



**CEAD 2014
SENSUAL LANDSCAPES OF ETHNOGRAPHY**

FULL SCHEDULE OF ABSTRACTS

26 - 28 NOVEMBER 2014

(SPECIAL INTEREST DAY 25 NOVEMBER 2014)

UNIVERSITY OF WAIKATO, HAMILTON, AOTEAROA, NZ

Allen, Dr. Brenda, University of Auckland

SOCIAL JUSTICE & TRANSFORMATION

Oral, 30 minutes

Reworking old principles in contemporary Australian Aboriginal film and television

For contemporary Australia, reconciliation is “a journey”. The destination is a state of being where “understanding, unity, trust and respect” between Indigenous and non-Indigenous Australians is the norm (<http://www.icv.com.au/>)¹. Reaching this state, however, is hampered by many things including the widespread belief among the “broader Australian community,” along with most of the Western World, that oral cultures are inferior to modern cultures of literacy. In the first part of this paper I link contemporary literary cultures to their oral roots and draw parallels with examples from Aboriginal film and television.

In the second part of this paper I outline examples of double coding that, as Maori film maker and scholar Barry Barclay has explained, ‘speak in’ to the group from which the text arises while also ‘speaking out’ to wider audiences. I then explain how these examples satisfy two associated aesthetic qualities: Faye Ginsberg’s notion of “embedded aesthetics”, and “immersive aesthetic” that, as Felicity Collins explains, evoke strong emotion and empathy in audiences and thus counter or block the neo-colonial gaze. The paper concludes that as Barry Barclay claimed, if we look “through the right pair of spectacles, we will find examples at every turn of how the old principles have been reworked to give vitality and richness to the way we conceive, develop, manufacture and present our films.”

Brenda teaches film and media studies in the School of Social Sciences at the University of Auckland where she has worked for last 15 years. She writes on various aspects of contemporary narrative film, often with an eye to the treatment of cultural difference. She is currently a member of a World Universities’ Network on Indigenous Studies.

Arndt, Sonja, University of Waikato

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

Embodying Otherness: narrating your story as an immigrant early childhood teacher

Imagine that you are an immigrant early childhood teacher... This narration adopts St. Pierre's emphasis on writing as an act of ethnography, to narrate teacher-Otherness through your story, to disturb the easy assumption that cultural differences automatically lead to rich and universally beneficial early childhood environments. Positioning early childhood education in the context of the globalized diaspora, your story provokes a critical questioning of immigrant teachers' situations within this context. It investigates your multiple realities, riddled with intimate struggles, desires, contradictions, and concerns for survival, authenticity and understanding. Your story situates and honours immigrant teachers as the Other, in an urgent, crucial interrogation of the divisions, disparities and turmoil of embodied sensitivities, expectations and celebrations.

Sonja is a lecturer in early childhood education at the University of Waikato. Her key interests are in contemporary issues in and reconceptualising early childhood education, social justice in education and intercultural education. Her doctoral research is a philosophical analysis of notions of the foreigner and foreignness.

Azzarito, Dr Laura, Teachers College, Columbia University

SOCIAL JUSTICE & TRANSFORMATION

Poster Installation

“I’m beautiful”: Shedding Light on Racial Prejudice, Misrepresentation and (In)visibility of Ethnic Minority Bodies

As a result of global health imperatives, while ethnic minority young people are increasingly defined as bodies “at disadvantage,” marked as less fit or less healthy than the White “norm,” the ways ethnic minority young people construct meanings around their bodies has received scant attention. The purpose of this participatory visual research was to incorporate an interactive, multimedia *Body Curriculum* into two fitness units in secondary urban schools to assist ethnic minority young people in critically responding to pervasive media monocultural representations of fit bodies. The visual texts incorporated in the *Body Curriculum* was used as a pedagogical means to enhance girls’ and boys’ own creative production and critical reflection about body issues. Students’ creation of images can serve as “conduits for sharing and as the basis for storytelling” (Wissman, 2008, p. 21), as well as a means for the creation of authentic, counter-hegemonic images to media dominant narratives. The *Body Curriculum* was grounded in visual processes of creative/critical inquiry (Freeman & Stuhr, 2004) to make ongoing inequalities of the body visible; to promote critical analysis, enrich relationships, create new meanings, and extend understanding with new body knowledge. When we incorporated a sociocultural view into a traditional fitness curriculum, young people were enabled to voice, share, and express their body perspectives, concerns, and struggles. Students’ engagement with Glogster (a creative visual learning platform) not only enabled them to criticize fitness as a “White thing,” but also offered them a pedagogical space to challenge such racialized media narratives with self-representations.

Dr. Laura Azzarito is an Associate Professor of Physical Culture and Education at Teachers College, Columbia University. Her research examines the links among young people’s construction of the body, identity, and inequality issues from a pedagogical and sociocultural perspective. Dr. Azzarito is currently conducting visual research projects with young people in urban school physical activity contexts. Her related interests include the theorization and application of visual methods; the examination of the ways in which the intersection of gender/sex, race/ethnicity and social class discourses in school physical activity shapes young people’s construction of the body; and curriculum theory. Her research is informed by feminist post-structuralist and post-colonial theories.

Barbour, Dr. Julie, University of Waikato

EMERGING METHODS

Oral, 30 minutes

Linguistic field research: rethinking how and why

Linguistic field research is typically funded for the purpose of creating grammatical accounts of little known languages. With this end in mind, linguists have made heavy use of elicitation (structured interviewing) as their main method of data collection. In earlier work (Barbour 2013), I challenged the methodology embedded in traditional models of linguistic field research, advocating instead participation and observation on the part of the linguist, and participant-driven data collection on the part of language speakers. This approach has opened up new possibilities for me, both in terms of engaging with a linguistic community to create a record of their language, and in terms of how I (and others) might use that record. Informed by my prior ethnobotanical observations and experiences in the field, I have been trialling new data collection tools in my project work with communities, as well as frames for converting data into useable locally relevant literacy products for early childhood education. In this paper I report on my methodological developments, reflecting on successes to date, the challenges that have arisen, and the potential for further change within my own practice as a linguistic field worker.

Barbour, Julie. (2013), To the Field, and Back..., in Norman K. Denzin (ed.) *40th Anniversary of Studies in Symbolic Interaction (Studies in Symbolic Interaction, Volume 40)*, Emerald Group Publishing Limited, pp.247-268.

Julie Barbour is a senior lecturer in Linguistics at the University of Waikato. She specialises in the study of the Oceanic languages of Malekula Island, Vanuatu, and is currently working on a comparative study of the grammatical systems of these languages. Her research interests include descriptive and documentary linguistics, typology, anthropological linguistics and vernacular literacy. Julie is a member of the Human Research Ethics Committee in the Faculty of Arts and Social Sciences at her university.

Barbour, Dr. Karen, University of Waikato (Keynote Presenter CEAD 2014)

EMERGING METHODS

Keynote Presentation (60 mins)

Place-responsive choreography and contemplative pedagogies: A sensual experience

This participatory and performative plenary session involves two interconnected experiences. In the first part of the session I offer delegates the opportunity to engage in contemplative and embodied encounters within the campus environment. These sensory encounters with landscape reflect those used in my choreographic research and with dance students - activities designed to slow us down, to acclimatize and pay attention to local places and to develop our everyday repertoires. Delegates may choose to respond to their encounters in written, drawn, photographic or embodied ways, or simply to enjoy the experience. In the second part of the session, I draw on creative practice in choreographing and performing dance in which relationships to particular sites and places has been the focus for aesthetic expression. Drawing on this wider research, along with investigations into personal and cultural identity, I share a place-responsive choreographic work performed in collaboration with local artists (including Patti Mitchley, Helene Burgstaller and Eve Veglio-White). This plenary thus offers the opportunity to embody creative connections across the disciplines, bringing feminist dance studies, environmental concerns, outdoor education, human geography, site-specific performance methods, contemplative education and pedagogical practice into dialogue. Through these interconnected experiences I hope to stimulate and refresh, prompting new engagements with local places, generating discussion about the relationship between landscape and identity, and encouraging contemplative, arts-based and embodied pedagogical practices.

*Karen is a Senior Lecturer at The University of Waikato in the Faculty of Education, Department of Sport & Leisure Studies. She is also one of the initial instigators of CEAD. Her work is predominantly in dance research and autoethnography, focusing on embodied ways of knowing. Karen is the editor of Dance Research Aotearoa (www.dra.ac.nz), author of *Dancing across the page: Narrative and embodied ways of knowing* (2011) and co-editor with Robert E Rinehart and Clive Pope of *Ethnographic Worldviews: Social Justice and Transformation* (2013). Karen publishes regularly in a range of journals, teaches contemporary dance, choreographic practice and performance at the University of Waikato, and both writes and performs choreographic research. Karen's presentation is a performance ethnography titled *Place-responsive choreography and contemplative pedagogies: A sensual experience* and will engage delegates in the CEAD theme through participation in contemplative, sensory experiences within the campus landscape, followed by performance of a place-responsive choreography performed with local artists.*

Barclay-Kerr, Hoturoa, NZ (Keynote Presenter CEAD 2014)

PRAXIS AND ADVOCACY

Keynote Presentation (60 mins)

From myth and legend to reality: Voyages of rediscovery and knowledge

This presentation will look at contemporary voyages made by Polynesian sailing canoes, their purpose and vision. It will discuss the recovery of traditional knowledge and the rationale behind some of the activities and changes in cultural models that were required to enable the recovery to occur.

Hoturoa Barclay-Kerr is from Tainui and is the son of Wharetoroa and Ngarungatapu Kerr. He is married to Kimberly who is from Hawaii, and has five children – Namaka, Turanga, Rangiriia, Noenoe and Hinemanu. He has one grandson Marciano Tunuiarani. Hoturoa has been sailing for about 35 years around the Pacific. His life revolves around all things waka. He paddles waka, sails waka, teaches waka. He was the commander of Taheretikitiki II the waka taua commissioned by Te Atairangi kaahu in the early 1970s for over thirty years. He has passed those responsibilities over to his two sons Turanga and Namaka and now is the Kaihautu of the double hulled cean voyaging waka Haunui, as well as the Kaitiaki of Aotearoa One the double hulled sailing waka that belongs to Te Wananga o Aotearoa. He has a passion for the ocean and navigating pathways that provide opportunities for the youth of Aotearoa to become the great leaders of the future. Using the knowledge and wisdom of our ancestors to help bring context into the everyday journeys of rangatahi are important to him. "I want to show a commitment to the oceans in helping to sustain them and get the message out to the people. I want to gain the knowledge and insight of the science of our ancestors because they knew how to live as part of their environment and be vital positive contributors to society." Hoturoa grew up in Auckland, and studied at Auckland University. He completed his MA at Waikato University and has lived in the Waikato region for the last 25 years, 20 of those years in Whatawhata. He gives presentations and workshops throughout Aotearoa.

Belkacem, Dr. Si, Taieb, McGill research Associate

EMERGING METHODS

Oral, 30 minutes

Ethnography from a Social Mine Field

If Pierre Bourdieu (2001) said “Sociology is a martial art” referring to the power conflicts Sociology can generate, he also performed a lot of his ethnographic work from a war zone: Algeria during the independence war. His work written within the Kabyle society has been extremely influent on French Sociology as well as in Algeria on how Berber people especially Kabyle (North East of Algeria) see themselves today. Today Algerian society is still confused and daisy from the atrocity of the liberation war but has developed a postcolonial identity deeply rooted in the trauma of colonization and decolonization. I performed a post colonial auto ethnography of a cultural recovery in that complicate psychosocial context. From that experience, I have encountered a lot of unexpected issues with my methodology. With a narrative method, I will introduce the context of the Imazighen (Berber original name) Indigenous in North Africa to share the experience and methodological reflection I had during my study. I will share some of the experiences I had and reflect on them for an ethnographic methodological conversation. What does that mean to write an auto-ethnography in a postcolonial country? What did that mean in Kabylia in Algeria in fall 2011?

My name is Si Belkacem TAIEB. I am from a Kabyle (Berber) and Marabout (spiritual heritage) lineage in the Djur Djura (Atlas) Mountains of Algeria. I grew up in France. After a University degree in Communication and Information in France, I decided to leave for Canada. Shortly after my arrival in 1998, I completed a Bachelor in Education in Alberta. I taught in multicultural schools with different socio economical all over Canada in multiple socio economical and cultural locations. Then in the Innu nation in Northern Quebec. My life in the Innu Nation became my most transformative teaching experience. It helped me develop a consciousness of the cultural and power relations within education systems. After one year I started a Master's Degree project in Culture and Values in Education at McGill University. My thesis title is untitled Education as Healing Process. This inquiry is strongly influenced by Native American spirituality. I continued my educational healing journey with a PhD Inquiry at Victoria University in Wellington in the school Te Kura Maori. My dissertation, Auto-Etnography in a Berber Landscape, is my auto ethnography of my cultural recovery. However, the journey did not finish with the writing of a PhD dissertation. My new consciousness changed into a deeper engagement with cultural and social issues in education. I am now an associate researcher at McGill University where I finished a book, Decolonizing Indigenous Education. I develop my research methods and pedagogy inspired by Berber traditional life, Dialogic and Critical thinking. My postdoctoral study with University of British Columbia will bring me in September 2014, to the writing of Berber philosophical and sociological foundations basis for a Berber Education system.

Blum, Annette, OCAD University, Toronto, Ontario, Canada

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

Visual Narrative and the Shaping of Memory in Post-apartheid South Africa: Representation of Body and Self in the Body Maps of the Bambanani Women's Group

In post-apartheid South Africa, testimony and personal narrative have opened a space for marginalized voices to emerge.

— Kylie Thomas 2008: 216

This paper uses an ethnographic framework that investigates South African women's visual narrative and testimony in the pursuit of social justice and transformation; the resultant study centering on the women's stories, artworks and interviews acknowledges the significance of black feminist theory, as well as autobiography and life-writing theory. The paper examines women's storytelling and "voice" through representation of body and self through the production of Body Maps as a means of dealing with trauma, violence, and HIV/AIDS, and as alternative spaces of remembrance and healing. These artworks demonstrate ways in which female artists — suffering from the effects of multiple inflicted harms—have used visual narrative and self-representation in the construction of self; the works reveal tensions between present and past, engage with both public and private histories, and reveal a newly constructed engagement with identity which is both empowering and healing for the women. This paper focuses specifically on the body mapping artworks of the Bambanani Women's Group in Cape Town.

In the body mapping process, the participants integrate drawings of their outer and inner bodies, showing marks and scars on their skin which are the result of violence and HIV/AIDS. With the support of psychotherapist and artist facilitators, the women are encouraged to imagine and visually generate personal images—symbols and metaphors for 'personal power'—to explore their physical and emotional experiences of being HIV-positive. The artworks reveal previously untold stories of damaged lives, filling in the gaps and silences of South Africa's troubled past.

Annette Blum, MA, BFA, RGD, obtained her M.A. in Interdisciplinary Studies at York University in Toronto, her Fine Arts degree at the University of the Witwatersrand in Johannesburg, South Africa, and studied graphic design at OCAD University in Toronto and the Salzburg Academy of Fine Arts in Austria. With her background in and passion for both the fine arts and graphic design, her work has investigated the convergence of traditional and new media, as well as the relationship between society, culture and design. She is currently pursuing research into women's visual culture in Guatemala, and the use of art and design for empowerment of indigenous women in post-apartheid South Africa and in Guatemala. Her work has been exhibited and published in Canada, South Africa, Austria, the United States, England and New Zealand.

Böck, Angelika Freelance Artist

PRAXIS AND ADVOCACY

Oral, 30 minutes

Portrait as Dialogue

Portrait as Dialogue is a practice-based research which aims to develop a critical approach to representation that is based on primary fieldwork. It addresses the question of how we can identify with the descriptions/depictions of ourselves that are created from other cultural perspectives. The major focus of this research is to understand how specific forms of representation reveal differently authored perceptions of the individual. The overarching aim is to map contemporary practices of identity construction and expression through the study of specific non-Western and sub-cultural modes of 'portraying' that start from different social and cultural codes and modes of production.

Angelika portrays West-African Sculptors, Australian Aboriginal hunters, Sami Singers, Mongolian Herders, Malaysian Sign readers and Yemeni and Kelabit people, while they, in turn, "portray" her. This 'dialogical' strategy frames her as the subject to be studied, negotiated and represented through interpretations by individuals that are trained in or accustomed to different culturally defined practices. The resulting art installations present her collaborators and their portrayal of her – expressed by a given name, a composed melody or a smell evaluated – as well as the photo or video portraits that she makes of them. The artist as is both initiator of the projects and at the same time object of the portrayals, while the project contributors themselves are not only subjective portrayers, but also the objects portrayed. The resulting art works define distinct cultural practices of selection, interpretation and definition as new possible forms of "portrayal".

Angelika Böck graduated in interior design and sculpture at the Munich Academy of Fine Arts, Germany. In the past twenty years, her art practice has developed into a questioning of human perception and representation through dialogical intervention. Her experimental research in "Dialogical Portraits" has been carried out in different parts of the world, such as the Republic of Ivory Coast, Australia, Yemen, Malaysia and Mongolia. Angelika lives in Munich (Germany) and Bario (Sarawak/Malaysia).

Booth, Prof. Douglas, University of Otago

EMERGING METHODS

Oral, 30 minutes

The Voice of Bondi: An Alternative Narrative of a Beach

The subject of copious books and films, and a popular site for social gatherings, arts and music festivals and sporting events, Bondi is an iconic Australian beach and a metaphor for a hedonistic, relaxed way of life. But what does Bondi say about this way of life and those who have occupied the beach since its birth 6,500 years ago?

Bondi begins this presentation, describing a long period of peaceful cohabitation by clans of Cadigal (Aboriginal) people who respected the environment. It then recounts a process of despoliation accompanying Berewalgal (foreign) appropriation of the beach. The Berewalgal did not just deface the beach, they disrupted the natural processes—particularly sea level changes—that govern its life cycle. Bondi's story is thus a tragic narrative of a premature death.

Following the voice of Bondi, which I call an autobiography, I will offer six justifications for this form of presentation, viz:

- history as a discipline of representation grounded in interpretation of evidence,
- geomorphology as an historical science of representation,
- the fluid conventions of biography,
- the precepts of actor network theory,
- Aboriginal ontology and epistemology, and
- the politics and ethics of alternative voices.

An autobiography of a beach thoroughly stretches the boundaries of historiography. However, the goal of this presentation is to reaffirm, firstly, the centrality of voice in historical narratives and, secondly, the philosophical predispositions and political outlooks of the historian author who gives the narrative its voice.

*Douglas Booth is Professor of Sport Studies and Dean of the School of Physical Education, Sport and Exercise Sciences at the University of Otago, New Zealand. He is the author of *The Race Game* (1998), *Australian Beach Cultures* (2001) and *The Field* (2005). Douglas serves on the editorial boards of *Rethinking History* and *the Journal of Sport History* and is an executive member of the Australian Society for Sport History*

Bradford, Dr Sue, Unitec – School of Social Practice

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 60 minutes

From street activist to activist ethnographer: Playing with political activist ethnography in Aotearoa

In 2010 I began a PhD looking at why no major left wing think tank had ever emerged in Aotearoa despite the existence of many such institutions overseas, and at whether the state of the New Zealand left 2010-2013 offered fertile ground (or not) for the development of such an initiative. I came to the research as a lifelong community-based left activist and former Green Member of Parliament who did not particularly identify with the academy and its ways.

I wrestled deep and long with the conundrum of which methodology would best suit before deciding to use an emergent form of critical inquiry methodology called political activist ethnography (PAE). In this presentation I discuss my journey with PAE, its strengths and weaknesses as applied to this particular project, and offer some thoughts about the utility of this and other forms of activist ethnography in supporting quality research by partisan practitioners at the activist-academic interface.

Sue Bradford is a fulltime lecturer at Unitec's School of Social Practice, a frontline activist with Auckland Action Against Poverty, and has recently completed her doctorate. sbradford@unitec.ac.nz

Briant, Elizabeth & English, Dr. Rebecca, QUT

PRAXIS AND ADVOCACY

Oral, 30 minutes

Women as mothers

In much the same terms as other identities (cf. Hall, 1997), mothers position themselves through discourses they associate with good mothering. Decisions about the birth, feeding and parenting may be adopted in line with the woman's mothering discourse position. Researchers (Pitt, 2002; 2008, Smythe, 2006) have looked at how discourses are brought to play in such a way that women learn to produce their own particular discourse of mother. It is also noted that the discourses of mothering constructed by women is a site of scrutiny and debate, sometimes called the 'Mommy Wars' (Peskowitz, 2005). Using autoethnography, in particular a 'researcher as subject' approach (Ellis & Bochner, 2000), this study looks at the discourses one mother/researcher has used to construct herself as mother. Using journaling, in line with Ellis and Bochner (2000), the researcher maps her experience as a first-time mother and the choices she makes in parenting her child. Analysing several of the journal entries, the paper explores the discourses of mother chosen by this mother/researcher and examines the particular parenting philosophy that underpins her mother discourse position. The results may help others to understand the work of mothers and the ways that mothers comport themselves using different discourses.

Elizabeth Briant is currently completing her Master of Education in Research. Her interest is in the work of mothers and how the choices that mothers make constitute a distinct parenting philosophy. Theoretically, Elizabeth uses the work of Bourdieu and Bernstein, as well as Berlak & Berlak's work around dilemmas. Previously she has published in teaching journals writing on the topics of professional dilemmas as well as curriculum reform. She is a registered secondary school teacher in Queensland, Australia.

Dr Rebecca English is a Lecturer in Education at Queensland University of Technology. Her research interests are focused on parental choice, in particular she is concerned with why parents make specific educational choices for their children. She uses Bourdieu, Bernstein, Appadurai and Hall as well as Critical Discourse Analysis to analyse these choices at a theoretical level. She is also interested in how ontology, ideology and philosophy influence parents' decisions for their children's education. Currently, she is researching how mothers who identify with Attachment Parenting philosophies are driven to choose to home educate, in particular to unschooling, their children. She has published widely in professional and academic education journals as well as writing for blogs, magazines and online news-sources. Prior to her career as an academic, Rebecca was a secondary school teacher in both the private and public sectors.

Bright, Dr. Debbie, Bright Books, NZ

EMERGING METHODS

Performance, 30 minutes

From Stage To site and Back Again

The importance of site in ethnographic research is illustrated in dance. There is much anecdotal evidence and a growing body of literature affirming that dance site impacts on how any dance is choreographed and performed; contemporary dance set in a particular space using the physical features of that space is often referred to as 'site specific' dance. For dance performed in an outdoor spaces, significant factors include: the aim or purpose of the dance, ground surface, wind and weather conditions, acoustics, light sources, audience site lines, and whether or not the viewers are encouraged or expected to participate. For indoor sites, options include stages with or without proscenium arches*, 'non-theatre' spaces, interaction with viewers, participation of viewers, and dance and technology. During many dances, as in most arts, dancers and viewers embark on a journey to an imaginary space. But what happens when a dance is taken from the original space to the imagined space and then back again? How is the dance changed? What is gained or lost? Is there learning for other areas of ethnographic research?

In this presentation, I articulate some of the learning from my experience of this particular challenge and present videoed and live excerpts of one of my solo dance works - an historical story set on a beach - that has been taken on a journey from indoors to the beach and back again. The dance is called *Gèadh Fladhaich* (Gaelic, 'Wild Goose').

*A traditional western 'proscenium arch' stage requires the audience to view the work from one direction only

Based in Aotearoa New Zealand, Debbie is a dancer, researcher, writer, publisher, teacher, wife, mother and grandmother. She is engaged in a wide range of areas across the disciplines including adult education, the arts (particularly dance), gender studies, indigenous studies, kaupapa Māori, and removing barriers and facilitating access to learning for anyone disadvantaged or challenged in any way. Debbie's views are embodied in what and how she dances, writes, publishes and teaches.

Bruce, Dr. Toni, University of Auckland

EMERGING METHODS

Oral, 30 minutes

“I didn’t know I had a novel in me” and other reflections on the writing process

In this presentation I investigate the value and challenges of experimenting with different methods of writing up ethnographic research. Starting from the belief that writing differently generates different knowledges about the contexts of our research, I invite you to join me on a journey of discovery that took me well beyond my usual representational methods (auto- and ethnographic vignettes, stories and poems) and ways of working (deep night, muse-driven bursts of creativity) into the unknowingness of daily, time-delimited writing. My challenge was to produce a 50,000-word novel in 30 days. In my case, I proposed to wrestle more than 25 years of research and theoretical activity into submission, through creating contexts and characters that would bring this work to life: in essence putting theory into practice. To succeed meant surrendering to a two-hours-of-writing-and-1667-words limit, to fit the project around other responsibilities. It required a sense of adventure, faith in the process, and willingness to put down whatever came to mind, no matter how trite or awful, without any possibility of revision or refinement. It is not yet a good novel, nor was it supposed to be. Yet it took me (and the characters) places that I would never have imagined without the pressure to just keep writing. Experimenting with this unfamiliar genre and discipline completely changed my sense of what I may be capable of as a writer / researcher. I conclude by reflecting on lessons learned from engaging in this and other alternative methods for writing up research.

Toni Bruce is an Associate Professor in the Faculty of Education at the University of Auckland. Her interest in how we represent our research stems from postgraduate study at the University of Illinois with Norman Denzin during the ‘crisis of representation’. She has published the results of in-depth ethnographic work in the form of ethnographic fiction and autoethnography as well as more traditional formats. Following Laurel Richardson’s argument that writing is a way of coming to know, rather than a simple, transparent process that happens at the end of a research project, she believes that by engaging with our data within the confines of different genres, we open ourselves to multiple understandings, to ‘knowings’ that might not have been accessible before we made the attempt. Her main research focuses on identity, sports media, and representations of gender, race/ethnicity, nationalism through sport

Carey, Melissa, Queensland University of Technology

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

The Transformative Experiences of Cultural Healing: An Auto-ethnography of Kaupapa Māori

Ruptures in identity occur through the sudden discovery of a part of our *selves* that has been hidden through family trauma and secrecy (Sztompka, 2000). Auto-ethnography seeks to uncloak a secret past, and amplify muted voices (Denzin, Lincoln & Smith, 2008; Ellis, Adams, Bochner; 2011; Reed-Danahay, 1997; Smith, 2012;). This is my journey of cultural healing through immersion within the principles of Kaupapa Māori (Pihama, Cram & Walker, 2002; Walker, Eketone & Gibbs, 2006). This immersion aimed to transform the colonised *self* into a cultural *self* through a transformative process of cultural recovery. This is my answer to the ancestors call for action. Through Kaupapa Māori I embody the knowledge of my ancestors who guide and support my transformations, awakening the sleeping self and lighting the fire of knowledge.

Melissa Carey is currently a Phd student at Queensland University of Technology, Brisbane, Australia. She is a registered nurse with 20 years experience within the acute clinical setting. Melissa has 8 years teaching experience within a tertiary education setting. Her research areas include, transformative learning, Indigenous knowledge and research, creativity and health education.

Carter, Jennifer, Central Queensland University

PRAXIS AND ADVOCACY

Oral, 30 minutes

The Alchemy of Spiritual Literacy in Contemporary Society

This paper discusses the role in which spiritual literacy plays in understanding our own place in time and space. It is a dive into a known world for many indigenous nations but an unknown world for the collective academic stage. The term 'spiritual literacy' coined by Mrs Ngarau Tarawa recently speaking at the World Indigenous People's Conference in Hawaii, uncovered a deep yearning to make known the world of the spirit especially related to the caring needs of terminal ill people. A search of the literature uncovers many types of literacy, such as technology literacy, digital age literacy and information literacy however very little literature exists on spiritual literacy. Health literacy is deemed important to study due to the rising health cost to societies at large whilst the very core of a human being their spiritual nature or spiritual Self is being largely overlooked. Through an auto-ethnographic lens I will discuss my own journey of spiritual recovery and the connection to the wider discourse of life. Spirituality is a core human value for all humankind. According to Lowry (2012), an interest in researching spirituality did not occur until the early 1990's and most of the instruments developed to measure this concept held a strong bias towards, Judeo-Christian beliefs. It is my intention to explore in depth where spiritual literacy is placed on today's world stage.

Jennifer Carter holds a Masters of Complementary Medicine she is a registered nurse who has many years experience as both an educator and clinical nurse practitioner. She is currently undertaking a PhD with Central Queensland University within the facility of Health. Her major areas of interest are in art, music and healing.

Case, Emalani, Victoria University of Wellington

PRAXIS AND ADVOCACY

Oral, 30 minutes

He 'Aha: Ethnography from Behind, Within, and In the Rope

In Hawai'i, 'aha (rope) was of extreme importance. Often made of coconut husk, it was used to lash houses and to piece together canoes. It featured in religious ceremonies and sometimes served as a barrier, strung around the perimeter of sacred spaces, both keeping people in and keeping people out. As with many Hawaiian terms, 'aha also had other meanings. It was commonly used to refer to a gathering or an assembly. Thus, my work embraces the many facets of 'aha: as a cord used to bind pieces together, and as the "binding" or the "gathering" itself, whether of people, objects, or ideas. In my fieldwork in Hawai'i, I conducted oral history interviews with a group of Hawaiian canoe builders. As a Hawaiian woman, I was sometimes allowed to be inside the 'aha, or in the space encircled by rope. At other times, I had to stand behind it, becoming an outside observer. I've therefore examined ways that I as a researcher can braid together the many strands of information and reflection that were shared with me depending on my position. My hope is to create a new rope that will both lash together new ideas *for* and *about* the community I worked with, while also bringing my research participants into 'aha, or into discussion, with ideas from the past and ideas for the future. Thus, I will present considerations for "doing ethnography on the ground," or in this case, doing ethnography from behind, within, or even *in* the 'aha.

