

University of
South Wales
Prifysgol
De Cymru

Creative Industries Research Institute



#2017PGR

Creative Industries Annual Postgraduate Research Symposium

Wednesday 24 May, ATRiuM, Zen Room

#2017PGR – Postgraduate Research in the Creative Industries

Faculty of Creative Industries Annual Postgraduate Symposium
Wednesday 24 May, ATRiuM Zen Room

09:45 am	Welcome	Introduction to the day
10:00 – 11:00	Panel 1	<p>Welsh Identity and Culture 1</p> <p>Gareth Bonello: Deialogau Diwylliannol Cymreig a Chasi: Hunaniaeth mewn Alawon/ Welsh and Khasi Cultural Dialogues: building a musical collaboration Clémentine Schneidermann: Photographing the youth living in the Welsh Valleys in collaboration with a fashion stylist Iwan Bala: ‘Aesthetics of Relevance and Custodial Aesthetics’</p> <p>Chair: Dr Helen Davies</p>
11:00 – 11:15	Tea/ Coffee	
11:15 – 12:00	Panel 2	<p>Welsh Identity and Culture 2</p> <p>Alex Brady: Cultural Intermediaries and the Management of Welsh National Identities in the Public Images of Welsh celebrities Luke Thomas: Culture Versus Economy: Popular Music Policy in Wales and Other Small Nations</p> <p>Chair: Prof. Paul Carr</p>
12:00 – 12:45	Panel 3	<p>Networking beyond USW</p> <p>Emeritus Prof. Steve Blandford and Prof. Ruth McElroy</p>
12:45 – 13:30	Lunch	
13:30 – 14:30	Panel 4	<p>Narratives, Audience and Authenticity in performing arts</p> <p>Chris Inglis: Engaging with Electro Swing: To What Extent Does the Style Resurrect, Remix, and Recontextualise the Past Jeanette D’Arcy: Revolutionary Returns: Attempting to Activate the Audience in Stage Adaptation Julie Benson: The Master Narrative and the Adaptation of the Female Action Hero within the Transmedia Process</p> <p>Chair: Dr Christina Papagiannouli</p>
14:30 – 15:15	Panel 5	<p>Photography and Film</p> <p>Les Monaghan: Relative Poverty Alba Giménez: <i>Serious Games</i>: War, simulacra and the display of violence in Harun Farocki’s <i>Inmersion</i></p> <p>Chair: Dr Eileen Little</p>
15:15 – 15:30	Tea/Coffee	
15:30 – 16:15	Panel 6	<p>Television and the Internet</p> <p>Laura Jones: The treasured memories of childhood and television: Intergenerational memory, the home and children’s remake television Katherine Edwardes: How to Make Money on YouTube: Gamers, Celebrity and Authenticity</p> <p>Chair: Dr Emily Underwood-Lee</p>
16:15	Close	

Abstracts

10:00 – 11:00 Panel 1: Welsh Identity and Culture 1

Gareth Bonello: *Deialogau Diwylliannol Cymreig a Chasi: Adeiladu cydweithrediad cerddorol (Welsh and Khasi Cultural Dialogues: building a musical collaboration)**

Pan gyrhaeddodd Thomas ac Ann Jones Bryniau Casia yng Ngogledd-ddwyrain India ym 1841, fe ddechreuwyd perthynas rhwng Cymru a Bryniau Casia sydd yn parhau hyd heddiw. Dyma genhadon cyntaf y Gymdeithas Genhadol Gymreig, a oedd yn gweithredu yn yr ardal hyd at 1969. Cafodd y cenhadon: Methodistiaid Calфинаidd o gymunedau Cymraeg ei hiaith, ddylanwad dwys ar gymdeithas y bobl Casi, sy'n dal i gael ei deimlo heddiw.

Bydd y cyflwyniad hwn yn archwilio rhai o'r materion o amgylch y defnydd o fethodoleg Ymarfer fel Ymchwil (YfY) ar gyfer ymarfer creadigol rhyngddiwylliannol. Ydy cydweithio creadigol yn gallu gafael mewn materion hunaniaethol mewn diwylliannau ol-drefedigaethol? Sut ydy diwylliannau lleiafrifol yn defnyddio iaith a cherddoriaeth i gynnal eu hunaniaeth pan ydynt yn gwrthdaro gyda diwylliant dominyddol? Sut all artistiaid o'r Gorllewin gydweithio ar dir hafal a moesegol gydag artistiaid o ddiwylliant arall?

Mae'r ddoethuriaeth yn archwilio'r hanes diwylliannol a rennir rhwng pobl Cymru a phobl Casi o Ogledd-ddwyrain India ac yn defnyddio methodoleg Ymarfer fel Ymchwil i adeiladu 'deialog ddiwylliannol' rhwng artistiaid ac ysgolheigion creadigol o Gymru ac India. Fel cerddor profiadol sy'n ysgrifennu yn y Gymraeg a'r Saesneg, mi fydda i yn cydweithio gydag artistiaid Casi i greu cerddoriaeth newydd sydd yn archwilio ac yn ymateb i'r berthynas hanesyddol a'i goblygiadau i ddiwylliant cyfoes y ddwy gymdeithas.

