**Symposiwm Ôl-raddedig y Diwydiannau Creadigol**

**Mehefin 7, 2021**

**Amlinelliad o’r diwrnod**

**9.45 – 10.00: Cyflwyniad gan** yr Athro Paul Carr

**Panel 1: 10.00 – 11.20**

***Gemma Harris*: *“*The place we carved out for ourselves, would we still be valid?” The stories of the women of the miners’ strike 1984 in South Wales, and the difficulties encountered in collecting the same.**

This paper will look at the challenges I have encountered whilst collecting first-hand oral accounts for my PhD Thesis. My Thesis concentrates on the impact that the miners’ strike of 1984-1985 had on the women of the South Wales Valleys. Works in this area have already been published by the likes of Jill Miller and Jean Spence but these concentrate on the coalfields in a broader sense. The South Wales Valleys was one of the largest coalfields in the United Kingdom and I want to trace the impact the strike had on the women who lived through it and who’s stories have not yet been told.

I adopted the approach of written questionnaires in the first instance, due to the current circumstances surrounding lockdown. These would be sent out to those interested after gaining interest on various social media groups interested in the strike. Originally the interest was extremely keen and once my Ethics Approval was granted as low risk, I returned to those who had offered to help. However, those involved who agreed initially to take part have faltered, stating that they do not have anything interesting to say, or that it was their husbands who had the stories. Also, I have been referred many times to the bigger names in the strike and to official narratives that have already been written. This includes the movie *Pride,* which I have been referred to on more than one occasion.

This is a sensitive issue for some and yet one that needs to be addressed. Stories are waiting to be heard but sadly the “official” stories are the ones that seem to gain the more traction and attention from the wider world and indeed those who were there.

***Sama*: Representing the Voice of Exile by a Juxtaposition of Image and Text**

My PhD research is focused upon the middle-class Iranian women who spent their childhood in the aftermath of the 1979 Islamic Revolution. This period was marked by imposing limitations and aggressions on women, denying their basic rights and freedom. Any level of protest was not tolerated. As a ‘Dahe Shasti’ woman, I aim to find an appropriate way of portraying the experiences of Iranian women who, due to the social and religious pressures and limitations, have left their country and have migrated to the UK and are now living in exile. My practice-based research enables me to give a voice to my ‘Dahe Shasti’ subjects, a voice the Islamic Revolution took from them.

I have been working with ten subjects, who are now living in different cities across the UK. However, since the pandemic happened, I have not been able to travel and visit my participants. Therefore, my practice has been focused on self-portraiture, initially used as a test model for the portraits I wish to make. I have been using photography and text to attempt to communicate my own feelings and experiences during these unusual times. This pandemic and the lockdown rules once again tore me from the outside world and made me recall the time when I was displaced from Iran. The sense of loss and unhealable rift has always been with me since I came to the UK in 2014. I have been making expressive self-portraits that show me in relation to natural elements. Nature is associated with my Iranian homeland, an origin that I am cast away from and I am always looking forward to getting back to. I also have been using hair, as a subversive symbol of femininity and identity— women have to cover their hair in public in Iran. By tying my hair to tree branches I indicate how I am trying to find my new identity in this new land, like a displaced sapling trying to strengthen its young roots in new soil. My use of Farsi text, as a mother language, is important to my portraits. I combine portraits with handwritten Farsi texts, which communicate and convey my feelings and emotions. The barrier of language becomes a big problem for those in exile. By using the Farsi language in relation to my portraits, I deliberately put up a barrier to my non-Farsi viewers. Unable to read Farsi, viewers merge the visual signs with the verbal ones and this sets up a particular relation to my pictures. The importance of my approach will lie in the way the Western gaze interacts with my pictures, which is if they do not understand the language, they can get visual pleasures from the Farsi texts.

***Tom Garbett*: “One virtue and a thousand crimes": (Re-)writing narrative poetry**

Taking Scott's *Marmion* and Byron's *The Corsair* as primary sources - blockbuster poems of their time, and arguably the apogee of the narrative poem - I am in the process of producing a thematically-linked narrative poem for a 21st century audience and sensibilities.  In critically interrogating the resulting poem, also using poetry as a methodology, I will analyse *why* narrative poetry has become unfashionable (or less fashionable) and how the genre might be re-interpreted.

  This idea follows current thinking on how critical commentaries in the creative academy might be enhanced from closer integration with creative practice. Reflexivity is central to this, differing from purely reflective critical work (where a writer considers their work and, with hindsight, opines on it) by identifying outcomes and pursuing change as a result of *doing*.  In other words, the creative exercise informs in substantive terms all critical conclusions: reporting how it felt to create, and the difficulties inherent in so creating, a 21st century narrative poem *is*the research, collapsing the critical and creative.