Emalani Case is a current PhD student in the Pacific Studies Programme of Va'aomanū Pasifika at Victoria University of Wellington. She comes to Aotearoa from Hawai'i where she completed both her BA and MA degrees in English. Prior to becoming a student at Victoria, she lectured in both the English department and the Hawaiian Language department at the University of Hawai'i at Hilo. Her current research focuses on Kahiki, the Hawaiian concept of a homeland, and her work looks at how it was presented in 19th century Hawaiian language texts as well as how it continues to impact the work of contemporary Hawaiians, particularly canoe builders. She is from Waimea on the Big Island of Hawai'i.

Chandrasekaran, Dr. S., LaSalle, College of the Arts

PRAXIS AND ADVOCACY

Oral, 30 minutes

Maafkan Saya, saya mau salawatt (I am sorry, I need to pray)

As a performance artist, I was keen in exploring cultural contradictions in performance art investigated in real time. A site that addresses new context to cultural meanings engaged through performative practice in between cultures. It is within this site enunciation, I will explore the notion the “Othering” in relation to “ethnographies of the particular”(Abu-Lughod, Lila 1993) through performance art.

The performance art titled “*Bleeding in Circle*”, which was performed at Nitiprayan, Jogjakarta, Indonesia, 2005 will address the challenges that envisioned in this paper. Before the performance, I approach Miko to assist me in piercing the metal hooks on the back of my body. So, I discussed with Miko the manner of piercing the metal hooks through the skin and the necessary procedures for co-coordinating the performance. After a short period, Miko came forward and said, ‘Maafkan saya, saya mau salawatt’ (I am sorry, I need to pray). Then, he held both my hands and performed *salam*, which is done by bowing low and placing the right palm on the forehead. But, it is regarded by most Islamic scholars to be forbidden for a Muslim to return the *salam* greeting of a non-Muslim in full. Not forgetting, Miko is a Muslim, and I am an a Hindu. However, Miko proceeded with act of *salam*, and went behind my body to recite a short prayer, quoting some Arabic verses from the Koran. After reciting the short prayer, he stood for a moment in silence and then proceeded with the act of piercing. In the presentation, I will also introduced the various forms of societal skills used in negotiating the cultural contexts between the Self, Other and Othering; especially in the area of engaging with the communities and their cultural practices. The context of redefining the primacy of the culture and its constraints within performance art is explored within the notion of ethnography of the particular (Abu-Lughod, Lila 1993). A site that will explore discrete connections between cultures, abstract contradictions between cultures, and the “Othering” effect within the context of performance art.

*Dr. Chandrasekaran is an accomplished academic with eighteen years of teaching experiences in the field of arts education. Presently, he is lecturing at LaSalle, College of Arts, Singapore in Southeast Asian Aesthetics and History. Chandra obtained his doctorate from Curtin University. His doctorate entitled *Locating Self through Performance Art*, explores the cultural complexities in performance Art and critical inquire into Asian aesthetics in relation to notion of body. As Senior Research Fellow at Institute of Southeast Asia (NAFA), he initiated cross-disciplinary studies with an emphasis on Southeast Asian Aesthetics. He is a Founder/Artistic Director of Biological Arts Theatre (BAT), and Founder of Art Fission Company. He has represented in major exhibitions, such as Havana Biennial (Cuba), 1st Asia Pacific Triennial (Brisbane), Asia-Pacific Performance Art Festival (Canada), International Performance Art Festival(Poland), 49th Venice Biennale and 8th Festival of Contemporary Art (Slovena). He has been commissioned to work on public artworks*

such as for the World Sculpture Park at Changchun, China and MRT station (Little India, Singapore). The work titled Bioalloy and Body Performance was nominated for APBF Signature Art Prize (Singapore), 2003. He has been invited to international conference and seminars such as Biennale of Electronic Arts (Australia), 3rd Asia-Pacific Arts conference (Taipei) and XIV International Congress for Aesthetics (Slovena) and University of South Wales (Sydney).

Cheesman, Sue, University of Waikato

CREATIVE PERFORMANCE

30 minutes

The power of reflection in the creative process.

This presentation focuses on feedback given by dancers and invited colleagues as part of a choreographic process, for creating a new site-specific dance work, from March to May 2014 at the University of Waikato. Lavender (2009) argues that “The point is no matter how a choreographer works, the need for evaluation (spontaneous, reflective, intuitive or some other kind) is pervasive, for it is through evaluative choices that a work gets built up, shaped and completed”. In unpacking the feedback I want to interrogate these complex ideas and multiple dialogues created. More specifically to examine how these reflections disturb and disrupt my pedagogical practice, in this particular choreographic process? To consider how meaningful engagement with this feedback was embraced? Finally the surprises and sense of empowerment this feedback engendered will be fore fronted; concluding with how this translated into the final dance piece.

This presentation will be delivered through multiple intertextual means.

Sue Cheesman is a teacher, choreographer, and researcher who is a Senior Lecturer in dance education at the University of Waikato, Hamilton, NZ. She has an eclectic background in dance with emphasis on contemporary and has worked in the field of integrated dance for many years particularly in relation to the work of Touch Compass Dance Company. Recent research has centred on: choreographic practice particularly in relation to site-specific work, dance and disability and dance education. Her work is published in Research in Dance Education and Arts in Society journals. She is passionate about dance in all its varying guises.

Clarke, Gloria Hine, University of Waikato

EMERGING METHODS

Oral, 30 minutes

Pūrākau: Adopting and adapting a traditional narrative form

Pūrākau are the stories of our ancestors, often referred to as Māori 'myths' and 'legends'. Such stories speak of, for example, Māui-pōtiki and how he (with his brothers) slowed the sun and hauled Aotearoa New Zealand out of the sea, explain why our mountains moved from one place to another, and where and how our various tūpuna lived, loved, and died. Thus pūrākau are often thought of as bedtime stories that speak of events and people long gone. However, pūrākau are much more than time capsules; pūrākau were designed to carry explicit, implicit, and enduring teachings and lessons. Inspired by the works of Jenny Bol Jun Lee, Ngāhuia Te Awekotuku, Ngāhuia Murphy, and Jo-Anne Archibald I argue that pūrākau as a narrative genre need not be reserved for the ancient past and the deeds of distant ancestors. Within each of us are a number of living pūrākau that inform how we think and behave. Speaking about my doctoral research, The Successful Young Māori Men project, I will demonstrate how I have adopted and adapted pūrākau. For that project, 11 parents identified and explored their aspirations for their Māori sons and wrote a pūrākau that they discovered within. Our contemporary pūrākau are just as important as our traditional stories and can be read alongside each other – and in doing so we can better identify and appreciate the layers of meaning within the stories that have been lovingly preserved for future generations.

Gloria (Te Arawa, Rangitaane, Scottish and Irish descent) is a doctoral student here at the University of Waikato, working out of the Department of Sport & Leisure Studies. Her research interests relate directly to her role as a mother of four young men and her personal and professional experiences in the sport and leisure industry. Gloria presented her Master's research Why do youth men step out of sport and into court? at CEAD 2012. Her PhD is an extension of that study and explores the sport and leisure activity patterns and philosophies of three successful young Māori men. Gloria is a University of Waikato Doctoral Scholarship recipient and would like to acknowledge her supervision team: Associate Professor Clive Pope, Dr Karen Barbour, and Dr Rangī Matamua from the School of Māori and Pacific Development. She would also like to thank the Office of the Pro-Vice Chancellor Māori and Ngā Pae o te Māramatanga for their academic and moral support.

Coombes, Daniel

EMERGING METHODS

Oral, 30 minutes

Landscape Ethnography

Disciplines that are explicitly involved in shaping the form and experience of our urban situations, such as architecture, urban design and landscape architecture, have in some part, experienced a coming together through the idea of landscape. Landscape here is perceived as emergent, nonlinear, nonrepresentational, affecting and sensuous.

This conception of landscape has seen the appearance of new design methods. Two approaches are positioned for an ethnographic-like dissolving of the difference and distance between the researcher and the situation. The first approach performs an embodied participation in landscape process. The second reframes and creates new form-generation practices that attempt to destabilize the researchers underlying value judgments.

In the first strand the designer uses their bodily experience of a specific landscape, far beyond that of conventional site analysis, with the intention that this embodiment will produce more responsive forms of intervention. The second strand reframes the design process as nonlinear and more-than-representational and creates strategies that attempt to bring landscape qualities such as novelty, emergence and affect into the design process.

The embodiment position claims the form-generation strategies produce representations and simulations of landscape as opposed to participating in and observing real landscapes. The form-generation approach claims that its practices are more-than-representational and argues that the embodiment approach creates an unproductive binary between representation and reality.

This paper will review these ethnographic strands in these design disciplines and look to how contemporary ethnographic practices and theories may assist in negotiating and furthering the back and forth between these two approaches.

Daniel Coombes is a landscape architect and researcher based in New Zealand. Daniel has a Masters by Project in Landscape Architecture and carries out his research through design investigations focused on articulating a processual orientation towards landscape. He has presented his interdisciplinary research to audiences outside his immediate discipline at cultural studies, architecture and philosophy conferences in New Zealand and overseas.

Crocket, Dr. Hamish, University of Waikato

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

Relational ethics and fragmented selves: Reflecting on the collision of personal and professional commitments in (auto)ethnography

In this presentation, I reflexively engage with Carolyn Ellis's (2007) question, "What are our ethical responsibilities toward intimate others who are implicated in the stories we write about ourselves?" (p. 4). As a point of departure, I consider the relationship challenges my partner and I experienced while I undertook a multi-year ethnographic study of ethical subjectivities in sport. As my fieldwork progressed, I encountered steadily accumulating demands as a researcher/athlete that became increasingly hard to reconcile with my commitments to my partner. Moving iteratively between these challenges and the ethical theorising of Foucault (1984), Derrida (2008), and Critchley (1999), I turn my focus from questioning the possibilities of ethical athletic subjectivities towards reconciling fragments of my life within a broader ethical sense of self as researcher, partner and athlete.

Hamish Crocket is a lecturer in Sport and Leisure Studies at the University of Waikato. His research interests focus on ethical athletic subjectivities, postmodern theorising and lifestyle sports.

Dahlsen, John, Affiliated with Charles Darwin University

EMERGING METHODS

Oral, 30 minutes

“Communicating an emergent vision through environmental art. Discussing economic viability for artists creating environmental transformation”

Environmental artist John Dahlsen’s work explores how emergent artistic methods and activism offers opportunities in globalized economic times, for him and other artists whose art creates positive shifts for future environmental transformation.

Dahlsen’s vision is detailed in this presentation with a vast array of images of the ongoing development of his emergent method of environmental art. He further details in his presentation how his research aids marginalized art professionals with new perceptions, necessary as they experience the forces of compromise with events like the ‘Global Financial Crisis’, resulting in unemployment, cessation of career activities, or at best new career paths in associated fields.

These perceptual shifts can potentially engender unprecedented industry support, and encourage artists to adapt positively to uncertain economic times. Progress through an emergent vision using new methods and diversification provides opportunity for economic viability for artists. Leading to a reduction of economic stress for them, who in socially unjustifiable ways may otherwise compromise creativity to survive. Providing insight through new research and education will fill gaps in this knowledge. For our cultural future to be guided by artists whose creativity is centered on environmental aesthetics, they need freeing up from financial constrictions to work effectively, all requiring significant shifts in consciousness. In this presentation he will be drawing on the essay he wrote for the Rio+20 conference, which details his vision where humanity works co-cooperatively instead of competitively. Progress requires perceptual shifts, beginning with the artists involved in implementing their vision. Industry and social backing will support these artist’s creative vision and environmental awareness aesthetic, whose art will help shape future evolution and environmental transformation.

My work as an artist spans thirty years. I studied at the Victorian College of the Arts, won the Wynne prize at the Art Gallery of N.S.W. in 2000 and my art represented Australia at the Athens Olympics. I’m currently a lecturer in art and a PhD candidate at C.D.U. I’ve written manuscripts including a mid-career memoir and an artist help book titled ‘An artists guide to a successful career’, now published by Common Ground publishing in Dec 2013. I’m a public speaker and educator and I’m passionate about developing support for marginalized artists by the art industry and by society during tough economic times. My artwork is multidisciplinary and includes painting, and found objects, mainly beach found plastic litter, thematically based on environmental issues, taking society’s discarded everyday objects and transforming them into formal compositions. I have been engaged in a longstanding exploration of the coastal landscape with my creativity and examined the passage of time in the landscape and the place of man within it. I have used recycled materials to convey

the history and memory and to comment on the human experience of place, beauty, degradation of the environment and the inspiration possible with recycling through a positive aesthetic. Website: <http://www.johndahlsen.com>

Dang, Duyen, Massey University

EMERGING METHODS

Oral, 30 minutes

Ethnographic approaches in a sociolinguistic study

Vietnamese mealtime ritual invitations refer to verbal and non-verbal respectful signals extended around Vietnamese everyday meals and perceived as food/drink offers or invitations. They serve as a bond amongst individuals within home and communities and also as a means to maintain social and family order. They are more complex than they may first seem because of the variety of linguistic and socio-cultural features and numerous mediating factors such as meal setting, personal mood, personal history and others. Cultural values in these situated practices, their linguistic and socio-cultural features are worthy of investigation because they raise questions about language use and behaviours in meal contexts, especially amongst family members across generations. The goals of my study are to document the use of these invitations amongst Vietnamese people in Vietnam and New Zealand and to investigate generational perceptions of behaviours residing within language use.

To attain these goals, my study uses multiple research methods. These include ethnographic approaches, such as the participants' retention of diaries, video-recordings, observations, informal conversations, and dynamic interviews (with and without basing on previously applied methods). Multiple methods, especially the video-diary-based interviews, offer an innovation of collecting data in sociolinguistic research. The combination of these ethnographic approaches will enable me to document the community members' language use within socio-situated contexts with an account on speakers and hearers' identities, and to establish mediating factors at both contextual and social levels within spoken discourse. This research, hence, can work as a theoretical and methodological model for future linguistic research.

Duyen Dang (Full name: Dang Thi Mai Duyen) is a PhD student of sociolinguistics at Massey University. She had her Master and Bachelor degrees in linguistics and education in Vietnam, where she worked as a university lecturer before coming to New Zealand for her PhD.

Dyer, Dr. Suzette and co-author Martin, Hannah, Waikato Management School

PRACTICE AND ADVOCACY

Oral, 30 minutes

Young Pre-Employed Women's Responses to Learning about Sexual Harassment

In this ethnographic research, the natural setting is a university Women's Studies course embedded in a management degree. In this setting, we regularly observe student responses to the course content. Student responses are also detailed in a written learning journal where they reflect on eight of the 12 lectures, each of which focuses on an issue that women encounter in paid employment. In this paper, we present findings from our longitudinal study examining student-participants' written responses to the lecture on sexual harassment. This lecture reviews and discusses the definition and prevalence of sexual harassment, the experiences of victims, and the remedies available in New Zealand. The study involved three separate student cohorts enrolled over three consecutive years. Of the total of 86 enrolled students, 62 submitted their journals for this research. The focus here is on the 39 women who reflect on the sexual harassment lecture. Three themes emerge from their entries: uncertainty about what constitutes sexual harassment; shock in terms of the severity of outcomes experienced by victims and the paucity of remedies available; and their perceived responses to sexual harassment in the workplace. Importantly, we examine the differences in responses between the 15 international Chinese students and the 24 domestic New Zealand students. We conclude that raising awareness about sexual harassment in a classroom context prior to engagement in paid employment is empowering because this enables students to consider how they might respond to and mitigate sexual harassment in the workplace.

Dr Suzette Dyer teaches Human Resource Management with an emphasis on gender and diversity. Her research interests include gendered organizations, critical pedagogy and transforming employment within a global economy.

Hannah Martin is a senior undergraduate management student, majoring in Human Resource Management. Her interests include developing an understanding of gendered organizational and employment issues.

Dyer, Dr. Suzette & Sinha, Paresha, Waikato Management School

PRACTICE AND ADVOCACY

Oral, 30 minutes

Chinese women's home life and career: A comparative study

Prior research shows that traditional gender roles affect women's location in the home and their careers. However, work-family issues in Western societies cannot necessarily be extended to China (Coffey, Anderson, Zhao, & Zhang, 2009). China differs in terms of the political system and in the greater orientation towards collectivistic family relations. These socio-political differences (Siu, et al., 2010) affect Chinese women's work-life experiences in unique ways (Ling & Powell, 2001). For example, the one-child policy (Xiao & Feng, 2010), coupled with women's earlier retirement age compared to men (Whistle, 2012) enables young women more time to engage in work after giving birth (Therese & Zhu, 1997), partly due to grandmothers assisting in child care after they retire. In this comparative study, we explore the work-life experiences of 15 Chinese migrant women living in New Zealand and ten Chinese women living in China. The women living in China considered whether the one-child policy and women's earlier retirement age influenced their home life, career, and their cultural practices. Those living in New Zealand considered whether migration influenced their home life, career, and their cultural practices. Our findings suggest that in China, the one-child policy and extended family support enables younger women to engage in paid employment, however the early retirement age negatively affects the careers of older women. In New Zealand, women gained more support from their husbands with household chores, and had more power in family decisions and experienced better work and life balance compared to when they lived in China.

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Dr Suzette Dyer - bio included on previous page

Dr Paresha Sinha is a Senior Lecturer in International Management in the Department of Strategy & HRM at the University of Waikato, New Zealand. Since 2009 she is co-leading a project researching the experience of skilled migrants to New Zealand. Her work has been published in leading journals such as Organization Studies, Journal of Business Ethics, and Journal of World Business.

Earl, Kerry & Flanagan, Paul, University of Waikato

EMERGING METHODS

Oral, 30 minutes

What happens in a research interview? Peer dialogue as a method of analysis

Within a landscape of doctoral research, dialogue about our experiences of 'the interview' began through opportunities provided by a staff doctoral support programme within our faculty. We work in different academic disciplines and with different research focus areas. Kerry's research is in rural primary school contexts with attention on the place of the principal in evaluation of a principal's work. Paul's research explores understandings of sexuality for children of primary school age, involving teachers, parents, counsellors and children as participants. The way we talk together reflects our different backgrounds, disciplines and approaches. However, we share wondering about positioning and mutuality of the research interview experience and the effects on both the researcher and the participant. We recognise the research interview as both an interactive and generative experience, a dialogue within a set and temporary time and space that becomes both more public and more permanent as research evidence. Our dialogue aims to open up (reopen) questions of responsibility, responsiveness, recording and revisiting in the co-construction of the research interview as an experience and as evidence. Thus, this presentation is both rehearsed and unrehearsed, one episode in a series/sequence to continue our discovery and analysis of the interview with each other and with the audience.

Kerry qualified as a primary teacher in Christchurch and taught for 15 years mostly in New Zealand primary contexts. Her Master's degree researched an innovation project in a South Island secondary school and she has also worked in eEducation research and development. A senior lecturer in the Department of Professional Studies in Education at the University of Waikato, Kerry teaches undergraduate papers in professional practice, curriculum and assessment, and curriculum integration. She also teaches ICT/eEducation papers at graduate level. Kerry's research has looked at innovative practices and changes to teachers' work including the use of digital technologies and in assessment. She is particularly interested in self-assessment, and has supervised directed studies and masters theses on personalised learning, online learning, teachers' beliefs about ICT and Inquiry learning.

Paul joined the Counsellor Education teaching team at the University of Waikato in 2007, coming from counselling practice which included schools, statutory and community agencies (Child Youth & Family, Parentline), and working with offenders in community and prison contexts. He is a senior lecturer in the Department of Human Development & Counselling and teaches in the professional Masters of Counselling and the team's two professional postgraduate certificates: in Family Counselling, and in Supervision. He also coordinates an undergraduate paper on perspectives on counselling which contributes to students in social work, psychology, and education. Paul's research is about social constructions of children's sexuality in

NZ, intending to explore the effects of discursive positionings for children, parents, teachers and counselling practice.

East, Ali, University of Otago

PRAXIS AND ADVOCACY

Oral 30 minutes

Sensuous Landscapes of Somatic Practice. Somatic translocation: Studying Dance and Bodywork in Crete, Italy, Japan, Aotearoa and Utah

In our global and highly travelled world we can expect to see an increasingly mobile student population who construct their qualifications from diverse locations and institutions. How this mobility influences the quality of learning on a personal somatic level has thus far not received much educational research attention.

For a number of years now I have been investigating the value of situated (Brubaker, 2011), or what I have termed, trans-locational learning for students of dance. (East, Rajendren 2009; East, 2011, 2013). As a deep ecologist and choreographer my interests lie in how the energies of a particular physical landscape or geographic location might affect one's psychic identity and one's dance and, how our perceptual ability is altered by and in each place. In the research outlined in this paper I focus on Sondra Fraleigh's internationally taught Shin Somatics ® Certification program because the course provides an excellent opportunity to study how the same body of somatic knowledge may be received/ experienced in a variety of different geographical and cultural Landscapes.

Thus far a significant number of students have attended the course in at least three different countries including Japan, Utah USA, Italy and Aotearoa New Zealand. Unlike many ethnographies this is not a study of a local indigenous people, but rather of the situated learning of a non-resident international visiting group. The research will be conducted through participant observation, interviews and online questionnaires. A series of subjective, reflective accounts (including those of Professor Fraleigh) will form the basis of an inter-textual discussion of the participant's learning experiences across several different cultural and geographic landscapes.

Sondra Fraleigh is a leading innovator and author in the areas of dance, somatics, butoh and body work. Some of the unique aspects of Fraleigh's work are her absolute valuing of individual and collective somato-sensory experience as a way of coming to know self, other and place. Also unique are her deep tuning processes, enabled through a combination of ritualised movement, improvisational exploration and meditation. Students engage in critically reflective writing as part of their practice. The programme thus lends itself to an in-depth investigation into the influence of place on learning as people respond reflectively and performatively to being there. As Madison also attests, "we are different in different worlds and yet [we] can remember [ourselves] in both as [we are] in the other" (p.120).

As Fraleigh attests, Travel is a way to get to know oneself in the context of the world (personal correspondence, 2013). Similarly, Madison (2012) contends that we learn how our identities are constructed in worlds where different norms prevail. This research seeks to make a contribution to the study of the sensuous landscape of situated somatic learning, a somatic phenomenology of place.

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Ali East (MPHED) is a New Zealand dance artist and educator. She is a teacher of Choreography, Contemporary dance, history and issues, Somatics, Dance and Community and Dance ethnography and is currently chair of the Dance Studies programme, at The University of Otago, New Zealand. In 1980, along with poet and musician Denys Trussell, she founded Origins Dance Theatre and has made more than 25 eco-political mixed media dance works. She co-ordinates the annual Shared Agendas Improvised Performance Events at the University of Otago. From 1989-1996 she founded and directed New Zealand's first choreographic training programme, now Bachelor of Performing and Screen Arts, (Unitec, Auckland) where many of New Zealand's current dance artists have trained. She is a regular presenter at international conferences and her book 'Teaching Dance as if the World Matters: A Design for teaching Dance-making in the 21st Century' was published in 2011.

Emerald, Elke, Griffith University Australia

EMERGING METHODS

Installation/ongoing creative art project

Venue: Gallagher Academy Foyer, for the duration of the CEAD hui

Painting Ethnography

Arts based research has established and establishing methodological and theoretical grounds. Arts based research as a method is often deliberately designed to open our imagination, empower our capacities to understand beyond one single meaning and critique the criteria to assess 'quality' and 'validity' in research (Springgay, Irwin and Kind 2005) . This installation is an experiment in participation in arts based research for 'non-artists'. This installation invites CEAD delegates, both those who are artists, but especially those who would not claim to be, to participate in a painting/mixed media art piece that asks:

What counts as research?

What counts as data?

Is art research?

Is painting data?

Is painting ethnography?

How can we represent our knowledge in paint/art?

Delegates will experiment with provoking and responding as researchers through the medium of paint and mixed media. Medium; Acrylic and mixed media

My proposal is to set up a large ongoing painting in the foyer of the Gallagher conference venue (on Monday Nov 24) and paint it through the period of the conference. Delegates will be invited to join in and respond to/provoke through the medium of paint and mixed media. The canvas will start blank but for some written text provocations: 'Contemporary Ethnography' 'The sociological imagination' 'gather' 'respond'. The layers will build over the days, responsive to the ongoing CEAD environment. As the layers build up over the days, some form will take shape. I will take stills or time lapse throughout.

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Elke Emerald is a Senior Lecturer in the School of Education and Professional Studies, Griffith University, Australia. Her current research examines the experiences of researchers in academia. elke's research has been in the areas of ethnomethodology, narrative inquiry and autoethnography. elke is a painter.

Emerald, Elke, Griffith University Australia

EMERGING METHODS

Creative Installation

Installation/ongoing creative art project, 76cmx76cm painting with short written exegesis

Venue: Gallagher Academy Foyer, for the duration of the CEAD hui

'So, I have my ducks in a row'

The last 15-20 years has been a period of intense turmoil and change for universities (Fitzgerald, 2012). Academic work in higher education has been re-shaped, particularly in the Western world, as a range of changes flow from the reconceptualisation of public functions using financial rationale and business templates (Marginson, 2013). These changes have transformed institutional norms and academic values, intensifying the environment of higher education and reshaping the performance of scholarly identity (White, 2013). A market economy is interested only in tradable, hence measureable, 'outputs'. As such, extensive bureaucratic and administrative processes have been developed to calculate, measure, audit and monitor academic outputs in terms of such countable units as, variously, publications points, student evaluations of courses and teaching, impact factors, journal rankings and service profiles.

Commentaries from academics on the impact of this auditing has been in terms of surveillance and control, frustration and resistance, poor management of change, work intensification, apparent losses of autonomy, loss of academic freedom, withdrawal of institutional support and security and a loss of academic dignity (for example, Ball, 2003; Cribb & Gewirtz, 2013; deBruijn, 2002; Fitzgerald, White & Gunter 2012; Giroux, 2002; Zabrodska, Linnell, Laws, & Davies, 2011). The painting 'So, I have my ducks in a row' developed from my institution's attempt to (unfairly) use our performance metrics against me in a move to fulfil the institution's desire to transfer some academics to teaching intensive work profiles. After four onerous and heartbreaking months of argument and union action, the university fully retracted.

'So, I have my ducks in a row' is my response to the ever-more refined metrics invented to define and measure the variety and wonder of our work as academics. In this painting I resist the ever increasing definition and complication of these measures and celebrate my refusal to be defined in this reductive and unimaginative way. It has 15 layers of paint, to honour the 15 years that I have 'met' or 'exceeded' the university's performance expectations.

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Emerald, Elke & Carpenter, Lorelei, Griffith University

PRAXIS AND ADVOCACY

Oral, 30 minutes

Ethnographic Emotion

Ethnographic research can be emotional work. It can engender empathy, frustration, loneliness, sadness, boredom, apprehension, guilt, physical and emotional exhaustion and can entail crying, feeling moved, experiences of fear and disgust and experiences of joy. In choosing to document this emotional vulnerability, ethnographers and autoethnographers strive to develop a relationship with the reader, help the reader develop some sort of relationship with the observed and move the reader at a profound level. But emotional vulnerability can be confronting and uncomfortable to write and to read. Nonetheless, emotion can be integral to exploring an issue and one more resource that can be used in the method of inquiry. In this presentation we consider emotions in research in terms of emotional labour, emotions as data, and emotionally-sensed knowledge (Hubbard et al., 2001).

Emotional labour is the effort a person invests in managing their emotions in order to do their work. This is the effort we must expend in managing our own sadness, anger, frustration or joy for example. Further though, as social researchers, we are generally comfortable to record our participants' emotions as data. Notwithstanding the issues of interpretation, we 'read' layers of their experience through their expression of emotions. Our participants may express anger, sadness, grief, and joy and we often 'read' this as 'data'. Likewise, we as researchers may feel anger or joy and may record this as 'data'. And there is a deeper or broader knowing – what are these emotions *telling* is? Emotionally-sensed knowledges, are the subtle knowledges; not knowledge *of* the emotions, but knowledge sensed *through* or *by* emotion - when the researchers' emotional senses perceive and comprehend something subtle, deep or even hidden about the lived experiences of the researched and their world. While our emotions may alert us *that something important is going on here*, our emotionally-sensed knowledge may inform us about *what* is going on here. A deeply empathic engagement with the researched may enable such knowing. Drawing from our own autoethnographies and the research-stories that we have heard during our research of researchers, we explore the gains, critiques and pitfalls of incorporating our own emotions as researchers in our research.

