenters	Anniina Kettunen
Abstract for panel (600 words)	
100-word	



First name	Tero
Last name	Vanhanen
Affiliation	University of Helsinki
Title of the abstract	New Didacticism: Colleen Hoover's <i>It Ends with Us</i> as a Public Service Announcement
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>It's inevitable that enthusiastic ideas about the power of stories influence the industry of telling stories. In contemporary popular fiction there is a rising awareness of the potential of stories to influence readers' views and values. The increased employment of sensitivity readers, the importance of diverse representation, and alertness to social justice issues especially in young and new adult fiction are highly visible consequences of this awareness, but not the only ones. In the romance genre in particular, usually regarded as pure entertainment, we're seeing a growing trend of aiming to actively inform and persuade readers. Romance novels can influence how people view relationships by providing affective scripts for readers to follow. Contemporary romances tend to increasingly take this as a serious responsibility. Instead of the saccharine side of the age-old <i>dulce et utile</i> distinction, contemporary romances are starting to emphasize the educational aspects of storytelling. The most prominent case of this kind of new didacticism is Colleen Hoover's runaway sensation <i>It Ends with Us</i> (2016). Hoover is easily one of the most popular authors of our time, with an astounding six books in the top ten of the New York Times paperback best-seller list in 2022. Most of Hoover's novels follow conventional romance novel formulas, but <i>It Ends with Us</i> explores domestic violence and ends with the heroine leaving her partner, who seems a perfect romantic hero in the beginning, but eventually turns physically abusive. Hoover's novel deliberately deconstructs romance conventions to increase awareness and invite empathy for victims of domestic violence. In this paper I examine how <i>It Ends with Us</i> uses principles borrowed from storytelling consultants to craft what is in effect a public service announcement in the form of a blockbuster romance novel.</p>
Bio note (100 words)	<p>Tero Eljas Vanhanen, PhD, is a researcher at the University of Helsinki specializing in affective narratology and popular fiction studies. He has worked as a lecturer and teacher at the Universities of Helsinki and Turku. In 2019-20, he was a visiting scholar at Project Narrative at The Ohio State University. He has also been a Fulbright Scholar at University of California, Berkeley. He is the co-editor of <i>When Highbrow Meets Lowbrow</i> (2017) and <i>The Art of Artertainment</i> (2019). His articles have appeared in journals such as <i>Philosophy and Literature</i> and <i>SubStance</i>, and in several scholarly collections.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Essi
Last name	Vatilo
Affiliation	Tampere University
Title of the abstract	Guilt, Remorse and Responsibility in Margaret Atwood's MaddAddam trilogy
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>In Margaret Atwood's <i>Oryx and Crake</i> (2003), Snowman is haunted by the question "If only...?" although even he does not know what should follow these two words. Could he have saved Oryx, could he have stopped Crake. He does not seem to believe he could have stopped the end of the world as he knew it, but he is still tormented by a feeling that he did not do enough, and therefore, feels some sense of responsibility for the end of humanity. In my presentation, I will focus on Snowman's overpowering guilt as well as other characters' emotional responses to climate change and genetic engineering and their connection to responsibility. I will interrogate how these emotional responses both leading up to and after catastrophe allow readers consider the emotional impacts of climate change, and how this emotional landscape is harnessed to combat inaction and complacency in readers and to galvanise them into taking responsibility for the future. By juxtaposing climate change, genetic engineering and Crake's plague, the novels are able to highlight the different responses depending on the proximity and naturalness of the potential consequences and question how misplaced such differences may be. Guilt and remorse are easily thought of as debilitating, but in my presentation, I will consider how they might prove positive resources. Similarly, taking responsibility is easily thwarted by various levels of denial, but I will consider what benefits there might be to sitting with the failure of taking responsibility through Snowman's experience.</p>
Bio note (100 words)	Essi Vatilo is a PhD candidate at Tampere University. She is writing her dissertation on future responsibility and its denial in science fiction, focusing on climate change, artificial intelligence and genetic engineering in a selection of sf novels, short stories, television and movies from the 1980s to the present.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Virpi
