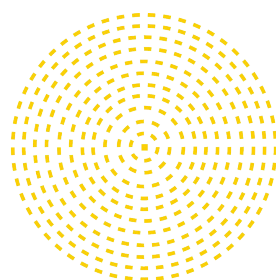


**Experiencing the Historical Record: Developing a methodology for psychologically integrated learning around Black British experience through archival materials.**

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A report prepared for The National Archives UK by Stillpoint Spaces London.



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**LONDON**

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## The Context

In 2019/20 The National Archives UK and Stillpoint Spaces London began a creative collaboration with the aim of synergising our resources to create a programme of learning that was inclusive of archival materials and psychological learning approaches. This resulted in a series of three workshops entitled *Race and Racism Past and Present* where three periods of Black British history were explored in small public workshops over the course of a year. Participants were given a presentation of archival material by records specialists from the National Archives and then offered the opportunity to engage with their emotional experiences around that material with the guidance of Poetry Therapist Charmaine Pollard. The workshops were very well received, and participants found the opportunity to integrate personal, emotional, and psychological experience into their engagement with these documents of the past deeply enriching.

In 2021 we were able to reflect on the experience of this and a related programme that The National Archives carried out in partnership with the Black African and Asian Therapy Network (BAATN), at an online conference produced by The British Museum entitled *Archival Research and Therapeutic Practice: Interrogating face and feeling when working on topics related to racism, colonialism and empire*.

Early in 2022, Iqbal Singh, the Regional Community Outreach Manager at The National Archives, secured further funding to develop this methodology into a teachable protocol that could be rolled out across the UK. An initial meeting of discovery was arranged with Aaron Balick, Director of Stillpoint Spaces, and Charmaine Pollard, Poetry Therapist, who were the original stakeholders and facilitators of the initial project, *Racism Past and*

*Present.* Together, they decided to run a “beta” event in order evaluate their proposed methodology in a controlled environment.

## **Planning the Pilot Event**

A series of pre-meetings were held between the organisers who decided to create a one-off workshop with the express purpose of piloting a draft methodology which would be subject to participant feedback and culminate in this research report. The participants included:

### **The Organisers:**

Iqbal Singh, Regional Community Outreach Manager, National Archives

Charmaine Pollard, Poetry Therapist

Aaron Balick, Psychotherapist and Director of Stillpoint Spaces London

### **Records' Specialist Presentations:**

Victoria Iglkowski-Broad, Records Specialist, The National Archives

Kevin Searle, Records Specialist, The National Archives

### **Research Consultant:**

Kevin Lu, Head of Department (designate), Department of Psychosocial and Psychoanalytic Studies, University of Essex.

### **Plus six invited guests as participants to engage as co-researchers**

The participants were invited by Charmaine and Aaron who selected individuals who had previously engaged with similar workshops with them. They were chosen based on previous interest and their willingness to participate in feedback to develop the project. They were emailed with a text explaining what we were doing and invited to participate as a participant co-researcher.

### The March 26th Pilot Event

A half-day event, *Exploring the Black British Archives* was organised for Saturday, March 26<sup>th</sup> at Stillpoint Spaces London. Lunch was provided on arrival. After eating and informal welcomes and greetings, Iqbal presented the context and purpose of the project to all those present and the organisers, facilitators, and researcher introduced themselves. Our invited participants were told why they were invited to participate and were treated as co-researchers towards the development of our proposed methodology. Parts of the proceedings were audio-recorded with the consent of all present. This audio-recording was used by the researcher, Kevin Lu, to return to the day's discussions so that themes could be distilled and triangulated with Aaron Balick. Kevin was present as both researcher and participant so he could experience the interventions himself, thereby deepening an appreciation of the proposed method and aligning the report with ethos of the project as a whole.

The structure of the event was broadly based on our previous collaboration, *Race and Racism in Contemporary Britain*, where a presentation was followed by a writing intervention, and was concluded with a group discussion. However, this event was longer (a half-day as opposed to 1.5 hours) to enable exposure to more archival material and time to explore feedback from participants. Furthermore, whereas the original event only had one records specialist presentation, this pilot had two, back to back, to give the participants a taste of the breadth and variety of material that might be discussed.

