Creative Applications of Biographical Research: 
Theory, Practice and Policy

European Sociological Association 
RN03 BIOGRAPHICAL PERSPECTIVES ON EUROPEAN SOCIETIES 
Mid-term Conference 2014

Josephine Butler College
Durham University
Thursday 11th and Friday 12th September 2014
Contents

Introduction p3
Programme p8
Biographies of Keynote Speakers p12
Abstracts of Sessions p14
List of all Participants p35
Map of Conference Venue p37
Conference Notes
Biographical Research and practices as part of human understanding helps people to make sense of what has been and what is happening in their lives, cultures, communities and societies. Rooted in a long history and genealogy, biographical/narrative approaches have developed from a focus upon a single story, a 'life story', to encompass autobiographical secondary and archival research and analysis - as well as multi-media and arts based multi-sensory methods.

A short history of the research network by Professor Robert Miller, Queens University Belfast, and a former Chair of ESA RN03, follows on the next page.

Questions such as what constitutes Biographical Research? What theoretical antecedents influence our work? How do we conduct Biographical Research? How might we apply Biographical Research? What Creative Applications are currently being practiced by Biographical Researchers? How are a new generation of Biographical researchers using biographical methods in their M.A and PhD research?

It is almost three decades since Ken Plummer’s Documents of Life and his statement that “a major theme haunts this book. It is a longing for social science to take more seriously its humanistic foundations and to foster styles of thinking that encourage the creative, interpretive story telling of lives…” (The Documents of Life 2, p.1).

Creative Applications of Biographical Research- Theory, Practice and Policy aims to do just that – to examine questions raised at our last meeting in Turin and theorise, apply and encourage the theoretical, creative, interpretive story telling of lives and for the keynotes, plenary, papers and performance by Jane Arnfield to stimulate discussion, reflection and further research.

Professor Maggie O’Neill, Chair of RN03

We look forward to welcoming you to the Conference and to Josephine Butler College at Durham University. From, the organising team: Maggie O’Neill, Emma Poulton, Eric Baumgartner, Lyudmilla Nurse, Ivan Hill and Brian Roberts.

We also welcome new members to the ESA Research network RN03 BIOGRAPHICAL PERSPECTIVES ON EUROPEAN SOCIETIES.

With thanks to Maria Aznarez and Kim Schreck, SASS, for administrative support; Mandy Herron, Viv Flowerday, Jill Tidmarsh and staff at Josephine Butler College for their hospitality, organisation and catering support.
A Brief History of
ESA Research Network 3,
‘Biographical Perspectives on European Societies’

The ‘Biography & Society’ Research Committee 38 of the International Sociological Association (ISA) always has been predominantly European, east and west, and there was a feeling in the late 80s with the demise of the ‘Iron Curtain’ that there should be some sort of regional venue where European biographical researchers could meet. This was the same impetus that led Max Haller, David Lane and others to organise the 1st European Conference of Sociology in Vienna during the summer of 1992. The Vienna conference was a great success and, as intended, led to the creation of the European Sociological Association (ESA), which as an organisation convened the 2nd European Conference of Sociology in Budapest in 1995. The new association was very much pulling itself up by its bootstraps. Papers for the 2nd European Conference were organised into ‘Working Groups’ located in six topic clusters; and within the ‘Other’ cluster was a ‘Biography & Society’ Working Group convened by Liz Stanley. Fifteen conference papers were presented within the Working Group on topics ranging from national identity through education, the Holocaust, blood feuds, comparing European life stories, cultural modernisation to feminism.

JP Roos and others convened an evening meeting towards the end of the Budapest conference (I think it was Wednesday, 1 September 1995) at which those attending agreed to form the Research Network (RN) and apply formally to the ESA for recognition. There was considerable debate about what to call ourselves but eventually, at JP’s prodding, the name ‘Biographical Perspectives on European Societies’ was agreed. JP Roos, who eventually became a President of the ESA, was elected first Chair of the new ‘Biography’ RN. Along with JP, members of the RN steering and/or editorial committees were: Zuzana Kusa (Secretary); Elena Haavio-Mannila; Ann Nilsen; Noga Gilad; Brian Roberts; Victoria Semenova; Liz Stanley; Talis Tisenkopfs; and Elena Zdravomyslova. I am fairly sure that the ‘Biography’ RN was the first to apply to and be recognised by the ESA.

The rest, as they say, was history. The ESA rapidly established an institutional dynamic and became what we now know as the single most important venue for sociological activity in the continent. The ‘biographical turn’ went from being a peripheral method to a central qualitative perspective and the ‘Biography’ RN ran in parallel. After JP, the Chairs of the RN have been: Robert Miller (1999/2003); Robin Humphrey (2003/2007); Thea Boldt (2007/2011); and now Maggie O’Neill. A healthy feature of the RN is that, rather than being dominated by any particular region of Europe, and in marked contrast to other sections of the ESA and the ISA, it consistently has had active involvement and full participation from many linguistic spheres and all regions of Europe: north; south; east; west; central; and European periphery.
Some highlights of the RN’s first two decades for me have been:

- the first interim conference, ‘Biographical Perspectives on Post-Socialist Societies’, held 13/17 November 1996 at the Centre for Independent Social Research, St. Petersburg, Russia (which had a follow-on a decade later at the same Centre, ‘Biographical Research on Post-Socialist Space: Ten years after’, 15/17 December 2006);
- the book Biographical Research in Eastern Europe: Altered lives and broken biographies (and now the new book Advances in Biographical Methods: Creative applications);
- the establishment of links between biographical research and artistic endeavour and ‘the visual’ respectively that came to the fore with the interim conference, ‘Performing Biographies, Memory and the Art of Interpretation’, Cracow, Poland, 12/14 December 2008;
- the encouragement and support the RN gave theEUROIDENTITIES project, furnishing us with venues for meeting together as a group and providing a vital sounding board for presenting our preliminary findings to a public audience, especially the 2009 ESA conference at Lisbon where two full sessions were devoted to the project.

Professor Robert Miller,
Queen’s University, Belfast
In memoriam Aili Aarelaid-Tart (1947-2014)

On January 9th, 2014 Aili Aarelaid-Tart, renowned Estonian culturologist, head researcher of Tallinn University, creator and leader of the Centre for Contemporary Cultural Studies from 1995, passed away. On August 27th, 2014 the Centre for Contemporary Cultural Studies of Estonian Institute of Humanities, Tallinn University, a conference was organised in her honor and prominent international scholars were able to pay respect to her lifeswork and discuss topical issues of biographical studies.

Aili Aarelaid-Tart contributed a great deal to studying Estonian life stories and belonged to the board of the Biographical Network of the European Sociological Association for many years. For her, studying life stories became a way of documenting and explaining abrupt temporal changes in people’s course of life – survival strategies. "It is the task of cultural historians", she writes in her book "Memory patterns of the people" (1990), "to restore the ‘memory’ of a specific social era taking into account as diverse means of documentation as possible."

Two founding members and past Chairs of the RN03 have written the following tribute.

It is with great regret that we hear of the death of Aili Aarelaid-Tart, who was one of the pioneers of biographical sociological research in the Baltics. She played a leading role in developing the Biographical Research on European Societies Research Network of the European Sociological Association, and served as an active member of the Board for many years. She was a prolific researcher and contributed original papers to almost every Bi-annual Conference of the ESA, and would often suggest and organise a stream within the Research Network’s offerings, usually with a focus on the Baltics. She also contributed a chapter on ‘Estonia-inclined Communists as Marginals’ to an edited collection of the Research Network’s early work on Biographical Research in Eastern Europe (Ashgate, 2003), which epitomised her passion for employing the biographical approach to capture and illuminate the extraordinary changes her family and country were experiencing during that time. The book was launched at a conference of Estonian sociologists in Tallinn, and Robin enjoyed the hospitality of Aili, and her husband, the poet Indrek Tart, at their flat in Tallinn. Coincidently, Indrek had recently been a guest of Colpitts Poetry in Robin’s home town of Durham City, in the North East of England. The conversation that evening ranged from the past to the present, but as always with Aili she became most animated when talking about future possibilities of research and publications. Her hard work, imagination and enthusiasm will be greatly missed by her colleagues across in the Research Network across Europe and beyond.

Robin Humphrey, Chair, Biographical Perspectives on European Research Societies Research Network, 2003-2007

Robert Miller, Chair, Biographical Perspectives on European Research Societies Research Network, 1999-2003
Conference Venue

Josephine Butler College, South Road, Durham University, DH1 3DE -
https://www.dur.ac.uk/butler.college/

Durham is a very compact city, and virtually everywhere is within walking distance of
Josephine Butler College.