Elke Emerald - bio included above. Lorelei Carpenter (PhD) is Adjunct Senior Lecturer at Griffith University School of Education and Professional Studies Australia. She has worked in the area of Inclusive Education, Special Needs Education and Personal Counseling for more than twenty years. Lorelei's primary interest is in exploring how society defines and treats people of difference. She began researching the effect of ADHD on mothers in the mid 1990's as part of her doctoral studies and has since extended this area to include mothers of children with ASD. Her work is informed by a theoretical and methodological framework of narrative inquiry and has more recently been inspired by the possibilities of autoethnography.

Emmanouil, Nia, Charles Darwin University

EMERGING METHODS

Oral, 30 minutes

Being with country: the agency of story and metaphor in the emergence of people-place

I follow stories and metaphors as they reveal themselves as actors in my research. Stories performed on living country shift and translate into other contexts (transcripts, conversations of remembrance and onto paper), doing work as they transfigure: making visible, holding together and invoking ways of being with. My journey begins with these stories and metaphors along the Lurujarri Dreaming Trail, a path that follows the Northern Traditions Song Cycle on the west Kimberley coast in NW Australia. Walking this trail is an embodied act through which stories of being with country emerge, stories from Goolarabooloo custodians, people from diverse heritages and my own. Our storytelling on living country takes on a generative dimension; it is a performative engagement of our relational selves (Mucina 2011) and draws us into acts of co-creation. Something is born when stories of being with are told, what was once hidden emerges and finds new life through the imagery of metaphors. These metaphors offer words when there are none, especially in the pre-dawn of meaning making where unformed thoughts dwell in the somatic realm. In this paper I explore being with as ontology, and as a method of doing generative ethnographic research that employs story and metaphor to make visible, hold together and invoke the emergence of people-place.

References: Mucina, DD 2011, 'Story as Research Methodology', *AlterNative: An International Journal of Indigenous Peoples*, vol. 7, no. 1, pp. 1-14.

Nia Emmanouil is a PhD candidate at Charles Darwin University. Her dissertation, entitled 'Being with country: the emergence of people-place along the Lurujarri Dreaming Trail,' articulates an ontology of 'being with', through the stories of Indigenous and non-Indigenous storytellers, who have been on the Trail. A key challenge is addressing the question: is it possible to do research through an ontology of 'being with' and articulate relationships with an agential, more-than-human world? Nia is the author of the blog Being with Country and the forthcoming essay in the PAN Journal, 'You've got to drown in it'.

English, Lawrence, Queensland University Of Technology

EMERGING METHODS

Oral, 30 minutes

The Radical Listener : Sensual Sound And Agency

Ethnography has traditionally promoted a hierarchy of the senses, which reflects socio cultural pre-occupations and technological implications shaping how research is conducted and data analysed. Over the past several decades however this hierarchy has shifted and the complexities of our senses are being addressed through emergent methodologies including sensory ethnography.

Of these senses, listening has experienced the most radical changes. Our ears have been transformed in the wake of the phonograph, with technological developments revealing not just the subjectivity of our filtered organic listening, but also providing the opportunity to pose new questions of listening via a second ear, the prosthetic ear of the microphone. We may now ask, as Szendy (2008, p.5) provokes, can one listen to a listener's listening?

These emergent methodologies move away from the semantic, the objective and a broader historical engagement with environment and landscape as static entities for capture. Rather these new approaches to ethnography equip researchers with a fresh set of tools and technologies that open out the possibility for the collection of rich dynamic data.

Through the lens of field recording, an emergent creative sound practice that focuses on landscape and place, this paper seeks to explore a sensory ethnographic approach to listening. This approach is embodied and recognizes the listener/ researcher as performative and inherently sensual. It denies historical understandings of ethnography in favour of a radical repositioning of the ear as a device through which a profound and political listening can be made and moreover transmitted as never before.

Lawrence English is composer, media artist and researcher based in Australia. Working across an eclectic array of aesthetic investigations, English's work prompts questions of field, perception and memory. English utilises a variety of approaches including live performance and installation to create works that ponder subtle transformations of space and ask audiences to become aware of that which exists at the edge of perception. He has written widely on sound, film and the arts for popular press such as The Wire, Artworld, Paris Transatlantic and Playboy. He has been commissioned by numerous radio institutions including Deutschland Radio, Australian Broadcasting Commission, BBC and ORF (Austria) to produce radiophonic art works. His installations and exhibited works have been presented Internationally via institutions such as MOMA (USA), NTT ICC (Japan), IMT Gallery (UK) and festivals such as Next Wave, Huddersfield Contemporary Music Festival, Transmediale, Steirischen Herbst! and Belfast Festival At Queens. He is currently a PhD candidate at the Queensland University Of Technology.

Espinoza, Michelle, Monash University

PRAXIS AND ADVOCACY

Oral, 30 minutes, English

The politics of procurement: provision and practices of digital technologies in a Chilean school

Technology has been long regarded as the cure of all evils. Under this perspective, the view of technology being the agent of transformation in all areas of learning is highly promoted. However, most of the research conducted in this field has been limited and there is a need for a more realistic, critically-minded and public-facing agenda. In order to develop richer understandings of how technology fits within the social context it is embedded in, we need first to understand that there are different agents and interests that help shaping, negotiating, and constructing these digital technologies. A compressed ethnography was conducted in an attempt to better understand how digital technologies are being used in real world educational settings and the social, political, economic, cultural and historical contexts in which educational technologies take place. One of the themes which emerged from this wider investigation referred to the messy realities of everyday practice and provisions. This presentation will focus on the ongoing negotiation and often intense social conflict and struggle of technology use and the development of a social analysis of the procurements and practices of educational technology, entwining this with politics, economy and culture in the Chilean context. The unit of analysis was a single private-subsidised school in northern Chile, which has a particular structure, institutional culture and composition. However, this school also reflects a global trend towards 'integrating' ICTs into classroom practices, a trend echoed in Chilean educational policies.

Michelle Espinoza is an Assistant Professor at the Faculty of Humanities at Universidad Arturo Prat, Iquique, Chile. She is currently based in Australia where she is pursuing a PhD in Education at Monash University. She also holds an M.A. in Applied Linguistics from the University of Melbourne. She is a Chilean teacher of English as a foreign language and she is currently interested in researching the actual use of digital technologies in schools. Michelle has worked in teacher education for 12 years and, since moving into educational policies, digital technology and 21st century schools, has developed an interest in the challenges that schools face today.

Espinoza, Michelle, Monash University

PRAXIS AND ADVOCACY

Oral, 30 minutes

Looking south: digital technology uses at La Pampa School

There is a critical mass of investigations that have been conducted in the area of ICT use, aptitudes attitudes towards ICT, and teachers' perceptions of ICT integration in the classroom. Most of these studies are informed by theories, policies and methodologies generated in post-industrialised countries, referred to as 'the North' by authors such as Connell (2007), Apple (2011) and Chen (2010). However, the educational use of the new technologies has been kept in the periphery of the sociological interest. In the research reports, there is evident a dominant 'economic' rhetoric about the benefits of investing in the development of ICT skills and education so as to be part of the knowledge economy. This paper is based on a wider ethnographic study about the use of digital technologies in a private-subsidised school in the north of Chile and reports on some of the ways these technologies are actually being used in the context of La Pampa School (pseudonym). It also analyses the impact of these technologies in the students and teachers and provides a glance to the actual use of ICT in the schools through the lens of 'Southern Theory'.

Michelle Espinoza - bio included on previous page

Fitzpatrick, Esther & Fitzpatrick, Katie & Grant, Barbara & Enright, Eimear & May, Stephen, University of Auckland

EMERGING METHODS

Thematic Symposium, 90 minutes

Symposium: (Post) critical ethnography and The University: Challenging neoliberalism (4 papers)

This symposium explores the potential for critical and postcritical ethnographic methods to explore, challenge and disrupt neoliberalism in university settings. Such methodological approaches require researchers to identify and contextualise their own positionality and subjectivities and attempt to grapple with beliefs, bias, and assumptions (Denzin & Lincoln, 2011; Grant & Giddings, 2002; Madison, 2012; Noblit, Flores, & Murillos, 2004; Sprecher, 2011). While presenters in this session will present particular studies, authors will also explore the intersections and tensions between critical and postcritical ethnographic forms, including issues of reflexivity, representation and subjectivity (Noblit, 2004, p. 198). Madison argues that “positionality is vital because it forces us to acknowledge our own power, privilege, and biases just as we are denouncing the power structures that surround our subjects” (Madison, 2012, p. 8). In the context of the university, those power structures include neoliberal discourses which, as Ball (2012) argues, form our academic subjectivities in particular ways. He is especially concerned with neoliberal reforms in universities which require us all to be “calculable rather than memorable” (p. 17). This symposium explores these issues and the potential to resist neoliberalism through located ethnographic work.

Ball, S. (2012). Performativity, Commodification and Commitment: An I-Spy guide to the Neoliberal University. *British Journal of Educational Studies*, 60(1), 17-28. 10.1080/00071005.2011.650940

Denzin, N. K., & Lincoln, Y. S. (Eds.). (2011). *The SAGE handbook of qualitative research* (4 ed.). Thousand Oaks, CA: SAGE publications.

Grant, B. M., & Giddings, L. S. (2002). Making sense of methodologies: A paradigm framework for the novice researcher. *Contemporary Nurse*, 13(1), 10-28. 10.5172/conu.13.1.10

Madison, D. S. (2012). *Critical Ethnography: method, ethics, and performance* (2 ed.). Thousand Oaks, CA: Sage.

Noblit, G. W. (2004). Reinscribing critique in educational ethnography: Critical and postcritical ethnography. In K. deMarris, & S. D. Lapan (Eds.), *Foundations for research: Methods of inquiry in education and social sciences* (pp. 181-201). Mahway, NJ: Lawrence Erlbaum Associates.

Noblit, G. W., Flores, S. Y., & Murillos, E. G., Jr (Eds.). (2004). *Postcritical ethnography: An introduction*. Cresskill, NJ: Hampton.

Sprecher, K. M. (2011). *Decolonial Multiculturalism and local-global contexts: A postcritical feminist bricolage for developing new praxes in education* (PhD). University of Tennessee, Knoxville.

1. A relationship of trust: Poetry as improvisation to disorder power relationships in research supervision, Esther Fitzpatrick & Katie Fitzpatrick, The University of Auckland

2nd Nov, 2012:

Dear Katie

What are you drinking now?

Laughter

Deep unapologetic laughter

erupts

splurges down the corridor

disturbs the dusty air of the academy

announces relationship of trust

Lucky lucky me

This paper explores our journey of using poetry as a research supervision tool. We are colleagues but are also PhD student and supervisor. Early on in the PhD process, we began writing poems to each other on email as a way of communicating aspects of our research ideas that we felt we were not able to be expressed in prose. We found that this use of poetry enabled a direct emotional engagement with the work and ideas we were forming. At the same time we shaped our writing activities as a form of resistance, indulging in a form of anti-neoliberal critique. As we read back through our poems now, it is easy for us to see how this conversation disturbed the power relations, tensions and limits that usually dominate such research relationships (Grant, 2010). Crucially, however, we found that poetry also allowed us to form a closer relationship because it required both of us to be open and vulnerable. We didn't allow time to write and edit the poems but emailed them as soon as they were written.

Key words: poetry, doctoral supervision, neoliberal, improvisation, critical methods

Grant, B. M. (2010). Improvising together: The play of dialogue in humanities supervision. *Arts and Humanities in Higher Education*, 9(3), 271-288.
10.1177/1474022210379376

2. Letters to an Early Career Academic: Romancing the Neoliberal University, Eimear Enright¹, Laura Alfrey² & Steven Rynne¹

1. University of Queensland

2. Monash University

The past two decades of higher education reform have been marked by managerial and neoliberal policy turns, bringing about a shift in the way institutions run and justify their existence (Beach, 2013). The neoliberalisation of the workplace has been particularly problematic for early career academics (ECAs), whose self-monitoring and internalization of new forms of auditing often occur within a context of job insecurity (Gill, 2009). In this context, this project is an attempt to grapple with the experiences of ECAs, the role of research leaders and the relationship between the two.

Taking our lead from Rilke's (1929) 'Letters to a Young Poet,' this project represents our attempt to stimulate dialogue between thirty Physical Education and Sport Pedagogy (PESP) ECAs and eleven PESP professors. First, the ECAs were invited to write a narrative around their experiences as PESP ECAs. Second, a narrative analysis was undertaken and three composite ECA letters were constructed. Third, these letters were shared with the professoriate, who were each invited to write a letter of response. Finally, six of the professors participated in a symposium, which focused on the letters. The professors' letters and the transcripts of the symposium constitute the dataset for this paper. While the larger project engages with ECA voices this paper focuses on what we learned from the professoriate about the academy, the field and the ECA experience.

Our preliminary thematic analysis generated the following six themes: 'You are your cv', 'Playing the game', 'Do good work', 'Your career is a marathon, not a sprint', 'Romanticising the university', and 'What about the field?' These six themes are discussed with reference to an expanding literature on the neoliberalisation of higher education (Ball 2012, Giroux, 2008), and a consideration of what is actually 'speaking, thinkable and doable' as ECAs in universities (Hatcher et al, 1999). [300 words]

Ball, S. J. (2012). Performativity, commodification and commitment: An I-spy guide to the neoliberal university. *British Journal of Educational Studies*, 60(1), 17-28.

Beach, D. (2013). Changing higher education: converging policy-packages and experiences of changing academic work in Sweden. *Journal of Education Policy*, 28(4), 517-533.

Gill, R. (2009). Breaking the silence: The hidden injuries of neo-liberal academia. *Secrecy and silence in the research process: Feminist reflections*, 228-244.

Giroux, H. A. (2002). Neoliberalism, corporate culture, and the promise of higher education: The university as a democratic public sphere. *Harvard educational review*, 72(4), 425-464.

Hatcher, C., Meadmore, D., & McWilliam, E. (1999). Developing professional identities: remaking the academic for corporate times. *Pedagogy, Culture and Society*, 7(1), 55-72.

Rilke, R. M. (1929). *Letters to a young poet*. Leipzig: Insel Verlag.

3. *Mixing it Up: Collaborative Design for an Ethnography of Supervision*, Barbara M. Grant, The University of Auckland

The work of doctoral supervisors has been explored rarely, if ever, longitudinally. Yet by viewing supervision practice over time, we stand to gain new insights into this much-researched aspect of higher education. This presentation examines the process through which I designed a post-critical ethnography of doctoral supervision in the arts, humanities and (soft)social sciences (AHsSS).

My overarching research question asks about the effects of contemporary contextual and political changes on the work of supervising doctorates in the AHsSS. My interest is to explore supervision over time as an activity nested in the larger flow of academic work, rather than the usual approach of extracting it from its wider contexts. In doing this study, I want to produce a richly detailed and theorised account of a core aspect of academic work intimately involved in the reproduction of the disciplines and indeed the academy itself. I also hope to discern something of how broader social and institutional changes are currently shaping academic identities and practices.

Another pressing interest has been methodological. In thinking about the research design, I have imagined an organic and sustainable ethnography that, bricolage-like, repurposes diverse disciplinary research methods and puts issues of researcher-participant enjoyment and collegiality to the fore. I also want to engage with some newer ways of thinking about what counts as data (Bennett, 2010; MacLure, 2013) when studying institutional life and how we might interpret the data we collect or stumble across.

To this end, I undertook a collaborative design process with academic colleagues from a range of AHsSS disciplines and methodologies. Although at times I felt vulnerable when sharing the fragments and hunches, obsessions and impulses that comprise an unresolved research design, I was also provoked to think much more deeply and laterally – and *excitingly* – about this research project than I could ever have done alone.

Bennett, J. (2010). *Vibrant matter: A political ecology of things*. Durham and London: Duke University Press.

MacLure, M. (2013). The wonder of data. *Cultural Studies <--> Critical Methodologies*, 13(4), 228–232.

4. *Dancing with the Professor*, Esther Fitzpatrick & Stephen May, The University of Auckland

I am wrapped up in my serious waiting look. Shoulders back, contemplative look on face ... as if Hegel and Derrida are conversing in my mind and I'm about to solve The Problem. So when he comes ... The Professor ... he will be astounded by my intellectual capacity for theorising while I wait. He will not see my blonde hair; notice

my ability to create words that don't (yet) exist, my wrinkly hands that shout out 'mature student'! So it's about trust this research relationship (Norris, Sawyer, & Lund, 2012). Where we sit together and juxtapose our stories alongside each other's. It's almost like role reversal as the professor becomes the student's participant – me the one asking the questions – chasing his ghosts to speak with them (Derrida, 2006). I am very conscious of which ghost to summon up, he must choose, and so we dance with practiced moves, sensing when the moment is right to reach down deep into the past and when to just laugh and talk about 'other stuff'.

We were involved in a collaborate duoethnography, sharing our stories about becoming Pākehā and how that has influenced our role as educators. 'You can't teach what you don't know' he says, part way through a conversation. And so I read about the dance (Howard, 2006). The Professor and I have both danced, in different places and at different times we have entered into the world of dancing with others. Wearing our white skins we have cautiously entered into the dance to understand who we are. We have attempted to unravel the remnants of dominance that linger in our minds, hearts and habits. In sharing our stories we have attempted to piece together the strains of our own life's song. 'Your dance is unique' he exclaims, as we share our different stories of becoming Pākehā. And so is his.

Esther Fitzpatrick (Ph.D. candidate) is a Lecturer in teacher education at the University of Auckland. Her Master's thesis, completed in 2011, used an innovative narrative methodology to gather the 'small stories' of children through a drama experience. She has published on issues of racial-ethnic identity in postcolonial communities, drama as a method of inquiry, and ethical issues of art based methodologies. Her current research uses a postcritical ethnography where as a bricoleur Esther draws on a range of art based methods to explore her topic of inquiry: Bringing home the Pākehā: a postcritical ethnographic study of what it means to be a Pākehā educator.

Dr Katie Fitzpatrick is a Senior Lecturer at the University of Auckland. She researches and teaches critical approaches to health and physical education, and the place of these subjects in wider discussions of urban and critical multicultural education. She draws on an interdisciplinary range of research, including Bourdieu, feminist social geography, critical pedagogy and urban schooling, to provide complex, multilayered critical analyses of young people's perspectives. She is the author of one sole-authored, award winning book - Critical pedagogy, physical education and urban schooling (Peter Lang, NY, 2013) - and co-editor with Richard Tinning of a new book – Health Education: Critical Perspectives (Routledge, UK, 2014). She employs critical ethnographic methodologies and alternative forms of representation, such as poetry and narrative.

Eimear Enright is a Lecturer with the School of Human Movement Studies at the University of Queensland. She teaches, researches and writes about youth voice, pedagogy and physical culture. Her current projects focus on youth movement subcultures, digital knowledge and HPE, media constructions of physical education, student voice in primary, secondary and third level education, and schools as sites of health work. With Steven Rynne and Laura Alfrey, she is also writing a series of papers that seek to report on, and further stimulate intergenerational dialogue

between early career academics and professors in the physical education and sport pedagogy field of inquiry.

Associate Professor Barbara Grant's research field is higher education, where her main area of expertise and publication is around the supervision of graduate research students. She has also researched and published in a several other areas in the field, including researcher identity, academic/educational development, research methodologies, and academic writing. The underlying thread connecting her enquiries is an interest in questions of identity, power and ethics in relation to higher education work, relationships and institutions. Her newest project is an ethnography of supervision as an element of academic work in the Arts, Humanities and (soft) Social Sciences. Barbara works in the School of Critical Studies at The University of Auckland, Aotearoa/New Zealand.

Flanagan, Paul & Tolich, Martin & Marlowe, Jay, New Zealand Ethics Committee

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

Does voluntary ethics review improve research? Evaluating a community research development initiative

This presentation tells a story of the genesis and growth of an independent ethics committee in Aotearoa New Zealand that is independently governed outside of the Ministry of Health and tertiary education institutional committees and founded by four previous Health & Disability Ethics Committee (HDEC) chairs. NZEC responds to a growing awareness that the neo-liberal environment closes opportunities for community research groups to access ethical review for their research projects. Many of these groups had previously been able to gain HDEC review, but since the government reforms in 2012 this access has been discontinued. NZEC comprises members from around the country and from a range of academic and community disciplines (see nzethics.com). Since 2012 this committee has established itself as a credible and effective promoter of research and research ethics within local communities throughout the country and is consulted by a range of third sector groups as well as governmental organisations. Evidence from a small evaluation research project is presented that supports NZEC's claim that it provides "quality ethical review."

Paul Flanagan is a senior lecturer in Human Development and Counselling at the University of Waikato. He previously worked in pastoral and family counselling, and facilitated community and prison programmes for offenders. He is currently researching for his doctorate about social constructions of children's sexuality in NZ, intending to explore the effects of discursive positionings for children, parents, teachers and counselling practice. Paul has served on ethics committees since 2002 and was chair of the Northern Y Regional Health and Disability Ethics committee (2004-2009), and was one of four HDEC chairs who established NZEC. Currently, Paul is the Faculty of Education Dean's appointed member to the University of Waikato's Human Research Ethics Committee.

Martin Tolich, PhD (University of California, Davis) was part of the group that established NZEC and currently serves as convenor of the committee. Between 2004 and 2008 he was the inaugural chair of the Multi region health and disability ethics committee based in Wellington. He has written five books on research methodologies. Martin is a recipient of a Marsden Grant (2012-14) with Dr Barry Poata Smith examining tensions with ethics review (IRBs) and Maori consultation. <http://www.otago.ac.nz/ethicsreviewproject/index.html>. He also established The Ethics Application Repository (<http://tear.otago.ac.nz/>) which is an open access online archive of ethics applications allowing novice researchers and ethics committee members to read how experienced researchers traversed sensitive topics when seeking approval of their ethics applications.

Jay Marlowe, PhD (Flinders) is a senior lecturer within the School of Counselling, Human Services and Social Work at the University of Auckland. He has worked as a social worker at the Loss and Grief Centre in Adelaide which worked with individuals,

families and communities living through experiences loss and trauma. Jay has also worked in a number of international settings over a number of years that includes working youth deemed 'at risk' in the United States, homeless children in Guatemala and on a community development project with an indigenous community in Ecuador. He is a member of NZEC and is currently an ethics advisor in the Faculty of Education, University of Auckland.

Garcia, Antonio, Victoria University of Wellington

EMERGING METHODS

Oral, 30 minutes

Describing learning ecologies in Chile and New Zealand

I undertook a PhD study which employed a comparative approach to describe the perspectives of learning of first generation university students in Chile and New Zealand along the transition from secondary school to university. Twenty four working class first generation university students participated in both countries. During the research process, they participated in a photo-elicitation exercise in which they collected images about their school and university experiences and created a final storyboard to identify biographical connections between the images.

This research explored the imagined social capital and learning ecologies that structure the learning experience of these students from secondary school to university. Through a dialogical approach I explored the multiple narratives that shaped the student's learning narratives. The interview contexts, the images selected and the discourse participants used all of them defined the boundaries of specific learning ecologies in which participants found their most valuable learning experiences. The learning ecologies created in New Zealand were mainly located in institutional contexts. In Chile instead, these were peripheral to the educational institution and mainly referred to people or places of social belonging. The presentation will describe the social and emotional connections of these learning ecologies and how these relate through different ways with school and university scenarios.

I am anthropologist specialized in education. I have researched on youth cultures, school cultures and educational transition with a critical and dialogical approach. My main field of research has been biographical studies and studies of transitions. Narrative and visual methodologies have been prioritized. I combine academic experiences with public policy advisement experience in the field of education and youth.

Gera, Christina, University of Waikato

EMERGING METHODS

Oral, 30 minutes

The duplicity of my insider/outsider role while conducting research

This presentation is based on my PhD research. My research involves student participants' experiences of writing academic assignments in their first year of tertiary study. This workshop is based on my experiences of collecting evidence, mainly in the form of conducting interviews and observations.

For my research I intended to take a peripheral membership role (Adler & Adler, 1987) in that I would have an outsider role. In other words I would not take part in the core activities of my participants but that I would attempt to seek an insider's perspective on my research topic area. However, it soon became apparent that my role was more complex than simply undertaking a peripheral membership role. For example, in liaising with staff at times our interaction patterns were staff to researcher. However, at other times staff and I interacted as fellow PhD candidates. With students at times interaction patterns were that of researcher to student. However, at times I took inadvertently took the role of more experienced writer than researcher to student. These changes in roles had both advantages and disadvantages.

During this presentation I will discuss complexities of my membership role, in that I came to this research with both aspects of an insider and an outsider. In addition, while conducting my research at times I had an insider role and at other times I had an outsider role. I will discuss how ethical dilemmas can arise while conducting research and how decisions made can lead to the blurring of researcher roles.

Christina is undertaking a PhD (Education) through the University of Waikato. Her thesis title is: Academic literacies, through the writing of assignments, in a pre-service primary teacher education programme: Student and staff perspectives. She works at Wintec, in Student Learning Services, where she assists students with their academic literacy development.

Green-Cole, Ruth, NorthTec - Tai Tokerau Wananga (Northland Polytechnic Limited)

EMERGING METHODS

Oral, 30 minutes

Menstruation: Creating Space for Gendered Blood in Contemporary Art

Many social and cultural attitudes towards menstruation are intricately linked to the affective recognition of blood, which then becomes gendered and socially excluded as menstruation. Many cultural traditions add further negative values to menstrual blood, associating it with pollution, abjection and inferiority. This may be because menstruation is implicitly understood as destabilising the boundaries between inside and outside of the body, private and public, natural and reviled.

My research considers the work of Michel Foucault and his notion of heterotopias as imaginary spaces that exist in reality as spaces of otherness. Most importantly, his account of 'heterotopia' (a neologism that rejects the negative and positive values associated with utopia and dystopia creating an in-between space) places menstruation into a transient space that women inhabit through cyclical reproductive states of being.

Menstruation is a significant marker of sexual difference; it is 'gendered blood' that divides and distinguishes women, and that has made them in many cases by association, the *subjects* of taboo. One of the main tools used to maintain this stigma is to erase the presence of the scene of menstruation in speech, image and representation. The artworks I examine in this paper are instrumental in undermining this stigma. Additionally, this process of undermining also manages to bring about changes in what we assume to be the function and value of art.

Ruth Green-Cole is an art history and theory lecturer at NorthTec - Tai Tokerau Wananga, a regional polytechnic located in Northland, New Zealand. Her position includes teaching art history and theory across the Diploma of Digital Arts and the Bachelor of Visual Arts. Other academic responsibilities include curriculum development and supervision of final year visual art students.

*Ruth holds a Bachelor of Fine Arts from Elam School of Fine Arts, majoring in printmaking; a Post Graduate Diploma in Art History (Distinction) and has recently completed her Master of Arts (Art History) from the University of Auckland. Her Masters thesis was titled *Visualising Menstruation: Gendered Blood in Contemporary Art*, which examined how menstruation and, more specifically, menstrual blood, is made visible and interpreted by contemporary artists.*

Gremillion, Dr. Helen, Unitec Auckland

Co-authors; Tolich, Dr Martin, Otago University, and Bathurst, Dr. Ralph, Massey University

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

Lay members of New Zealand research ethics committees: Are they empowered, and who or what do they represent?

Since the 1988 Cartwright Inquiry, lay members of ethics committees have been tasked with ensuring that ordinary New Zealanders are not forgotten in ethical deliberations. Unlike ethics committees in North America, where lay members constitute only a fraction of ethics committee membership, 50% of New Zealand ethics committees are comprised of lay members. Literature on the lay member experience in North America suggests that lay members are socialised to take a limited grammarian role rather than being empowered to act as watchdogs of both researcher and institutional excesses of power. Given the high numbers of lay members on New Zealand ethics committees, we expected to find a well-supported and clearly defined community/advocacy role in this under-researched context. Based on semi-structured interviews with participants, this presentation reports on eight New Zealand lay representatives' descriptions of their role. Our findings indicate that across five ethics committees in New Zealand, the lay member role is distinctively empowered, but otherwise similar to that of lay persons within North American ethics committees. Lay members see their role as primarily protecting research participants and at times offering a corrective to non-lay members' views and to the interests of their institutions. However, in spite of their numbers, most lay members do not see themselves as representing any particular constituent groups or institutionally unaffiliated areas of concern. On tertiary committees especially, there is a good deal of ambiguity in the lay role, which may limit possibilities for the pursuit of social justice in evaluations of research ethics.

Helen Gremillion is Associate Professor and research leader in the Department of Social Practice at Unitec Institute of Technology. The Department of Social Practice offers interdisciplinary undergraduate and postgraduate qualifications – focusing on issues of social justice – in the fields of social work, community development, and counselling. Helen received her Ph.D. in Cultural Anthropology at Stanford University, and moved to Auckland in 2008 after teaching for 10 years in the Department of Gender Studies at Indiana University, Bloomington (in North America), where she was the first holder of the Peg Zeglin Brand Chair and the Director of Graduate Studies. Her research and teaching interests include narrative therapy, constructionist theories of the body and of sexualities, research ethics, medical anthropology, gender and science, consumer culture, and feminist ethnographies. Helen is a member of Unitec's (institute-wide) Research Committee, Unitec's Research Ethics Committee, and the Faculty of Social and Health Sciences Research Committee.