Presentations were followed by a short break after which Poetry Therapist Charmaine Pollard facilitated therapeutic writing where the participants were asked to engage with the

material on a personal level in response to a prompt. Participants were then asked to share their experiences with a partner, followed by the opportunity to share more with the larger group. After another break we had an open feedback session where all participants could share their thoughts of the day.

All planned participants attended, barring one invited guest who had to decline due to Covid. An informal tone was set by the provision of pizza and snacks as participants arrived and there was a convivial atmosphere when Iqbal officially opened the event. The tone remained informal, which, we believe, created a sense of camaraderie and safety. This was further enhanced in Iqbal's introduction to the day in which he shared his own emotional experience with reference to examining the archival records relating to Partition. This modelling of personal self-disclosure created a sense of trust and inter-personal respect and sensitivity that carried on throughout the day. Records Specialist Kevin Searle offered a presentation centring on the Windrush passenger manifesto – acknowledging some of the more “illustrious” characters but being curious about the others, e.g. Sam Walker, “the everyman” who, he suggested, may show up in other records in the collection. He also covered records of hostel riots through letters and documents, giving the presentation a human depth. This was followed by a presentation by Vicky Iglkowski-Broad, who offered further depth and humanity to historically significant events like The Mangrove Nine. She shared photographs of the protests and asked participants to identify with various personae, imagining what it might have been like to take part. She also critically examined the role of women in the Black Panther movement before finishing with a description of the Shim Sham club on Wardour St. in the 1930s, an African American themed club that was

also a queer space. Participants were shown photos of the interior and the menus, which was another tactic that enabled more accessible ways to engage with history.

There was a short Q & A followed by a break before Charmaine ran the therapeutic writing portion of the afternoon, which based on the principles of poetry therapy. This began with a writing prompt “Being Here” being given to participants who then wrote for three minutes before sharing with a partner, and then sharing with the larger group. There was a warm sense of mutual respect and safety and people shared freely. Charmaine also utilised an acrostic based on common themes and further discussions were had. The tone in the room was consistently of mutual care and respect, and the participants and facilitators shared candidly and emotionally.

## Thematic Analysis

As we hoped, the planning of the day enabled the arising of a number of themes relating to how participants related what they had learned in the presentation to the here and now.

Following the three presentations delivered by Iqbal, Kevin Searle and Victoria respectively, Charmaine's poetry therapy\* intervention facilitated reflection on the archival material and the emotions it evoked. For example, the writing prompt "Being here", was wide enough to be interpreted in different ways (e.g. "being here" at this event to "being here" in post-colonial Britain) according to the associations of the participants. A preliminary analysis of the data – based on the principles of thematic analysis (Braun and Clarke, 2008; Ritchie and Spencer 2003; Bazeley, 2009; Riessman, 2008; Fereday, 2006) – gave rise to six overarching themes and several subthemes:

1) Vulnerability and Resistance

a) Empowerment/disempowerment

2) Resilience

a) Belonging/exclusion

3) Democratization

a) Education

4) Embodiment

5) Ancestry and family

a) Children

b) How history is understood

6) Nostalgic disorientation

a) Notions of time

b) Notions of home

\*Poetry therapy is the use of language, symbol, and story in therapeutic, educational, growth, and community-building capacities. It relies upon the use of poems, stories, song lyrics, imagery, and metaphor to facilitate personal growth, healing, and greater self-awareness.



## **1. Vulnerability and Resistance**

Several co-researchers voiced their desire to resist existing power structures – to initiate and affect change while developing more personal forms of resistance. One participant, in response to documents evidencing the use of quota systems, robustly asserted that one will not be removed; one must resist and fight back against unequal power relationships embedded within society itself. Another colleague noted emphatically, “I am here”. What became clear was how the archival material was being positioned as a springboard for personal reflection, a bridge between individual and collective giving voice to interdisciplinary, psychosocial responses.

## **2. Resilience**

Our co-researchers expressed a nuanced understanding of resilience and the different forms it may take. Overall, there was a real concern about how an engagement with primary sources might build resilience in the next generation.