Josephine Butler College is no 55 on the map at the end of this document.

To get to Josephine Butler College from Durham Railway station or bus station you can
take a taxi [5-10mins], or walk [20-30 minutes] or take a bus from North Road to the
The Howlands Park and Ride facility (which you can use without having to park a car) is based
just outside Josephine Butler College. Buses leave every 10 minutes into and out of the city
centre with various stops on the way.

See this site for more information on travelling around Durham.
https://www.dur.ac.uk/greenspace/travel/public/bus/

Conference Accommodation

Conference Fee: Includes conference registration, lunches, refreshments and
conference dinner.

See the conference website:
https://www.dur.ac.uk/conference.booking/details/?id=364

Accommodation is available at Josephine Butler College in en-suite study bedrooms.
Contact: Emma Allison, contact email: emma.allison@durham.ac.uk Telephone: +44 (0)
191 33 47267

Further accommodation in study bedrooms –shared bathroom [and so a little cheaper]
is available at nearby Teiko University – contact email brian.ledger@durham.ac.uk
0191 334 5860

Other Queries

If you have any queries about the conference please contact: biographicalmethods-
conference@durham.ac.uk or Prof. Kaja Kaźmierska (Vice-Chair of ESA RN03] or Prof.
Maggie O’Neill [Chair of ESA RN03]
PROGRAMME

The conference is located at Josephine Butler College, Durham University.
https://www.dur.ac.uk/butler.college/

Thursday 11th September 2014

9.00-9.45 Registration
9.45-10.00 Welcome (Butler Hall)
   Prof. Linda McKie, Head of the School of Applied Social Sciences.
10.00-11.00 **Keynote:** Kaja Kaźmierska, Lodz University, Poland [Chair: Maggie O'Neill]
11.00-11.30 Break for coffee
11.30-13.00 Parallel Sessions A (Hall) and B (Seminar Room 1)
   **A. Creative Applications of Biographical Research [Chair: Brian Roberts]**
   1. Robert Miller, Queen's University, Belfast, UK. *Embodiment, Gender and Sex; Virtual Worlds*
   2. Ian Robson, Northumbria University, UK. *Mapping, moving and connecting lives: biography and visual hermeneutics*
   3. John Given. RN03. *Here and there on the Joycean Machine*

   **B. Theorizing and Doing Biographical Research [Chair: Kaja Kaźmierska]**
   1. Natasha, S. Mauthner, University of Aberdeen, UK. *Data Archiving and sharing: a genealogical and performative perspective*
   2. Noga Gilad, University of Haifa, Israel. “*How does it actually Work?*” *Narrative Biographic and Discursive Methods Revisited*
   3. Johanna Björkenheim, University of Helsinki, Finland. *Biography, Social Theory and Social Work*

13.00-14.00 Lunch
14.00-15.30 Parallel Sessions C (Hall) and D (Seminar Room 1)
   **C. Biographical Research with Women [Chair: Maggie O'Neill]**
   1. Elham Amini, Durham University. *Insider or Outsider? Issues of Power & Habitus during Life History Interviews with Menopausal Iranian Women*
3. Louise Wattis Teesside University, UK. *Feminism, Fear and the Yorkshire Ripper: Narratives of Fear, Counter-Narratives of Resistance.*

4. Irina Grigoryeva and Irina Pervova, St. Petersburg State University, Russia. *Social exclusion/inclusion of elderly women in modern Russia* [This presentation will be distributed as Profs. Grigoryeva and Pervova cannot now attend the conference]

**D. Biographical Methods: Otherness, Migration and Diversity’ [Chair: Eric Baumgartner]**

1. Me-Lihn Riemann, Cambridge University, UK. *Doing biographical research on recent Spanish labour migrants in England*

2. Lyudmila Nurse, Oxford XXI and Centre for Global Politics, Economy and Society, Oxford Brookes University, UK. *Biographical methods in studies of cultural diversity and human security*

3. Alison Jobe, Durham University, UK. *Stories within legal documents: analysing the British Asylum Process*

15.30-16.00 Break for coffee

16.00-17.30 *The Tin Ring, A Performance by Jane Arnfield*

17.30-18.30 RN03 Network Business Meeting (Senior Common Room)

19.00 Conference Dinner (Hall)

**Friday 12th September**

9.00-10.00 *Keynote: Áine O’Brien, Counterpoints Arts [Chair: Maggie O’Neill]*

10.00-11.00 **Parallel Session E (Hall) and F (Seminar Room 1)**

**E. Applying biographical research: bodies, embodiment and reflexivity. [Chair: Emma Poulton]**

1. Eric Baumgartner, Durham University, UK. *Of One’s Own Masculinity in a Study on Constructions of Masculinity and Youth Offending in England*

2. Sol Lennox, University of Lincoln & Institute of Performing Arts Development, University of East London, UK. *Stories, Sites and Space: My body in the field.*

**F. Doing Biographical Research Workshop**

Deborah James, Faculty of Health and Life Sciences, Northumbria University, UK

*The use of direct speech and scene enactment by participants in research interviews: A window on the site of practice?*
11.00-11.30 Break for coffee

11.30–13.00 Parallel Sessions G (Seminar Room 1), H (Seminar Room 2) and I (Hall)

**G. Applying Biographical Research: personal and public biographies [Chair: Lyudmila Nurse]**

1. Katarzyna Waniek, University of Lodz, Poland. *Biographical Traps and Paradoxes in Encounters with Europe*
2. María Eugenia Cardenal de la Nuez, Universidad de las Palmas de Gran Canaria, Spain. *Passion and engagement in informal work? Lola’s commitment to “be” a Social Care Worker despite underemployment*
3. Piotr Szenajch, School for Social Research, Warsaw, Poland. *Becoming an artist (against all the odds)*

**H. Biographies of Work, Place and Participation [Chair: Robert Miller]**

1. Agnieszka Golczyńska-Grondas, Institute of Sociology, University of Lodz, Poland. *Low Status Condensation and the Social Space of (Institutional-ized) Impunity – models of two phenomena generated from biographical data*
2. Kevin Price, Teesside University, UK. *Narratives of place: A case study of Hartlepool’s Headland*
3. Maria Chaya Schupp, University Kassel, Germany. *Female sex workers and their health in Mumbai*

**I. Biographical Methods in the Creative Arts and Performance [Chair: John Given]**

2. Linda Taylor, Northumbria University. *The separation of body and voice: an analysis of the biographical methods employed in Clio Barnard’s The Arbor*

13.00-14.00 Lunch

14.00-15.00 PLENARY (Hall)

John Perivolaris (Photographer) *In Conversation* with Brian Roberts, Durham University.
Parallel Sessions J (Hall) and K (Seminar Room 1)

J. Theorising Biographies of Trauma, Risk and Hope [Chair: Agnieszka Golczyńska-Grondas]

1. Mark Cresswell, Durham University, UK. *Survivor Testimony and Performative Violations*
2. Andrew Dalton, Sunderland University, UK. “Not enough people are aware of HIV in the North East, it’s a hidden condition…” Silent scream? Issues faced using a life histories approach when interviewing people who are living with HIV in the North East of England
3. Alexandra Dmitrieva, Center for Independent Social Research, St. Petersburg State University, Russia. *Real/conditional sentence in drug-related cases: a complex process or a random selection?*

K. Applying Biographical Research to football and fandom [Chair: Emma Poulton]

1. Stacey Pope, Durham University, UK. *Female Experiences and Interpretations of Iconic Events: The 1958 Munich Air Disaster and the 1966 World Cup*
2. Colm Hickey, Durham University, UK. *Let Us Talk About Someone Else: The use of Qualitative Vignette Interviewing as part of an investigation into unexpected and early Career Transitions from Premier League Football*
3. Jessica Richards, The University of Sydney, Australia. ‘What would you know about football, you’re Australian?’ Being an outsider studying English football

Concluding Remarks and Close of Conference (Hall)

*Refreshments will be available.*
Biographies of Keynote Speakers

**Professor Kaja Kaźmierska** is Professor of Sociology at the University of Lodz, Head of the Department of Sociology of Culture and the vice-director of the Institute of Sociology. She is a Board Member of the ISA, RC38 'Biography and Society' and the vice-president of ESA RN3 'Biographical Perspectives on European Societies'. Her research interests include: biographical analysis, collective/national identity and memory, migration, borderland identity formation, European identity formation, sociological analysis of civil society organization activities, and studies on Jewish identity. She continues the tradition of the Polish School of Qualitative Sociological Studies on culture and identity established by Florian Znaniecki, elaborated by his students in Lodz (J. Chalasinski, J. Szczepanski), and developed by A. Kłoskowska. Her work is recognized as the most outstanding in the field of biographical studies in Poland. Kaja is currently coordinating three research projects: The People’s Republic of Poland and the German Democratic Republic in memory and biographical experiences of people born between 1945-55 (in cooperation with Fritz Schütze and OVGU in Magdeburg). *Four Discourses of Modernity – modernism of periphery on the example of Lodz (XIX-XX Centuries)* – funded by the National Science Centre (2012-2015). *Experience of the process of transformation in Poland. Sociological comparative analysis based on biographical perspective* funded by the National Science Centre (2014-2017).