Hales, Caz, Victoria University of Wellington

Co-authors; De Vries, Dr. Kay, & Coombs, Maureen Prof., Victoria University of Wellington

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

Misfits: Extremely fat patients in intensive care

Fat patients were conceptualised as 'misfits' following a focused ethnography that examined the 'situated' experiences and reality of caring for critically ill fat patients from the perspectives of staff within a New Zealand intensive care unit (ICU). Staff in ICU perceived fat patients as not fitting into the physical, medical, or social norms of intensive care practices. Their fat bodies were the wrong shape and size and were unable to easily adjust, or be adjusted to the environment. Being a 'misfit' meant that fat patients fitted badly or failed to fit at all and therefore 'did not belong'. This presentation focuses on how the spatial 'misfit' of size and design between the patient and the physical environment put limitations on the types of care available to the critically ill fat patient.

Caz Hales is a lecturer and Programme Director for the Master of Nursing Science, and Master of Health Care at the Graduate School of Nursing, Midwifery and Health at Victoria University of Wellington. In addition to her academic role Caz works for the Patient at Risk Service at Wellington Hospital, which provides critical care support to ward staff in the care of acutely deteriorating patients. Caz began her nursing career in the United Kingdom in 1999 and has worked mainly in cardiothoracic and intensive care specialties. Caz is currently completing a PhD in Nursing focusing on the care of extremely fat patients in the intensive care setting.

Hamilton, Dr. Carol, University of Waikato

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

Why We Need To Talk About Charley – a best interest/best practice ethical dilemma

A raft of moral and ethical dilemmas are involved when non-life threatening medical procedures are sought on behalf of individuals deemed unable to consent to treatment. 'In whose best interest' and 'what constitutes best practice' are critical questions, especially relevant when the person involved is a child or young person. In 2004 a series of medical interventions were sought by the parents of Ashley X, a young American girl with a diagnosis of severe developmental disability. These included hysterectomy and breast bud removal. Growth attenuation through use of high dose estragon patches was also requested. What is now known as the Ashley Treatment was carried out later that year. In 2009, a profoundly disabled young New Zealand girl was taken to South Korea to start growth attenuation hormone treatment. Back home she subsequently underwent hysterectomy and breast bud removal. In mid 2014 a documentary about Charley and her parents was shown on primetime television. This presentation draws together a number of diverse comments made about the decision to seek this procedure captured in information released into the public domain at the time. Best practice and best interested-related statements selected from the documentary itself, a magazine article, and responses made by members of the public to a Bucket-List Facebook site set up to help Charley achieve her dreams are thematically analysed in relation to deeper debates that are currently engaging ideas about what might be considered 'best interest/ best practice' solutions to caring for profoundly disabled children in contemporary New Zealand society.

Carol researches and teaches in the new discipline of disability and inclusion studies and uses biomedical, social constructionist and post-positivist theoretical approaches in order to uncover and explore attitudes and practices related to processes of exclusion and inclusion in community and educational settings.

Hansen, Merrill Simmons, Te Wananga O Aotearoa

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

How can I tell you who I am if you do not believe I am real?

Ta aгаidh an phobail ort: the face of the people be towards you'.

'Words have meaning when we connect them to our experience'. I recognise accountability implicit in the Claddagh greeting 'the face of the people being towards you' as serving both the social and political act to see within the speaker way of 'being' and 'seeing' the world. I recognise this can 'restory' indigenous women within their practice speaking back within social work while an everyday violence of imagining others occurs all around us.

We are 'An Cladach' in Gaelic, denoting the guardians of place. The mass of Atlantic Ocean roars near most homes while the peat fires from cottages smudge back in rhythm. In this way I draw on the meaning of 'home' where the face of the people is carried in the Gaelic 'seasaim' ('to stand') in relationships. This is how I can tell you who I am.

I have found as these words hold meaning. They connect to my experience, connect me into the work to return to the landscape its natural subjectivity to be respected in its own terms, to be listened to and looked at with its own spirit. If I define my experience within this then the meanings, theories and practice lying within this may be safe. Claddagh relationships weave the context of soul (anam), children (clan) and that 'unique light' shared in the universe from the human face. These relationships have inspired others to develop a film documentary ; we can share this with you as our developing story, when we meet.

I am born from my mother's family, Claddagh Ireland and work in BSW within TWoA; Biculturalism in Practice in Waiariki, Aotearoa. I am a mother, grandmother, Trustee, artist, story teller, and teacher. My learning role involves facilitating within the traditional shelter, marae for hapu across the Bay- Here hapu ethnography, ancestral song, stories shape the learning. Kaiako (teachers) and students stories also inform the reflection and learning .We work to 'not imagine' each other but to hear our words which have meaning if we can connect them to our experience. My paper is on my research experience with women student and workers; my invitation is to further discussion on the power in words, ways we may recognize this craft of social work in the bigger picture of 're storying' people to their meaning, to their shelter 'their home'. By return to our words, our meaning, our relationship we heighten our personal and social work accountability. Being present within our indigenous knowledge draws together how we will act and behave, this in turn manifests itself in to what and how we claim and co create accountable social work

Hayes, Lisa Marie, University of Waikato

PRAXIS AND ADVOCACY

Oral, 30 minutes

Leisure: A socially framed construct

Leisure - An 'exclusive' socially framed construct?

As a 'teacher' in tertiary leisure education I realized, recently, I have inadvertently reinforced and re-institutionalized the dominant leisure discourses, its understandings, its applications and its positioning within society with the many students of leisure that have crossed my path. This paper, through ethnographic storying, challenges these dominant Western leisure discourses, the historic and current privileged ways of 'knowing', arguing that leisure is a socially framed construct, that has evolved via Feagin's (2005) process of white racial framing. Consequently, many people, by virtue of race, ethnicity, culture, and lived experiences are excluded from these leisure experiences, whilst their own 'leisure' is devalued, repudiated or trivialized.

As a New Zealander, of Māori descent (NZ's indigenous peoples), I present the concept Tākaro (Māori for play). Tākaro, the closest word for leisure in Māori, has its own relevance, meaning and 'place' within Māori society and the holistic worldview of Kaupapa Māori. Additionally, through a series of ethnographic stories collected from self-selecting participants (European and Other), I want to 'worry' leisure educators and providers, to include 'Other' cultural leisure understandings within their dialogues, to ameliorate and reduce present inequities brought about through adherence to the dominant leisure discourses.

Lisa Hayes (Ngati Awa) is a lecturer in sport and leisure studies at the University of Waikato. Lisa has a life-long interest in leisure, especially as a social justice construct, in the way that leisure has the potential to both ameliorate and worsen those inequities that cause reduced quality of life for particular populations or social groupings, for example women, young girls, people with disabilities and those communities infected and/or affected by transmittable diseases (such as STI's and HIV), contracted primarily as a consequence of leisure choices.

Lisa is also an advocate of ethnographic storying and research as a powerful education and training tool. Many students argue their learning has been greatly enhanced when they are introduced to theoretical ideas, concepts and arguments that are supported with ethnographic visuals, stories and narratives. As a consequence Lisa is constantly seeking ways to employ ethnographic methods in her teaching programme.

Hayes, Lisa Marie, University of Waikato & Robertson, Jan, WINTEC

PRAXIS AND ADVOCACY

Oral, 30 minutes

Sensory Ethnography: Enhancing logistical event management planning

We argue that students learn through employment of multiple senses. When concepts are complex, understanding can be greatly enhanced if theory is 'explained' in conjunction with case studies, examples and experience. Ethnographic storytelling, especially the use of photographic, and video media are examples of sensory ethnography. With the development of social media, such as You Tube and Flicker, one can create, at minimal expense short clips that have the potential to be employed as educational tools that facilitate comprehension of, often complex theory and theoretical practices.

This paper provides a series of Flicker clips that have been developed and applied in WINTEC's graduate event management papers. The focus of these clips has been on Event Management Logistics: having the 'right' thing, in the 'right' place, at the 'right' time, to ensure positive/satisfactory consumer experience. We will discuss how we collected, edited, and compiled these clips. We will also share the students' responses/reactions to these clips and their perceptions as to whether our stated intention: to facilitate comprehension of, often complex theory and theoretical practices has been achieved.

Lisa Hayes - bio is found on the previous page

Jan Robertson is a senior tutor at WINTEC in the Faculty of Business. A keen tramper, photographer, and advocate for host community consideration in the provision of local, regional and national events, Jan teaches on the Bachelor of Applied Management, specializing in the Events Management endorsed programme.

Jan is an advocate of the adage – a picture tells a thousand words. She has been actively exploring ways through which her teaching is enhanced to provide relevant and meaningful interpretation of leisure and event management theory to students from diverse backgrounds with divergent event management career aspirations. With developments of social media technologies Jan has been exploring uses of Flicker, You Tube and other forms of photographic and video representation to create educational clips from a variety of NZ events, to employ with her classes.

Hayes, Dr. Michael & Saul, Melissa, University of Hawai'i @ West O`ahu

SOCIAL JUSTICE AND TRANSFORMATION

Performance, 60 minutes

I Stay Here: Social justice and resistance in Palestine

We have grown accustomed to bad news coming from Israel and the occupied Palestinian territories. *I stay here* offers a message of hope and possibility from Palestinians engaging in non violent resistance to Israel's decades long occupation of Palestine. Since 1967 Israel has maintained a military occupation of land designated for a Palestinian nation that includes the West Bank, Gaza and East Jerusalem. *I Stay Here* documents individuals and groups who have resisted the occupation through non violent actions. Sometimes this means engaging in protests, at others times it means building alternatives, and still others it simply means making do within the confines of oppressive conditions. This film represents the fears and frustrations, hopes and dreams of those working towards peace, justice and a meaningful life for Palestinians.

Michael Hayes is an Associate Professor in the division of Teacher Education at the University of Hawai'i @ West O`ahu. His research examines issues of globalization, education and citizenship. He also employs documentary film as a research method.

Melissa Saul is an Assistant Specialist at the University of Hawai'i @ West O`ahu. She has extensive experience in higher education as a researcher, teacher and administrator. Her research has focused on place-based education and education for social justice, and she has been involved in sustainability education at the international level.

Hoffmannova, Dr. Jana, Palacky University

PRAXIS AND ADVOCACY

Oral, 30 minutes

Visual ethnography and grounded theory-based analysis in Video Interaction Guidance

The presented study explores the potential common grounds of visual ethnography, grounded theory, and strength-based practice in psychology. Offering an alternative to approaches that focus on the diagnosis, analysis and treatment of dysfunction, the strengths-based practice which underpins the video interaction guidance (VIG) method focuses on what an individual is already doing that is successful. One of the main challenges for the professional then lies in identification and augmentation of these individual strengths and resources expected to exist both in the individual and in his/her larger environment. Besides guidance in improving social interactions, VIG may be helpful in improving athlete's interactions with the environment itself. While we are inclined to believe that the method could be used in sport coaching, we see the fact that the recorded video footage is edited by the coach and then presented to the individual as potentially problematic. In order to enhance the control of the risk of manipulation it appeared useful to accompany the professional's intuitive judgment with structured analysis. We used the Atlas.ti® grounded theory – based software for the coding of the video footage resulting in identification of key categories to provide structured support for the intervention. The findings indicate that the combination of visual ethnography and grounded theory in providing a sound basis for consequent intervention can be useful in studying of behaviors that contain an interactional element. At the same time, the technique requires extensive training which could inhibit the wider use of the approach in short term coaching.

Jana lectures at the Palacky University's Faculty of Physical Culture, Department of Recreology. In her research she combines her educational background in psychology with the ISIA Master Ski instructor qualification and experience of a guide in mountainbiking and city cycling. Her research examines the careers of participants engaged in lifestyle sport activities as a freeskiing, freestyle snowboarding and mountain biking through the perspective of life span psychology. Jana uses an interpretative lifeline method, interactive focus groups, autoethnography in her work, newly combined with video interaction guidance. She teaches downhill skiing, snowboarding, mountainbiking, social - psychological dimensions of outdoor education and together with her colleague Luděk Šebek she contributes to establishing qualitative research methods in recreology and kinanthropology in the Czech Republic.

Hsieh, Kun-Ting, University of New South Wales

PRAXIS AND ADVOCACY

Oral, 30 minutes

Making my sourdough identity - Understanding Taiwanese international students' and my identities as English users across contexts

I am from a rice culture not a bread culture, and now I am a part-time baker, a full-time Ph.D. student with several years of experience of being an English teacher. I use “sourdough” to represent my baker identity and the “sourness” in the process of struggling among my current and previous identities.

When making a natural sourdough, the key is how patient the baker is when the dough sits for wild yeast to ferment. Being an international student in Sydney with hopes to affiliate with the target culture and acquire native-like English is no different from making sourdough bread. To mix ingredients is simple, but to be patient enough so that all the ingredients can reach harmony naturally is no easy task. The fermentation process lasts for days, which is often long enough for me to doubt if the way I did is wrong because of my rice culture. When investigating other Taiwanese international students' changing identities as English language learners and users, I also need to de-know and de-construct then re-know and re-construct my multiple identities when crossing the contexts of Taiwan and Australia.

In the end, the sourdough bread is fermented, beautifully baked and labeled as organic. My Australian customers love my sourdough bread, and they cannot taste any difference.

After three years of being conference interpreter and translator (2005-2008), I was certified as lecturer at tertiary level by Ministry of Education of Taiwan, which started my career as an English teacher in the tertiary education of Taiwan for 4 years (2009-2013). I also used to be the research associate in English teaching resource center of National Taiwan University (2009-2012) where my research focus was on innovative ELT methods. Having taught English for academic purpose, for specific purpose or for examination purpose in different universities, nursing school and English learning centers, my previous research focused on the design and assessment of innovative English teaching/learning methods.

Going further and deeper and beyond statistics, my PhD research primary focuses on how non-English native speakers see themselves as English variety users across contexts and over time. This issue also drew me to the power relation between researcher and researched, space and identity, interculturality, capital transmission, and auto/ethnography.

Hunter, Dr Judy & Hunter, Callie, The University of Waikato

PRAXIS AND ADVOCACY

Oral, 30 minutes

Literacies in official encounters: “Reading” on the spectrum

This autoethnography reports on the year-long experiences of adult two family members, one with an autism spectrum disorder, as we managed the interpretation of “official” texts and encounters. Our work began with an unsettling beneficiary letter, then included text messages from support workers, information from GP visits, and commercial announcements on television, for example. We talked and took notes on these literacy events. We explored our clearly differing interpretations of the texts and their relevance to our lives, trying to cope with our emotions and tensions, appropriate responses, and interactions as we dealt with them. As we collected vignettes, we began to see beyond the challenges of the analysis and interpretation of literacy events to procedures for addressing continuing issues of this kind, some of which we began to try. The preliminary strategies we are developing draw on a complex of literacy skills, contextual knowledge, reflexivity, self-regulation, and supportive agents.

On an individual and family level, this journey contributed critical insights into the ways we managed and learned from each encounter, ways that may also be educational for others in similar relationships that call for support and advocacy.

On a broader theoretical and social level, our journey illustrates the importance of a broad critical social theory of literacies, especially for marginalised people, and especially in a political climate of individual responsibility and blame.

Judy Hunter coordinates and teaches in the diploma programmes in adult literacy and numeracy education in the Arts and Language Education Department at the University of Waikato. As well, she supervises thesis students in literacy and language education. She researches and writes on the social practices of language and literacy, particularly among marginalized people. Her research includes qualitative studies in workplace, education and health settings.

Callie Hunter lives in Auckland with her family. She and Judy have worked collaboratively on this project.

Hunter, Rachel Lamdin & Dey, Kahurangi, Waikato Institute of Technology and University of Waikato

PRAXIS AND ADVOCACY

Oral, 30 minutes

Mothers and food: performing the family mealtime

Mothers occupy a gendered world of food in which they are now (often solely and privately) responsible for food provision and preparation for their families in the privacy (or isolation!) of their own home (Kinser, 2012). Meanwhile, the importance of eating together around the table is lauded in popular media and scholarly research. As mothers and critical thinkers, we (the presenters) are daily confronted with the nutritional and social needs of our families and children, but we also grapple with our concern for worldwide issues of food, poverty and the environment, and we know we are not alone. We believe many homes are sites of a critically-reviewed performance of meal planning, delivery and disposal. While “successful” meal performance is critiqued by social researchers as well as families, the question of whether family mealtimes are really the stock-standard answer to delinquency, obesity and mental ill-health, goes undisturbed.

In Aotearoa New Zealand the following two themes are most readily noticeable to us as ethnographers: first, the ‘frequent family dinners’ discourse featured in family health research and critiqued by Amber Kinser (2012), and second, the ‘consumer choice’ ethos featuring the theme of family (maternal) choice regarding the purchase and preparation of food lauded as cheap, convenient, healthy, organic, whole or locally-produced. We argue that the notion of individual selection relating to such movements may individuate and privatize societal and institutional (even global) food issues.

In this presentation we explore and critique these discourses in the context of maternal performances of family food, as we contemplate our homes and dinner tables with audience members.

Rachel Lamdin Hunter is a Pakeha New Zealander and registered nurse specializing in child, family and maternal health. She teaches in the Bachelor of Nursing program at Waikato Institute of Technology in Hamilton, New Zealand, and is undertaking a PhD at University of Waikato, studying the wellbeing of women and children in mother-led households. She is mother to three daughters who incite robust critical thought and discussion on a continual basis!

Kahurangi Dey (Ngāti Pūkenga, Ngāi Te Rangī) is a post-graduate student at the University of Waikato. She is concerned with issues of social justice, and of universal access to sufficient, nutritious food. With a love of language, and an affinity for critical perspectives such as Te Ao Māori worldviews, eco-feminism and conscientização, her academic interests include human and environmental flourishing, and integrative, holistic, and relational aspects of our humanity.

Losefo, Fetaui University of Auckland

EMERGING METHODS

Oral, 30 minutes

Who is eye? An autoethnographic view on higher educational spaces from a Pasifika girl

This autoethnography presentation is about a journey of a Pasifika girl navigating her way through the institutional spaces of higher education. By using Bhabha's (1994) third space and the Samoan term the Va' (Wendt, 1999, Amituani-Toloa, 2007, Tuagalu, 2009) she creates a Pasifika conception of third space as a means to analyse culture alongside physical and social spaces within higher education as well as the Pasifika girl's life beyond higher education.

Chang (2007) heavily emphasises autoethnography is about raising cultural consciousness of self and others and although she is prone to agree with Chang's view on autoethnography in her experiences as a student in higher education she is unable to part from Denzin's and Pelias's pleas of using the heart as a means to listen, learn and love. Therefore this presentation will combine Chang (2007) and Pelias (2003, p.372) whereby he says: An autoethnography 'lets you use yourself to get culture'.

Within this presentation there are three different voices, Fetaui the narrator; Jerodeen the academic analyser; JOFI the poet. There are also three forms of writing which are explored; A, dual text of narrative and analysis; an interwoven narrative and analysis; and finally the narratives with a separated combined analysis.

My parents migrated to Taihape, New Zealand in the 1950's from Samoa. My father was a farm hand and my mother was a house maid. They had our three eldest siblings in Taihape, in the late 1960's my family moved up to South Auckland where the last three biological siblings were born, in the 'dawn raid' era. Our family have been blessed with three whangai siblings I am married with two biological beautiful sons and also have another gorgeous whangai son.

My schooling in Aotearoa was one of consistent failure at the age of 19 I was pregnant after having my eldest son the migrants dream finally dawned on me. When my son was 4 I went back to school studied at Manukau Institute of Technology in foundation education a course set up for drop outs and that was me. In 2000 the University of Auckland opened up a Bachelor of Education much to my surprise in my 'hood' I completed my Degree. Following this I worked as teacher in South Auckland for six years then took up post-graduate study.

While studying with University of Auckland I have had the privilege of being able to study within the spaces of Manukau, Epsom and the City campuses. This year I have had the honour of receiving a Doctor Vince Ham Excellence post-graduate research scholarship, which has allowed me to study and volunteer for Grace at Calvary foundation as their re-intergration transitional person at Wiri Women's Corrections facility.

Judge, Paul, WINTEC

EMERGING METHODS

Oral, 30 minutes

The Armoured Body: Jono Rotman's Photographic Portraits of the Mongrel Mob

This paper will examine the recent photographs of Mongrel Mob members by Jono Rotman, a recipient of the Marti Friedlander Award. The controversy surrounding these portraits, due to one of the subjects being an alleged murderer, will inform the discussion and advance the view that the images are powerful works of art. The photographs demystify the subject's monstrous aspects and show them as disturbingly real human beings. I will utilise critical theorists such as Hal Foster and Walter Benjamin to discuss the concept of the armoured body, the body as display and threat, and employ Barthesian semiotics to decipher the crypto-fascist labeling and imprinted identification with aggression. This is the body as a destructive weapon yet miraculously the photographs expose a vulnerability that even threaten the subjects themselves.

I will relate the images to early photographs of North American Indians and invite comparison with the paintings of C.F. Goldie. In these cases we are witness to a culture reeling from colonisation and it is universally accepted that we recognise the nobility, dignity and endurance of the subjects. By way of contrast, this is precisely why Rotman's portraits of the Mongrel Mob are attracting such vehement response.

These immensely powerful works expose the contradictions of colonisation, the distress of lost identity and the rural-urban drift. They represent the subject that cannot be subsumed into the bourgeois project of progress and the best of the photographs achieve a monumental symbolism as the face of our own threatening destructive selves.

*Paul Judge is a documentary filmmaker and writer. He graduated from Elam School of Fine Arts, University of Auckland, in 1989 and currently lectures on the moving image program at the Waikato Institute of Technology. His most recent film, *Don Driver Magician*, is an account of the life and work of New Zealand's controversial assemblage artist and screened in the NZ International Film Festival in 2013. His interests include art, photography, politics, environmentalism and animal rights. He is currently involved in a project examining the expansion of the dairy industry and its impact on climate change.*

Kearney, Celine, Victoria University, Melbourne, Australia

EMERGING METHODS

Oral, 30 minutes

Southern Celts: an autoethnographic narrative journey

Southern Celts, a practice-led PhD research project, explores how women and men with Irish and Scottish backgrounds live out their cultural connections with the homelands of Ireland and Scotland in the Pacific in Aotearoa/New Zealand.

A narrative inquiry, it uses narrative and autoethnography as method and text, challenging the binary of a self/society split and the boundary between objective and subjective (Reed-Danahay 1997, p.2). The project aims to gain understanding of individuals, cultures and societies by focusing on personal experience, the researcher's and others, and applying 'critical, analytical and interpretive eyes' (Chang 2008 p.49).

With the researcher as 'the epistemological and ontological nexus' of the research (Spry 2001), this presentation looks at how postmodern, post structural understandings of the discursive construction of cultures and identities (Fong & Chuang 2004, Liu, Creanor, McIntosh, & Teaiwa 2005, Norton 2000, Weedon 1997 2004) have influenced the collection of 38 interviews, both 'lived and told stories' (Clandinin & Rosiek 2007) from around New Zealand and the creation of a book of interviews which is the artefact created as a part of the PhD project. Integral to this is Writing as Method of inquiry (Richardson 2000, Richardson & St Pierre 2005) and Clandinin and Connelly's (2000) three frames of Narrative Inquiry: time past, present and future, place, and the intersection of the personal and the social.

Celine Kearney is a teacher of English as an Additional language who has taught certificate to degree levels - including, Academic English and Foundation Studies. She has taught at private institutes, Unitec Institute of Technology and Canterbury University in Aotearoa/New Zealand. Currently she teaches at the Centre for Languages, Wintec, Hamilton and is on a joint Australian (Victoria University, Melbourne) Vietnamese (Hanoi University) team which teaches an MTESOL in Vietnam. Her particular research interests are in how the discursive construction of social and cultural identities influence language acquisition.

Based with Victoria University in Melbourne, Australia, she is completing a practice-led PhD entitled Southern Celts, a narrative inquiry about how women and men with Irish and Scottish cultural backgrounds live out their cultural connections to the northern hemisphere homelands of Ireland and Scotland in the Pacific, in Aotearoa.

Kerr, Dr. Roslyn, Lincoln University

EMERGING METHODS

Oral, 30 minutes

The insider researcher's position in the field: The role of social and cultural capital in accessing Soviet gymnastics coaches

This presentation will address the role that an insider researcher's perceived position in the field (Bourdieu and Wacquant, 1992) plays in influencing access to participants and eliciting data. This study involved life story interviews with gymnastics coaches from the former Soviet Union who have migrated to New Zealand. One of the most significant findings is the importance of social capital for coaches in coming to New Zealand. Very few of the coaches arrived in New Zealand through answering job advertisements or other formal organisational arrangements, with the majority migrating to New Zealand through personal connections. This is not surprising given previous studies that argue that since 1992, Russians utilise a portfolio of resources as capital rather than relying on modern state mechanisms in order to survive (Rose, 2000). However, in undertaking this research, I also found my own social capital as an insider within the gymnastics community, along with the coaches' view of my own cultural capital in terms of gymnastics and Russian culture, played a significant role in my ability to elicit information. The most enlightening interviews were with coaches who already knew of my own extensive involvement in gymnastics and believed beforehand that I possessed an understanding of Russian culture.

Roslyn Kerr is a Lecturer at Lincoln University where she teaches sociology of sport and recreation. Her research interests include the history and workings of the sport of gymnastics, Actor Network Theory and technology in sport.

Kidd, Dr. Jacquie, University of Auckland

PRAXIS AND ADVOCACY

Oral, 30 minutes

It's all in the question: alternative interpretations of a deficit focus

Māori health literacy has been measured and found wanting. Māori access to palliative care services has similarly been evaluated as lacking. So what happens if a research project asks instead about how patients and whānau meet the challenges of accessing palliative care? This presentation offers the storied findings of a project that does just that. Stories of resourcefulness, resilience, and just plain determination provide a counter-point to a deficit view, and raise important questions about how indigenous research is conducted and presented.

Dr Jacquie Kidd is a Senior Lecturer in the School of Nursing, and Co-Director of the Centre for Mental Health Research in the Faculty of Medical and Health Sciences. This means her poetry and autoethnographies are acts of resistance in a strongly scientific environment, a fact that she takes great pride in. Jacquie is of Māori, French and Irish descent, so the storytelling gene is strongly present in all her work. She draws on mythology, good movies and trashy novels in her research, and dreams of building bridges between real life, the arts, and research.

Kidd, Dr. Jacquie & Panther, Graham & Edwards, Gareth, University of Auckland

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

'Co-produced' stories from the field

'Co-production' is the emerging buzzword to describe research that is collaborative from conception to completion. It challenges the traditional conduct of research, including funding mechanisms, and ethics approval. This paper will present stories from a real-life example of co-produced evaluation research involving academics, NGOs, freelance consultants and service users working together to make a difference to the accommodation landscape for people with mental health diagnoses.

Dr Jacquie Kidd is a Senior Lecturer in the School of Nursing, and Co-Director of the Centre for Mental Health Research in the Faculty of Medical and Health Sciences. This means her poetry and autoethnographies are acts of resistance in a strongly scientific environment, a fact that she takes great pride in. Jacquie is of Māori, French and Irish descent, so the storytelling gene is strongly present in all her work. She draws on mythology, good movies and trashy novels in her research, and dreams of building bridges between real life, the arts, and research.

Gareth Edwards is a social psychologist and musician. He helps people and organisations work out what they want and how to get it. Born and bred in Manchester, Gareth has completed qualifications in Social Psychology (Bachelor of Science, Honours) at Sheffield Hallam University and Applied Artificial Intelligence (Masters of Science, Honours) at the University of Aberdeen. He returned to Sheffield to do a PhD on how creative people use computer technology. He began to experience extraordinary highs and lows which eventually led to a period of hospitalisation and a diagnosis of bipolar affective disorder. Placed on a new path, Gareth started working to help others. He spent several years helping people with alcohol, drug and gambling addictions, mental health diagnoses and experience of homelessness. He spent the next few years trying to 'change the system' by working in research centres, national foundations, government departments and universities. Gareth created Positive Thinking so that he, and like-minded people, could shape better health, disability and social services using personal experience, academic excellence and balanced view of how services are provided and used.

Graham Panther provides research, evaluation, and service design for the mental health sector in NZ and Australia. His company, Redpanther offers service user perspectives and subject-matter expertise to a range of government and non-government organisations, often using co-production methods. Graham is currently working with Mind Australia to set up the first Australian Recovery College, across Victoria and South Australia. Co-production is at the heart of this exciting new service model, with all College offerings 'co-produced' by people using the service and other community stakeholders.

Kidner, Keely, Victoria University of Wellington

EMERGING METHODS

Poster, 30 minutes

My Thesis as a 'Zine': Using Community-Based Genres for Presenting Research

Ethnographic research does not end once the academic writing has finished (Barnard, 2006). Bringing findings back to community members is not always easily done, however. In many cases, both the language used and the format of research work can be intimidating and inaccessible to many outside the academy (hooks, 2003; Smith, 1999). It is therefore crucial to consider the various ways in which we can present our work to communities in ways that are also relevant to them.

In this poster, I will reflect on some ideas for presenting research work to environmental justice activists. My wider project, based in sociolinguistics and critical, multimodal discourse analysis (CDA), deals with controversial mining projects in both Canada and Aotearoa/New Zealand. In bringing this work back to local communities of resistance, I take into account how I might integrate academic work into activist culture. As such, I plan to convert my thesis into a graphic novel or 'zine' and I will discuss the issues that arise through such an endeavour.