One participant-researcher shared the difficulty of coping with the past and what it evokes. For them, engaging in the past and the traces it leaves behind was more about managing experiences rather than effecting real change. Many agreed and shared that attending exhibitions or places like The National Archives can feel intimidating and that there is little space to work through what arises; others shared that they avoided such opportunities for similar reasons. This understandable anxiety, disillusionment and emphasis on survival sat in tension with expressions of anger and exasperation that forms of exclusion present in the archival material continue to this day. One participant-researcher – responding to the

persistence of exclusionary practices – provided a telling example of how Black people continue to be refused entry into night clubs. The need to justify one’s presence in these contexts facilitated an exploration of what it means to ‘belong’ in relation to archival material and how one accesses it. In other words, how do the inter-related experiences of inclusion and exclusion play out at the institutional level of the National Archives? There was a strong sense that for minoritised people, a barrier to inclusion existed that required them to justify their presence in a privileged space. It was noted that the context of the day’s event uniquely offered an opportunity to explore these complex feelings of both vulnerability and resilience.

### **3. Democratisation**

A theme that emerged from Charmaine’s therapeutic writing session was the importance of democratising access to The National Archives specifically and educational resources more generally. (The former will be discussed in greater detail below). Our co-researchers were deeply concerned about fair and transparent access for all, especially for BIPOC school-aged children. They may not wish to study the past because of the very biases embedded in accessing primary sources. This led to a wider discussion on: the nature of history; how it is taught in schools; a potential tension between academia and what might be considered community studies; and whether predominant pedagogies for teaching history leave enough room for the expression of emotions. One co-researcher suggested that a major reason why history is avoided amongst diverse communities, is because history, as we discussed above, can be so painful – haunting legacies remain imperceptible if we do not have the right language to frame the subjectivity arising from an engagement with these sources. The theme of democratisation led to a distinction between collective and individual histories, but also an

awareness of how the psychological (and individual) necessarily merges with the social (collective memory).

#### **4. Embodiment**

Our group acknowledged how psychic pain – stemming from researching the past (whether personal or collective) – can be located within the body. One co-researcher – citing the work of van der Kolk (2014) – noted how emotionally-toned complexes are linked to our history, both individual and collective. The sheer litany and repetition of examples of racism – painfully reminding individuals of racism’s persistence and adaptability to changing contexts – can be too much to bear, leading one colleague to state, “The stories just keep coming”. Contemporary examples were given in response. There is a danger, then, that individuals can shut down and feel paralysed – bodily, intellectually, and emotionally. This is what Lifton (1973/2005) has termed *psychic numbing*.

Taking ownership of emotions that emerge from an interaction with archival material is paramount to both restoring individual equilibrium and to increasing the use of archives amongst diverse communities. The need to relive and integrate both individual and collective wounds, what Klein (1975/1984) would frame as *reparation*, could be pivotal to re-negotiating definitions of history and revising ways of working that are more receptive to the concerns of Black and Minority Ethnic communities. In other words, our understanding of history could be broadened to include it as a psychological site of mourning, reflection and, potentially, healing. If conducted under optimal conditions (see below), there is a healing potential to working with primary sources, one that includes being attuned to our bodily reactions to painful histories.

## **5. Ancestry and family**

The exercises led by Charmaine stirred personal memories, associations, and connotations. These became pillars buttressing the group's engagement with the archival materials. One co-researcher recalled a personal request for medical records that led to the re-discovery of her own medical past, encapsulated by a document steeped in both institutional and structural racism. Another colleague was moved by their memories of Lunar House, the processing centre for the visa and immigration service, and the bureaucratic hurdles placed in front of those seeking a new life in the UK.

The preliminary data suggests that our own individual subjectivities may be triggered in response to archival material, coupled with a growing awareness of how crucial knowing the past is to constructing our present identities. Many colleagues commented on the tyranny of the past and its ability to repeat itself in the present, both at the level of our immediate group (i.e., our families) and the larger group, i.e., the societies and cultures to which we belong. Deleterious relational patterns are embedded historically and structurally. These patterns are then passed down both consciously and unconsciously, with the result that psychic residues become embodied and felt when provoked by primary sources.