**Jane Arnfield**, is a Reader in Arts at Northumbria University, Principal Lecturer in Performance & Director of Fine & Visual Arts Programmes, Faculty of Arts, Design and Social Sciences, Northumbria University, UK. Arnfield specialises in sourcing first hand, witness testimony and the transformation of this data into a theatrical landscape. She has specific research interests in abandonment and survival, resilience and risk taking, with a particular focus on genocide. Arnfield is extending her research of Theatre of the Real and Theatre as Author into new areas investigating the impact performed, host testimony imparts to both performer and spectator as surrogates; recipients of the original testimony [http://www.thetinring.com/](http://www.thetinring.com/)

**Dr John Perivolaris**, Photographer John Perivolaris is an independent documentary photographer, researcher, writer and curator.

**Professor Brian Roberts** is a Visiting Professor in the School of Applied Social Sciences, Durham University. He has been associated with RNO3 from its beginning and written widely in the biographical field (*Biographical Research* 2002). Brian had a close connection with the early work of the Centre for Contemporary Cultural Studies, University of Birmingham, UK as a contributor to S. Hall and T. Jefferson eds. *Resistance through Rituals* (2006 2nd edit) and as a co-author of S. Hall et al. *Policing the Crisis*, 2013, 2nd edit), He is interested in time and narrative; identity formation; and photography/the arts and biographical research.

**Dr Áine O’Brien** is Co-Founder and Co-Director of Counterpoints Arts, London. She created FOMACS (Forum on Migration and Communications) in 2007 developing creative arts and public projects focusing on migration. Áine co-founded the Centre for Transcultural research and Media Practice in 2005, aligning migration research with the creative arts. She serves on the Advisory Board for Centre for Cultural Studies Research, UEL and her productions to date (across documentary film, print, exhibition and curation) explore global storylines linking
migration with social justice. Film productions include (co-directed with Alan Grossman): Silent Song (2000), Here To Stay (2007) and Promise and Unrest (2010), which have been screened internationally at documentary and visual anthropology film festivals. She is co-editor of Projecting Migration: Transcultural Documentary Practice (Columbia University Press: 2007). Áine is director of Learning Lab a cross-sector participatory arts incubator in partnership with the British Council; she is creative producer of a ‘communities of place’ art and design project focusing on everyday integration, titled ‘Everyday on Canalside’ in Hoxton, London. Áine is currently creative developer of an international film and social action programme, ‘Out of Place’.
ABSTRACTS OF SESSIONS

KEYNOTE SPEAKERS/PERFORMANCES

PERFORMANCE: The Tin Ring by Zdenka Fantlová, originated and adapted from the book, by Jane Arnfield and theatre director Mike Alfreds.

Zdenka Fantlová is one of a handful of Holocaust survivors still alive today. This is her story. Born in Czechoslovakia, Zdenka was 17 when the war began and the ring of the title was given to her by Arno, her first love. Zdenka kept it with her as a symbol of truth and hope from Terezin to Bergen Belsen. Produced by Human Remain.

Jane Arnfield, jane.arnfield@northumbria.ac.uk
Northumbria University

Further Research Links:
"I am particularly fond of single –actor performances and Jane Arnfield’s exemplifies the best of that” Ruth Rendell
http://www.thetinring.com/
http://www.thetinring.com/the-performance/media
http://research.northumbria.ac.uk/cid/

KEYNOTES

Biographical research in social sciences – comments on methodological and theoretical status from the contemporary perspective

Prof. Kaja Kaźmierska, kajakaz@uni.lodz.pl
University of Lodz, Poland

Biographical research in social sciences – comments on methodological and theoretical status from the contemporary perspective. Biographical research has been established not only as one of methodological approaches but also as a result of specific theoretical thinking about social reality, social processes and the role of sociological reasoning. When reflecting on the contemporary status of biographical research we may pose the same questions as we generally put when asking about the role of sociology and sociological analysis. Whether sociology/biographical approach should be focused on theoretical concepts, application of knowledge to (re)work social problems, explain social phenomena and processes or critical attitude towards mainstream way of explaining of social reality. It is difficult to
give one clear answer or decide which question is the most important or constitutive as it depends on the epistemological and axiological assumptions. Yet we may try to comment on these questions in the field of biographical research from the contemporary perspective when the popularity of biographical studies seems to grow what is not always followed by biographical research’s good quality and development of theoretical thinking in frames of biographical approach.

John Perivolaris in Conversation with Brian Roberts

Dr John Perivolaris, johnperivolaris@icloud.com
Prof. Brian Roberts, Brian.Roberts@durham.ac.uk

John Perivolaris is an independent documentary photographer, researcher, writer and curator. He has worked extensively in Hispanic cultural and visual studies with a particular interest in migration and refugee experience. Brian Roberts has written extensively in the biographical field and has a keen interest in portrait and documentary photography.

John will outline present work from two of his current projects: first, his exploration of migrant identities, diaspora and memory through ‘Leftluggage’ – collaborations with others through images and texts concerned with the concern for regeneration of the past, the use of knowledge and memory, and how meaning is formed in travel; secondly, is the ongoing photographic project of portraits of strangers passing under a London (Shoreditch) bridge – raising questions of identity, transit and place (urban space) and passing moment. Both projects raise questions regarding the passing of time, attachments and identity – as well as the relation between photographer and photographed, collaboration and documentation.

The session will present images and issues from John’s work with connections being made by Brian to the biographical research field. The intention is for the session to relatively informal with the audience able to give their impressions, research experiences and concerns (e.g. on collaboration (between documentary photography and biographical research; with participants); image-text relations; dissemination.

Re-Humanising the Backyard: The Auto/Biographical Impulse

Dr Áine O’Brien, aine@counterpointarts.org.uk

A whistle in the dark is still a whistle
   Gideon Levy

Theories about biography are methodologically fluent, technically precise and mostly rich in reflective, cautionary tales about ‘how to’, ‘in what context’ and ‘to what end’. While we cannot do without these theoretical roadmaps, we also know that the conduct of doing ‘biography’ is riven with intellectual, political, emotive and practical challenges, revealing unforeseen obstacles that we, as committed biographers, must overcome. At the heart of the biographical endeavor are the pitfalls and murky waters of the ‘biographical impulse’, amounting to an ethical desire to co-produce urgent portraits of
‘others’ to others. This presentation explores current ways of re-working the art, craft and ethics of biography, which blur the boundaries of auto/biography – from journalistic storytelling, creative writing, documentary film and photography. I interweave four contemporary auto/biographers who, in different yet related ways, capture the urgency of auto/biography for displaced communities enduring both generations and recent experiences of exile and occupation. Israeli journalist Gideon Levy’s regular articles in the pages of Ha’aretz eloquently elucidate a belief in the humanising power of the biographical detail and the imperative to persistently ‘witness’; Palestinian filmmaker Mahdi Fleifel’s A World Not Ours, paints an intimate and humorous social portrait of three generations of exiled Palestinians in the refugee camp of Ein el-Helweh, in southern Lebanon; Bosnian Vesna Maric’s memoir Bluebird, chronicles feisty, empathetic refugee stories seen and heard through the eyes/ears of a teenage girl; and Eritrean artist Aida Silvestri’s haunting photographic installation, Even This Will Pass, re-draws and re-maps perilous journeys taken by Eritrean refugees trafficked into the UK. The presentation is conceptually framed by filmmaker John Akomfrah’s The Stuart Hall Project, in which biography and autobiography are seamlessly fused in a filmic, open-ended conversation about displacement and belonging, agency and identity.
Insider or Outsider? Issues of Power & Habitus during Life History Interviews with Menopausal Iranian Women

Elham Amini, elham.amini@durham.ac.uk
School of Applied Social Sciences, Durham University, UK

Conducting my fieldwork among religious menopausal women in Iran raised – as a secular Iranian woman myself – the question of the position of the researcher in life history research. This issue of insider/outsider status has been explored in the context of qualitative research from the perspectives of ethnicity, gender, disability and age. This paper will discuss how power is negotiated between the interviewer and interviewee throughout the life history interview. As an Iranian woman conducting interviews with menopausal Iranian women in Iran, I found that intersections of ethnicity, culture and gender were combining during the course of the interview. I found that what Bourdieu called the ‘habitus’ (how I speak, sit and what I wear) was a significant factor in negotiating my insider/outsider status. During my research, this status shifted during the interviews. So rather than consider the status of the researcher static and bounded dichotomously – either insider or outsider – instead I experienced a complex, dynamic status as both insider and outsider during even one interview. Utilising Connell’s life history method and Bourdieu’s notion of the ‘habitus’, this paper considers these issues.