Last name	Vellonen
Affiliation	University of Eastern Finland
Title of the abstract	Applying narrative research in studying student teachers' well-being in teaching practice
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>Teachers' retention has lately declined in many Western countries. One reason is related to well-being. We have explored the narratives that student teachers in Finland and the United Kingdom have constructed about their well-being. The students based their reflections on timelines they drew about the level of their well-being during a teaching practice, as well as the elements they found meaningful on the turning points in their well-being. They also reflected on elements that would support their well-being in the future. The data includes narratives from students who provided informed consent for research. Narrative research enabled us to study not only student teachers' reflections related to their current teaching practice but also to their future as a teacher. The students' narratives form a basis for constructing a bigger narrative with a core plot including the elements that the students find meaningful at the beginning, middle and end of the teaching practice and regarding their future. There may be multiple common elements but also some individual variation, and the elements may work as either a resource or challenge the students' well-being. One of the common elements so far has been the role of the mentor teacher being meaningful throughout the teaching practice, whereas the role of some meaningful elements may have varied at different phases of the practice, for example, interaction with the pupils. Constructing the meaningful elements as a bigger narrative from the beginning of teaching practice until the end, provides important knowledge on how to prepare students in advance to meet the fluctuation in their well-being during teaching practice, to pay attention to the elements that may be meaningful for it and how to reflect and strengthen their well-being during a teaching practice and after that. Our study strengthens the methodological views of using timelines in supporting narrative research.</p>
Bio note (100 words)	<p>Research group: Virpi Vellonen (University of Eastern Finland), Kaisa Pihlainen (University of Eastern Finland), Emma Clarke (York St John University), Sanni Kahila (University of Eastern Finland), Katariina Waltzer (University of Eastern Finland) &amp; Aimee Quickfall (Leeds Trinity University) The authors are teacher educators and researchers who study and develop student teachers' well-being in Finland and the United Kingdom. This study is based on data collected in the Student Teacher Well-being: Deepening Understanding and Building Support (STeWDUBS) project (Erasmus+ project).</p>
Co-presenters	<p>Kaisa Pihlainen (University of Eastern Finland), Emma Clarke (York St John University), Sanni Kahila (University of Eastern Finland), Katariina Waltzer (University of Eastern Finland) &amp; Aimee Quickfall (Leeds Trinity University)</p>
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Eline
Last name	Verheijen
Affiliation	Radboud University Nijmegen
Title of the abstract	Who can tell the story? A systematic literature review about narrative methods in the domain of youth care
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Narrative methods are increasingly used in the Dutch youth care sector to collect the personal stories of children and parents about their experiences with youth care services. The aim of the use of narrative methods is to improve the quality of services. However, working with narrative methods in youth care may come with various challenges and limitations. In the context of youth care, collecting the stories of children who have difficulties to verbally expressing themselves may for instance be complicated. Consequently, it is important to find innovative ways of collecting the stories of these children. Through a systematic literature review, we examine the use of narrative methods in sense making processes regarding (improving) the quality of youth care. We explore which narrative methods are used in the youth care domain, and for which group(s) of users these methods are a good fit. Our findings show that many narrative methods are based on verbal interaction, for instance in youth councils, or interviews with cards, timelines, etc. Respondents are often asked to verbally elaborate on their experiences in interviews. Yet, it appears that working with narrative methods exclude vulnerable groups that for instance are unable to read or unable to express themselves verbally. This leads to the exclusion of specific target groups, especially in the domain of youth care. Yet, we also found methods that do not or rely less on verbal interaction: drawing, writing, re-enacting and using pictures (photo voice). However, these methods still rely on verbal explanations. Researchers who work with narrative methods should be aware of who is included and excluded when choosing for a particular narrative study design.</p>