Barnard, I (2006). Anti-Ethnography? *Composition Studies*, 34(1), 95-107.

Hooks, bell. (2003). *Teaching Community: A Pedagogy of Hope*. Psychology Press.

Smith, L. T. (1999). *Decolonizing Methodologies: Research and Indigenous Peoples*. London: Dunedin, N.Z: Zed Books; University of Otago Press.

Keely is finishing her PhD in applied linguistics at Victoria University of Wellington. Her research focuses on the ways in which people discuss contentious environmental issues in the mining sector in both Canada and Aotearoa/New Zealand. In a globalised world characterised by inequality and a growing climate crisis, language and communication are becoming increasingly important. Keely analyses how the industry seeks to legitimise expansion and how locals seek to resist large projects. With the tools available in sociolinguistics, she investigates how people use words, images and gesture to communicate their arguments and how these arguments might be taken up, resisted or even borrowed and recreated. This has implications for how we move forward in our discussions with others in these important debates.

Kise, Kathy, Kerr, R. & Moore, K, Lincoln University

EMERGING METHODS

Oral, 30 minutes

Messiness: 'No worries,' just inventing ethnographical practices

'When we act, who else is acting? How many agents are also present? How come I never do what I want? Why are we all held by forces that are not of our own making?' Action is not under the full control of consciousness; action should rather be felt as a node, a knot, and a conglomerate of many surprising sets of agencies that have to be slowly disentangled' (Latour, 2005, pp.43-44), particularly when following an enquiry with Actor-Network-Theory about 'the production of subjective well-being' inside Lincoln University. In order to locate the action, this researcher had to feed off controversies that are difficult to document when using only Latour's recommended 'four tiny notebooks'. However, besides the ongoing tasks of writing description (thick, thin or otherwise) it has become necessary to paint, pen spontaneous poems and talk endlessly to whoever will listen because of the messes I am in. John Law (2004) states, 'If methods want to know and to help shape the world, then they need to reinvent their practice and their politics in order to deal with mess.' Thereby, Law comes along with Laurel Richardson's *Fields of Play: Constructing an Academic Life* to help build an ethnographic approach that might 'do justice' to the messiness of social science work.

Kathy is currently a doctorate candidate within the Department of Environment, Society & Design at Lincoln University. Her areas of interest at this time are Actor-Network-Theory, Subjective well-being and the production of such within Pedagogical institutions such as Lincoln University.

Knijnik, Dr. Jorge, University of Western Sydney

PRAXIS AND ADVOCACY

Oral, 30 minutes, English and Portuguese

New culture in the making: an ethnographic study of the Western Sydney Wanderers Football Club fandom culture.

The establishment of the Western Sydney Wanderers FC (WSW-FC) stands out as one of the most significant events in Australian sporting life over the past two years. However, the exceptional nature of the cohort of supporters associated with this club carries greater cultural and sociological significance; the multicultural cohort of Wanderers supporters, and mainly the so-called “Red and Black Block” (RBB) has shown to Australia a totally new and different way of supporting a sports team. From the very beginning of the club, they have embraced it, making the Wanderers their own representative in the mainstream Australian sports scene. Being in a stadium with the RBB is an amazing experience for Australian spectators. Unlike other organized group of supporters, the RBB never stop to dance and sing; they look as if they were born wearing the team’s jersey. Building on directions suggested by previous research on fandom in Australia, this study aims to investigate the sport fan socialization process and its cultural and educational ramifications in the Western Sydney region. By using a qualitative ethnographic approach – with face to face interviews, participation in the RBB pre-matches parties and marches, cheering with them on stands, and also interacting with their social media channels, I intend to uncover the special “meanings” associated with the fans’ participation. It is expected that several possible “meanings” may emerge; associated, for example, with a sense of place and belonging to Greater Western Sydney (GWS), a view that WSW-FC is their authentic representative in Australian mainstream sports, and the possible emergence of a more ethnically cohesive cosmopolitanism among the fans.

Jorge Knijnik was born in Porto Alegre (RS), in Brazilian South, and has migrated to Australia 5 years ago with his three daughters, his son and wife. As a social and education worker, Jorge spent considerable time in the slums of Sao Paulo, where there are extensive and systematic human rights violations – including serious child abuse - introducing systematic initiatives to improve sanitation, minimize health problems (including sexuality programs), and promote accessible sport and exercise programs as alternatives from self-destructive or socially dysfunctional behaviors. Jorge has a strong commitment to issues on human rights, gender equity and social justice in sports and society in his broad career. His research is around football studies, with particular concern to multiculturalism and gender issues. In 2009, he was the recipient of the ‘Building the Gender Equality’ prize, awarded by the Brazilian Research Council and UNIFEM. His latest books are “Genero e Esporte: Masculinidades e Feminilidades” (Apicuri); “Gender and Equestrian Sports” (Springer, with Miriam Adelman) and “Embodied Masculinities in Global Sport” (FIT, with Daryl Adair). Jorge loves Brazilian music and dancing, particularly frevo and carimbo. Jorge is with the School of Education and Institute of Culture and Society at University of Western Sydney.

Lee, Jinah, University of Waikato

Co-authors; Hunter, Dr. Judy & Franken, Dr. Margaret, University of Waikato

EMERGING METHODS

Oral, 30 minutes

Collaborative and responsive relationships

My PhD research investigates lived experiences of Asian migrant women as English language learners in relation to their identity negotiation in New Zealand. As an Asian migrant woman and English language learner myself, I also live in a similar world. Thus, my research design included iterative in-depth individual interviews with six participants and my ongoing written responses. Each participant engaged in seven recount interviews on their experiences in New Zealand and one reflective interview over a twelve month period.

Each of my responses to the participants' interviews included my thoughts, feelings and stories when I reflected on their stories. At the final reflective interview, participants received overall feedback on their shared stories. Participants could confirm my interpretation or elaborate further. In addition, they reported their thoughts and feelings about my feedback.

Their reports indicated that the collaborative and responsive process narrowed the unrealized power distance between participants and me, constructed a caring community for mutual disclosure, and assisted participants to be reflective and reflexive. This on-going response seemed to benefit the outcome of the research. Further, it appeared to empower participants and help them to articulate and understand their own identity trajectories.

Jinah Lee is a PhD candidate at the University of Waikato. Her research topic is "Asian migrant women's identity negotiation as English language learners". This qualitative study involved a 12 month long interaction with participants. Recently she has finished her field work and begun analyzing and writing chapters. She has migrated to New Zealand in 2009 from South Korea. She has been teaching English both at tertiary and private sectors and working at a municipal council as an English expert in Korea. Her academic background includes social work, counseling, and education. Her current interests are migrants, language, identity, and power.

Legge, Dr. Maureen, University of Auckland

EMERGING METHODS

Oral, 30 minutes

Poetic transcription, narrative inquiry and learning to teach

This paper examines physical education teacher education undergraduate student experiences while learning and teaching indigenous movement, *te ao kori*, in the context of *Aotearoa* New Zealand secondary and tertiary physical education. The research was designed to investigate some of the consequences of undergraduate coursework in *Māori* culture and to discern how the students re-interpreted those experiences when teaching on practicum in secondary schools. Interviews, participant observation and detailed field notes were the sources of data. In recording the research a key focus was to draw on poetic transcription (Glesne, 1997) of the students interview transcripts to maintain a feeling of the lived experience; to give voice to their emotions, vulnerabilities, resistances, and actions; and to reveal their practice. The students were used to a dominant *Pākehā* hegemony in physical education, these research findings reveal how they; positioned their understanding of *Māori* culture in a contemporary physical education context; prepared for and made pedagogical decisions; carried out their teaching tasks. The strength of this research lies in its focus on praxis and in the value it places on human agency. This presentation will highlight the use of poetic transcriptions to tell the story of the research. Knowledge gained could be of practical value to other educators uncertain about the use of poetry in their research or challenged to teach indigenous content in their curriculum.

Glesne, C. (1997). That rare feeling: Re-presenting research through poetic transcription. *Qualitative Inquiry*, 3, 202-221.

Dr Maureen Legge lectures in the School of Curriculum and Pedagogy, Faculty of Education at the University of Auckland. Maureen lectures at undergraduate and postgraduate level in physical education pedagogy, outdoor education and te ao kori. The key emphasis of her teaching and learning is through experiential learning and understanding cultural identity. Her research interests are pursued via narrative inquiry, autoethnography, memory work, and case studies where she critically examines her work as a teacher educator.

Dr lisahunter, The University of Waikato

EMERGING METHODS

Oral, 30 minutes

She was/is naked on a surfboard: Making sens* of female, surfing, and the Pacific

Women have been surfing for hundreds of years (Clark, 2011; Warshaw, 2004), making the personal political and sometimes making the political personal. However, history and its writers have forgotten, erased and misrepresented female participation. Drawing on a range of ethnographic encounters I investigate the positioning of women in the cultural practice of surfing, with a focus on the sensual, sensational and sensory. As activist research I explore how Elizabeth Ellsworth's notion of sensational pedagogies (2005) might be put to work to (re)position females differently, to support participation in the contemporary context, and as a re-membering of their participation in the past. This presentation suggests a sens* approach to research and will act as an experiment in audience meaning making.

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Ellsworth, Elizabeth. (2005). *Places of learning: Media, architecture, pedagogy*. New York: RoutledgeFalmer.

Warshaw, Matt. (2004). *The encyclopedia of surfing*. Camberwell, Vic: Penguin Books Australia.

Clark, John. (2011). *Hawaiian surfing: Traditions from the past*. Honolulu: University of Hawai'i Press.

Walker, Isaiah Helekunihi. (2011). *Waves of resistance: Surfing and history in twentieth-century Hawai'i*. Honolulu: University of Hawai'i Press.

lisahunter researches in contexts associated with pedagogies including surfing, sexualities, education and schooling sites, health and physical education, academic work, and physical cultures. 'e draws on participatory and ethnographic methodologies and is currently exploring visual, sensory, narrative, documentary, and digital methods.

Dr lisahunter, The University of Waikato

EMERGING METHODS

Installation and Creative Research, Oral, 30 minutes

Spinning wheel very pretty and the cyborg academic

Part A: Creative output/Installation for the duration of the conference in public space/foyer. This will involve a tight, nearly enclosed space (broom cupboard or box and curtain set up) filled with a chair, a desk with a functioning computer on it and a digital projector suspended above/beside. The whole installation will be bordered with a black curtain around it (like a photo booth) if a cupboard isn't available.

Part B: Paper presentation. Digital technologies and eLearning afford many rewards and pleasures including enabling academic work to be smarter rather than harder. Identifying an absence of narratives in the literature about academic work in relation to digital experiences, I investigated my own digital literacies (Bawden, 2001, 2008; Gilster, 1997; Martin, 2006) and pedagogies in relation to institutional imperatives. A multi-sensorial site-experience is created in the conference space for you to experience (Part A). It is a reconstituted fragment taken from a two-year autoethnographic (Ellis, 1999) account of academic work. Borrowing Donna Haraway's cyborg (1991) and drawing on a variety of field texts that became interim research texts (Clandinin & Connelly, 2000) or *digital bytes* (lisahunter, in press) this work aims to provide insight into available subject positions and pedagogies to learn an academic digital habitus. In this related presentation (Part B) I explore *smarting* and *cybridity* as a significant outcome of academic work and embodiment of the digital. If intellectual work, in partnership with technology, is to remain central to universities, we need to be cognisant of how academics learn an academic self, our pedagogical work in teaching and research, and the professional and public pedagogy of the institution in relation to technology. Implications for learning by those doing academic work and for the institutional employers attempting to facilitate engagement with the digital world are noted for future exploration.

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- Haraway, D. (1991). *Simians, cyborgs, and women: the reinvention of nature*. New York: Routledge.
- Martin, A. (2006). A framework for digital literacy, *DigEuLit working paper*. Retrieved November 15, 2007, from <http://www.digeulit.ec/docs/public.asp>

lisahunter - biography on the previous page

Longley, Dr. Alys, University of Auckland

PRAXIS AND ADVOCACY

Oral, 30 minutes

Writing with the more-than-human

The city of Auckland in New Zealand is surrounded by sea, and its suburbs are streaked with rivers. Water is a defining environmental and cultural element of life in Auckland City; one that is becoming increasingly both prized and threatened due to issues of global warming and urban over-use. It is this environmental context that frames the research project *fluid city*, an art-science-education project in which public art communicates important water sustainability issues for diverse general publics.

fluid city explores methods for communicating scientific research to the public through innovative artistic installations. The tactics our research team are employing to evoke engagement around complex and multilayered environmental issues involve facilitating spaces of curiosity, play, wonder, optimism and active engagement. This paper asks, “How might creative, practice-led and qualitative research methods interweave to generate strategies for communicating, documenting and analyzing research on pressing issues of environmental sustainability”?

Through a case study of the *fluid city* project, I will discuss examples of and methodologies for qualitative research that presents our research within an ecological framework. Working from the paradigm of the more-than-human, the *fluid city* researchers are asking; how can we give voice to the importance of water? How can we place liquid perception at the centre of our methodology? This paper will present a series of attempts to move beyond language-bound methods such as interviews and field notes, to include techniques for cultural mapping, listening, drawing and attending to place and environment through practices drawn from fine arts, geography, site specific dance, photography and film, and creative writing. The interdisciplinary, collaborative research discussed presents ecological thinking across disciplinary borders, merging spaces between information and imagination to give voice to life forms beyond our own.

Alys Longley is a performance maker, researcher and teacher. Her interests include practice-led research, interdisciplinary projects, ethnography, narrative research, somatic practices, ecology and inclusive dance education. Her recent work Radio Strainer exists through choreography, film, installation and book forms, with the discipline of translation studies a conceptual research pivot. Alys's book the foreign language of motion: the kinesthetic archive project was published in 2014 through the Preface Series, with Winchester University Press. Alys is currently leading the project Fluid City - a dance/science/education collaboration on water sustainability in Auckland City.

Lund, Birthe and Nissen, Cecilie Kamp Lund, Aalborg University, Denmark

EMERGING METHODS

Oral, 30 minutes

Ethnographic Design: What happens when new Danish design meets Maori culture?

This paper is about storytelling and innovation. The project has emerged from a cultural encounter between Scandinavian furniture design and the distinctive culture of the Aotearoa Maori. Kórero (stories) roughly translated from the Maori means a "talk or discussion"--in this case it signifies a study in aesthetic communication between classic Danish furniture design and Maori legends. The furniture line Kórero was created on the basis of a two-month ethnographic study of Maori beliefs, legends, tales, and worldview. From a Danish perspective, Maori are particularly interesting in relation to aesthetic communication, as their culture revolves around a continuous distribution of their ancestral underpinnings and their re-telling of history through art.

The designing process led to Kórero--a family of furniture: each design tells a story that defines elements taken from Maori philosophy. Footstool - Koro - describes the situation to sit on the lap of his grandfather, and listen to stories. The cabinet--Puku-- is all about secrets and latent potential. The tea table--Tútara--invites openness and communication. The furniture is the result of an alternative design process, where concepts from the ethnographic studies have fueled the sketching process and thereby directed the design.

In this paper, the authors will discuss the evolution of these designs, and how form and function coalesce into a seamless whole which, hopefully, brings aspects of both Danish and Maori cultures into sharp focus.

Birthe Lund, MA, Ph.d., Assistant Professor in Department of Learning and Philosophy at Aalborg University. Head of the research group F I U . (Research in education and the culture of education) Her research focus is design and evaluation of creative and innovative learning processes in education as well as philosophy of education.

Cecilie Kamp is a Danish furniture designer. She is an architect, educated from the School of Architecture in Aarhus this year. Her main interest is to implement intentional and conveying qualities into the design process. This focus took her to New Zealand last year during her Master studies. Here she studied visual Aesthetic Communication, taking case in the Maori culture. The outcome of this 2 month stay, was 3 pieces of unique furniture but also a new tool - a ethnographic design process.

Luton, Jane Isobel, The University of Auckland

EMERGING METHODS

Performance, 60 minutes

Embodied reflections on the battles, barricades and balancing of key drama education practitioners

This ethnographic performance presents some of the ways in which drama was used to generate, mediate and disseminate data within the community of drama education. My doctoral research examined what challenges and inspires some of the international published practitioners in times of melancholia. As a drama practitioner, I wondered whether drama elements and conventions could be used to interrogate those stories to evoke rich responses, which Nicholson feels are archived in the body. Inspired by Turner's concept of *Homo Performans* and Huizinga's *Homo Ludens*, I devised a dyadic performative method: *Embodied Reflections*. The method was framed using the context of an imaginary *Museum of Educational Drama and Applied Theatre*. The use of Stanislavski's 'magic if' enabled each participant to embody their stories using the metaphors of battles, barricades and balancing. In this bordered space performed narratives became interactive exhibits in the museum; enabling reflection through a process of metaxis.

Although intending to script the performance arising from the data, I found that I began to play like my participants. By embodying the stories, I could connect and respond to them. During the mediation, I became an actor, director, designer, dramaturg and audience. Saldaña's 'golden moments' resonated through laughter and tears. Using Brechtian conventions, I played multiple roles crossing time and space to educate and entertain the audience; to engage them interactively. The language of drama education gives insights into its practitioners and opens up a space to return the stories to the wider drama education community.

Jane Isobel Luton is a PhD student in the Critical Research Unit in Applied Theatre at The University of Auckland. She has been a drama teacher and head of department in secondary schools in the United Kingdom and New Zealand. A graduate in Theatre Studies and Dramatic Arts from The University of Warwick, she gained her Masters in Theatre from the University of Waikato where she explored educational drama in

New Zealand. She has co-authored four Drama Study Guides published by ESA for Level 2 and 3 of the National Certificate in Educational Achievement. In 2011 she won the AMI Showdown Set design of the year award in Auckland. She was awarded first prize at the annual University of Auckland Exposure competition variety showcase 2013 for her performance of doctoral research. Jane is currently using performative inquiry and arts based research to generate, mediate and disseminate (Norris, 2009) stories of passion and melancholia in drama education practice from key international practitioners. Using the metaphors of battles, barricades and balancing she developed a dyadic contextualised approach. This research has involved International drama in education practitioners embodying their stories using drama conventions. The stories were mediated and synthesised using drama strategies for an ethnographic performance and workshop at the University in 2014. Her supervisors are Dr Peter O'Connor and Dr Adrienne Sansom.

Macdonald, Dr. Helen, University of Cape Town

EMERGING METHODS

Oral, 30 minutes

Utilising 'Sensescapes' to Research Social Markers of TB in South Africa

Global health entities are unlikely to achieve their targets to stop tuberculosis, mostly due to the increase in HIV-associated tuberculosis and more alarmingly, the emergence of drug resistant strains of tuberculosis (TB). Current funding for TB is directed towards developing rapid diagnostic tests, post-diagnostic antibiotics and vaccinations. However, the predominant emphasis placed on various biomedical/scientific technologies will not necessarily lead to more diagnoses nor will more diagnoses translate into higher cure rates and lower frequency of transmission. These are critical yet isolated responses to a complex problem. Our medical humanities research collaboration focuses on the broad question: How do under-resourced TB-infected patients negotiate biomedical knowledge and practices that aim to create 'responsible' (i.e. adherent) patients? In an effort to open the spaces between what people say they do, what they think they do, and what they actually do, we drew on a wide range of qualitative methods. These included the more traditional participant-observation, interviewing, and focus groups as well as more emergent methods directed at understanding how TB disorients people's embodied 'maps' of affective relations and sensory connections. This paper argues that while emergent methods that take into account everyday sensescapes can be participatory and empowering for research informants, they also require flexibility, profound sensitivity and patience on the part of the researcher.

*Dr. Helen Macdonald, Senior Lecturer, University of Cape Town
BA, BCom, MA University of Otago, PhD SOAS, University of London
Research Fields: medical anthropology, tuberculosis, belief, scepticism, anthropology of violence, narrative, witchcraft, Research Interests and Teaching*

I am a social anthropologist with a BA, BCom and MA from the University of Otago in my native New Zealand, and a PhD from the School of Oriental and African Studies, London. Currently I am engaged in a writing project consolidating material from my

PhD research (2004) in Chhattisgarh, India. This built on earlier interests in the anthropology of violence, intimate spaces of personal fear, witch accusations, memory & narrative, historical discourses of criminality and law and state-society relations in India. Over time my research interests have slowly moved towards medical anthropology and public health. I am particularly interested in building upon a sustainable dialogue between Social Anthropology, the Faculty of Health Sciences, local government and community led projects around issues of health seeking behaviours here in South Africa and the potential that the Indian context has to offer. Through an initial project, I hope to develop research that will establish a long term vision for a nuanced and empirically-grounded understanding of health seeking behaviours, the role of scepticism and explore the possibilities of new and innovative solutions through the particular lens of tuberculosis which effects India and South Africa in very dramatic ways.

Mackinlay, Dr. Elizabeth, The University of Queensland

SOCIAL JUSTICE AND TRANSFORMATION

Performance, 60 minutes

The heartlines in your hand: Writing autoethnography in education

This fantasy, this fallacy, this tumbling stone

Echoes of a city that's long overgrown

Your heart is the only place that I call home

Can I be returned, you can

You can, we can

- Florence and the Machine, "Heartlines"

In this paper I wear my heart on my sleeve and explore what it means to 'follow the heartlines' not simply on your hand, but *in your hand* in the practice of writing autoethnography. The phrase 'in your hand' is a direct reference to the embodied process of writing and the implicit recognition that emotion is everywhere in our work. Rather than relegating this to the back of the classroom or our ethnographic texts as unwanted and unimportant, I consider the power of embodied and 'emotioned' ways of thinking, knowing, being *and* writing. Inspired by Ruth Behar's question, "if you are not writing an ethnography which breaks your heart, why do it then?" the discussion turns to thinking about writing with love, compassion and emotion in our academic work, and why a 'thinking heart' is an ethical necessity for education and ethnography which imagines, wants and fights for social justice. Here I turn to my personal-political-pedagogical experiences in-relation-to and in-relation-with Indigenous Australian peoples and communities to provide a context for story. Performed through arts-based research practices including poetry, song and black and white drawings, this paper is both creative and analytic. The rationale behind 'heart writing' as autoethnographic practice and 'heart pedagogy' in education is explored in detail as philosophy, theory and method and here the work of feminist thinkers Ruth Behar, Helene Cixous and Virginia Woolf are central.

Elizabeth (Liz) Mackinlay is an Associate Professor in the School of Education at the University of Queensland where she teaches Arts Education, Indigenous Education, Qualitative Research Methods and Women's Studies. Liz completed her PhD in Ethnomusicology in 1998 and continues her work with Aboriginal women at Burrulula in the Northern Territory of Australia. She also completed a PhD in Education at the University of Queensland in 2003 and has a primary education degree from Charles Darwin University. Liz is currently working on a book titled Teaching and learning like a feminist: Stories of experience in higher education to be published by Sense Publishers in late 2014/early 2015. She is the editor of Music Education Research and Innovation and co-editor of the Australian Journal of Indigenous Education. Liz is currently involved in a number of different research projects which include drumming circles for primary students, the politics and pedagogies of Indigenous Australian studies in primary and tertiary education contexts, programs for mentoring Indigenous pre-service teachers, music and mothering, and feminism in higher education.

Madison, D. Soyini, North Western University USA (Keynote Presenter CEAD 2014)

EMERGING METHODS

Keynote presentation (60 mins)

The Politics of the Performing Body Across Private and Public Ethnographic Spaces

The keynote will discuss the embodied labor of *performance ethnography* and how the felt-sensing experiences of fieldwork research are enacted and translated both on the public stage and within the intimate, ethnographic encounters of those everyday moments in the field. As more and more people, across academic disciplines and grass roots initiatives, are committed to ethnographic work they are compelled to share their experiences, to become unapologetic advocates, and to communicate lessons learned from their field research across landscapes and borders—distant and near—to their home-place locations as well as to others, e.g. friends, colleagues, collaborators, and strangers extending and transforming ethnographic inquiry forward to multiple constituencies and artistic expressions. In the keynote, Madison will share examples of *performance ethnography* as an affective, felt-sensing politics staged across private and public ethnographic spaces, e.g. the complexities of human labor; the yearnings for community, and the theatrical gravitas of fieldwork praxis. As performance modalities these examples will serve as discussion points inexplicating how the body and its senses generate interpretative possibilities, illuminate histories, and critically engage structures of feeling and political economies before public audience as well as private witnesses.

D. Soyini Madison is Professor and Chair in the Department of Performance Studies at Northwestern University with appointments in the Program of African Studies and the Department of Anthropology. She has published widely in journals and anthologies and her recent books include: Acts of Activism: Human Rights as Radical Performance (Cambridge UP); Critical Ethnography: Methods, Ethics, and Performance (2ed. Sage Pub) and the co-edited collection, African Dress: Fashion, Agency, Performance (Bloomsbury Pub). She is completing a book for Palgrave Macmillan that presents improvisation techniques and movement experiments for

classrooms, community organizations and non-profits to more effectively communicate and interpret oral histories, personal narratives, and testimonies for the purpose of critical analysis, civic action, and peace building. As a performance ethnographer, Madison directs non-fiction and ethnographic data for the stage, including: Labor Rites, a mosaic of the USA labor movement. I Have My Story to Tell, the oral histories of North Carolina service workers; Mandela, the Land, and the People, the activism of Nelson Mandela; IsIt a Human Being or A Girl? on religion and gender in Ghana; Water Rites, on public water as a human right.

Manchi, Madhavi, Tata Institute of Social Science, Mumbai, India

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

Media Technologies and Collective Memory: a case study of an alternative development project in Telangana

The current paper is based on Ph.D. work being carried out by the author. An attempt to explore the relationships between Community, Media-Technology and Environment. It uses and extends ideas of scholars of material media ecology practice and subaltern studies, to explore these relationships. It also teases apart the complex layering of power through gender, memory, class and caste.

Using a Community Radio project in rural Telangana, India as an illustration, it looks at how radio becomes a way for the community to engage with their collective memory on a daily basis. Further, the radio station becomes an important node in the larger Agro Biodiversity movement undertaken by the community. The community has been fighting for about three decades to reverse large scale environmental degradation and reduction of biodiversity in the region due to extensive use of genetically modified crops, the “Green Revolution” and chemical based agriculture. With women in the community taking up leadership roles at the grassroots, the movement addresses gender issues alongside caste and class issues.

Presented here are some conclusion drawn from the field visits (including some interviews and participant observation) of the author at the Radio station and the community at large. The paper argues for a need to push the study of both media-technology and social movements and move beyond a social constructivist analysis and bring material, embodied practices to the fore, especially in the Indian context.

Madhavi Manchi: School of Media and Cultural Studies - Tata Institute of Social Sciences, India.

I hail from Bangalore, India and have lived briefly in Mumbai, Hyderabad and Mysore. I moved to Christchurch, New Zealand a year ago to join my husband. Spending time in these different places has enriched my life experiences in many ways. My interests include music, dance, film, pop-culture, and food. I enjoy swimming and a game of badminton when possible. I aspire towards a career in teaching and academia and especially working with young people. My research interest currently include the study of technology and new media but are not limited to them.

Marfell, Amy, University of Waikato

EMERGING METHODS

Oral, 30 minutes

Feeling '[Un]comfortable in My Own Skin': Negotiating an Athlete-Researcher Identity in the Ethnographic Sports Field

The advantages of research conducted with a close degree of proximity to the people and culture under investigation and by researchers who possess 'street credentials' and 'subcultural capital' (Thornton, 2005) have been well documented. More recently, however, some scholars have been focusing their attention towards critically and reflexively evaluating the issues arising from research conducted via an insider perspective. Building upon this growing body of literature, in this paper I illustrate the 'troubles' of my positionality as both a female netballer and critical feminist sociologist in the ethnographic sports field during my current doctoral project. Drawing upon feminist-inspired ideas about reflexivity as "self critical sympathetic introspection and the self-conscious analytical scrutiny of the self as researcher" (England, 1994, p. 82, emphasis in original), I explore some of the tensions of combining the personal and academic and researching through my moving body in New Zealand netball spaces. In particular, I highlight some of the moments of intense discomfort, wondering, reflection and 'feminist failure' I experienced as a result of my multiple (and sometimes conflicting) positions. In so doing, I begin to address some of the 'messiness' that is part and parcel of 'thinking the social through the self' (Probyn, 1993), that is, folding myself through this research, and in turn, researching through those folds.

Amy Marfell is a PhD Candidate in the Department of Sport & Leisure Studies at The University of Waikato in New Zealand.

Marshall, Kayla, Massey University

EMERGING METHODS

Oral, 30 minutes

Food, Nutrition, and the Gendering of Bodybuilding and Body Sculpting

The nutritional and exercise habits of men and women are not only central to efforts to reshape bodies, but also identities. While there is an abundance of information on women and body-related issues, especially eating disorders, there is very little information on the day-to-day nutritional and exercise habits of both women and men whose social practices are not necessarily pathological, but who actively and regularly monitor their nutrition and exercise. In this paper, I present an overview of feminist theory and past research pertaining to gender, nutrition, bodybuilding and body sculpting to address how and why body shapes have changed across time and in response to changing societal ideals regarding exercise and nutrition. This paper involves a review of the current literature to identify what has been addressed and what has not been addressed, and will establish a theoretical and historical framework for future research for which several key questions will be proposed. The paper's main considerations include gendered and cultural issues related to embodiment, aesthetics over functionality, self-control and discipline, conformity and resistance, and bodily [dis]satisfaction associated with various bodily ideals.