The purpose of the research is to comment on why narrative poetry has ceased to be common in its nineteenth-century form from a creative writing perspective, and this requires a more dynamic approach than simple description, one that is less linear.  If arts-based research values inquiry, such that the journey is as relevant as the end point, then it is through arts-based methods that a personal understanding of the issue being investigated is best communicated.  This approach permits, it is submitted, an original contribution which extends collective knowledge by suggesting rational and epistemological explanations as to why something *is*, based on the creative exercise.

***Ian Rowlands*: A brief over-view of Play Reading: the dominant development tool within the NY theatre ecology - and the evolution of an 'enthusiasm of practice'**

Between 2007 and 2009 I developed *Desire Lines* in association with The Lark Theatre Company, New York (note: that text was subsequently staged by Sherman Cymru, 2011).  The Lark is a play development company that never takes plays to full production. Concentrating solely upon Play Reading - an umbrella term for all aspects of play development through reading processes - its clearly defined modus operandi is the company's u.s.p. in a highly competitive theatre ecology.

They say that American theatre is a playwright's theatre. However, as the American theatre critic, Todd London informs us, Play Reading (as a creative-critical development tool) effectively distances the American playwright from the stage. Known as 'Reading Hell' amongst dramatists, the practice of Play Reading, as argued by London, is predicated upon the premiss that plays are things 'to be fixed' in workshop not puzzles 'to be solved' in rehearsal.

In the process of developing *Desire Lines*at the Lark, I developed an enthusiasm of practice for Play Reading in its myriad forms: in particular its potentially adverse effect upon texts and playwrights stuck in circles of development. Between 2009 and 2013, I went on to develop a two text verbatim project (*Troyanne*and *A / The Biography of a Thing*) that was a dramatic exploration of the practice:the latter being a play about the reading of the former. The three texts I wrote in New York constitute the portfolio texts of my PhD.

I propose to present a brief overview of Play Reading, as I first encountered it, and detail how an 'enthusiasm of practice' evolved out of that encounter, that resulted in a dramatic inquiry into the practice.

Cadeirydd: yr Athro Lisa Lewis

*Egwyl: 11.20-11.35*

**Panel 2: 11.35 – 1.00**

***Omeje Gloria Amuche*: New Managerialism and the Management of Industrial Conflicts in Public Universities in Nigeria**

The prolonged military interruption of the political process in Nigeria and the poverty of democratic leadership since the return to civilian administration in 1999 left Nigerian public universities in a state of infrastructural decay. Notwithstanding the paucity of funding, public universities in Nigeria are tuition-free with a management system that is characterised by civil service bureaucracy. Consequently, these challenges have resulted in multiple conflicts among actors in Nigerian public universities. This study, therefore, interrogates how the principles of new managerialism could be explored for the management of conflicts in public universities in Nigeria. The study draws data from both primary and secondary sources such as questionnaires administered through Monkey Survey, and official publications from universities, the National Universities Commission (NUC), Academic Staff Union of Universities (ASUU), and extant literature on new managerialism and industrial conflicts. Primary and secondary data were analysed using the Social Science Statistical Packages (SSPS) and content analysis respectively. The study finds that most of the conflicts in Nigerian public universities are a result of poor managerial responses to critical issues. The study argues that an adaptation of the principles of new managerialism by public university management in Nigeria will address most of the root causes of conflicts in the university system.

***Elena Kohler*: The roles of leadership in companies that acknowledge complexity thinking**

This research intends to disclose how and under which conditions leadership emergences in organizations that do not rely on traditional hierarchical set-ups but are structured in a rather self-organized way.

The findings indicate that taking decisions and being responsible for subordinated organizational members are not anymore associated as central leadership roles in this type of organizations. A pivotal function of the investigated “complexity informed leadership” is to create an environment where people feel that it is safe to take risks. Based on certain structural patterns and conditions that impact members´ collaboration, complexity informed leadership is regarded to distribute responsibility and decisions across any organizational member.

The methodological choice was to study companies that successfully incorporate complexity principles within a qualitative case studies approach. In contrast, previous research was mostly undertaken via quantitative models that imitated organizational complex adaptive systems. Semi-structured interviews are regarded to most appropriately facilitate exploring organizational patterns and how leadership emerges as real-life phenomena in such organizations. Moreover, non-linear dynamic interdependencies among human beings are likely to be revealed and hence this method provides a holistic perspective while paying attention to individual relationships. Lastly, such qualitative exploratory research goes beyond description and will disclose what is underneath the obvious with the possibility to discover entirely new aspects.