Bio note (100 words)	<p>Eline Verheijen is a PhD-candidate at the department of Public Administration at Radboud University Nijmegen (The Netherlands). In her research she focuses on the use of narrative methods in the Dutch youth care sector in the context of quality improvements. In her study she aims to focus on how youth care service providers collect the stories of children and their parents regarding the perceived quality of care. Besides that, her research is focused on the question if narrative methods could foster reflexive regulation in regulatory practices the youth care sector.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Elina
Last name	Viljamaa
Affiliation	University of Oulu
Title of the abstract	WORDS ARE ONLY ONE WAY TO 'SING THE WORLD' The embodied nature of children's narrating
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>The crucial argument of this presentation is that narratives are essentially embodied. We explore children's spontaneous narrating in the context of their everyday life. The purpose of the presentation is to provide theoretical arguments and empirical evidence to deepen understanding of children's embodied narrating. Our study is theoretically and methodologically inspired by Jerome Bruner and Merleau-Ponty who both seek to understand human life from a holistic perspective. The presentation draws on various studies and projects in which we have investigated children's narrating in informal and formal educational contexts during fifteen years. In the center of the presentation, there is a verbally produced story, spontaneously told by a seven-old-boy. The story is written down by his mother at home. The story is mirrored with glimpses from children's play situations in early childhood education settings and at home. These play situations are videotaped or written down by researchers during their ethnography studies. Both verbally produced story and play situations are studied from the perspective of embodiment. The findings show that children's embodied narrating echoes how the world gets expressed in them. The border between verbal and non-verbal is unnecessary, when considering the meanings of narratives for children as an embodied way to make sense of themselves in the world. Every child 'sings the world' with one's unique style, in various ways. The 'world singing' is never unisonous, but rather multi-voiced by its nature.</p>
Bio note (100 words)	<p>Elina Viljamaa (PhD.) is a senior lecturer and researcher at the University of Oulu in the faculty of education, in Finland. She is responsible for the degree program of special education. Her research focuses on children's narratives, inclusive education and the phenomena of belonging in various educational settings.</p>
Co-presenters	Satu Karjalainen
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Gautam
Last name	Vishwanath
Affiliation	Aalto University
Title of the abstract	Pop-up VR Museum: Community-enabled Storytelling for Museums using Virtual Reality Museums
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>The Pop-up VR Museum is a virtual reality application in which its target audiences can access, interact, engage, and listen to stories about design objects in the collection of Design Museum, Helsinki. The application is being designed as a part of SPICE, an EU Horizon 2020-funded research project dedicated to the idea of citizen curation of cultural heritage. Stories are contributed by individuals and communities through their voluntary participation in workshops and other events organized and mediated by museum professionals as well as through interaction with the Pop-up VR Museum itself. When participants share their personal memories or opinions related to the objects, users of the application can listen to or read the curated versions of them. The audio of a selected story emanates from the virtual design object appearing as though the object is narrating the story while subtitles are displayed in front of the users based on their preferred language. Within the SPICE project, semantic information infrastructures have been designed by other partner institutions that analyze these stories and annotate values, themes, emotions, and entities. The data obtained with these tools influences the virtual environment within the experience thereby creating cyclical dynamic individualized immersive experiences in VR. This case study reflects on the research and development process and discusses how museums can make use of storytelling to reinterpret their collection in VR thereby creating inclusive experiences.</p>