Kayla Marshall is a Canadian PhD student at Massey University in Albany.

Matus, Claudia & Haye, Andres & Garcia, Antonio, Pontificia Universidad Católica de Chile

EMERGING METHODS

Oral, thematic symposium, 90 minutes

Troubling the Field of Habits when Producing Discourses of Normalcy and Difference in Schools

This thematic session aims to problematize issues related to the production of the ethnographic “field,” questions about the production of borders, and the analytical process itself. This is a conceptual and theoretical work based on a three year research project conducted in six schools in Santiago, Chile. In this project we critically investigate the institutional dominant way to understand issues of diversity, inclusion, and integration in schools. We believe that this way to produce difference does not offer the possibility to question how this has been constituted as difference in relation to an unquestioned normalcy. Therefore, our focus is on the institutional production of this taken-for-granted articulation. The session presents three main and related discussions related to the production of the field by ethnographers, the production of the process of analysis. The session will begin with the chair’s brief overview of the context of production of school ethnography in the project where these presentations are based on, followed by 15-minute paper presentations, and concluding with open discussion with audience members.

Fields “habituated meaning” in ethnographic accounts of normalcy and difference in schools

This proposal troubles the active role researchers play in producing meaning in ethnographic narratives of schools, particularly when these accounts seem to start from a point of origin that demands muted gender, sexuality, age, race, etc. It is not that the ethnographers miss the complexities of life that shape what it means to be “diverse” or “normal”. Rather, the linchpin in the production of the field notes is the framework itself, namely, the muted heterosexual, white, gendered, etc. matrix from where notes and reflections are generated. As an effect, the dynamic play of desires and conflicts is relegated to the margins of ethnographic accounts. This is a theoretical reflection based on an ethnographic study conducted in six schools in Chile during 2013 where the purpose was to document the ways schools produce and circulate discourses of normalcy and difference. I present my own process of reflection on the ways ethnographers track the circuits of social lives, experiences, hierarchies and power relations embedded in the characterizations of those students labelled as “diverse” and “normal” in schools settings. The questions guiding this proposal are, in what ways the partiality of the ethnographers’ view shape what they represent as “the field”? What are the consequences of muted sexuality, gender, race, etc. when researching on the production of “normalcy” and “difference” in schools? In answering these questions, I critically reflect on how normative ethnographic research needs to be complicated in order to broaden out the politics and conditions of the production of difference and normalcy in schools.

The difference of field and concept as the geo-logical formation of data

A conceptual approach to field research is proposed and narrated on the basis of an ethnographic-oriented research process in schools, in Santiago, Chile. The proposal focuses on the production of data, observations, or the research *material*, as an emergent discursive formation based on the clash of fluxes of practices, images, affects and languages coming from schools and those coming from research – from the ethnographer's body to the institutional demands and cultural assumptions guiding the encounter with the school's normative orders. The deleuzian metaphor of the folding is employed to conceptualize this formation that becomes the research material, understood as a *site* by which asymmetrical sides, differentially duplicated, are generated. The geological phenomenon of the clash of tectonic layers is proposed as a model of the material process of the complex co-production of objects and subjects in field research. This approach is contrasted with the epistemological approach to research in terms of subject-object relation. In our tectonic approach, the research material becomes a third, different from both field and concept, giving place to the field and to the concept within a discursive envelope stratified in a multiplicity of layers, with complex relationships among each other. The problem of the position of the researcher in ethnographies in schools is critically discussed from the proposed approach, in contrast to approaches focused on an epistemological blind spot or a political bias of the researcher.

Ethnographic interpretation and ethnographic position at the school's boundary

In 2013 one team from the catholic university in Chile undertook an ethnographic study of different schools in Chile. The goal was to explore the ways through which staff members and students in schools build an idea of normalcy and difference. The ethnographic approach was not focused on a particular group or people within school. This was planned as a journey of the ethnographers across the daily life at school observing random and significant events. This approach gives to the ethnographer's voice and feelings a special visibility and prominence in the ethnographic description. At the same time, the relations that the people at school established with ethnographers since they arrived at school and all across the ethnographic experience enables us to identify the main elements schools use to distinguish the limits between normalcy and difference.

Drawing on this ethnographic experience I will discuss the idea of boundary in education and ethnography. I will situate the analysis at the encounter between the ethnographer and the people in schools. According to Francois Dubet (1998) and other authors schools are no longer conceived as closed and "autonomous" institutions but open institutions in process of redefinition of their boundaries with outsider social spheres. In this context, it is worth to think about the position that the ethnographers have when they contact schools actors in these boundaries "in movement". This situates the analysis in one significant tension that contemporary ethnography faces today; the boundary between ethnography as an interpretation of the other (its classical mission) and ethnography as a reflection about ethnographer's position within observation (the postmodern and critical demand). The final goal of this presentation is to propose a way to find a confluence between both ethnographic perspectives.

Claudia Matus is Associate Professor at Pontificia Universidad Católica de Chile in Santiago, Chile. She has published in the fields of curriculum, gender, and higher education. Her major areas of areas of research are space, time, subjectivities, and discourses.

Andrés Haye is Associate Professor at the Pontificia Universidad Católica de Chile. His research interest is on the role played by language in the relation to memory, thinking, and emotion. Using diverse research methods, he explores specifically how discursive and ideological processes are at play in historical memory, political attitudes, and social prejudice. His current focus is the dialogical analysis of social interaction for the study of the power dynamics mediated by the daily production of differences and identities.

Antonio Garcia is currently PhD student in Victoria University of Wellington. His main areas of research are youth cultures, school cultures and educational transitions. He has focused on critical and dialogical approaches using narrative and visual methodologies, among others. He has also worked in public policy advisement in the field of education and youth.

McAndrews, Dr. Robert, Saybrook University

EMERGING METHODS

Oral, 30 minutes

Ethnographic Variations: Multi-sited and Auto Ethnographies

Drawing on recent developments in qualitative research and Laurel Richardson's conception of Creative Analytic Project ethnography, this paper will discuss a variety of ethnographic theoretical and practice approaches to studying culture.

Ethnographic research is no longer restricted to investigating bound cultures or cultural situations. Multi-sited ethnography creatively opens inquiry into several sites or sources of cultural data, such as a combination of interviews, participant observations, film and other media representations, and historical/archival data. An example to be explored will be the relationship between culture and psychotherapy and how psychotherapy is experienced in the United States. Autoethnography has become a growing methodology in qualitative research. This approach to self-in-culture inquiry will be discussed as a method which can include representations in poetry, theater, film, music, and self-reflexive journaling, along with theoretical and analytic depictions of the relationship between self and culture. An example to be discussed will be an autoethnographic trilogy of self as ethnographer, self as progressive educator, and self as competitive distance runner.

ROBERT MCANDREWS, Ph.D.

Positions:

Core Professor Emeritus, Graduate College, Union Institute & University, Cincinnati, OH; Teaching Faculty, Saybrook University, San Francisco, CA.

Profile:

Social/Cultural Anthropology; Cross-Cultural Psychotherapy; International Politics and Development Studies,

Cross-Cultural Literature and Film; Ethnographic Research; Qualitative Research Methodologies.

Education:

1979 Ph.D., Human Science, Saybrook Institute, San Francisco, CA.

Dissertation: Journeys: An Inquiry into Meaning and Value. Committee Chair: Gregory Bateson.

1968 M.A., Social Anthropology, Manchester University, (1977) Manchester, England.

Thesis: The Yap Caste System and the Yap Empire: An Analysis of their Relationship.

1967 Postgraduate Studies in Social Anthropology, London School of Economics, London, England.

1966 MPA (Masters in Public and International Affairs), Graduate School of Public and International Affairs, University of Pittsburgh, Pittsburgh, PA. Thesis: *The Domestic and Foreign Contributions to the Overthrow of Kwame Nkrumah in Ghana.*

1962 B.A., Psychology, Sociology, Anthropology, State University of California at Northridge, CA.

Recent Professional Positions:

2007- Present Teaching Faculty, Saybrook University.

1980-2012 Core Professor, Graduate College, Union Institute & University.

1990-2000 Psychotherapist, private practice, Colorado Springs, CO.

1985-1986 President, New England Commons, Waltham, MA.

1984-1985 Vice President, Education, Western Behavioral Sciences Institute, La Jolla, CA.

1981-1985 Executive Director, School of Management and Strategic Studies, WBSI, La Jolla, CA.

Recent Scholarly Activities (2006-2008):

In Progress: "Voices of the Elders in Psychotherapy". Interviews with 40 psychotherapists in the U.S., Europe, Japan, India, Buenos Aires, Quebec, Lima, Peru. (currently seeking a publisher).

In Progress: "The Culture of Psychotherapy". An ethnography of the history, politics, economics and social impact of psychotherapy. (currently seeking a publisher).

In Progress: "Going Native: Reflections on an Ethnographic Life" (seeking publisher).

Seminar Professor for "Film, Food and Fiction" in Miami, FL., Graduate College, UI&U.

Seminar Professor for "Ethnographic Inquiry", Montpelier, VT, Graduate College, UI&U.

Seminar Professor for "Contemporary Approaches to Interpretation in the Humanities and Social Sciences", Sacramento, CA, Graduate College, UI&U.

Visiting Professor: Reitsumeikan University, Kyoto, Japan. Lectures and classes on "The Anthropology of Health Care".

Presentation: "The Oedipus Complex in India and Japan", to the Denver Psychoanalytic Institute, Denver, CO.

Presentation: "The Japanese Self" to Southern Colorado Psychoanalytic Society, Colorado Springs, CO.

Presentation: "The Oedipus Complex in India and Japan" to the New Mexico Psychoanalytic Society Conference, Albuquerque, NM.

Presentation: "Ethnographic Research" at Colorado College, Colorado Springs, CO.

Presentation: "Cross-Cultural Health Systems" at University of Colorado at Colorado Springs.

Publication: "Tribal Gathering", www.evolutionofpsychotherapy.com

Interviews for “Voices of the Elders in Psychotherapy” book: Dr. Kuniko Muramoto, Kyoto, Japan; Dr. Willie Apollon and Dr. Danielle Bergeron, Quebec City, Canada; Edith Benveniste and Mabel Allerand, Buenos Aires, Argentina.

Menzel, Ariadne, Massey University

EMERGING METHODS

Oral, 30 minutes

No stepping back: fieldwork on a long-distance hiking trail

This paper is about the conditioning of fieldwork on-the-move and its reflection on theory. Through an examination of my field experiences in relation to particular methods and situations I will trace how my phenomenological approach to human-environment interaction did not 'work out' *in situ*. Travelling within the tension between observation and participation, my own involvement in the field prevented me literally from stepping back and often from conceptualising my perceptions and experiences as 'findings'. I experienced the demands of research as an external pressure in conflict with the terrain, my backpack, daylight, the weather and even fellow hikers. Hikers' tacit bodily knowing in their environment did largely not translate into recorded data.

In the context of my PhD, I conducted two months ethnographic research on the 250-kilometre-long Cathar Trail, a hiking trail in southern France. Inevitably embodied, I realised that I could not abstract myself from my 'object' of study, the lived experience of hiking and the sensory environmental perception which I wanted to explore on this trail. Walking, here, was central also as the means of participating with and understanding participants. In this paper, I will discuss the embodied experience as researcher and hiker in the field and address certain difficulties of mobility and the 'walking-with' method (Lee and Ingold 2006) as brought out by my fieldwork on the trail. By tracing the role of experience in the formation of knowledge in the field the paper will show how research methods form the research project and its outcomes.

Before coming to New Zealand I graduated from the University of Aberdeen (Scotland) with a joint degree in social anthropology and cultural history. Currently, I am working on a PhD in social anthropology at Massey University (Albany), New Zealand. Building on my earlier interest in walking, travelling and history, my focus is on people's lived experiences in movement and in relation to their environment as well as to constructed narratives. My thesis explores the perceptions and experiences of hikers on a trail in southern France.

Molloy, Felicity, University of Auckland

EMERGING METHODS

Oral, 30 minutes

Somathodology: Listen to my feet tapping the barefoot rhythms of dance in academia

Body awareness, contextualised through years of teaching dance could help us understand more of the complexities of ethnographic research. While researching the transitions dancers make to become academics, I drew heavily on my long-term teaching experience to recognise dancers in the alternative, contextual spaces of academia. The research argues that what is maintained by the research participants, through on-going studio dance practice, attains academic dance credentials and status of the institutions they work at. With a somatic sensitivity of listening combined with observation, I transposed an embodied habit of becoming aware; to the ways dancers place their feet on the ground at the commencement of class, to the practice of attending to multimodal responses of the research participants. For example, while interviewing in their office spaces and while listening to the transcripts later, I pay attention to an image of the dancers' feet; the bare footed freedom they dance with in the studio as opposed to shod for other tertiary and Higher Educational places, the office or lecture theatre. I have tentatively called this emerging method a somathodology. By reducing the notion of ethnographic spaces, and roles of insider researcher, autoethnography and participant observation to sensing the interpretive realm, I have developed a tool to somatically 'be with' the data. This paper explores parts of the analysis as moments of change that the participants experience and more broadly, the inevitable gains and losses they present, as professional adaptations to an older less relational educational paradigm.

Felicity Molloy is one of New Zealand's most enduring dance educationalists, across professional, community and tertiary settings. She is in the final year of a dance doctorate at University of Auckland. Co-founder of Unitec NZ, BPASA, and Programme Leader there in 2006. From early days of dancing in seminal companies, Limbs Dance Co, Impulse Dance Theatre, Inside Out Theatre and as one of NZ's first independent dancers, Felicity maintains an intermittent performance/choreographic profile. She teaches in a range of contexts and styles: conservatoire and university education, and professional companies (Black Grace, Atamira; Touch Compass; Backlit; New Zealand Dance Company), elite athletes (NZ Olympic Cyclist, Ethan Mitchell) and Leegar Muay Thai Kickboxers, NZ). Felicity's educational premise is developed from an interdisciplinary teaching and research portfolio that combines socio-educational themes with dance, bodywork and somatic practice methods. Felicity is involved in Community and Private Provider course development Massage (Wellpark College, NZ) , (Aeroballet, Les Mills, NZ and Dance Mobility™ - recently invited by UoA's Centre for Brain Research to continue researching the benefits of dance for older adults), and performing arts programmes. As Creative Director of the largest multidiscipline performing arts community programme in NZ, she oversaw clarifications of complex shifts from participation at community level, to progression to industry at Performing Arts School of New Zealand (PASNZ). Her scholarly

presentations include (SDHS (Chicago), Moving Architecture, XXII World Congress (Istanbul, 2005); ICHPER, (NZ, 2006); WDA Global Summit (Brisbane, 2008); Academic Identities, (NZ, 2012).

Navarro-Smith, Dr. Alejandra, Universidad Autónoma de Baja California

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

Cocopah's struggle to survive: why does contemporary ethnography matter within their demands for territorial rights and use of their natural resources?

Cocopah indigenous people are defending their right to fish in their historic territory. In 1993, fishing camps within Cocopah territory were included in the core zone of the Biosphere Reserve of the Gulf of California and Colorado River Delta. Authorities of the reserve argue for the conservation of endemic species that contemporary fisheries may be overexploiting. In this complex scenario, legal arguments are generated both by indigenous peoples to defend their right to fish and by authorities to make their fishery illegal. A collaborative research project using filmmaking was developed to produce ethnographic, legal and biological knowledge about Cocopah fishing practices, currently used by Cocopah people against governmental policies affecting their everyday life. This paper explores the role of videocameras in the hands of Cocopah people and the anthropologist, and also in the development of their collaborative relationships.

Alejandra Navarro-Smith is a full time researcher at the Institute for Cultural Studies-Museum at the Universidad Autónoma de Baja California. She obtained her PhD in Social Anthropology using visual Media at Manchester University, in the UK. She's been doing ethnography using videocameras and photcameras with Cocopah people for seven years. She has published extensively on Cocopah struggle for their rights. At the moment she's editing a documentary film that will also portrait Cocopah experience when speaking to Mexican authorities.

O'Leary, Grace, University of Waikato

PRAXIS AND ADVOCACY

Oral, 30 minutes

Blurred boundaries between beleaguered bodies: My reflexive account of researching women in the sex industry

This presentation explores the tensions that transpired in my experiences of studying a particularly complex and vulnerable group of women—female sex workers—and their experiences of sport and physical activity. Sport and physical activity, and indeed sex workers have both been studied vigorously from a variety of perspectives with a variety of purposes, but never together. My doctoral research aims to fill this gap, and more specifically, by adopting a feminist post-structural approach, seeks to give voice to the lived sporting and exercise experiences of this unique group of women. Working inside a contentious institution where bodies are often seen as commodities, these women's embodied experiences within sport and physical activity have the potential to generate new knowledge and understanding of female embodiment and sexed bodies within a unique context. This paper focuses on how my initial and ongoing ethnographic interactions and observations in the field challenge many of my assumptions about female sex workers and the sex industry, as well as my understandings of the sexual, classed, and racial body. I adopt an autoethnographic approach to reflexively discuss some of the tensions that emerge as a result of the blurring of my role as researcher and my evolving interactions and relationships with my participants. In so doing, I discuss the powerful and transformative impact felt as researcher and woman, and how it informs the overall direction of the project, as well as my own understandings of the body and embodied experiences.

Keywords: sex work, sport & physical activity, embodiment, autoethnography, reflexivity, feminist ethic

Grace is a PhD Candidate at the University of Waikato. She is a recipient of the University of Waikato Doctoral Scholarship and studies extramurally in her hometown Rotorua. Grace's research interests include bodies and subjectivities, deviance, gender, and social theory within sporting contexts.

Olive, Dr. Rebecca, The University of Waikato

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

#culturalresearchonline: Research and identity on social media

As part of their everyday surfing culture, the use of social media such as Instagram has allowed participant-generated representations of surfing to gain popularity. For example, while surfing remains a male-dominated culture - with women sexualised and marginalised both in and out of the surf - female users of social media are producing and choosing images as an authentic representation of their experiences as surfers. The affective and pedagogical implications of user-generated content have created new shared and contested surfing identities and experiences. Various social media become a way of claiming relationships to and influencing surfing culture, often contributing to shifts in the cultural authority of surfing culture, possibly without that being the intention. Drawing on my experiences of blogging (Olive 2013, forthcoming) and my growing interest in Instagram, I will consider how it is possible to be an online researcher of, contributor to and participant in, cultural communities in social media spaces, as well as the ethical considerations of negotiating an online presence. In online contexts and communities, contributions can involve diverse kinds of humour and language, and locate individuals in relationships of obligation, vulnerability and exchange. The power relations within these discussions can be complicated to negotiate and require a persona that is both partial and vulnerable. In this presentation I will explore my negotiations of the questions of truthfulness, consistency and vulnerability in the persona I have developed online.

Rebecca Olive is a Postdoctoral Research Fellow at The University of Waikato. Her research interests include physical cultures, gender, bodies, social media, ethics, pedagogies and research methods. She has published in journals including: International Journal of Cultural Studies; Sport, Education and Society; Sociology of Sport Journal; and Journal of Sport History. She also writes a blog, Making Friends With the Neighbours and regularly publishes in surf media.

Palomino-Schalscha, Dr. Marcela and Kindon, Dr. Sara and Guiloff, Katia, Victoria University of Wellington

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

Untangling hybrid tapestries: Tracing the effects of arpilleras

Arpilleras are hand-sewn tapestries made from scraps. They speak out visually, conveying processes of memory and the search for justice. Arpilleras were first made in Chile by female relatives of victims of the dictatorship in the 1970s, and since then have been produced in different parts of the world. During September 2013, arpilleras were exhibited in Wellington for the first time as part of the Third International Visual Methods Conference. The conference was co-convened by Dr Sara Kindon, and the arpilleras exhibition and the opening ceremony as part of the conference were organised by Dr Marcela Palomino-Schalscha and Katia Guiloff. The exhibition brought together members of the Wellington-based Chilean and Latin American community, conference attendants, and a wide range of Wellingtonians.

Since then we have been researching the effects of these events on those who were involved, interviewing performers, attendees and volunteers. This presentation explores the meaning these events (and the arpilleras) had for them (and us) in terms of historic and personal memories, emotions, and identity. Also, it reflects on the experiences of members of the Chilean diaspora, focusing on migration, community making and shifting subjectivities. From a feminist perspective, and in face of the 'material turn' in Geography, our research contributes to understand particular embodied experiences engendered by the access to material objects (the arpilleras) and their symbolic meanings. It also helps to understand the legacies of the Chilean dictatorship for people living in Wellington, documenting their and influence on the broader community.

Marcela joined Victoria University of Wellington in 2012 after completing a PhD in Geography at Canterbury University. Based on her experience working on development and environmental issues for NGOs and government agencies in Chile, her home country, Marcela became inspired to explore some of issues and questions that emerged while working with a range of actors and communities. Therefore, working at the intersection between human geography, development studies and political ecology, Marcela aims to put the academia t the service of communities through engaged scholarship, conducting theoretically sophisticated work while remaining rooted in practical aspects. The research she will be presenting at this conference around the meaning of arpilleras for members of the Chilean community based in Wellington, is a new area of research for Marcela. Through it, she is aiming to bring together and contribute to both academic debates and the Chilean/Latin American community in Aotearoa to which she belongs. Therefore, it is opening new avenues to engage in personal- professional- emotional-political-intellectual collaborative work, encouraging a search of new and appropriate ethnographical and visual methodologies.

Sara's research centres on questions of how human geographers produce knowledge and what role co-researchers and participants play within this process. She is concerned with methodology, ethics, power and social justice, and both theoretical and applied dimensions of research. Specifically, she focuses on adapting and developing participatory and visual methodologies that challenge hierarchical power relationships and open up spaces for the participation of traditionally marginalised groups and their knowledges. For example, over the last fifteen years, she has been using Participatory Action Research, Participatory Appraisal techniques and/or Participatory Video in research with women, indigenous/Maaori people and, more recently, with former refugees and young people. She has undertaken research in Costa Rica and Indonesia and currently work in both rural and urban settings in Aotearoa New Zealand.

Katia's professional and academic background lies in the area of Interaction Design. This is exploring, communicating and designing ways for people to relate to products and services. Mostly practiced for online services but also applied to physical experiences, this discipline uses ethnographic methodologies to understand people's needs and behaviours. Her professional practice has always been complemented by an involvement in cultural projects both in Chile and in New Zealand. As a producer she has worked in documentaries, festivals, conferences and more recently in the Arpillera exhibition that was part of the 3rd Visual Methods Conference in Wellington. The production of this exhibition opened the door to a fruitful collaboration with Marcela Palomino and Sara Kindon. This research project that explores the inner world of the Latin American community in Wellington has allowed Katia to explore her own connection with Aotearoa and develop new skills and interests in the ethnography area.

Parkes, Glen, University of Southern Queensland

EMERGING METHODS

Oral, 30 minutes

An Immersive Ethnography - constructing research within multiple dimensions

The presentation considers a new type of ethnographic practice, an immersive ethnography incorporating multiple dimensions of space, place and existence. Continuing in the critical qualitative tradition, this discussion will philosophically address the construction of knowledge and knowing, within the reality(s) of the research act / performance.

Utilizing Bauman's liquid modernity (2007), De Certeau's the practice of everyday life (1984) and the sensory ethnographic work of Pink (2008) as a tridial starting point, possibilities for looking beyond contemporary ethnographic methodology and practice emerge. The construction of an immersive ethnography, stemming from that which can be experienced and known in multiple ways, will be explored through four key discursive epistemic dimensions: existential, spatial, temporal and aesthetic.

The discussion seeks to further engage ethnography as both an instrument to critically engage the process of research and as an ethical mechanism whereby the experience of life is captured within multiple dimensions and realities. An immersive ethnography will (potentially) build from the critical ethnography of Carspecken (2005) and sensory ethnography work of Pink (2008) in exploring spatial relationships beyond interactional modalities, and delving into existential representations of the knowable and forbidden.

I am a lecturer/researcher within the Centre for Australian Indigenous Knowledges at the University of Southern Queensland. My research interests include exploring knowledge and knowing, and how this can be represented in multiple ways. Decentering white western ways (www) within the academy is an important focus of this work. Learning from representations of the mundane is a significant area of interest and research. How such items might be presented in academic forums continues to occupy much of my thinking and spare time!

I am currently working with multiple communities throughout Australia to co-construct how access to new media is impacting communities, the learning that occurs within such communities and the conceptualization of community, space and place. Methodologically I continue to learn from scholars and cultures wherever I go. The privileging of western scientific based epistemologies within the academy is of significant concern. I believe there is much to learn and be informed regarding what research is and how it might be undertaken.

Paterson, Dr. John, University of Waikato

EMERGING METHODS

Oral, 30 minutes

The ethical case for covert participant observation

Covert participant observation has been used by social researchers in the past with mixed results – sometimes it has enabled the study of significant groups or topics that would otherwise have been very difficult to investigate, and sometimes there have been legitimate ethical criticisms of the use of deception in such studies. Deception and covert study contradict the very aim of social research – to tell the truth. It has now become very rare for social researchers based in tertiary educational and research institutions to gain approval for covert research, partly because of the emphasis in ethical codes on gaining the informed consent of research participants. Also, such institutions tend to be risk-averse, their managers unwilling to face the problems associated with how participants would feel about covert study once they became aware of it. This paper is written from the point of view of a social researcher and methodology teacher who has served as chair of a human research ethics approval committee. In the institutional context of the University of Waikato, Hamilton, New Zealand, consideration is given to the ethical case for covert participant observation to be approved and undertaken – what kind of topics would be appropriate, what basis is there in the University's regulations and codes for such approval, and what other factors would be relevant in gaining institutional backing for covert study.

Senior Lecturer in Social Science Research, School of Social Sciences, University of Waikato, Hamilton, New Zealand. PhD in Geography from University of British Columbia on the Christian Farmers Movement in Canada. Research also on Christian agricultural and communal groups in North America, smallfarming in New Zealand, rare livestock breeds, and the administration of social research ethics in university contexts. Chair of the Faculty of Arts and Social Sciences Human Research Ethics Committee at the University of Waikato 2006-2011.

Pentecost, Mandy, EIT, New Zealand

EMERGING METHODS

Oral, 30 minutes

Holes in the memory: A poetic exploration of a relationship shaped by Alzheimers disease.

Over 150,000 people in New Zealand are diagnosed with dementia (Alzheimers New Zealand). One of those people is my mother. Since her diagnosis, I have become interested in the ways Alzheimers now shapes our relationship, and in the ways those with Alzheimers are re-presented in material I encounter in everyday life.

In this autoethnographic presentation, writing is the method of inquiry. My own poetic writing is stood alongside other material from a variety of sources, including conversations, you tube, newspapers, magazines, and a range of literary fiction, that speak into contemporary discourses about the condition.

The relational positions offered by various re-presentations are considered.

Mandy Pentecost lives in Hawkes Bay, New Zealand. She teaches counselling at the Eastern Institute of Technology and also works as a counsellor at the Napier Family Centre. Mandy's interest in writing as a means of inquiry informs her research and counselling practices. She performs regularly at open mic poetry sessions.

Penwarden, Sarah, Laidlaw College

EMERGING METHODS

Oral, 30 minutes

Creating an orderly/beautiful life: Assembling a folio of found poems

Life itself, as understood by Ricoeur, can be seen as a kind of poetic activity, in which people order their lives by arranging moments into narrative form. The focus of poetic re-presentation is for a researcher to offer a person's life back to them, in an aesthetic way, which produces meaning and suggests a plot. The focus of this presentation is a folio of poems I wrote for one research participant, Edwina. I share four found poems and one autoethnographic poem. These poems were written after an interview with Edwina who had experienced the death of her husband. The interview was constructed as a re-remembering conversation, in which the values and voice of her husband are woven back into Edwina's life in the present moment. In the presentation I describe and theorise how I offered a narrative of Edwina's life and her remembering of her husband through my arrangement of short found poems in an aesthetic order, which she found both strange and surprising. I explore how the assemblage of life stories in poetic re-presentation is potentially generative of new life possibilities for research participants and for research itself.

I gained a Masters in Counselling from the University of Waikato in 2003, specialising in narrative therapy, after which I worked as a school counsellor for eight years. Since 2011 I have worked as a counsellor educator in the Bachelor of Counselling degree at Laidlaw College in Auckland, overseeing the students on practicum. I am currently engaged in doctoral research with the University of Waikato, entitled "Conversations about absence and presence: Re-remembering a lost loved partner in poetic form." My doctorate is a form of practitioner research with people who have lost a loved partner. I approach their remembering through poetry, writing a series of found poems from the interviews, which I then send to the participants as a folio. My research is also a poetic inquiry, looking at how poetic form shapes experience. This research brings together two of my interests, grief counselling and poetry. I have written poetry for a number of years and have had poetry and short stories published in literary magazines in New Zealand and Australia. I attended the 4th International Poetic Inquiry symposium in Montreal, Canada last year where I presented some of the found poems from my research.