Consequently, this methodological choice contributed to the following main aspects:

* compilation of a unique sample of distinct case organizations and gaining interview access: such pioneer organizations are rare and need to be big enough to reflect on complexity (related leadership) which is key for viable data quality
* actual conduction of qualitative semi-structured in-depth interviews with leading experts in this field as an external researcher
* disclosure of viable findings that are generalizable and drawing of conclusions with potential contribution to research

Finally, I would like to contribute to this symposium to present how to master potential challenges related to qualitative case studies within such a dedicated type of organization.

***Kate Harwood*: Reflexivity, rights and relationships: What difference do these make when undertaking research with young people?**

Changing perspectives on the social construction of youth has influenced changing perceptions of young people as research participants. Christensen and James (2000) observe that whilst historically researchers explored children’s lives through adults’ eyes the increased paramountcy of children’s rights as both a political and practice priority challenges this paradigm.

Children and young people had been characterised as immature, vulnerable and dependent. They are now celebrated as holding agency and competence. Access, inclusion and autonomy dominate policy and practice (James and Prout, 1990; Pufall and Unsworth, 2004; Woodhead, 2009). Mayall (2001) argues that such perspectives change the prevailing view of young people as objects of adults’ research instead conceptualising them as competent, contributing social actors.

This presentation explores the ethical and methodological arguments supporting the involvement of young people in research. Offering an opportunity for conversation and reflection and considering ways in which young people can be ethically and respectfully involved, discussion will focus specifically on the participation of young people described as ‘vulnerable’. As young people’s vulnerability increases conversely their opportunity to participate in research decreases. Categorisation of vulnerability influences perceptions as to whether protection, regulation or emancipation are appropriate (Williamson, 2021). Such perceptions influence the involvement of young people in research with tensions between vulnerability and autonomy playing out differently by setting.

Participation in research can benefit all children and young people (Saracostti et al, 2015). It can be protective for those defined as vulnerable, increasing confidence, self-efficacy, and self-worth (Cossar et al., 2016; Yorke and Swords, 2012). Discussion will explore the relationship between participation and vulnerability, argue that the selection of methodology and methods can mitigate risk to participants and explore the roles of reflexivity, rights and relationships when undertaking such work.

***Tina Thomas*: It’s not just about me!  Using analytic autoethnography to develop understanding of broader social phenomena**

This PhD research is wholly interpretive and concerned with understanding reality as a social construction. Qualitative data collection embraces the use of autoethnography to obtain rich data relating to my social identity and resultant perceived influences on my son’s participation in sport and use of sports-related brands.

Using autoethnography enables the collection of data that is complex and provides detailed insight into what could potentially be contentious issues (given the exploration of social identity) which may not be accessible with another method. It also allows for a fresh approach to conducting research with children without some of the typical access issues. This is a longitudinal study and memory-based data is collected from three distinct time periods in the form of autoethnographic fragments. This approach is being adopted as it is impossible, and I feel erroneous, to compile the data into one complete story.

The research adopts a realist form which seeks to reveal my perspective; however, there are ethical considerations that this method brings with it. Although autoethnography is a personalised and individual account of my lived events (for which I need to take account of authorial exposure), it is impossible to tell my own story without bringing in details of ‘others’ who have impacted upon me in one way or another, so narrative ethics will also be considered as part of this research – especially in relation to intimate data collected regarding my influence upon my son’s sporting consumption.

I also wish to avoid some of the criticism relating to autoethnographic study, in particular that an autoethnographic approach could lead to ‘unreflective personal narratives’ (Atkinson & Delamont, 2006) - through the use of an analytic autoethnographic approach, which clearly links in-depth narratives with an in-depth understanding of the theoretical base of those narratives (Delamont & Atkinson, 2018).

Cadeirydd: Dr. Ruth Gaffney-Rhys

**Toriad Cinio: 1.00 – 1.45**

**Panel 3: 1.45-2.35**

***Alexander Boswell*: A Social Constructivist Narrative Inquiry into the Consumer Behaviour of LGBTQ+ Individuals During ‘Pride Month’.**

Within academic marketing research, the concept of consumer behaviour has been of great

interest, especially in the last 20 years. There has been plenty of attention paid to groups of

people based on demographics (like age, gender, or nationality). However, investigations

into the consumer behaviour of LGBTQ+ individuals is still considerably thin on the ground.