Bio note (100 words)	<p>Gautam Vishwanath is a Game Designer specializing in Virtual Reality (VR) and has experience working with gamification and the genre of serious games covering a wide range of topics such as political conflicts, climate change, and folklore. He is currently pursuing his Doctoral Research with Aalto University's Systems of Representation research group assessing mechanisms through which gamification can be implemented in VR to support museum-oriented activities. This research is under the guidance of Lily Diaz-Kommonen and in coordination with the EU-H2020-funded SPICE project.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	



First name	Richard
Last name	Walsh
Affiliation	University of York, UK
Title of the abstract	Narrative and Case Law: The Reciprocity of the Particular and General
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Oliver Wendell Holmes is credited with the canonical statement of the legal commonplace, “hard cases make bad law.” Frederick Schauer has taken the argument further, against Holmes’s own broader advocacy for case law (common law), by questioning the role of cases as such in lawmaking. Schauer’s view devalues the particular (Holmes calls it experience) in law, and hence the particularity of narrative; a contrasting position has been advanced by Meir Sternberg, for whom even legislation itself is to be understood pragmatically in narrative terms, as the formulation of an “if-then” plot. Sternberg’s view, I suggest, devalues generality; taken together, these views raise the question of the hierarchy of the particular and general in law, and in narrative. I pursue this question in relation to an illustrative case, <i>Kumho Tire Co v Carmichael</i>, which is one of Schauer’s own examples, and keys into a recurrent pattern of reflexiveness in his argument, both because of its focus upon expert testimony and because of the dual nature of the judgement itself. Reflexiveness, I suggest, is a counterbalance to the blind process that Schauer objects to in case law. The law evolves, but this process is not driven by criteria responsive to changing social values; it requires revisionary intervention in the name of social justice to be accountable in this respect. The process of change in the law bears comparison with the particular-general dialectic intrinsic to narrative itself. The law of narrative is case law; in which case, do we need more narrative, or more critique of narrative? Or can we rely upon narrative’s capacity for auto-critique?</p>
Bio note (100 words)	<p>Richard Walsh is a Professor of Narrative Studies in the Department of English and Related Literature at the University of York, UK, and the Founding Director of York’s Interdisciplinary Centre for Narrative Studies. He is a past President of the International Society for the Study of Narrative, the author of <i>Novel Arguments</i> (1995) and <i>The Rhetoric of Fictionality</i> (2007), and co-editor of <i>Narratology and Ideology</i> (2018), <i>Narrating Complexity</i> (2018) and <i>Fictionality and Literature</i> (2022). His work ranges over literary, cultural and cognitive topics in narrative theory, including reflexiveness and ideology in fiction; fictionality within and beyond fiction; narrative across media; emergent and interactive narrative; narrative and selfhood; narrative creativity and cognition; and the limits of narrative representation.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Rosalchen
Last name	Whitecross
Affiliation	Bath Spa University (UK)
Title of the abstract	Of narrative neglect and the most forgotten of writers -Towards publishing an anthology of women's prison writing
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Closed worlds by default, prisons are "prone to secrecy and hard for outsiders to penetrate" (Aitken, 2022, 478). Despite their "public" status, they are viewed as sealed spaces beyond the comprehension of those on the outside, hiding and obscuring those who work and live inside them (Lawston, 2011, 1). Consequently, bridges between the "inside" and the "outside" become important for any conception of prison and its effects (Westall, 2021, p. 1). Prison writing is one such bridge (Westall, 2021, 1). When McAdams (2001, p. 114) writes that "stories live in culture" and that they become the mirror of the culture within which they are forged, I am struck by Scheffler's (2002, p. xxix) observation that "as a group, and to a large extent as individuals, women prison authors are among the most forgotten writers". This resonates with the observation that in any given society stories compete for acceptance on the one hand and dominance on the other, "because life stories echo gender and class constructions in society reflecting the prevailing hegemonic patterns in cultural, economic and political contexts" (McAdams, 2001, p. 114). Within the wider social context, the stories as narratives of lived experience written by women in prison, "carry personal and cultural meaning" whilst "their telling has social consequences" (Narayan, 