Unlocking the Past – Collaborative Learning Through Witness Testimony & Performance, Enabling Communities & Individuals to Re-Engage with Documented Experiences of Genocide

Jane Arnfield jane.arnfield@northumbria.ac.uk
Director of Fine and Visual Arts Programmes, Northumbria University
Richard Kotter, richard.kotter@northumbria.ac.uk
Geography Department, Northumbria University

Since the Holocaust, vast volumes of documentation on instances of genocide have been collected by the United Nations and other organisations. During the Nuremberg trials alone, for example, Allied powers collected more than one million pages of material relating to Nazi war crimes. In addition to official documentation collected by the international courts for transitional justice purposes, survivor and witness accounts of genocide have been collected by nongovernmental organisations, published by survivors and witnesses, and put on display in museums and memorials. The primary purposes of this vast corpus of documentation have been to facilitate transitional justice processes and to 'bear witness', providing a historical record of these crimes for future generations. In this paper, however, I explore how such documentation can also be utilised in less traditional and more creative ways, achieving new and valuable outcomes. Two different types of testimony, from the Holocaust and the Cambodian genocide, were utilised to develop creative performances. The Gymnast (2008) was
developed from material sourced from the Documentation Centre of Cambodia, a Centre which documents the atrocities of the Cambodian genocide to provide evidence for the Extraordinary Chambers in the Courts of Cambodia, currently trying leading perpetrators of the Cambodian genocide, and to provide an historical record. *The Tin Ring* (2012) was developed from the published memoir of Holocaust survivor Zdenka Fantlova. Evidence from audience feedback and data collected from these performances demonstrate how creative performances developed from testimony can both contribute to resilience and recovery from genocide, and enable the source material to reach a wider and more diverse audience than through traditional mechanisms. This highlights how engagement with documentation of genocide through creative arts and performances can contribute to public knowledge of and reflection upon experiences of genocide.

*Of One’s Own Masculinity in a Study on Constructions of Masculinity and Youth Offending in England*

**Eric Baumgartner, e.baumgartner@tees.ac.uk**

School of Social Sciences & Law, Teeside University, UK

Sociological and criminological research have explored the potential relationship between masculinity and offending (Hobbs: 1994; Hood-Williams: 2001; Messerschmidt: 2012; Winlow: 2002), but little attention has been paid to the male researcher’s position when researching masculinity and crime. Although McCormack (2012) and Anderson (2012) have provided some examples of how one’s own masculinity has relevance to research on masculinity, critical reflection of the researchers’ masculinity remains absent from studies and theories on masculinity and crime. The lack of reflexivity on ones own gender is particularly surprising in ethnographic research accounts in criminology where conceptions of masculinity are the focus of investigation.

Reflexivity in social research has long been identified as central component in knowledge production (Bourdieu: 2007), and the effects of ethnographic and participatory observation research on the field of research and its participants have been acknowledged as vital in understanding research findings (Bernard: 2000; Bourdieu: 2007; Bryman: 2004; Burton: 2000; Full and Petch: 1995; Gilbert: 2001; May: 2001; Robson: 2002). Roberts (2009) emphasises how ‘as researcher we interpret our own lives as we interpret the lives of others and in research our own biographical experience and feelings are involved’ (Roberts: 2009,172).

This paper aims at (a) providing a reflexive account of ‘my masculinity’, as the researcher, while conducting research on the construction of masculinity in a Youth Offending Team in England; (b) exploring the relevance of the construction of my own masculinity in enabling or disabling field-relations; and (c) demonstrating how auto-biographical research can assist in critically exploring research findings in a study on constructions masculinity. As such this paper discusses both the creative application of biographical methods and how biographical research can assist in critically assessing research findings.
Biographical researchers use different theoretical frameworks for collecting and analysing their data. Three main approaches have been identified. The realist approach studies actual biographical experiences and uses an inductive approach; the neo-positivist approach studies the interplay between actor and structure and uses a deductive approach; and the narrative approach views the present as a lens through which past and future are seen and reality is viewed as structured by the interplay between interviewee and interviewer. In practice, however, the different approaches are often used in an eclectic and pragmatic way. A true biographical perspective is even said to move beyond dichotomies such as, for instance, subjective-objective and actor-structure. Biography is claimed to be not only a research tool or sociological product but a social phenomenon that constitutes sociality; life course processes are said to be shaped by the ordering devices of autobiographical narration that structure personal experiences of life. This paper discusses the concept of biography in relation to social theory with the aim to formulate a biographical concept useful for social work practice.

Passion and engagement in informal work? Lola’s commitment to “be” a Social Care Worker despite underemployment

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The paper analyses the biography of Lola, in order to pose the question of the coping strategies developed by unemployed and underemployed graduates in the Canary Islands. For the last six years, Spain has been caught in an economic depression, with shrinking employment and a roll-back in labour rights. How do university graduates handle the tensions between their professional and personal expectations, and the reality of a declining and progressively insecure labour market? Lola is a single-case study based on in-depth interviews conducted and analyzed using Wengraf and Chamberlayne’s Biographical Narrative Interpretive Method (BNIM).

Lola’s first and only stable job after graduation was as a youth worker at a Center for Children and Youth with Disruptive Behavior Disorder. She started as an apprentice and then became a tutor with some level of responsibility. She was fired after two years and spent nine months unemployed, with no professional job in sight. At the moment of the interview Lola was 26 years old: after being unemployed for more than a year, she worked as a part-time private tutor for children with special needs, earning a few hundred Euros monthly. At the same time, she was completing a Master’s degree on Family Intervention.

According to the BNIM Method, the paper analyzes Lola’s “Lived Life” and her “Told Story”, and the articulation between both. I discuss the early social commitments that gradually shaped Lola’s professional desires and goals, her very active engagement as a University student in voluntary programs, her professional experience in the Centre life, where she felt herself challenged, and very motivated. Her present professional situation, clearly underemployed, is lived by Lola with a similar spirit: with the appropriate training, she envisions herself transforming this informal and casual job in
Survivor Testimony and Performative Violations

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This paper considers how the spoken and written testimonies of psychiatric survivors bear witness to the traumas of the life-course whilst simultaneously functioning as a form of social movement activism. Psychiatric survivors bear witness to a double violation: an originary trauma, such as sexual violence or childhood abuse, followed by the trauma of iatrogenesis – mistreatment within the medical and psychiatric systems (the psy-complex). According to this perspective, survivor testimony functions as a 'performative violation': it does not merely record the traumas of the biographical past but, rather, in the context of a testimonial 'event' (a memoir, a conference speech, a web blog) attempts to co-produce a political truth-claim. As such, 'testimony' comprises one element within the 'repertoire of contention' of a social movement. This paper situates 'testimony' within that repertoire and, in particular, contrasts the 'politics of the performative' with more pragmatic forms of political action (consciousness-raising, lobbying etc.). Specifically, the paper focusses upon the late 1990s activism of Sharon LeFevre, especially her biographical memoir Killing Me Softly (1996). The theoretical influences are Agamben, Butler, Foucault and Hall.

“Not enough people are aware of HIV in the North East, it’s a hidden condition...”  Silent scream? Issues faced using a life histories approach when interviewing people who are living with HIV in the North East of England

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Working alongside the local HIV/AIDS support charity; Body Positive North East, and with funding from the National Lottery: Awards for All scheme, Drew Dalton is undertaking the first known life histories approach in order to document the experiences of people living with HIV in the North East of England. This project aims to document (but is not limited to) people’s experiences of childhood, stigma, parenthood, status disclosure, HIV transmission emotions and mental health as well as respondents hopes for the future. So far, 10 respondents have been interviewed and the project aims to interview 20 in total with a completion date set for April, 2015. The aim of this conference paper is twofold; it aims to highlight the issues and complexities which I have come across so far with using biographical research methods when interviewing people living with HIV; as well as casting light on some of the difficulties people who live with HIV face within the North East as they live day to day lives with their status. After some initial analysis, this method and research has led to questions of safety, security, identity and the difficulties in discussing HIV in an area, and a much wider society within the UK, where HIV has ‘fallen off the radar.’