Co-researchers also expressed a concern that children specifically and future generations more generally will face the same barriers. Structural racism and entrenched modes of relating are very difficult to break. This concern for the future sits alongside the theme of democratisation above, and whether sources of knowledge are accessible. Indeed, making archives more user-friendly and community-centred will help combat inequalities while also aiding the task of breaking damaging structural and relational patterns.

## 6. Nostalgic Disorientation

In response to the passenger manifesto shared by Kevin Searle in his presentation, one colleague vividly expressed a double movement in the development of their reflections. One was towards their family, and the relational dynamics defining the interaction of its members. The other was a nostalgia for a past that once was and what it could have been. Disorientation arises when memories of the past are juxtaposed with the demands of a current situation. This colleague's reflections capture a tension stemming from a renegotiation of identity. While expressing a desire to maintain a connection with the past, their position in 'the here and now' created the conditions for a reconsideration of the meaning of 'home'; what it means to be 'here' and what it means to be 'there'. Stated another way, nostalgic disorientation is characterised by a collapsing of notions of time and space, giving rise to what Victor Turner (1969) called *liminality*, of being neither here nor there, but 'betwixt and between'.

When raised, the theme seemed more prominent amongst those with an awareness of their respective diaspora experiences, and how these have impacted upon their growth and identity. Another co-researcher vividly recognised and described how they are perceived in different contexts: when they are amongst those sharing the same ethnicity, they are considered 'English', but still embraced as a member of the group; yet when they are in England, they need to fight to be recognised as British. Consequently, they occupy a space on the margins of society. The tension between opposing positions gives rise to a yearning for a time when, and a place where, such conflicts are non-existent.

## **Participant Feedback**

Participants took a well-deserved break after Charmaine's session and were invited to return to the large group to provide reflections and unstructured feedback on the day as a whole. The feedback we received in our final session may be categorised into five distinct themes:

- 1) Group dynamics
- 2) The importance of space
- 3) Engaging with emotions and feelings
- 4) The centrality of arts-based methods
- 5) Shared ownership of knowledge.

### **1. Group dynamics**

Participants found the development group an enriching experience and an important step in making educational and archival materials accessible, expressed as creating a neutral yet pro-social ground for participation and engagement. An awareness of group dynamics and fostering rapport are key to creating a collaborative methodology that challenges existing approaches to archival research. Colleagues emphasised the importance of building community and sharing food as key to fostering an openness to sharing ideas.

### **2. The Importance of Space**

Our co-researchers focused on the importance of the space in which research and engagement are conducted. The space needs to be a containing and nurturing environment where colleagues can share their memories, grief, experiences, and ideas. Our group

reflected on Stillpoint Spaces as a physical space and container for the development of an emerging methodology, and how insights may differ if we were situated at the National Archives. Co-researchers also commented on the quality of psychological safety provided by the facilitators, notably Charmaine's holding of the therapeutic writing space, the sharing of what emerged there, and the way in which the organisers included them as co-researchers in the feedback process.

Holding events off-site may be symbolic of a larger initiative to foster collaborative engagement and to tackle existing inequalities. Our group reflected on Kew as a space: an imposing government building surrounded by a body of water that may come to symbolise a seemingly impenetrable fortress where knowledge is withheld rather than made public. Moreover, some colleagues recognised that, as a government building, the space brings with it its own history of oppression and racism. Even the systems used to codify the holdings are steeped in a colonial past. While some of these impressions operate at the level of the symbolic, they need to be taken seriously as they are connected to larger concerns regarding the future of outreach programmes and what needs to change to shift perceptions of the National Archives.