2012, 8). Carlen and Tchaikovsky (1996, p. 211) argued that to keep the "endemic secrecy" of the carceral machine in check, its inner workings should be opened up to the public gaze, in particular to monitor its tendencies to revert from progressive to regressive practices in the context of women's imprisonment. Yet, Scheffler (1984, p. 65; 2002, p. xv) writes of the negligible attention paid to women's prison literature as a literary tradition because it almost always plays "a relatively minor role" within the general context of prison writing - marginal texts further lost within the "marginal literature of the prison". Considering this narrative neglect, Penal Reform International (Pope and Sa-ardyen, 2021, 2) observe that "When people in prison are forgotten, neglected and exploited, the impact on individuals and on broader society can be disastrous", precisely because "problems with prisons often reflect wider societal problems". We find that the mediated and socially constructed representations of incarcerated women fail to contextualise the complexity of their lived experiences within social systems where economic, racial, gender and class discrimination are contributing factors to their disproportionate incarceration as marginalized, non-violent and often vulnerable women (Lawston, 2011, 3 - 4). In this paper, I reflect on how a pivotal fieldwork moment brought this conceptual moment to life and inspired publishing <i>How Bleak is the Crow's Nest - An anthology of women's prison writing</i>, as a method of reminding society that incarcerated women exist (Scheffler, 2002, p. xxi).</p>
Bio note (100 words)	<p>Dr Rosalchen Whitecross is a Lecturer in Criminology at Bath Spa University. As a narrative scholar and critical criminologist, her work is interdisciplinary and combines cultural and narrative criminology, narrative and literary theory, cultural studies and critical prison studies. Her doctoral research focused on women writing in prison and a critical engagement with their prison writing and narratives of lived experience, situating prison writing as cultural resource. It flows from her interest in creative methodologies as social practice in the context of marginalised communities. Her work has been described as a novel synthesis of autoethnography, prose, epistemology and literary theory that is largely absent from empirical criminology.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Kristiana
Last name	Willsey
Affiliation	University of Southern California
Title of the abstract	“The Iranian Yogurt Is Not the Issue Here”: Reddit Personal Narratives as Secular Parable
The abstract is for	individual presentation
Abstract for individual presentation (250–300 words)	<p>This paper will examine a popular online forum for the sharing of personal narratives: the subreddit “/AITA” (“Am I The Asshole”). The site functions as a crowdsourced update to “agony aunt” newspaper columns like “Dear Abby” or “Anne Landers,” where individuals submit their grievances to a neutral authority figure and await judgment. Online, the decision is not handed down by an etiquette expert or a therapist-turned-journalist, but by the vernacular authority of the internet. Some posts generate so much engagement that they have a far-ranging afterlife on social media: /AITA stories live on as parables or exempla, quoted in conversations about how to live, or not to live. Parables, or “an anecdote that is meant to be understood as a metaphor for a moral or spiritual aspect of life, in particular good behaviour” are a genre associated with religious scripture, but these viral personal narratives, anonymized and anthologized in “best of Reddit” lists, serve many of the same function for a secular readership (Steen 2005). The initial post may be a lively debate, but once the votes are cast and the moral arc of story has been set by consensus, the narrative circulates in a simplified form: reduced to an abstract or main character, as a pithy quote converted into a meme. The process resembles the transformation of medieval conversion narratives into “exempla”: “In the process of turning miracles into exempla, unnecessary details were stripped away to expose the moral lesson, and therefore medieval exempla were often shorter than the original miracle narration” (Katajala-Peltomaa and Mäkelä 2022). Individuals, identified only by age and gender, become types or stock characters, and their absurd and surreally heightened conflicts become metaphors for moral lessons about “how to be a person in the world” (Havrilesky 2016).</p>
Bio note (100 words)	Kristiana Willsey has a PhD in Folklore from Indiana University, and teaches in the Anthropology Department at the University of Southern California. She has published research on narrative entitlement and social media storytelling in <i>The Journal of American Folklore</i> , <i>Poetics Today</i> , <i>Humanities</i> , and various edited volumes.