This research is currently ongoing and it aims to end up being a useful ‘guide’ for academics when dealing with delicate and difficult issues. It will also be of use to the
wider community of health, sexual health and third sector organisations and practitioners. This will support these sectors to truly understand what it means to be living with HIV in the North East from the service user perspective and it will hopefully cast light on their own provision for service users as well as their employees.

**Real/conditional sentence in drug-related cases: a complex process or a random selection?**

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Drug use is still remains a total threat and persistently constructed as a "social evil" by the Russian state and its agents. My research question is how and what configurations of factors affect the sentencing of the real / conditional imprisonment in drug-related cases? So the problem is a contradiction between understanding of the differences between real and conditional sentence and the understanding of how these fateful decisions are making by judges. In both cases the conviction leaves significant "imprint" on the biography of the defendant, but also leaves different chances of re-socialization and further "correction" of the life path.  
But the question is also about the place of individual biography in the decision-making system. How can or cannot different life-stories “work” for/against the justice?  
Trying to understand significant and non-significant factors, I combine different factors from different groups of factors (demographical, criminal experience, health indicators, operative-search measures specifics etc.) to find out any logical (or probably not logical, but legal) patterns. Using data from 142 drug-related criminal cases I’ll try to show how "randomized" is Russian drug policy and its embodiment in judicial system.

“How does it actually Work?” Narrative Biographic and Discursive Methods Revisited

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Due to their remarkable ability to merge scientific rigor with pragmatic reflective sensitivity, narrative interviewing and biographic reconstructing methodologies (Schütze, 1983; Rosenthal, 1993, 2004, 2006) have creatively inspired researchers in a variety of fields, topics and disciplines. It seems therefore timely to reflect upon the possible advantages and shortages of these methods as they emerge empirically out of the contributions themselves. Other needs to revisit these methods stem both from the needs to incorporate the fruits of the growing dialogue between Biography and Discourse (as manifested in the scholarly emphasis on Agency, Voice and Positioning, Davies & Hárre, 1990; Bamberg, 1997), and of the questioning of Biography as a homogeneous structure (as implied by the concept of Intersectionality, i.e. the recognition of the multiple types of collective belongings, McCall, 2005). The workshop shall therefore explore issues like:

1. What processes are generated during the interview in terms of the positionings of the narrator in the narration and in the interview and what do they reflect in the research field’s terms?
2. What methods can help overcoming the gaps between the personal narrative in the life story and the socio political discourses influencing the life history?
3. What forms of writing can creatively deal with the need to incorporate the conceptualization with excerpts from the transcripts?

*Here and There on the Joycean Machine*

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RN03. Independent Scholar.
Dennett describes a “Joycean Machine” which processes the mass of sensory data with which we are continuously bombarded, through fleeting coalitions of neural networks, into streams of linguistic consciousness. Some of these streams merge into each other and form strong narrative flows which progressively come to shape individual imaginative and symbolic landscapes.

The Here and There of Things is a short interactive video/performance which plays a series of narrative streams in the form of digital stories simultaneously on a screen behind the performer who reacts to any chosen sequence in a variety of ways. Members of the audience are invited to select a sequence for the performer to react to and are then invited to comment on this reaction, or offer their own.

Each sequence forms a fragment of one individual’s narrative landscape which is open to constant re-interpretation as each fragment is re-examined and re-interpreted by the performer and audience alike. The simultaneous playing of the digital sequences in some ways mimics the operation of the Joycean machine which Dennett suggests produces multiple meanings of an event from which the individual has to choose.

The project also functions as a template or prototype that could be adapted and applied to any particular identity or interest group.

*Social exclusion/inclusion of elderly women in modern Russia*

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The discussion of population ageing in the world shows when the normative model of the society relations with older people and older people with the society has not been found yet. There is no a social experience related to the social life where the domimative social-aging group is not children and young people but seniors. There is no clear idea of how the amount of employed people in the modern society has changed and led to the changing of the pension role. It is recognized that the retirement is the main reason for social discrimination/exclusion of aged people. The most of specialists highlight three main predictors of ageing: retirement, loss of relatives and placement to an institution. These biographical events are essential in the social discrimination of aged women.

It is evidently older people work not only for economic reasons. For many of them it is necessary to maintain the reached social status because the respect of others and the level of a salary depend on it. The professional success competes with family values.

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1 Social exclusion/inclusion are the important subject of Project “International Research Staff Exchange Scheme” – FP7-PEOPLE-2011-IRSES
even for women in modern Russia. That is why it is extremely difficult to refuse these social and psychological values due to certain age. The importance of older women contribution to everyday life, to neighbors mutual assistance and support of lonely and ailing older people are needed. The western researches better catch the presence of such a support (Harris 2011) and we engage in studying the assistance from social services while the natural forms of the sociality of older people are poorly studied by Russian authors (Sdvromislova, Schukina, Temkina). An individual displays his/her activity by acting in the field of realization of not only his/her individual interests but of any specific social community where he/she included to and with which he/she is identified. But there are leak of sources of positive sociality for our seniors.

Low Status Condensation and the Social Space of (Institutional-ized) Impunity – models of two phenomena generated from biographical data

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The paper will present two theoretical models regarding the subject area of inequalities and social exclusion. The models of the low status condensation and of the space of (institutional-ized) impunity have been generated from biographical data (biographical interviews with child residential care institution leavers, narrators’ files and FGI’s with experts) analysed in the project “Institutionalised identity? The processes of identity development on the basis of biographies rendered by adults raised in residential care”, Lodz, Poland 2011-2014”. The theoretical model of the phenomenon that I recognized as the low status condensation presents the most significant conditionings in the narrators’ identity formation process, i.e: a/ biographical uprooting from primary social environment, b/ the assignment of the permanent badge of inability to the family of origin members, and c/various forms of stigmatisation affecting the interviewees. The model of social space of impunity is related to the institutional practices of educational, social welfare and juridical system towards multi-problem, dysfunctional families and institutionalised children.

WORKSHOP
The use of direct speech and scene enactment by participants in research interviews: A window on the site of practice?

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Direct speech is one feature of discourse which creates interpersonal involvement (Tannen, 1985), where the focus of the narrative being told is dramatized in a re-telling, recreating the speaker’s own initial reaction or prompting a similar reaction in the listener(s) by mimicking the event. In a research project of workforce development within a health and social care context we found that participants who took part in longitudinal research interviews were depicting scenes from their work during one-to-one interviews. Scenes were defined as portions of the interviews where participants quoted the speech of at least two actors from an episode at work. When we explored
these elements of the transcripts we found high congruence between the themes that emerged from the enacted scenes and the themes that emerged from a content analysis of the complete transcripts. We proposed that when participants enact scenes during research interviews they are highlighting interactional evidence for the beliefs that underpin their practice (Henckert, Hall and Collins, submitted).

In this workshop I will;
   a) show examples from video data of scene enactment during semi-structured interviews,
   b) show research data on themes arising from content analysis and discourse analysis of scene enactment, and
   c) explore with participants their memory of scene enactment used by themselves and others.

My intention is to offer a space for thinking about the function of scene enactment in peoples’ talk and see how we can analyze this phenomenon to create new understanding of social influences on practice.

If practice is the site of knowing and cognition is a distributed amongst people in interaction (Nicolini, 2011) then our understanding of practice will be strengthened when we shift the spotlight as researchers to interactional data. One way to do this might be to focus on the use of scene enactment by participants during research interviews.

Let Us Talk About Someone Else: The use of Qualitative Vignette Interviewing as part of an investigation into unexpected and early Career Transitions from Premier League Football

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Inevitable career changes have always been present in the world of professional sports. As part of the investigation of identity construction and management following an early career transition, in-depth qualitative vignette interviews were carried out with a sample of individuals, all of whom had experienced a career transition from Premier League professional football.

The investigation of topics regarded as sensitive in nature have been noted to evoke feelings of dejection and pessimism for participants. Not only would research that elicits such emotions be upsetting for participants, it may also discourage them from fully engaging with a research project. It is possible for any topic, depending on context, to be a sensitive one. Considering how an individual manages and constructs their identity following a career termination or transition is identified as one such context.