This thesis aims to explore the influence of ‘Pride Month’, an annual month-long series of

events about communities coming together to celebrate diversity and demonstrate solidarity

on the consumer behaviour of those who identify as LGBTQ+.

This thesis also asks if actively participating in ‘Pride’ events during the month changes consumer/consumption behaviour, and do businesses displaying the ‘Pride’ rainbow symbol during the month have a positive or negative impact on consumer behaviour, if at all?

To delve into these questions, the researcher looks to undertake an interpretive, social

constructivist approach using narrative inquiry alongside autoethnographic layered accounts.

Narratives (whether in written, audio, or visual form) provided by participants and the authors own layered accounts will be interpreted and coded into themes to help develop a model of what LGBTQ+ consumer behaviour around ‘Pride Month’ looks like.

The researcher hopes that by exploring this area, they will make several contributions to knowledge, particularly by expanding on research that utilises narrative inquiry as a

methodology in combination with autoethnographic layered accounts. By combining these

methods, the researcher will be able to demonstrate the potential and applicability of mixing

qualitative approaches to gather deeper insights into lived experiences.

***Professor Mark Durden*: Writing and Publishing Photography**

My paper will reflect on the process of writing *Photography Today* (2014) for Phaidon, a world history of the last fifty years of photography as contemporary art. The book’s production in the end was remarkably quick, the writing process was slow and long— approximately ten years. However, during this time, I also undertook a number of other not insubstantial projects: co-wrote a specially designed book on art and consumer culture to accompany a co-curated show on the subject, edited a collection of short essays on fifty key writers on photography for Routledge and co-curated a show together with a book on portraits by a Merseyside photographer, Keith Medley. All these projects helped me in understanding and shaping the evolving *Photography Today* monograph. I was also writing regular reviews on photography and contemporary art and looking back the experience of review writing was crucial to constructing and realising what at times felt like a crazy and impossible project. I even began to wonder whether the book I was writing would be relevant in the light of increasing online publications. But Phaidon never wavered in their commitment to the publication and its importance as a well-designed and illustrated book with original and engaging writing. While my experience with them was very positive it was not without challenges. There were many complications arising over image permissions and the interference certain photographers and estates made in relation to my interpretations. I was given remarkably free reign in the narrative I constructed and the photographers I included. Only three of my suggested photographic artists refused to be included. The book was marketed well and well received: four features in the Sunday Time Magazine, an online feature on the BBC, a launch at the National Portrait Gallery, some good reviews, and translations into French, Spanish, Turkish and Chinese and it is still in print.

Cadeirydd: Dr. Thania Acarón

**2.35-3.35 Darlith Gyweirnod**

***Yr Athro Maddalena Pennacchia (Prifysgol Roma Tre):* Performance Archives and Their Uses: The case of the Silvano Toti Globe Theatre Archive at Roma Tre University**

The paper addresses the ever-growing custom of recording live performances for digital archives; in particular it focuses on the birth of the Silvano Toti Globe Theatre Archive, hosted in the Multimedia Centre of the Department of Foreign Languages, Literatures and Cultures at Roma Tre University. The Archive was born thanks to a partnership with the production company (Politeama S.r.l) which handles the exclusive management of this replica of an Elizabethan theatre in Rome. The Archive’s website was launched on April 16th, 2020, during the first covid-related lockdown, while the Archive is currently open to academics, students and the general public. Maddalena Pennacchia, its Project Director, will present this ongoing project, its structure, its objectives and the research and teaching activities which are related to it.

**Maddalena Pennacchia** is Full Professor of English Literature at Roma Tre University and Project Director of the Silvano Toti Globe Theatre Archive. She authored *Shakespeare intermediale. I drammi romani* (2012) and *Tracce del moderno nel teatro di Shakespeare* (2008); she edited *Literary Intermediality* (2007) and co-edited *Questioning Bodies in Shakespeare’s Rome*(2010),*Shakespeare and Tourism* (2019). She has written extensively on Shakespeare, and in particular on Roman Shakespeare on screen and early earth sciences in Shakespearean plays. She is a member of ESRA and a delegate of the Stratford International Shakespeare Conference. She has several times performed as onscreen scientific consultant for RAI Cultura and RAI Scuola. In 2020 her programme for secondary school students called “The Potentialities of Shakespeare’s Theatre for L2 Learning” in collaboration with the Silvano Toti Gobe Theatre became a documentary for RAI Scuola. She co-convened the 2019 ESRA International Conference on *“Shakespeare’s European Geographies: Centralities and Elsewheres”*at Roma Tre University (July 9-12, 2019).

Cadeirydd: Dr. Márta Minier

**3.35: Sylwadau terfynol**

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