Persendt, Rosa, University of Canterbury

PRAXIS AND ADVOCACY

Oral, 30 minutes

Child participation in research: “Bottom up” approach

My paper draws on experiences during seven months of ethnographic research focusing on children’s understanding of health and illness involving local families and twenty six children between the ages of 9-12 years in rural town in Namibia. This discussion reflects on several challenges pose to ethical practice in research with non school children's "bottom up" approach, and how these children instructed me on how to obtain permission so they could participate.

Stage one of the ethnographical study consisted of five months in the field, working with a total of 22 children between the ages of 9-12 at a local primary school. Stage two consisted of working with four children outside the school system that is, children who had never attended school.

In this paper I will explore how anthropologists negotiate between institutionalized western ethics and local cultural world within which the researcher is hoping to embed herself. When do such ethical systems with doing research with children on the ground overlap, and where do they diverge, and how does the anthropologists translate between them? How does participant observation approach served to illustrate both the variation with local culture and children’s learning and understanding of health and illness in rural Namibian society?

I am Rosa Persendt a PHD candidate at the University of Canterbury. I am from Namibia and my background is in medical anthropology. My current research involves children’s understanding of health and illness in Namibia.

Poole, Gaye (Director), University of Waikato/Carving in Ice Theatre
With actors; Good, Katey and Laszlo, Attila and Kennedy, Alice and Garrity, Philip,

PRAXIS AND ADVOCACY

Performance, 60 minutes

Bodily isomorphism in Neil LaBute's *Fat Pig* (creative research)

In 2012 at CEAD Carving in Ice presented 60 minutes of *Rabbit Hole* which dealt with the distress of a grieving family, who had lost their young child. This year Carving in Ice presents Neil LaBute's *Fat Pig* which deals with a young man who starts dating a plus-size librarian, and is happy relationship until his misogynist friend Carter and a female co-worker weigh in with their opinions of Helen. *Fat Pig* is a play about real attitudes some people have towards others who are 'different' – not just fat people but to use Carter's formulation 'fags, retards and the elderly'. LaBute's work has been criticized for his callousness and the apparent negativity of his views of human nature. The characters in this play adopt the view that love matches should be based on bodily isomorphism: all other compatibilities should be subordinated to the 'natural law' that fat women should date fat men. The rehearsal process has examined culture of superficiality and the grip it has on many of us; and the difficulty of being a person of conviction. My particular interest is in the vulnerability it takes for the actors, especially the actor playing Helen (who needs to be plus-size, large, fat). Even an actor who is comfortable with her body image needs a particular kind of courage to play this role. Neil Labute's plays are known for their ability to make audiences squirm. The rehearsal process for this play means that the actors themselves and the director must feel, at times, very uncomfortable in dealing with this material, while not judging the characters. The playing style needs to be raw and authentic because it draws out deeply hidden assumptions, shame about body size, owning up to reprehensible and cruel attitudes.

Gaye Poole, Director

Gaye is a senior lecturer & Convenor of Theatre Studies at UoW. She started her theatrical life as a professional actor in Australia. She has directed Carving in Ice Theatre shows Cosi (2007), Half Life (2007), Marmalade: 3 short New Zealand plays (2008), Compleat Female Stage Beauty (2008), Neighborhood 3: Requisition of Doom (2009), The Dispute (2010), W;t (2010), Away (2011), Aftershocks (2011), In the Next Room or the vibrator play (2011), Cow & Fold (2012), Dracula (2012), Rabbit Hole (2012), Instructions for Life (2013), The History Boys (2013), The Elephant Man (2014).

For Theatre Studies at the University of Waikato she has directed: The Laramie Project (2006), Pride and Prejudice (2009), Attempts on her Life (2009), The Three Sisters (2010), The Last Days of Don Juan (2011), and The Convent of Pleasure (2012), Flights of Absurdia (2012), Baby with the Bathwater (2013), SisterTies (2013), Our Country's Good (2014). Before Gaye moved to New Zealand she taught at the University of New South Wales, Sydney and Lodz University, Poland. Gaye currently mentors 9 Sir Edmund Hillary Scholars for Theatre.

ACTOR 1 Attila Laszlo (TOM)

Attila's mother is a singing teacher and leader of a folkloric group so he became familiar with folksong and singing, and poems. He achieved the certificated diploma in 2008, taught by Gabor Zsambeki and Sandor Zsoter and spent his practice year in Jozsef Katona theatre, working with Tamas Ascher Gabor Zsambeki. Attila was a member of the Hungarian National Theatre from 2009-2013, working with directors such as Radoslav Milenkovich, Robert Alfoldi and Kornel Mundruczo

Why Fat Pig?: "It is a grotesque critique about this age, and contact between people. Tom fights against the social expectations, against the pressure of judgmental ideas. How can a handsome guy love a fat woman? It is not an accepted situation. We cannot see this couple on tv, or in magazines, and on the internet. We start to gossip, but if we look inside us just for a moment and ask a question: do you have a serious relationship? Except the sexual things and party life. Could I try to live with somebody for a long time? We would like to communicate with the audience about this problem and we use the theatre language to do this. Because if somebody is fat: that is just a pretense for the social exclusion. "

ACTOR 2: Katey Good (HELEN)

Katey is currently doing Honours in Theatre Studies alongside a Bachelor of Management Studies; she has spent the last four and a half years in Hamilton being thoroughly submerged in the theatre scene. She has spent a lot of time learning various roles on the production side of theatre ranging from Costume to Production Management. This will be one of Katey's first major roles on stage in her time in Hamilton. This play is particularly confronting for her because of the real life application it has; LaBute doesn't shy away from showing the nasty, underside of society in the way we view one another.

ACTOR 3: Alice Kennedy (JEANNIE)

Theatre has always been an intrinsic part of Alice's life, a passion passed down to her by her grandmother and mother. In the past three years she has done various shows with Hamilton theatre companies including playing Miss Felitti in Fullhouse's production of Accidental Death of an Anarchist, various parts in Carving in Ice Theatre's The Elephant Man, and various shows with physical theatre company, Remote Fiction Theatre. She is now studying a Bachelor of Communications conjoint with a Bachelor of Arts and has aspirations to infect the business world with the magic of theatre.

What strikes Alice about Fat Pig is the honest way it presents the imperfections of humans. In one way or another, we can see all of the faults of the characters alive within our peers and, indeed, ourselves. One of the challenges of working on this script is the way it challenges you by forcing you to reflect on who you are and how you relate to others.

ACTOR 4 Philip Garrity (CARTER)

Philip is currently studying theatre, history and politics at the University of Waikato. He is a Sir Edmund Hillary Scholar for Theatre. He has been performing in local theatre for a number of years. In 2012 Philip was selected as a member of the 24 strong SGCNZ Young Shakespeare Company and travelled to the Globe Theatre in London. Philip has been involved with several Carving in Ice production; most

recently he played Posner in The History Boys. He has also performed in Rabbit Hole and Instructions for Life. Philip's aim is to train as an actor after finishing his degree.

Pope, Clive C. Dr., University of Waikato

EMERGING METHODS

Oral, 30 minutes

A dirty story (with pictures) about gardening

Francis Bacon once described gardening as 'the purest of human pleasures'. Gardens are sites of appreciation, and while some would argue they are guilty of illusory representations of nature, for me they are sites of meaning and personal expression. The garden is a sensual landscape offering potential for personal expression and the vagaries of the human spirit. While my working life orbits around the academic study of sport and leisure, the last fifteen years of my personal leisure time has been dedicated to the creation and development of a two-acre garden. In this presentation I will share my visual auto-ethnographic account of the sensuousness of gardening. Gardens are not objects but rather places that enclose you – you are in, engaged through smell, sight, hearing and touch, often simultaneously. There is a comfort created through design, selection, contour and contrast. Despite its prominence as a leading leisure time activity in Aotearoa New Zealand gardening has received little serious scrutiny. What does this tell us? Is there a need to restore meaning or at least bring meaning to the fore of garden conversations be they personal, agreed, shared, reinforced or not?

Clive is an Associate Professor of Sport Pedagogy in Sport and Leisure Studies at the University of Waikato. His research has mainly addressed the areas of youth sport and youth sport settings, in particular the cultures that interplay within such settings, particularly educational settings. Clive's work predominantly adopts a qualitative approach and more recently he has developed and employed visual research methods. And because balance is important in life - leisure is now allocated to the pursuit of gardening, growing and tending trees, particularly Japanese maples but also several selected perennials.

Porto, Aluisio Finazzi and de Castro, Fausto Menezes, Federal University of Ouro Preto

EMERGING METHODS

Oral, 30 mins

Foreign Eyes on the FIFA's World Cup in Brazil

Brazil has a reputation of being a sensual country. It has sun and beach tourism as its largest share of tourist market. There is also the music and the carnival as icons of their popular culture. In addition, football is the Sport of Masses, being the greatest champion of the world. Now, in 2014, the FIFA's World Cup is being held in Brazil.

Brazil is a country located in South America, whose language is Portuguese and has in its ethnic and presence of White Portuguese, Blacks of Africa and American Indians. This is the composition of ethnographic about 70% of the population. This means that in addition to a sensual country, is considered too disorganized and somewhat insecure, because it is a "third world" country.

This study search check the foreign view about the World Cup in Brazil. Interviews with foreigners in local concentration of people of various countries who came to Brazil were made. These interviews were held in Belo Horizonte, in the region of bars of Savassi, in Ouro Preto, a historic City of Minas Gerais, and In Sao Paulo, in the region of bars of Vila Madalena. In addition, interviews by social networks with people who came to Brazil, and various interviews given to Brazilian TV's, journals and Magazines will be used.

With this, we will have an overview of the opinion of foreign tourists in Brazil, its people, and the relationship with this great event, the FIFA's World Cup.

Rath, Dr. Jean, Independent Scholar and Honorary Research Associate, Oxford Learning Institute, University of Oxford.

EMERGING METHODS

Oral, 30 minutes

Autoethnographic Layering: Reliving landscapes through relocated identities, narrative inheritance and remembered places

This oral presentation takes a tripartite layered form to explore academic identities, narrative inheritance and the storied experience of self and place. It weaves together memories of location, family stories relating to landscape and land, and understandings of academic career as necessitating relocations (McAlpine, 2012). The layered format is a way of producing a narrative with a rhythm beyond that of chronological cataloguing; it helps draw attention to diasporic notions of identity, academia and location (Rath, 2009).

Narrative inheritance—the stories told to children by and about family—provides a framework for understanding and making our identity through the tales of our forebears (Goodall, 2005; Rath, 2012). The presentation recognises the ways in which we make our self stories from the fragments we acquire consciously/unconsciously and how our telling of ourselves can both embrace and rebel against narrative inheritances. Use of an autoethnographic, layered format “breathes life” into the complex power narrative inheritance holds over how we story our lives; to include location, relocation, landscape and relationship with the land.

As with all layered texts, I invite participants in the session is to “reconstruct the subject, thus projecting more of themselves into it, and taking more away from it” (Ronai, 1995, p. 396). My aim is to encourage participants to add their own layers, and thereby both experience and understand the ways in which narrative inheritance fashions how we create our own stories of academic identities, narrative inheritance and the experience of self and place.

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Jean Rath is an academic practice educator and researcher with extensive experience of working in community and higher education settings. She is of mixed English and Welsh heritage, brought up in the fertile farming countryside of Cheshire and with the rich narrative traditions of Anglo-Celtic storytelling. Originally trained in Zoology and Anthropology, she has a PhD in Continuing Education from the University of Warwick and has worked in a variety of post-compulsory education settings in the UK, Australia and Aotearoa New Zealand. Her research interests include academic practice (teaching, research and service) and writing as a method of inquiry to investigate culture, memory and reflective practices. All of her work is underpinned by an enduring commitment to issues of social justice, identity, narrative, and pedagogy.

Rewi, Poia & Myhre, Jacob & White, Tawini, University of Otago

PRAXIS AND ADVOCACY

Pre-set Thematic Session, 60 minutes

‘Taiareke: Domainisation’ of the Māori language.

‘Taiareke: Domainisation’ of the Māori language is a natural phenomenon. It evolves with political, social, educational and cultural developments that take place. Broadcast has its dialect, Māori language speaking families have a particular dialect at hapū level, workplaces have a particular dialect, sports codes, performing arts and Māori language clusters have social varieties of Māori language. Consciousness regarding dialect is not new for some, but for others, especially the emerging learners of the Māori language, dialect, or domain specific Māori language is becoming more and more of a focus as individuals pursue uniqueness; as sense of being special and separate, and distinguishable from others, and yet, for others, this search for uniqueness also results in clustering for unity. These presentations present varying domains focusing on Māori language goals as they apply to the domain. We also share the ZePA paradigm as a viewing platform from which one might assess the effects on language domainisation with regards to language revitalization.

Poia Rewi: Ngāti Manawa, Tūhoe, Te Arawa.

Lecturer in Māori studies at Te Tumu, University of Otago.

Jacob Myhre Student (Master of Arts, Otago)

Research topic: How do non-Māori second language learners of the Māori language who work at the University of Otago value their Māori language use? This research seeks to collect information about how non-Māori workers, who are able to speak Māori or who have learned a small amount of Māori language, value their Māori language use for themselves and for their workplaces

Tawini White- Student (BAHons , Otago)

Te Rarawa, Kai Tahu

Research topic: Te Hua O Te Mita: The place of dialect in Māori language Acquisition and Maintenance. A comparative case study on the value of Te Rarawa dialect to Te Rarawa native speakers and second language learners.

Roy, Dr. Georgina, University of Brighton

PRAXIS AND ADVOCACY

Oral, 30 minutes

Sensual Surfing: Embodied research in Britain

Much of the research dedicated to theorising the female sporting body has tended to focus predominantly on how dominant discourses function to maintain a socially constructed, heterosexually attractive, overwhelmingly white, feminine 'norm' (e.g. Duncan, 1994; Markula, 2001b, 2006b; Thorpe, 2008).

More recently, Evers (2005, 2006, 2009) affective work in surfing, and Throsby's sensual exploration of marathon swimming has 'br[ought] to light alternative and politically provocative ways of experiencing the gendered sporting body' (2013a: 5).

In this paper, my approach to theorising the female surfing body emphasises the more affective, sensual aspects of research in the surf. In doing so I consider how sensual surf bodies intertwine with and negotiate through dominant understandings of gender and sexuality in the surf.

*Georgina Roy completed her PhD, *Feminism in New Sporting Spaces* at the end of 2013. She has worked as a Lecturer of Sports Studies at Edge Hill University and Brighton University.*

Rudge, Mandy, Eastern Institute of Technology

PRAXIS & ADVOCACY

Oral, 30 minutes

Ethnographic praxis: are we listening or not?

In 1996 I conducted doctoral research in Karimpur, a small North Indian village, known as one of the “most studied communities in South Asia, possibly the world” (Wadley, 1994, p. xviii). Invited there by one of the villagers, I researched what the people in this community thought about social anthropologists and their ethnographic practice. I was not alone in conducting an ‘anthropology of anthropology’.

As early as 1972, Gerald Berreman had noted how this was a logical extension of the reflexive or interpretive trend (1972, p.xvii) and James Clifford had written about the “enormous gap” that still existed in the discipline because anthropologists had never turned their tools on themselves (1988, p.59). The 1990’s were a time when ‘the researched’ began to speak back and here in Aotearoa / New Zealand, Māori academics questioned the value of research that had been done to them and not with them (Te Awekotuku, 1991). Kaupapa Māori approaches (Bishop, 1996) emerged at a time when social anthropology was becoming more self-critical and aware of its colonial past.

The findings from my doctoral research echoed many of these shifts in praxis. The people of Karimpur questioned inequitable research relationships, the use of anonymity and wanted to know what happened to the information they shared with researchers. They wanted to read and comment on what had been written about them. This paper contrasts these research findings with my own recent experiences as a research participant.

Mandy is a Senior lecturer at Ideaschool, EIT. Trained as a social anthropologist, she has lectured in Social anthropology, Visual Imaging, Fine Arts, Graphic Design and Design Thinking. Currently she teaches Arts and Design, is a member of Creative Hawke’s Bay and a mentor for Design Thinkers, entrepreneurs and innovators.

Sanderson, Lara, University of Otago College of Education

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

Punctuated by Poetry: The use of poetry to represent the lived experiences of disabled New Zealand secondary teachers

This presentation explores the lived experiences of disabled New Zealand secondary teachers through different poetic forms. Poetry can be evocative, powerful, transformative, and liberating (Lahman et al., 2010). It allows the reader to see, feel, and hear the participants and/or the researcher. As part of an in progress PhD, I have used poetry in different ways from poetic journaling where I have been able to experiment with form and style, to co-constructed poetic metaphors, representing participants and extended narrative poems of combined interviews. This has created a hybrid text (Cahnmann-Taylor & Siegesmund, 2008) punctuated with poetry. It is through the production and listening/reading of research poetry that provides a “catalyst for the changing of minds” (Barone, 2008, p.35) and a space to promote empathetic participation between the listener/reader and the research. As a small anthology of poems, this presentation seeks to challenge the dominant views of employment, teaching, and (dis)ability, advocating for the actualization of inclusive education at all levels of the school system. Ultimately:

Because I still think that poetry can change the world. Though the changes may seem impossibly small – a phrase here, a feeling there, an idea that may eventually find fertile ground... (Ferris, 2011, p.92),

Lara Sanderson is currently a PhD Candidate at the University of Otago College of Education.

Sansom, Dr. Adrienne and Farquhar, Sandy, University of Auckland

PRAXIS AND ADVOCACY

Oral, 30 minutes

Embodiment, education and a duoethnographic encounter

Bodies and emotions are recognised as important in pedagogies of dance and movement but marginalised within education systems which increasingly consider the body as distinct and subservient to the mind (O'Loughlin, 2013; Medina & Perry, 2011). In this paper, we argue for a focus on embodiment in educational research and pedagogy, that is, a recognition of, and an engagement with, body and emotions. Through duoethnography (Norris, Sawyer & Lund, 2012) we explore our personal experiences—bodies and emotions both celebrated and denied—to show how current discursive formations of education take little account of physical bodies and embodied ways of knowing. These accounts of our own embodied experiences within both educational and community contexts are examined to explore what constitutes us subjectively and socially. Through these accounts we argue for a strengthened educational engagement with emotions, unknowing, pleasure and fantasy; and for children to be validated as living beings experiencing the world through bodily expression. Such engagements, we argue, are minimal in the current standards-driven policy environment with its singular focus on cognitive understandings and narrow formulations of knowledge (Thrupp, 2010).

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Adrienne Sansom (PhD) is a senior lecturer in the School of Curriculum and Pedagogy at The University of Auckland. She teaches dance/drama education and early years pedagogy. Current research focuses on the body and embodied knowing and cultural identity primarily through the art forms of dance and drama.

Sandy Farquhar is a senior lecturer in the Faculty of Education, University of Auckland. She teaches in early childhood teacher education and liberal arts programmes. Her research interests range across philosophy, policy, curriculum and pedagogy. She has a strong interest in ethnographic and narrative methods of research.

Schoone, Adrian, University of Auckland

EMERGING METHODS

Oral, 30 minutes

'Moments of *poïesis*' with Maximus: Exploring alternative education tutor essences through poetic and performative inquiry

In this presentation I will introduce you to Maximus, my 'tutor robot', a methodological innovation in my phenomenological research on the experiences of alternative education tutors in New Zealand. This tutor robot is a found poem in three dimensions. He was co-created with my research participants through a performative workshop. Through the workshop we explored inter-subjective knowledge about the essences of being an alternative education tutor. This confluence of poetic inquiry and drama-as-inquiry provided an embodied research experience that tutors found unexpected, playful and insightful. Observing the tutors working together and listening to their conversations was a rich source of poetic utterance for my research project. I will perform for you 'moments of *poïesis*'. These moments are a two-fold creative act. The tutors speak Maximus into being, and he in return affirms their value and identity as tutors.

This is one innovative way my research uses poetic inquiry to explore the essences of tutors who are responsible for teaching young people disenfranchised from conventional high schools. As tutors do not hold formal teaching qualifications, they draw from various life experiences and intuitive responses to provide a holistic learning experience. Concurring with Heidegger, that all men and women 'dwell poetically', I have found poetry in the voices of the tutors, creating found poems from research interview transcripts, performance, and listening to the tutors' speech in their everyday milieu. The poetic voices of tutors juxtaposes with the prosaic discourses of 'effective teaching' and 'best practice' in education.

Adrian Schoone is a PhD research student at the School of Critical Studies in Education (CRSTIE), University of Auckland. Adrian uses poetic inquiry, an arts-based research methodology, for his phenomenological study on essences of tutoring. His use of arts-based methodologies continues to evolve through inspiration drawing from his participation in the Critical Research Unit in Applied Theatre within CRSTIE. Adrian has been involved in the alternative education sector for the past 12 years as a teacher, provider-manager and chairperson of the Alternative Education National Body. His research interests include alternative education, tutor identity, and youth and educational engagement.

Seals, Dr. Corinne, Victoria University of Wellington

EMERGING METHODS

Oral, 30 minutes

Embracing the Observer's Paradox through Technological Innovations

When collecting naturally occurring data, ethnographers are familiar with the importance of being as minimally invasive as possible in order to collect data that best mirrors actual everyday communication, while still being systematic in collection. In trying to do both, however, the researcher is confronted with the 'observer's paradox', which holds that we can only obtain the data we need through observation, but our presence during observation skews the naturalness of the data (Labov 1972: 209). While recognizing the validity of arguments surrounding whether or not we should even attempt to overcome the observer's paradox, I argue that it is possible to instead embrace the observer's paradox by accounting for the researcher's ideologies of what 'true data' is while still being minimally invasive through the use of technological advances.

During the course of a recent two year ethnographic study of Russian heritage language use in young participants' homes and in their school classrooms, I was faced with the task of developing methods of ethnographic recording that met two criteria: 1) being as minimally invasive as possible, and 2) collecting both micro and macro interactions simultaneously. The results will show the technological innovations that I was able to draw upon to accomplish both of these tasks. Additionally, I will present the unexpected benefits from these methods that 1) assigned positive symbolic capital to the participants, and 2) allowed for data collection that followed the participants' everyday experiences from their own points of view.

Dr. Corinne Seals is a lecturer of applied linguistics with the School of Linguistics and Applied Language Studies at Victoria University of Wellington. Her research focuses on social constructivist analyses of identities and ideologies in and through language. She completed her PhD in Applied Linguistics and Sociolinguistics at Georgetown University in Washington, DC, where her dissertation focused on studying the development and negotiation of multilingual identities for heritage language learners at home and school, while creating and employing innovative ethnographic methods. She has also taken part in large-scale grant funded ethnographies in the greater Washington, DC and Los Angeles areas. She has worked with multiple language communities, including primarily English, Spanish, Russian, Ukrainian, and Latvian speaking communities residing in the United States. Recent publications have appeared in Issues in Applied Linguistics, Gender and Language, Anthropology and Education Quarterly, Journal of Language and Sexuality, and edited volumes from Peter Lang, Palgrave Macmillan, and John Benjamins.

Sebek, Dr. Ludek, Palacky University, Czech Republic

PRAXIS AND ADVOCACY

Oral, 30 minutes

Ride2sCool – ethnographic action research of a community cycling project.

Recent research reveals concerns about children's safety among parents and school representatives as the key issue in promoting bicycle commuting despite all of its health and social benefits. A growing number of children are transported to school by bus or car thus creating an even heavier traffic flow. Many children are deprived of interaction with the space between home and school, their idea of the world outside school being limited to that of clubs and organized leisure activities. The digitalization of our world is turning engagement in real life communication with other generations and even each other to a challenge for the technologically isolated youths. Utilizing the potential of the bicycle to serve not only as a means of transport but also as a unique reference object across generations, we use data produced in our Ride2sCool „cycling bus“ project. Similarly to the „walking school busses“, the project provides schoolchildren with guided transport to and from schools. Narratives of the experience are collected from the guides, students, teachers, and parents. Periodical reflections are processed, summarized and represented to the participants. When possible, the feedback is reflected by adjusting the daily operation of the project resulting in actively involving the participants in the research. The study is grounded in ethnographic action research as it integrates baseline and evaluation research into a continuous cycle of planning and acting. It involves informed reflection throughout the proces and creates soil for implementation of the learning.

Dr. Luděk Šebek lectures at the Palacky University's Faculty of Physical Culture. He has a degree in education and doctorate in kinantropology. In his teaching he combines his expertise in outdoor and experiential education, ski-alpineering, climbing and biking with his 18 years' experience of service in the Czech Mountain Rescue. Over thirteen years he has contributed to the department's outdoor education curriculum development through game and activity design innovation and production of unique props. Since 2002 Ludek has been advocating for better utilization of the potential of urban landscape in outdoor education. His doctorate ethnographic research study focused on the learning aspects of BMX, freestyle and downhill biking cultures. His recent research interests include active transport to schools, the role of bicycle in the life journey, and ethnographic action research methodology.

Sharp, Emma, University of Auckland

PRAXIS AND ADVOCACY

Oral, 30 minutes

How tightly furled the kale: A sensory ethnographic discovery of Auckland's alternative foodscape

Situated in a broader research focus of mapping typically non-industrialised, non-conventional, 'alternative' food initiatives, here I follow a participatory ethnography of kale production, distribution and consumption. Kale, that has relations and entanglements from its origins in the soils of an organic farm near Pukekohe, to ultimately, the (conscious) consumer on Auckland's Waiheke Island.

The participatory ethnography of this study highlights and contributes to new practices of doing research methodology and of doing food. It sits on the boundary of participatory action research, advocating for the cultivation of socially and ethically embedded alternative food practices, by co-producing knowledge and experience, by doing, and by revealing the politics of affect and effect in displacing an industrialised, capitalocentric food (non)system. Also revealed and represented in the folds of the kale leaves, are the constructions of my corrugated experience based on researcher relationalities and subjectivities, and my "learning to be affected" (Latour, 2004, 206).

This study speaks to the political embodiment of a geography of hope, and of new possibilities of doing otherwise in the world. It illustrates how new understandings of participants, food and self in alternative food research consider not only the intellectual arguments presented in response to our politics, but also the emotive and visceral narratives with which they are manifest.

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Latour, B. 2004 How to Talk About the Body? The Normative Dimension of Science Studies. *Body and Society*, 10 (2/3)

Emma is a geographer whose work investigates the alternatives to our conventional, highly-industrialised and capitalocentric food (non)system. It explores different food economies, and different ways of growing, distributing and consuming food, which demonstrates a geography of hope and presents new visions of our food future.

Emma's research draws on qualitative, ethnographic research and participatory fieldwork, to better understand the embodiment of these initiatives and their politics. This includes exploring the performative nature of actors in Auckland's alternative food initiatives (AFIs) and their agency and motivations. It also includes revealing how networks of AFIs form and evolve. Her work interrogates the transformative potential of these AFIs, highlighting aspects of ontological, philosophical/ ethical and political transgression and diversity, and their roles in remaking the urban food terrain.

Emma is in the second year of her PhD research.

Siganporia, Harmony, Mudra Institute of Communications, Ahmedabad (MICA)

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

From idiot-sage to artiste; the many lives of the Tibetan ‘Drekar’

In 1959 His Holiness, the 14th Dalai Lama Tenzin Gyatso, made his way to India. Alongside him and after him came thousands of Tibetans fleeing the persecution they were subjected to in their homeland in the wake of its occupation by Chinese forces. Today, 54 years post this first important ‘movement’ across borders, there exists in India a thriving Tibetan community-in-exile, 90,000+ strong. The nerve-point of this community is a town called McLeod Ganj, the official residence of His Holiness, and the headquarters of the community’s Government-in-Exile.

This paper seeks to investigate a Tibetan cultural institution embodied in the form of the wandering minstrel~drunkard~idiot~sage known as the ‘Drekar’. The Drekar – and he was always a man – affords interesting insights into the bounds of hegemonic and dominant masculinities pervasive in the Tibetan community, and the challenging of these roles, showcased in the utter and complete contempt with which he – a sexual and sexualised being – garnered the immunity to engage in searing social commentary. A repository of cultural memories and travelling stories about the different tribes and peoples of Tibet, the Drekar was an ethnographer in his own right: a figure to be revered in his capacity as one who held up a mirror to society, but derided simultaneously for his way of life, which rejected imposed societal propriety.

The Drekar’s life, therefore, and the fact of his continual performance of it, was his message. From being a life lived till as recently as 30-years ago, the Drekar to-day only survives in the Tibetan community-in-exile as an ossified ‘performance’ on stage; people ‘play’ him, as opposed to living his creed. Through close ethnographic field-work, this paper will seek to delineate the life of the Drekar, in a bid to make him sing yet.

Harmony teaches in the area of Culture and Communication at the Mudra Institute of Communications, Ahmedabad (MICA). She has recently completed a doctoral dissertation on the langue and parole of reformist discourse around the ‘women’s question’ in late-19th century Western India. Her research interests cover, broadly, the areas of ethnomusicology, the performativity of gender, and the role of music in the emplacement of exile identities.