The purpose of employing vignette interviews was to allow the study to negotiate the potential sensitivity of the research topic, i.e. the perception of public and personal failure participants may feel towards their own experiences. Offering fictional characters within vignettes enabled participants to engage with the topic through a conversion about these characters, informed by their own experiences, without the fear of being seen as an ‘open book’ and incurring feelings of vulnerability.

Through the discussion of my data collection process, as part of my ESRC doctoral research project at Durham University, this presentation seeks to outline the uniqueness of vignettes as a qualitative research method, illustrate the construction of such vignettes and describe their practical implementation as part of my own investigation into career transitions of premiere league footballers.
Stories within legal documents: analysing the British Asylum Process

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This paper explores the analysis of stories in legal documents. More specifically, the paper considers how stories are told and received within the British Asylum process. The paper is based upon an analysis of twenty-three asylum case files where women applied for asylum on the grounds of sexual trafficking. Asylum cases present a number of stories, including stories told by those seeking asylum, stories of legal decision making, and broader stories concerning the British asylum system and its construction through laws and legislation. Asylum applications are judged credible or not, by the Home Office, within a plethora of historical jurisprudence and intersecting story telling. Throughout, the paper draws from Ken Plummer's (1995) concept of the "sociology of stories" and considers the relationship between the reception of stories to the social, cultural and political contexts within which stories are told and heard.

The use of direct speech and scene enactment by participants in public outreach and autobiographical artistic expression: A window on the site of practice? “Draw and Tell it Like You See it”—Helga Weiss Terezin Then and Now

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This paper is based on collaborative work in the recent past in curating an exhibition of Helga Weiss’ - or Weissova or Weisova-Hoskova’ - child art at Terezin - called "Draw What You See" - and some adult professional works at Northumbria University a few years ago, which were coupled with her speaking to, being in dialogue with University students, a YMCA youth group from Newcastle - which represented Newcastle at a European Youth Forum in Terezin subsequently, and even upper und primary pupils in collaboration with Newcastle City Council and the Newcastle HMD working group. A concert of music from Terzin and Jewish music was also organised at Northumbria University as part of the programme of events. The presenter did edit a DVD at the time with the help of technical colleagues, which in an edition of 150 was given to the participants above, other schools in the region, and national and international Holocaust centres for their collections and archives.

The very recent publication in English of Helga Weiss' "Helga’s Diary" of her time at Terezin and during the Holocaust makes this very topical.

The paper will explore how different strands and formats of biographical representation communicate with each other - including the ones such as film which may be authorised or not by the subject and be in line or not with the protagonists' views of her biography, its context and the truth as they see it.
Stories, Sites and Space: My body in the field

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In a repetitive working pattern, my bodily limits are exceeded. Boundaries are permeated, essential elements expelled, adopted and held secure by the architecture of the space. The structure of the boxing gym is as permeable as the bodies of my participants. I pour into the space. I splatter and spurt onto my training partners. With my gloved fist, I wipe myself out of my eyes, before driving myself into the flesh of my participants. Beneath my feet, dusty wooden floorboards soak up the excess elements of self. The vapors of testosterone perfume the moist air. Cracked mirrors are caked in a mixture of dry and fresh sweat. My bodily boundaries are fluid. Exposed concrete walls suck fluid from the air. Elements of each of the working bodies in the space mix together to form a single body, part liquid, part gas, part solid. As I soak into the architecture I add to a remembered presence, a mixing of boxing bodies, coating the interior of the space. Long after I leave, parts of my body remain, as much a part of the architecture as the bricks and mortar of the gym.

I offer a performative proposal, a 30-minute interrogation of the relationship between bodies and space. I invite participants to join me for a simulated and structured boxing sparring session. In a one-to-one performative event, participants are invited to don protective gear and box me for 2 minutes. I will narrate stories about my experience of bodies and space as I dodge and defend their attacks. The event will provide an interrogation of bodies in space, whilst providing participants with the opportunity to imagine and reflect upon the performance of their bodies within the space of the boxing gym.

Data archiving and sharing: A genealogical and performative perspective

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The fate of research data has emerged over recent years as a ‘matter of concern’ (Latour 2004) within the UK and beyond, with something of a moral panic about whether, where and how historical and contemporary datasets are being preserved; and if they are, whether in a state that makes them fit for reuse by new generations of scholars. This has spawned new fields of interest and investigation, with researchers debating, and engaging in, the archiving and secondary reuse of qualitative data; and grappling with stubborn methodological, ethical, moral, political and legal challenges. One response to these problems has been to try to fix them, all the while taking the phenomenon of data archiving and sharing itself as an ontological given. My own interest is in opening up this ontology to investigation: to take data archiving and sharing practices as object of inquiry. Drawing on an emerging body of work on ‘the social life of methods’ (Savage 2010, 2013, Ruppert et al 2013), and theoretical resources from science and technology studies, and feminist studies of science, I take a genealogical and performative approach and ask questions including: How, and with what effects, have data archiving and sharing practices come into being? What concepts...
and norms are embedded and enacted in the multiple practices that are constituting data archiving and sharing as a phenomenon? And can data archiving and sharing methods and practices be (re)made differently?

Embodiment, Gender and Sex in Virtual Worlds

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The first decades of the century have seen profound transformations of societies through digital media. One effect of these new means of contact is that one’s identity online does not necessarily have to correspond to corporeal identity and can become divorced from it or deliberately masked. For many, the opportunity to take on an alternate identity online is a primary attraction. An extreme manifestation of online existence is the creation of ‘virtual worlds’ populated by ‘avatars’, alternate online identities. The normal constraints of embodiment, from being plain or unattractive through being too old to having a physical handicap, can be transcended. It is common practice for a person to run an avatar of another gender or several avatars of different genders. While not ‘real’ in the physical sense, virtual worlds and the avatars one runs can be very real in their effects upon one’s ‘real world’ identity. Virtual worlds have economies that interact with the economy in the ‘real world’ and are independently evolving societies in which, arguably, ‘real world’ moral constraints need not apply. A considerable portion of activity in social virtual environments is sexual in nature, including prostitution both freelance and organized.

This paper will attempt to explore some of the myriad issues – ethical, methodological and practical - that arise from conducting research, particularly biographical research, into gendered embodiment and sex in virtual worlds.

Biographical methods in studies of cultural diversity and human security

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The proposed paper addresses application of biographical methods in studies of cultural diversity and human security. It analyses the relationship between increasing cultural diversity of communities and the awareness of local populations regarding their human security and sense of well-being. Comparative analysis of biographical narratives aims to establish how people perceive, identify, interact and reflect upon other cultures on their home ground and what impact these impressions make on their perception of the “other” (Barth) and their sense of human security. The methodological base for the analysis is the works of Pieterse, 2007; Taylor 2010, Guibernau, 2013, and Lianos, 2013 on the increasing hybridization of cultures, identity and locality and the author’s own research into cultural identities and majority-minority relations in Eastern and Central European countries (Nurse, 2013, 2011; Nurse and Sik, 2011). The paper identifies factors that can aggravate or ease such sense of insecurity; it argues that though people generally view cultural diversity as a welcome feature of modern society and happily relate to other cultures in their everyday lives, they are less certain about other cultures in their close neighbourhood. This is particularly relevant at times of economic uncertainty and political tensions that could prompt negative cultural and
historic stereotypical images. Using biographical interviews with ethnic minorities in Central and Eastern Europe from an inter-generational and comparative perspective, the paper will analyse the determining factors of human insecurity that could be prompted by cultural diversity.

**Participatory Biographies: Walking, Sensing, Belonging**

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Building upon earlier work that combines participatory, biographical and visual research I suggest that ‘walking’ as a method for conducting biographical research can generate “understanding” (in the sense outlined by Bourdieu). There is, of course, a long tradition of walking in ethnographic and anthropological research, but not in biographical sociology. Anthropologists Ingold and Lee (2008) reflect on the importance of walking in that “social relations, are not enacted in situ but are paced out along the ground” as well as the importance in ethnographic research for understanding people’s “routes and mobilities”(Lee and Ingold 2006). I will share a walk and images conducted by photographer John Perivolaris and the artist Geffer Garib in research we conducted in the East Midlands and suggest that through the visual representations of the walks we are able to get in touch with ‘storied lives’ in sensory and corporeal ways that fosters ‘understanding’ and critical reflection. This necessarily involves reflection on ways of knowing and understanding in biographical research and the potential for walking as method as part of the ‘craft’ of a biographical researcher.