There was an interest in approaches that take outreach programmes off-site and into communities that could better help to shape the way in which individuals and groups interact with primary sources. Even if future outreach events were held on-site, there was a keen desire to work collaboratively and to emphasise knowledge as being co-constructed and better incorporating personal experiences like emotions and family stories. This more collaborative and community approach challenges long-held perceptions that history and

archival research are largely individual endeavours. Co-researchers who have experienced themselves as being minoritised due to race and/or ethnicity felt that others who have been minoritised may need to be encouraged and empowered to enter spaces that are often perceived as being 'not for us'. These impressions re-iterate several of the tensions with which our group grappled throughout the day, including: the feeling of being torn between 'being here' and 'being there'; and the necessity of taking ownership of a space that, traditionally, excluded minoritised peoples.

### **3. Engaging with emotions and feelings**

Colleagues re-iterated the significance of paying attention to our bodies when working with both archival materials and others. Several co-researchers expressed some anxiety before the event, largely due to not knowing explicitly what the day's objectives were. Some colleagues, however, felt that an optimal level of anxiety was helpful when entering a discovery group, which further supports the intention of co-creating knowledge.

### **4. Arts-based Methods**

Colleagues both recognised and appreciated the arts-based approach of poetry therapy, which encouraged a free flow of ideas without the expectation to rationalise and justify their perspectives. One colleague commented, "I felt empowered reading what I've written, I didn't have to explain". "It's nice," another co-researcher noted, "to be able to have a truthful response to something happening". The emerging consensus was that arts-based methods are well-placed to create a space for working with emotions as an equally valid pathway to knowledge production. Foregrounding arts-based methods established a middle ground



where academic and other ways of working could meet as equally valid approaches to archival research.

#### **5. The shared ownership of knowledge**

Some colleagues felt the aims and objectives of the project could be made clearer by placing greater emphasis on its collaborative intention and stating, in more explicit terms, its emphasis on the co-creation of knowledge. Some co-researchers, based on experience and a legacy of being silenced, expressed concern over ownership of the material arising from the collaborative sessions.

## Aims and Recommendations

The purpose of this pilot was to create a “beta” event that was broadly based on our previous collaboration on the three-part *Race and Racism in Contemporary Britain* series run by The National Archives and Stillpoint Spaces London. This time, however, we ran the event with the explicit intention of involving select members of the public to road-test it with us as co-researchers with the aim of studying it together to create a framework for best practice going forward. We were delighted to find that many of the components that went into the design of the original programme achieved their aims – namely, a multi-modal - learning process in which the presentation of archival records related to race was combined with a psychological intervention designed to give participants the opportunity to better integrate that learning through their personal experience and sharing with others. Similar models can be developed and adapted in the future through an iterative process that includes participants as co-producers and guardians of knowledge. We propose the following aims and recommendations based on this experience:

### **Aims:**

1. To explicitly integrate the presentation of archival research with quality psychological interventions that enable a personal relationship with that material.
2. To create psychologically safe environments so participants can share the impact that these records have on them, while learning from others’ experiences from differing races and ethnic backgrounds .
3. To explicitly treat Black British history as British History (Gilroy, 1987/1992), not as something marginal, as a footnote, or just for Black History Month.

4. To create ways in which these histories and records can be explored in more widely accessible ways by individuals and communities who may not do so in the usual conventional ways.
5. To involve participants in the co-creation of something as a part of this process (instead of a top-down, one way provision of knowledge).

### **Recommendations:**

There are some key elements that we believe would contribute to the creation of a model that could be taught and distributed more widely. These elements include:

1. Publicity for the event should clearly describe what participants may expect there to reduce the anxiety of the unknown. Participants should be made aware that the workshop will be psychological, but will not be group therapy, and ground rules about confidentiality and the purpose of the workshop should be made clear. Transparency about how the event was funded should be provided and what may or may not happen with any material collected (e.g. writing) during the event.
2. Drawing on high quality facilitators who can create psychological safety in the context of an open public workshop.
3. A mix of subject experts (e.g. records specialists) and mental health professionals (therapists, counsellors, and poetry therapists) appears to work well, with the proviso that such facilitators avoid an us/them dialectic and aim instead to invite co-created experiences. In our case this was modelled by each of the facilitators sharing something of their personal experiences alongside delivering on their expertise.
4. Small groups of participants, perhaps no larger than a dozen.