Simmonds, Naomi and Gabel, Dr. Kirsten Te Whare Wananga o Waikato

EMERGING METHODS

Oral, 30 minutes

Wānanga: Regrouping methodologies from a Kaupapa Māori perspective.

This presentation examines the use of Kaupapa Māori methodologies as part of our PhD research. Specifically, we reflect on the use of wānanga, a 'group methodology' founded in Māori traditions, to examine women's experiences of maternities in Aotearoa New Zealand. Wānanga, as a method in research today, falls into an in-between space in a number of ways. It neither entirely fits the conventions of a focus group nor of more participatory group methods resulting in a number of ethical and logistical challenges that require negotiation. Despite these complexities, however, the use of wānanga offers exciting methodological possibilities for geography and wider Māori and indigenous scholarship. I argue in this paper, that the use of Kaupapa Māori methods, such as wānanga, can provide a culturally safe space whereby Māori communities can tell stories, share their thoughts and experiences and, ultimately, retain (or regain) some self-determination over their knowledges. Furthermore, they provide an opportunity for researchers to ensure that their research is grounded, relevant and beneficial to their communities.

Naomi Simmonds: Raukawa. Doctoral Candidate and Lecturer Geography Programme, University of Waikato. Naomi's thesis titled: Tu te turuturu no Hineteiwaiwa: Maori maternities in Aotearoa New Zealand examines the childbirth experiences of Maori women in New Zealand.

Kirsten Aroha Gabel: Ngati Kahu, Te Paatu. Completed her PhD in 2013 with Te Pua Wananga ki te Ao, University of Waikato. Kirsten's PhD titled: Poipoia te tamaiti ki te Ukaipo considers Maori mothering and motherhood ideologies.

Stanley, Dr. Phiona, School of Education, UNSW Australia

PRAXIS AND ADVOCACY

Oral, 30 minutes, English and Spanish

Methodological reflections on the (intercultural) researcher in (intercultural) research: Spanish language learners' 'passing' and failing in Latin America

After Mexico: tanned, my hair dyed black. In a Nicaraguan marketplace a stallholder addresses me. Not hearing, I ask in slangy Mexican Spanish '¿mande? And we chat. She says that my *paisano*, my countryman, was here earlier. '¿Mi paisano? Oh, really? Where am I from?' I'm playful, not challenging. 'de Mexico, no?' She thinks I'm Mexican. After years of Spanish lessons, reading novels, talking to people, and living in Latin America, I've just 'passed'.

Years later, in Guatemala, about to start a Spanish course: I have to take a level test. I'm rusty, but confident. The receptionist brings me the test and I look with dismay: 'Conjugate these verbs in preterit, present subjunctive, past subjunctive. Construct negative/positive imperatives using direct and indirect object pronouns'. Of the 24 questions, I manage 13; numerically, I am just over half-valid as a user of Spanish. Although I speak Spanish, I cannot 'speak' here. I fail.

This paper discusses methodological issues in ethnographic research where researchers' very selves (e.g. my Spanish-language learner identity) are tightly bound up in their research context (e.g. the book I'm writing, on backpackers in Latin America learning Spanish as they travel). How can positionality so tied to my own identity be managed? How does my own 'passing' (as Mexican?) and my failing (of grammar tests?) influence my research? Will this story become too telling a story? (How) can I separate the autoethnographic from the ethnographic, and (why) should I (want to)? This paper considers the methodological and epistemological issues.

I'm a senior Lecturer in international and language education the School of Education at UNSW, Australia. My theoretical paradigm is critical, my research is qualitative, and my work is about interculturality and identity constructions, including gendered identities, in transnational educational spaces. I've also published on qualitative research methods including ethical issues in research among linguistic minorities and the blending of evocative and analytic autoethnographies. Among other things, I've recently published on (autoethnographies of) travel zines and the PhD 'journey' (Journal of Contemporary Ethnography), transnational masculinities (Gender, Place and Culture), and a critical ethnography of 'backpacker' English teachers in China (Routledge).

My background is in English language education and I've lived and worked in Peru, Poland, the UK, China, and Qatar. I've been a CELTA trainer, an Editor at Oxford University Press, an academic manager in various contexts, and an examiner for the University of Cambridge. Languages and cultures are my passion, and I can get by in Polish, French, Italian, and very basic functional Chinese. But my linguacultural passion is Spanish: I've spent twenty years (and much of what I've earned on books, courses, exams, and shoestring travels) to get to the point where I've occasionally

been mistaken for Mexican. The book I'm currently writing, also for Routledge, is all about this: an auto/ethnography of international sojourners' Spanish language learning, interculturality acquisition, and identity negotiations, in Latin American immersion contexts.

Stolte, Dr. Otilie and Hodgetts, Darrin, University of Waikato

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

Homeless holidays: Leisure and humanity on the streets and beyond

Everybody needs a break from time-to-time. The contention that homeless people need holidays is, for many housed people, a counter intuitive assertion. Yet, the right to leisure is fundamental to a person's humanity and wellbeing. The widespread inequalities and stress in contemporary societies means many cities have become harsh and exclusionary spaces, especially for poor and homeless people. Consequently, leisure provides an even more crucial means of respite for such groups. This paper explores the role of leisure and holidays in the context of the everyday lives of 92 homeless people in New Zealand and the United Kingdom. We document various leisure activities across different spaces and illustrate the benefits of time out in terms of self-reflection, companionship, stress reduction, coping, fun, hope, and a positive sense of identity and purpose. Our research demonstrates how homeless people utilise leisure to make meaning of and cope with street life. Accordingly, holidays provide a means for homeless people to construct spaces of care while surviving in urban landscapes of despair.

Otilie teaches social and community psychology at the University of Waikato, has published widely in psychology and related social science disciplines, and has broad interests in contemporary societal issues and inequalities. Particular research interests include poverty, homelessness, un(der)employment and disadvantage. In her research, Otilie seeks to understand psychological issues within the broader social, cultural and political contexts of people's everyday lives.

Strongman, Dr. Luke, Open Polytechnic, NZ

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

Symbols of graffiti: sign of unrest the urban topoi

Many urban landscapes have graffiti – informal, uncommissioned, fleeting, sometimes illegal, expressive symbol, image or language event. Desirable or not, graffiti is one of the most popular, least respected, and immanent of all expressive written urban communication forms. It has no necessary grammar, no structural predicates, and relies on symbols whose significance is often idiosyncratic and demotic rather than universal. Graffiti is either nomenclature (describing a thing) or declarative (making a statement), but what are the structural categories of graffiti? Expressions of identity or personal ontology, statements of social protest or the experience of angst, bathos, pathos, or the declarations of pure aesthetic experience? This presentation explores the ethnography of graffiti (habitat, formation, materiality, spirituality, and cultural identity of perpetrators) in an urban city landscape, and drawing on sources of structural anthropology, attempts to explain its practice, form, aesthetic and its meaning.

Luke Strongman teaches communication at the Open Polytechnic. He has published on diverse topics including anthropological interpretation of archaeological artifacts, mentoring, e-learning and humanities and engineering.

Sturm, Dr. Damion, University of Waikato

PRAXIS AND ADVOCACY

Oral, 30 minutes

A Vulgar Picture? Ethnographic explorations of Extreme metal music fandom

It is too easy to dismiss extreme metal music fans; the reductive stereotypes that classify them as unrefined, troubled, angst-ridden and seemingly trapped in an adolescent phase. However, rather than a frenzied mass responding 'aggressively' to aggressive music, more nuanced fan cultures and experiences constitute this scene. Indeed, perhaps the extreme metal landscape can be considered as both a sensual and a transgressive space?

For the uninitiated, extreme metal operates on the periphery of mainstream popular culture and is marked as 'extreme' primarily due to its sonic and discursive forms. Specifically, the two subgenres of death and black metal are intentionally uncompromising, underground and anti-commercial in terms of their production, circulation and reception. These subgenres regularly offend mainstream sensibilities through abrasive soundscapes, macabre content and the promotion of reprehensible images. Nevertheless, conversely, an affectively invested fan community also thrives there, finding solace, solidarity and status through their maligned music.

Damion Sturm is a Post Doctoral Research Fellow with the Sport and Leisure Studies Department, University of Waikato, Hamilton, New Zealand.

*With an emerging specialisation in global media cultures (inclusive of sport, celebrity, fan and material cultures), he has co-authored *Media, Masculinities and the Machine* with Professor Dan Fleming, as well as recent works on fan cultures (extreme metal elitists; digital sports fans), and *Formula One as a mega/media event*.*

Sydnor, Dr. Synthia, University of Illinois at Urbana-Champaign

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

On the Nature of Sport

The topic of sport has a rich linking with “classic” ethnography. Continuing through to the present, sport ethnography has exoticized and contributed important critiques about particular cultural and temporal practices associated with sport. These interpretations often are supported by assumptions that sport originates in the Enlightenment, the industrial revolution, globalization, “folk” traditions, non-western ancient and/or local customs, and/or new digital and social media. In such studies, the uniqueness and the fluidity of the socio-historical moment always matters.

I hold that today’s thinkers of sport have not further explored or taken into consideration sports’ essential meaning. What can we understand about the essence of sport: does sport have a universal nature and function in human community?

The works of Adam B Seligman et al. (2008); Brian Boyd (2009); and David Sansone (1988) undergird my research. Using some of their arguments as starting points, I construct an integrative idea about the universal nature of sport, particularly understanding ritual and phenomenology of sport.

Why should it matter to understand the nature of sport? With expanding perceptions and clearly articulated knowledges of sport brought to scholarly, local, corporate and global discussions/policies/programs, we conceivably illuminate and enrich the human condition and direct funds/resources to tenable goals. In particular, recent multifarious sport-for-social-conflict-resolution and sports-for-peace-and-development initiatives (that proclaim sport as a tool for peace-making and development without empirical evidence) such as undertaken by the International Olympic Committee, UNESCO and World Health Organization can be amended in light of revised understanding of the meaning of sport.

Dr. Synthia Sydnor earned her Ph.D. (1988) in Interdisciplinary Humanities at The Pennsylvania State University. From there she began her career at the University of Illinois at Urbana-Champaign where she is associate professor in the Department of Kinesiology & Community Health. Sydnor’s research and teaching focus is on cultural-historical analysis of play, ritual, and sport/physical/body culture. She is co-author of a book about the history and ethnography of extreme sports, has been a National Endowment for the Humanities scholar, and her teaching at Illinois is included in the university’s “Writing Across the Curriculum” and “Ethnography of the University” initiatives.

Tan, Dr. Jennifer, University Brunei Darussalam

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

Negotiating entry into the field: lessons from the ethnographer's notebook

This paper is part of a study that sought to understand the literate world of children living in residential care in Malaysia, a country located in South East Asia. To obtain comprehensive and detailed descriptions of life within the four walls of institutional living, an ethnographic approach was employed. This research approach however is not without its complications, from time constraint and funding to more contentious and abstract issues such as ethics and moral obligations. The focus of this paper is therefore to share from my notebook the early experiences encountered when negotiating entrance and how I eventually managed to overcome certain encumbrances and relate these experiences to the issues of ethics on the field.

Dr Jennifer Tan has taught English and Applied Linguistics courses at tertiary level in Malaysia, Singapore and the neighboring South East Asian countries. In 2009, she joined SEAMEO-RELC as a Language Specialist and was involved in teacher training and supervision around the ASEAN region and Asia. At present, she is attached to Sultan Hassanah Bolkiah Institute of Education, Universiti Brunei Darussalam as Senior Lecturer. Her research interests and some current on-going projects include reflective practices in teaching and learning, concepts of self-efficacy and out of school literacy practices.

Thomas, Dr. Erika, FLSH-ICL Lille/Artois & Université Paris 3 – Sorbonne Nouvelle

PRAXIS AND ADVOCACY

Oral, 30 minutes, English and Portuguese

Remembering Buell Quain (1912-1939) and focusing on Indigenous Communities of Brazil

Keywords: Buell Quain; indigenous people; suicide rate; indigenous videos

In 1939, the young American anthropologist Buell Quain (1912-1939) committed suicide among the Krahô indigenous community. Mentored by Franz Boas and supported by Ruth Benedict, Quain began fieldwork with the Trumai in the Xingu before setting off for the Upper Xingu to study the Krahô. As of today, his death remains an enigma: Levi Strauss attributed his suicide to the possibility he had contracted syphilis; for R. Murphy – who edited part of his field notes- “*feeling of aloneless permeates the Quain notes*” the Brazilian novelist Bernardo Carvalho examines the various interpretations of his death in his book *Nine Nights*. Whatever the truth, the fact is that in a certain way, Buell Quain suicide can be connected with indigenous people life conditions. Drawing on the psychoanalytic concept of “*phoric functions/symptom-bearer*” (Anzieu, Kaës) we can consider that Buell Quain acted out a kind of indigenous inner conflicts. Indeed, a number of academic researchers have put into perspective malaise, depression and increased suicide rates of members of Indian tribes in Brazil as dimensions of internal conflicts. According to the Unicef report (2011) the suicide rate threatening the Indian tribes is about 4 times higher than the rest of the Brazilian population. Mato Grosso do Sul and Amazonas are the regions which concentrate an important percentage of this rate (81%). Considering the fate of these indigenous communities (through my own field experience and through some of their own audiovisual productions) I will try to point out some issues such as the political failure towards these communities, the fact that most of indigenous peoples are still threatened by illegal exploitation and the way these communities struggle to defend their territory and their identity.

My proposal aims to take into consideration firstly Buell Quain as a forgotten figure of American and Brazilian anthropology and secondly the importance of that figure to shed light on current indigenous people issues

I am a scholar of cinema and anthropology at FLSH- Université Catholique de Lille in France. I hold a Ph.D. in Anthropology Cinema and audiovisual studies from the University of Paris 3 Sorbonne Nouvelle (2001) and a Habilitation (HDR) in Anthropology from the University of Strasbourg (2011). My research is interdisciplinary and lies at the crossroads of several areas of scholarship including Cinema, Media, Cultural anthropology, and psychoanalysis. In these areas, I am the author of several books and papers (i.e. my Curriculum Vitae: <http://erikathomas.free.fr>). I am currently co-editorial director of the series "Audiovisuel et Communication" at the publisher L'Harmattan, Paris. I am a member of IRCAV, Paris 3 Sorbonne Nouvelle and member of Institut National de l'Audiovisuel (INA/INAGlobal).

Thorpe, Dr. Holly, University of Waikato

EMERGING METHODS

Oral, 30 minutes

Feminist Ethics, Embodied Politics and Reflexivity in Women's Health Research

In this paper I reflect upon my experiences of interviewing women with exercise-related amenorrhea, many of whom also suffer from disordered eating practices and exercise addictions. Adopting feminist scholar Elizabeth Grosz's image of the Mobius strip, I examine the relationship between the researching self, participants and the project. More specifically, I discuss the importance of weaving together my own past and present embodied experiences with those of my participants. Drawing upon my theoretically informed research practices, I describe a unique set of ethical sensitivities for researchers working with women in relation to the sharing of highly personal health experiences. I conclude by briefly describing how the merging of the personal and the 'publishable' led to advocacy in the form of co-founding an educational website aimed at empowering athletic girls and women through education about their moving bodies.

Holly Thorpe is Senior Lecturer in the Department of Sport and Leisure Studies at the University of Waikato. She is a Fulbright Scholar who has published widely on the topics of sociology of sport, social theory, physical youth culture, gender, and action sports. She is also co-founder of Fuel Aotearoa, a website aimed at empowering athletic girls and women through education. Holly Thorpe is Senior Lecturer in the Department of Sport and Leisure Studies at the University of Waikato. She is a Fulbright Scholar who has published widely on the topics of sociology of sport, social theory, physical youth culture, gender, and action sports. She is also co-founder of Fuel Aotearoa, a website aimed at empowering athletic girls and women through education.

Tulloch, Lynley, University of Waikato

EMERGING METHODS

Oral, 30 minutes

The vegan and the meat-eating cyborg: fractured identities

This paper uses autoethnography to investigate specific cultural practices that treat animals who are farmed for meat or other products as "legitimately" exploitable. It is based on an explication of the personal journey and vegan praxis of the writer. This paper explores processes of bio-power where the categorization of certain animals constitutes a form of 'framing' as "animals –becoming-meat" which renders them legitimately "killable" (Giraud, 2013; Rowe, 2011). In addition, using Donna Haraway's notion of the cyborg - a cybernetic organism that is both a human and a machine, I argue that in fusing the human body with the cultural inscriptions of science, capitalism and modernity, meat-eating fails to become a simply 'natural' process (i.e. personal body and the body politic are one) (Haraway, 1991)

Lynley Tulloch is a lecturer at the University of Waikato. She is studying for a PhD on ideologies of nature in environmental education in NZ.

Upchurch, Jennifer, Australian National University

PRAXIS AND ADVOCACY

Oral, 30 minutes

“The Perks of Not Being a Wallflower - Closeness and distance in autoethnography as a Complete Member-Researcher”

This paper presents a nuanced exploration of the researcher/researched relationship by mapping the many standpoints and viewpoints the author has experienced in (auto)ethnographic practice as a “Complete Member-Researcher” (Adler 1987). This discussion stretches and re-defines the boundaries of insider/outsider domains to consider that whilst we are never truly “wallflowers” in ethnography, we may always be on the cusp of different subject positions.

I argue this oscillation between subject positions in data gathering and analysis creates different modes of praxis and ways of relating to the researched. In my research, autoethnographic data gathering is achieved by translating the first-order concepts of my experience as a member of the environment through to second-order understandings of the social world. Conversely, my ethnographic data gathering focused on others is primarily informed by a second-order understanding and then translated into the practice of being a member in the field using first-order concepts.

Offering a model based around closeness and distance with the researched, this paper seeks to generate discussion about how we work in conversation with different parts of our selves to translate (auto)ethnographic knowledge through these different standpoints. How do we construct final ethnographic texts in which a complete member-researcher must exit the field and move to the subject position of “researcher” completely? What are the implications of this for the researcher *and* researched? In considering ways forward for enunciating praxis, I consider Doloriert and Sambrook's (2009) “researcher-and-researched” and “researcher-is-researched” distinction in thinking about the my experience of being a “researcher as/for the researched”.

Jennifer Upchurch is a PhD Candidate in Sociology at the Australian National University. Her PhD research examines the lived experience of citizenship, youth and civic participation. Her study involves autoethnography and participant observation with Australian members of the youth service organisation, Rotaract. Jennifer has been a member of Rotaract in Australia for five years and her research interests reflect her fascination with understanding the impact of civic cultures on identities and belonging.

Vass, Dr. Greg, University of New South Wales Australia

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 30 minutes

Shunted off the tracks? Autoethnography, education research, and my Whiteness

*Faster than fairies, faster than witches,
Bridges and houses, hedges and ditches;
And charging along like troops in a battle,
All through the meadows the horses and cattle.
All of the sights of the hill and the plain
Fly as thick as driving rain;
And ever again, in the wink of an eye,
Painted stations whistle by.*

Robert Louis Stevenson

The Railway Carriage (1885, an excerpt)

For me, likening the education system to a rail network, helped to start thinking and talking about my location within social justice frameworks in ways that constructively contributed to my research on race-making in the classroom. This is because when you start thinking about the sorts of opportunities and limitations that are afforded by education and rail networks, it is easier to start connecting with the sorts of experiences and mobilities opened up by both. For example, boarding the education train, makes a range of destinations available, but these are limited to where the tracks extend. Negotiating edu-rail networks requires accessing and mastering certain sorts of knowledges. There are also costs involved, with some forms of currency opening up very different sorts of destinations to people with the 'right' capital. Train travel then, like education, can be limiting or liberating, depending on which side of the tracks you come from. My paper will offer a creative account of the shunting I experienced when undertaking the research I now describe as a critical race insider autoethnography.

Greg is currently a lecturer with the School of Education at UNSW Australia. His research in the sociology of education is focused on investigating relationships between policy enactment and pedagogic/curricula performative practices and inequalities. Greg's work draws on critical race theory and poststructuralist ideas and concerns with power and subjectivities in relation to positioning; performativity; and understandings of race-making and identity-work that come from across anthropology, sociology and cultural studies. Building on his experiences as a high school teacher, central to his work are concerns with how educators can work towards disrupting the reproduction of raced hierarchies and inequalities within educational settings.

Waititi, Cheri, University of Waikato

EMERGING METHODS

Oral, 60 minutes

Venue: Te Marae on the campus grounds

Indigenizing Spaces and Places of Learning within Mainstream Tertiary Institutions

This paper considers how culturally determined spaces and places, positioned in mainstream institutions, have come to be used as teaching and learning tools by both Maori and Non-Maori to demonstrate the vision of the institution with respect to the Treaty of Waitangi, the purpose of their existence, and to inform the governance and management of the institution. This paper explores the way that the University of Waikato actions and enables this to happen through its charter commitment.

Cheri Waititi has been a Teacher/Educator for 35 years and lectures and teaches in Art Education & the Visual Arts in the Arts & Language Education Department Te Tari o Ngā Toi me Ngā Reo Mātauranga of the Faculty of Education Te Kura Toi Tangata of the University of Waikato Te Whare Wananga o Waikato. She previously taught in primary, intermediate and secondary schools. An intermediate visual arts specialist, classroom teacher, Senior Tutor, Senior Teacher and Acting DP, secondary Dean, secondary reading, mathematics and visual arts teacher. Involved in initial teacher education programmes for primary undergraduate/graduate as well as visual arts optional papers. Teaches within all modes oncampus in Hamilton and Tauranga and also online in The Arts as part of the Faculty online Mixed Media Presentation Programme. Her personal art spans painting, photography, print and sculptural responses to historical and contemporary cultural and artistic issues she faces as a Māori woman and artist. Research interests in the "Ways of Knowing" and the "Potential in Knowing" especially within the concept of "Te Kore" - the "Space of Unlimited Potential" and her collaborative research work with graduate and undergraduate students and colleagues around the knowledge of the wharenuī driven by her passion to acknowledge the wharenuī as a living teaching tool, as an indigenous learning space and culturally determined space within tertiary institutions.

Walter, Miriam and Walter, Adam, Saybrook University, California State University

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 60 minutes

The Third Half: Empowering females in developing countries by promoting education for girls - a preliminary study of one woman's influence

There has recently been increased awareness of the value of promoting girls' education in developing countries. However, there is limited research on the topic of girls' education in Khyber Pakhtunkhwa (KPK). Pakistan remains nearly worst in the world for providing education to girls and subsequently it remains at the bottom in the world on health and well-being outcomes.

I will travel to Pakistan July 2014 to visit extended adopted family and do the independent study. The preliminary research aims to explore the influence of an English woman (B) upon her adopted female Pakistani descendants. Around 1949, she started a rural village primary school in KPK, and subsequent generations of females have obtained graduate degrees.

I will be implementing the multiple case study method and narrative research in preparation for ethnographic research. Three generations of women will be interviewed to determine how they were influenced, their relevant experiences and perspectives. Historical and archival methods will also be used, reviewing diaries and writings. Research questions include: What was the effect of B on the women's education, life opportunities or world view? How can lessons learned be applied to promoting education for girls in Pakistan? How do men affect the attitudes and opportunities of girls & women? What are motivators for the girls? What are cultural, social, political, personal, financial, and religious influences and obstacles to girls' education? What are current trends and societal views? The purpose is groundwork for further study and ultimately to provide assistance for empowering girls through education.

Miriam Walter has been a nurse for 25+years, specializing in community health and education. She worked at Wellington Hospital C&C DHB for nine months, primarily on the GI surgical ward and also at a private hospital in Wellington in 2008. In 2009 she worked in Sri Lanka with Me`decins Sans Frontie`res/Doctors without Borders. Miriam received a master's degree in rural community health nursing administration from Eastern Kentucky University. She is an Assistant Professor of Nursing at California State University, Chico and is the semester 1 coordinator. She is engaged in a doctorate program in Human Science at Saybrook University in San Francisco. Miriam's passion is promoting parity for girls in developing countries for education. She was born in Pakistan and lived there until she was ten years old, the youngest daughter of missionary parents. She returned there in July this year for the first time since leaving. She currently lives in northern California with her husband, Adam, a Kiwi and also a nurse.

Adam Walter is an RN who originally majored in Sociology, Political Science and Asian Studies at Victoria University of Wellington in 1972. After stints in Community

work, construction and business he pursued his nursing career in pediatric oncology at Wellington Hospital (C&C DHB) and working for MSF (Doctors Without Borders). He now works for Enloe Medical Center in Chico, California where he lives with his wife Miriam. Adam first traveled to Pakistan with his family in 1958, where he visited his grandmother, in a remote village shadowed by the Hindu Kush mountains. He returned in 1973, and 2003 to visit family. This long standing connection was a point of mutual interest for Adam and Miriam when they met in 2007, and has been central to their present shared commitment to supporting girl's education in Khyber Pakhtunwa Province.

Whitinui, Paul, University of Otago College of Education – Te Kura Akau Taitoka

SOCIAL JUSTICE AND TRANSFORMATION

Oral, 60 minutes

Ethics of Indigenous Autoethnography: Developing a ‘Feeling With’ for Indigenous Autoethnographers Down-Under.

Autoethnography, as a narrative based inquiry approach, has been around for over 30 years (Hayano, 1970, Ellis & Bochner, 2000) and widely used in more recent times as a creative and dynamic way of understanding the cultural and political experiences influencing one’s social world (Jones, Adams & Ellis, 2013; Whitinui, 2013; Denzin, 2014). In this paper I attempt to answer the question of what constitutes an ethical way of conducting Indigenous autoethnography? In this presentation I offer a critique of Russell Bishop’s (cultural impositions) and Nel Noddings’s (ethic of care and feeling with) work – both of whom argue for culturally relevant ways of understanding how to ‘care’ for others who are at risk, vulnerable, unwell and on the margins of society and within the research agenda. Two key positions emerge from this critique. The first, suggests that new forms of colonization and western discourse continue to impact negatively on Indigenous peoples lives today – so how as Indigenous peoples do we ‘care’ for ourselves and each other in what we choose to share as our story? And secondly, Indigenous peoples as culturally connected human beings want to be genuinely heard and respected for what they do share – so what does a culturally ‘safe’ space look like for Indigenous peoples seeking to tell their story? A culturally ethical framework (feeling with) is proposed as a means of supporting Indigenous peoples to find their voices more authentically using this approach.

Paul Whitinui (Ngā Puhi ki Whaingaroa, Te Aupōuri ki Te Kao, and Ngāti Kurī ki Ngataki) is an Associate Professor in Māori Teacher Education at the University of Otago. He was the co-editor for Ara Mai he Tētēkura: Visioning our futures: New and emerging pathways of Māori academic leadership (with Marewa Glover, & Dan Hikuroa), authored The indigenous factor: Exploring kapa haka as a culturally responsive learning environment in New Zealand mainstream secondary schools, and edited Kia tangi te tīī: Permission to speak: Successful schooling for Māori students in the 21st century: Issues, challenges and alternatives, as well as journal articles within the discipline of education.

Wilson, Elizabeth, University of Canterbury

EMERGING METHODS

Oral, 30 minutes

Following non-human actors: broadening the ethnographic lens with insights from actor-network-theory

An actor-network theory (ANT) approach to ethnographic study follows the webs of relations through which a particular event or entity is enacted. Agency within these webs of relations is considered as distributed across both human and non-human actors. The social researcher can be thought of as a detective, tracing how these actors work together to produce an effect. This presentation explores the benefits of drawing upon ANT to guide the undertaking of ethnographic research. In this paper I explore how ANT informed my study of the assemblage of hip-hop in youth work practice in Christchurch, New Zealand. I highlight how ANT attunes the researcher to asking new questions, and approaching ethnographic research, analysis and writing in new ways. Recognizing the potential agency of objects means extending what is usually deemed as relevant in data gathering and analysis. The practices and principles of 'following the actors' and 'generalized symmetry' that informed this study's methods are shared to reflect on how the 'mess' and complexities of social realities may be better handled. I present findings from my study to discuss how ANT's emphasis on ontological relationality allowed the mapping of socio-material practices involved in the work of engaging young people in youth work-hip-hop activities. It is argued that ANT illuminates many of the taken for granted aspects of youth work practice that have been left predominantly unexplored in other studies of youth work and hip-hop.

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EMERGING METHODS

Oral, 30 minutes

My “Third World” In Words: writing from the perspective of a Latin-American woman; my thoughts and memoirs

This work concerns my “Third World in words,” which means writing about living (Richardson, 2014). My world is under constant construction. I use words in my performative texts and essays (Denzin, 2014). I am writing in a foreign language while living in a foreign country. I am exploring the foundations and movements between the Third World and my heartfelt autobiographical experiences. When I was living in Spain or the US, I could feel, live and define my Latin American voice, and in construction. This is linked with cultural, political and social aspects of the daily lives of Colombian woman seeking refugee status. These refugees and migrants live along the border of northern Chile, the same place where I grew up and live today.

“Otherness” racism, gender, society, ethical aspects, and public policies are everyday practices along the border, and are part of this work which seeks to provoke audiences to engage in social transformation.

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She has written and taught about the aftermath of political violence and torture in Chile. She has coordinated in Chile research projects in sexual health, gender violence and intercultural, indigenous and Colombian refugee women living in Northern Chile.