**Female Experiences and Interpretations of Iconic Events: The 1958 Munich Air Disaster and the 1966 World Cup**

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Women are largely invisible in oral history accounts of sports fandom, with most socio-historical approaches focusing almost exclusively on the experiences of males. Through an excavation of the sporting histories of female football fans this paper aims to make one contribution towards changing this. Drawing on a ‘grounded theory’ approach (Glaser and Strauss, 2008), 21 semi-structured interviews were conducted with female football fans in England, aged between 50 and 80 years old. Berg and Lune (2012: 318) describe how newer approaches to social historical research have moved away from privileging the views of the ruling powers and instead look for evidence of ‘the day-to-day circumstances of “the people”’. Social historical research and oral histories therefore serve as a powerful tool for capturing these details before they are lost to time. This was the case in my research as women's voices and experiences as sports fans in socio-historical accounts have been largely marginalized.

My findings begin by examining female fans’ memories of the 1958 Munich air disaster which signalled the growing national importance of football in England. I move on to examine female experiences and interpretations of the 1966 World Cup, before finally discussing the rise of football players as sexualised national celebrities. I argue that such iconic events may be especially important in generating interest in football for some female fans, with many women not experiencing the same opportunities as males to enter this largely male domain.
**Narratives of place: A case study of Hartlepool’s Headland**

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The place we now consider as Hartlepool came into existence through a merger of two distinct towns in 1967, the original Hartlepool also known as ‘the Headland’ and ‘West Hartlepool’. Despite this merger, residents of the Headland continue to display strong levels of attachment and a localised identity. In addition, all areas of Hartlepool have been significantly impacted by economic restructuring and social problems linked to deindustrialization, resulting in the town becoming a place for leisure, a place to live, but not necessarily a place to work (Ferriday, 2002). Utilizing participatory mapping and walking map biographical oral history interviews, this PhD project explores participants’ experiences and perceptions of localised sense of place (Relph, 1983). The paper will also investigate the role of memories of place and wider collective memory in shaping place attachment and place-identity (Proshansky et al, 1983). The maintenance of the Headland as a localised ‘imagined community’ (Anderson, 2006) will also be discussed. Using oral history is an opportunity to plug gaps in spatial histories, opening up the closed-system of space from a singular universal world into places containing multiple trajectories. It is likely that the residents of the Headland have their own distinctive stories to tell. Strong collective memories supported by cultural narrative and place myth regarding industrialization and working class community, may still play a significant role in maintaining a sense of place and place-identity for residents in post-industrial towns such as Hartlepool.

‘What would you know about football, you’re Australian?’ Being an outsider studying English football

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This paper will explore the dynamic relationship between a local sporting community and a researcher notably from the ‘outside’. Such methodological issues surfaced during the collection of fieldwork data on Everton Football Club, for a wider study that explores the match day experience and spatial configuration of sports fans on game day. Focusing on the complex and inherent challenges of conducting research as an Australian researcher with Everton Football Club’s sports fans, this paper explores how the researcher used her ‘otherness’ as an advantage to securing levels of shared knowledge and acceptance into some kinship groups. Drawing on the qualitative ethnographic methods of participant observation, semi-structured interviews and participant mapping, research was conducted during the 2012/13/14 Premier League seasons. Theoretically guided by Goffman’s (1959) dramaturgical metaphor, this paper argues that being a sport fan is a performance that through interaction with others, individuals - including researchers - assume a ‘role’ and try to create a favorable impression. Whilst remaining fluid, theses roles and performances are grounded in expected modes of behavior, which are ultimately measured and mitigated by the collective group. This is why the match day routine remains an important means for fans to distinguish themselves as members of a
particular fan subculture/type. What this paper will illustrate and discuss, is how the researcher learnt to mostly get it ‘right’ but at times spectacularly got it ‘wrong’.

Doing biographical research on recent Spanish labour migrants in England

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In the current state of the Spanish economy many young people (among them many university graduates) find it increasingly hard if not impossible to enter stable employment. (The youth unemployment rate has reached 55.1% in 2014 (Eurostat, 2014). Many young Spaniards have opted for migration as a way to overcome the plight of unemployment (or precarious employment) in Spain. Britain has become one of the most popular destinations for recent Spanish migrants looking for a better future, as the number of new arrivals per year rose exponentially from around 11 000 in 2008 to 53 000 in 2013 (Department for Work and Pensions, 2013). While the phenomenon has been widely covered by the mass media and (ab)used by right-wing parties like the United Kingdom Independence Party which successfully incite fears of millions of unemployed people from other EU countries who might take away “your” jobs, there appears to be a lack of academic studies dealing with the migration experiences of the migrants themselves.

In my paper I would report about a qualitative study about the biographical experiences of recent Spanish labour migrants in the UK, a study based on autobiographical narrative interviews. How did people experience the crisis in their own lives? How did the decision to migrate come about? Does the reality of living abroad meet the expectations they had back in Spain? What are the biggest obstacles, which they face? The aim of this study is to shed light on how macro phenomena (such as the economic crisis in Spain) can affect and re-direct the lifelines of individuals and their families. The project is based on methods of narrative analysis (Schütze, 2008) and the idea of theoretical sampling (Glaser and Strauss, 1967), as it strives to get a deeper understanding of the biographical experiences (by doing case analyses) and to spell out the variation of social and biographical processes. In my paper I would also address the issue of how such a research project can be creatively used for practical purposes, e.g., the development of programs and counselling activities.

Mapping, moving and connecting lives: biography and visual hermeneutics

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This paper presents theoretical and methodological innovations in biographical research within a doctoral study, and specifically draws attention to creative and visual work at the intersection of sociology and hermeneutics (Ricoeur, 1990;1992). Research undertaken with leaders of Early Childhood services in the North East of England is given as an example of work which relates hermeneutic concerns of understanding professional stories with sociological concerns about the professional practices that create, develop and sustain those stories. The creative use of visual artefacts and alternative forms of mapping used with participants forms the focus of this paper.
Female sex workers and their health

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My research work provides insights about the livelihood of female sex workers in Mumbai. The majority of them were forced into the sex trade, due to poverty and their family conditions. They entered the sex trade so that their families could survive. The female sex workers are working in the informal labor sector, without any social security. The working conditions in the brothels are very difficult and have an adverse influence on the female sex workers' health. Hence some women are struggling with different diseases like HIV, Sexually Transmitted Infections and even issues of nutrition. The state’s responsibility is important to protect the lives and health of female sex workers. The female sex workers have to fulfill the responsibility of taking care of their children on their own, as a majority of them are single parents and do not have their husbands by their side. Unlike other traditional Indian women, most of them live outside the structures of marriage. Due to poor working conditions and lack of protective legislation they are vulnerable to diseases and their poor health also affects motherhood.

It attempts to understand how the livelihood of female sex workers changed after the closure of brothels. The conditions of life of female sex workers are difficult in multiple ways. These difficulties include poor health, high risk working conditions, motherhood responsibilities and lack of access to finance.

Becoming an artist (against all the odds)

Piotr Szenajch, piotrszenajch@gmail.com
School for Social Research, Warsaw, Poland

This paper aims to present an interpretative model that I have found to be useful during the analysis of my narrative interviews with renowned contemporary visual and performative artists.

My research project confronts these life stories with a genealogical critique of contemporary, individualistic language which we use to describe human abilities and achievements (a language that is significantly inspired by concepts deriving from the reflection on art of Enlightenment and Romanticism).

In my presentation I will try to indicate the benefits of setting together the well-known description of the field of cultural production by Pierre Bourdieu with an interpretation of modern art as a discourse in the foucauldian sense.

Not only what is said and written about art should be understood as discursive practices in the vast discourse of modern art – also the artistic work itself.
Art can be perceived as a multi-generational discussion, a dialectic of gestures, attitudes, forms and practices in which the work of art is the next move, gaining significance in relation to the previous ones. One can reconstruct its lineages of inspiration, development, gradual modifications, as well as recognise its ruptures, irregularities and contingency.

The artistic field – according to Bourdieu, historically shaped in its efforts to gain autonomy within the wider social space – has been at the same time invariably shaped and reshaped by thus understood discourse of modern art.

Eventually, there is an important aspect of my artists’ life stories that I provisionally label with the category of trajectory (in a much wider sense than by A. Strauss or by F. Schütze) – to underline the multidimensional aspect of the biographical path of an artist: through social strata and social worlds, positions within the artistic field, discursive formations of the modern art and, finally, understood as individuation or development of subjectivity.