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Denise
Last name	Wong
Affiliation	Queen Mary University of London
Title of the abstract	The Fictions of Agency in You-Narratives
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>From self-help books to the Choose-Your-Own-Adventure series of children's gamebooks from the eighties and nineties, the second-person mode has been almost invariably bound up with notions of reader involvement, co-creation, and agency. Writers like Lorrie Moore, with her pioneering collection of short stories <i>Self-Help</i> (1985), and more recently Mohsin Hamid, with <i>How to Get Filthy Rich in Rising Asia</i> (2014) have satirised the underlying meritocratic logic of narratives that presume you - the reader/consumer - have a choice. In today's storytelling economy, this notion of choice is ubiquitous in the instrumentalisation and commercialisation of narrative in business, politics, social media, the use of personal testimonies in journalism and the culture of self-help (or self-improvement as it's increasingly called). However, the relationship between the narrativisation of choice and the unprecedented social, historical, and political upheaval in the contemporary world feels increasingly fraught. In this essay, I explore how choice in you-narratives is intimately bound up with the anticipation of negative affects such as guilt and shame in such a way that implicates its readers in a reflexive reading practice. For my case studies, I read two contemporary you-narratives which use the choose-your-own-adventure form to highlight the poetics of irony inherent in narrative choice. While Alejandro Zambra's <i>Multiple Choice</i> (2014) explores the relationship between agency and culpability by playfully inhabiting an exam format which exposes choice as 'non-choice', the autodiegetic you-narration in Carmen Maria Machado's memoir <i>In the Dream House</i> (2019) formalises what the British poet and philosopher Denise Riley calls 'malediction', or malignant inner speech.</p>
Bio note (100 words)	<p>Denise Wong teaches in the School of English and Drama at Queen Mary University of London. She has published work in <i>Textual Practice</i>, the <i>Journal of Asian American Studies</i>, <i>DIEGESIS</i> and a special issue of <i>The Problems of Literary Genres</i> on transmedial second-person narratives. Denise's research pursues the intersection between contemporary second-person narratives, the philosophy of time and the phenomenology of shame. She has work forthcoming in the <i>Edinburgh Companion to the Millennial Novel</i>.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	

First name	Phil
Last name	Wood
Affiliation	Nottingham Trent University
Title of the abstract	Past-Present-Future: The Eternal Emergence of Processual Narrative
The abstract is for	individual presentation
Abstract for individual presentation (250-300 words)	<p>Narrative research tends to capture rich recollections from a point of reflection and hindsight. Such an epistemic position tends towards positioning storytelling and narratives as a 'past' orientated activity which can be used to explore and understand a lived experience or context. However, this tends towards seeing a narrative as 'object', as a perspective captured and solidified for analysis and representation. This paper looks at narrative research from a process philosophical perspective, seeing both narrative and its analysis/interpretation as processes which need to be understood in a complex temporal manner, constituted of ongoing flow and change. The process philosophy of Rescher (1996) identifies process as constituted of spatiotemporally coherent events which unfold over time, and which are linked causally and/or functionally. Hence, there is the emergence of a past, the perception of a present, and the move towards a future, making experience and any associated narrative a flow over time. In addition, the events constituting experience, having spatiotemporal continuity, are therefore in a constant flow from possibilities to actualisations. I use these insights from process philosophy to problematise narrative research designs which focus solely on the past and explore potential shifts in our understanding of narrative and storytelling. I suggest that a consideration of processual metaphysics points towards narratives and stories which exist in the past-present-future, and which are eternally emergent in nature.</p>
Bio note (100 words)	<p>Prof Phil Wood. I am Professor of Education at the Institute of Education, Nottingham Trent University, UK. My research focuses on the nature of change and uses a range of research design approaches. I have a particular interest in the nature and application of process philosophy in education and the wider social sciences, and also the potential of bringing process philosophy into association with complexity theory to create a new metaphysical lens for understanding social contexts.</p>
Co-presenters	
Abstract for panel (600 words)	
100-word bio notes for all speakers	