5. A simple structure that includes:

- a. A warm welcome, introduction to the workshop and its facilitators, the programme for the day, and the provision of food or snacks.
- b. A short and accessible educational presentation on a single theme or cluster of related themes, no longer than 20-30 minutes.
  - i. Avoidance of jargon and academic terms.
  - ii. Accessible to people from all levels of education.
  - iii. Ideally delivered with lots of imagery, things to look at and engage with (e.g. sound archives, photographs, images, film, etc.).
- c. A Q & A for the presenter – this Q & A should focus mainly on the material from the presentation.
  - i. If possible, the sharing of personal and emotional material should be reserved for the psychological facilitation section.
- d. A light psychological intervention (in this case writing) based on themes in the material that enables participants to process that material more holistically.
  - i. Should include individual, dyad, and larger group components.
  - ii. Members may opt out if they wish at any time.
- e. A space for feedback and contributions from the participants about the day.
- f. Short breaks as appropriate, provision of hot and cold beverages throughout.

This is a simple model that can be adapted to different requirements and developed as necessary through continued research. Thematically, we also offer the following recommendations:

1. The development of the model should be multidisciplinary, flexible, and open.
2. Integrating arts-based practices (McNiff, 1998) is a way of giving voice to subjectivity and recognising the value of working with emotions in archival research.
3. Research into the nature of history and memory (Hutton, 1993) and psychoanalytic views on nostalgia (Kaplan, 1987) may help to further elucidate key themes arising from our discovery group session.
4. Close attention should be paid to existing collaborative models of research (Lassiter, 2005), with the aim of learning from, and integrating, best practice.
5. Integrating existing work seeking to challenge academia's persona as a dispassionate field bereft of subjectivity (Behar, 1996; Pelias, 2004; Romanyshyn, 2007) may help address the concern around power dynamics expressed amongst our co-researchers.
6. An emerging archival methodology taking on board our findings would also integrate psychoanalytic approaches to the discipline of history, noting points of convergence and divergence (Lu, 2011; 2012; 2014).
7. It may be helpful to frame the emerging method as psychosocial (Frosh, 2010) in scope, which speaks to the dynamic interplay between individual and collective that was constellated during our session.
8. The group's emerging understanding of history – that the past continues in the present – stems from the work of E. H. Carr (1961). It might be worth questioning how such a view of history has become embedded in communities, and whether we need to reassess why certain ways of understanding the past are more widely held than others.

- 9 . The theme of ancestry and family may be fruitfully illuminated by studies in the transgenerational transmission of trauma (Schützenberger, 1998; Faimberg, 2005).
10. Other themes arising from our discovery group session may be amplified by the following areas of inquiry: a) cultural hybridity (Werbner and Modood, 1997; Bhabha, 1994; Lu, 2020); and b) cultural homelessness and the ‘third culture kid’ (Henderson, 2016; Greenholtz and Kim, 2009; Moore and Barker, 2012).

## **Conclusions and Acknowledgements**

While we would like to note the limitations of this report due to the limited data upon which it was based – a single ‘beta’ event – we nonetheless have high confidence in its findings. This discovery session was not only based on events that were developed two years previously, but those events were created with great forethought and planning by individuals highly experienced in developing trainings and workshops that address psychological and emotional material. The design of the intervention arises out of tried and tested methodologies of emotionally intelligent learning. What is novel about this is the collaboration with a statutory body like The National Archives and a mental health organisation like Stillpoint Spaces London. We believe there are great synergies in sharing expertise across these organisations that could benefit the expansion of integrated and impactful learning across sectors and disciplines.

This event emerged from a shared mission to deepen learning through personal engagement around salient contemporary issues, however “historical” the material addressed may be. We understand the development of such methodologies to be a continuous learning process; learning must, by its nature, include constant feedback from participants in such workshops as they are crucial to developing the methods further. With reference to this, our biggest acknowledgments go to those who gave their time to experience this event and provide their honest feedback. We are so grateful.

We are also grateful to Iqbal Singh who led on this collaboration and Charmaine Pollard who so beautifully held the emotional space by providing psychological safety; to records specialists Vicky and Kevin Searle who not only shared their expertise, but their vulnerability too.

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