The use of this set of concepts, as well as the initial formulation of my project is an effect of a realisation that the research field I have encountered is singularly influenced by the history of its self-reflection and saturated with the memory of its previous states and achievements. However, I believe this model – as well as some other conceptual propositions I am developing on its grounds – can be of use for thinking about life histories developed in other professional environments.

**The separation of body and voice: an analysis of the biographical methods employed in Clio Barnard’s The Arbor**

**Linda Taylor** linda.taylor@northumbria.ac.uk
Performance, Northumbria University

This paper will focus on the biographical methods employed by the film-maker Clio Barnard in her (2010) documentary *The Arbor*. *The Arbor* is largely comprised of a series of audio interviews with people who knew the playwright Andrea Dunbar (1961 – 1990). Dunbar’s debut work was also titled *The Arbor* (1980), and she later wrote *Rita, Sue and Bob Too* (1982) and *Shirley* (1986). A written testimony by the director at the beginning of the film informs the viewer that the actors are lip syncing to audio recordings of the interviewees. This technique itself and the way in which Barnard self-consciously draws the viewers’ attention to it disrupts any possibility of viewing the film as a transparent and authentic window on to the biographies of the speakers. The stakes are high for all those interviewed for the documentary, particularly for Dunbar’s daughters Lorraine and Lisa who were not on speaking terms at the time the film was made due to previous disputes regarding how each had represented their mother. By considering Barnard’s use of filmic techniques to separate out the body of the speaker from the text being spoken this paper will address how the film offers neither a representation of the ‘body’ of the actor nor the ‘body’ of the interviewee but rather offers a confusion of signifiers which prevents the viewer from settling entirely with the bodily representation of either. These techniques will be analysed for the ways in which they offer a new dialogical and ethical approach to the construction and representation of biographical material.
Autobiographical narrative interviews (Schütze 1981, 1983, 1984; 2012) prove that encounters with Europe (in the case of people who leave their country of origin looking for work, education, foreign spouse, escaping from predicament or suffocating milieu) expose individuals to different cultural patterns, schemes of interpretation and reference, systems of orientation, (hierarchies of) values and various life styles. Ordinarily this results in very intensive biographical work i.e., re-evaluating, revising, reseeing, and rejudging (cf. Strauss, 1969: 100) one’s past and future in order to yield a sense of seamless continuity of identity (Strauss, 1993: 99). But there are also many biographical traps, unexpected difficulties and paradoxes luring for people who are to cope with otherness in their everyday life. These pitfalls, traps and paradoxes that might emerge while “encountering” with Europe will be discussed in this paper. We deal with them by: 

- Individuals for whom going abroad does not imply conscious and deep efforts to see the everyday reality from the standpoint of the (culturally different Other) and who strenuously endeavour to maintain and preserve old unquestioned schemes of interpretation, reference and orientation. They “immune” and unwilling to get to know other ways of being in the world.

- Migrants who working abroad (for instance those who left Poland in order to “look for bread” after 2004) focus on work only and are focused on maximizing their money earnings. Thus, they reduce their experiences to ostensive consumption and, in some cases, they feel alone and excluded. Material goods compensate for suffered losses, exclusion and homesickness.

- Students of Erasmus Programme who live in some sort of “national bubble” (Cf. Boorstin 1964) and systematically block or limit their chances to immerse in the host culture. Lena Inowlocki and Gerhard Riemann say that they sometimes ‘stuck’ in their English speaking Erasmus cliques” (Inowlocki, Riemann 2013).

- Culturally-mixed couples living in bi(multi)cultural environment who build some sort of isolated, free from outside influences, self-sufficient emotionally and socially “island”.

- Corporate workers whose work profiles based on communicative and interaction skills do not translate into social and cultural activities outside the social world of corporation.

Moreover, such issues as we can observe: consent to “brain waste” and regression; adopting the occidental attitude towards one’s culture and see it as inferior; passive orientation; etc.

All the findings presented emerged from the data collected within KE FP7 Project “EurolIdentities” and are the result of the joint work of the Polish team: Kaja Kaźmierska, Andrzej Piotrowski and me.
Between 1975 and 1980, Peter Sutcliffe murdered thirteen women across the North of England, predominantly in the cities of Leeds and Bradford. The sequential appearance of the mutilated bodies of women across the North of England created a climate of fear fuelled by both the actuality of the violence and police and media discourses, which perpetuated the Ripper ‘myth’ and actively encouraged women’s fears and their withdrawal from public space. The murders became integral to radical feminist analyses and activism, which identified male violence and its threat as a means of control via fear and constraint. All women were presented as fearful of the Ripper and the threat of male violence more generally; the assumption being that women collectively restricted their lives as a consequence.

This paper explores the fear experiences of women who lived in Leeds at the time of the Yorkshire Ripper murders via the use of narrative analysis. It seeks to unpack the ‘master’ narratives of radical feminism from the time, which present a ‘unifying story’ of women’s fear, as well as drawing upon some of the central features of narrative analysis such as temporality and the narrative construction of self, to reveal varied accounts of fear and resistance based around social class and geographical location.
CONFERENCE SPEAKERS

Amini, Elham—School of Applied Social Sciences, Durham University, UK
Arnfield, Jane—Faculty of Arts, Design and Social Sciences, Northumbria University, UK
Baumgartner, Eric—School of Social Sciences & Law, Teeside University, UK
Bjorkenheim, Johanna—Department of Social Research, University of Helsinki, Finland
Cardenal de la Nuez, Maria Eugenia—Departamento de Psicologia e Sociologia, Universidad de Las Palmas e Gran Canaria, Spain
Colm, Hickey—School of Applied Social Sciences, Durham University, UK
Cresswell, Mark—School of Applied Social Sciences, Durham University, UK
Dalton, Andrew—Department of Social Sciences, Sunderland University, UK
Dimtrieva, Alexandra—Dept. of Sociology of Culture and Communications, St. Petersburg State University, Russia
Gallagher, Justine—Dept of Social Work & Communities, Faculty of Health and Life Science, Northumbria University, UK
Gates, Judith—Independent Scholar
Gilad, Noga—Interdisciplinary Studies, University of Haifa, Israel
Given, John—Independent Scholar and RN03.
Golczynska-Grondas, Agnieszka—Dept. of Applied Sociology and Social Work, University of Lodz, Faculty of Economics and Sociology, Poland
James, Deborah—Dept of Social Work & Communities, Faculty of Health and Life Science, Northumbria University, UK
Jobe, Alison—School of Applied Social Sciences, Durham University, UK
Kazmirska, Kaja—Dept. of Applied Sociology and Social Work, University of Lodz, Faculty of Economics and Sociology, Poland
Kotter, Richard—Department of Geography, Northumbria University, UK
Lennox, Sol—University of Lincoln & Institute of Performing Arts Development, University of East London, UK
Mauthner, Natasha—Business School, University of Aberdeen, UK
Miller, Robert—Sociology, Social Policy & Social Work, Queen’s University, Belfast, UK
Nurse, Lyudmila—Oxford XXI and Centre for Global Politics, Economy and Society, Oxford Brookes University, UK
O’Brien, Aine—Co-Founder & Co-Director of Counterpoints Arts, London, UK
O’Neill, Maggie—School of Applied Social Sciences, Durham University, UK
Perivolaris, John—Independent documentary photographer, researcher, writer, and curator.
Pope, Stacey—School of Applied Social Sciences, Durham University, UK
Price, Kevin—School of Social Sciences and Law, Teeside University, UK
Richards, Jessica—Dept of Sociology and Social Policy, Faculty of Arts and Social Sciences, University of Sydney, NSW AU
Riemann, Me-Linh—Sociology, Cambridge University, UK
Roberts, Brian—Visiting Professor, School of Applied Social Sciences, Durham University, UK
Robson, Ian—Dept of Social Work & Communities, Faculty of Health and Life Science, Northumbria University, UK
Schupp, Maria Chaya, Department of Sociology, University of Kassel, Germany
Szenajch, Piotr—School for Social Research, Warsaw, Poland
Taylor, Linda—Faculty of Arts, Design and Social Sciences, Northumbria University
Waniek, Katarzyna—Department of Sociology, University of Lodz, Poland
Wattis, Louis—School of Social Sciences and Law, Teeside University, UK
Durham University map and legend

Walking Distances

- Elvet Riverside to Mountjoy: 10 mins. approx.
- Hill Colleges to Market Place: 20 mins. approx.
- Railway Station to Market Place: 15 mins. approx.
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