Mae'r prosiect doethuriaethol hwn wedi ei gysylltu gyda'r prosiect rhyngddisgyblaethol ehangach, 'Deialogau Cymreig a Chasi', a noddir gan The Leverhulme Trust. Prif amcan y prosiect hwn yw archwilio'r modd y mae hanes diwylliannol a rennir yn ffurfio hunaniaethau yn y byd modern.

When Thomas and Ann Jones arrived in the Khasi Hills in North East India in 1841 they began a relationship between the Welsh and Khasi people that continues to this day. The pair established the first outpost of the Welsh Missionary Society, which operated in the hills until 1969. The missionaries; Calvinistic Methodists drawn largely from Welsh-speaking communities, had a profound effect on Khasi society that is still felt today.

This presentation will examine some of the issues surrounding the use of Practice as Research (PaR) as methodology for intercultural creative practice. Can creative collaboration address issues of identity in postcolonial societies? How do minority cultures use music and language to maintain their identity when confronted with a dominant culture? How can Western artists collaborate on an equal and ethical level with artists from other cultures?

This doctorate investigates the shared cultural history of the people of Wales and the Khasi people of Northeast India and uses Practice as Research (PaR) to construct a 'cultural dialogue' between Welsh and Indian scholar-practitioners, one that investigates and responds to our historical relationship. The PhD will include a written submission alongside musical works conducted through practice-as-research. As an experienced musician writing in both Welsh and English, I am collaborating with Khasi artists to create new music that explores our shared history and the continuing influence of the relationship on contemporary culture in both societies.

This PhD project is located within the broader interdisciplinary project 'Welsh and Khasi Cultural Dialogues', funded by The Leverhulme Trust. The aim of the project is to investigate how shared cultural histories have shaped identities in the modern world.

* Paper presented in the medium of Welsh with simultaneous translation available via headphones.

Clémentine Schneidermann: *Photographing the youth living in the Welsh Valleys in collaboration with a fashion stylist.*

The failure of the industrial past of the United Kingdom has intensely been depicted in documentary photography. In my research I am looking at the case of the South Wales Valleys, which have been going through a painful economical and social transition since the end of the coal mining industry. The codes of social or “concerned” photography keep evolving, and I am interested in the collusion of different genres. Following the legacy of James Agee and Walker Evans and their collaborative work in the American South, I use “fashion” as a way to provoke fantasy in the real. By integrating new costumes in the photographs, I remodel the identities, blurring the social codes. Social codes which can restrain oneself into a stereotypical product of its own milieu. The children become actors in their own environment, and the real becomes staged. Nevertheless, this aestheticisation of the real raises concerns on ethics and limits of the documentary approach – as well as the role of the photographer as an invasive voyeur. By embracing the subjectivity of my approach, I look for new strategies in the representation of youth but also the construction of identity within an environment, a community, a family.

Iwan Bala: *Aesthetics of Relevance and Custodian Aesthetics*

My research is into Custodial Aesthetics in Contemporary Welsh Art, which formed the sub-title for a book I compiled in 1999 called ‘Certain Welsh Artists’¹.

I have recently been examining the period in the 1990’s that gave rise to my embarking on the book, and formulating this theory. It is clear to me that Peter Lord’s ‘The Aesthetics of Relevance’² was an important aspect of this period, where he proposed a new way of looking at art history in Wales.

Though little mention is made of his writing in *Certain Welsh Artists*, and I deliberately, I think excluded a contribution from him in that book, it seems clear that without ‘The Aesthetics of Relevance’, the ‘Custodial Aesthetics’ argument/theory, would not have emerged in my thinking. His consistent argument through a series of publications over the last thirty years needs to be considered as a ‘core’ for any reading of art in Wales that follows, ‘Custodial Aesthetics’ most of all.

Whilst an autobiographical understanding of my ‘formation’ is essential to explain my position and my own work, I conclude that in a sense, ‘Custodial Aesthetics’ is a means of dealing with ‘The Aesthetics of Relevance’ in contemporary practice. This will be the burden of the PhD work, (the ‘Alignment’ with certain post-colonial readings of firstly, ‘The Tradition’ and secondly, of contemporary practice), both in my writing and in the creative/curatorial parts.

My presentation will briefly outline the relationship of ‘The Aesthetics of Relevance’ to ‘Custodial Aesthetics’.

11:15 – 12:00 Panel 2: Welsh Identity and Culture 2

Alex Brady: *Cultural Intermediaries and the Management of Welsh National Identities in the Public Images of Welsh celebrities*

For 30 years, the term ‘cultural intermediary’ has been used to describe professions concerned with the presentation, representation and symbolic images assigned to goods, services and celebrities (Bourdieu, 2010; Negus, 2002). Yet much remains unknown about the working practices of intermediaries, including how they use national identity in shaping public celebrity images. An investigation of this area of work would not only answer calls to develop the study of intermediary practices (Edwards, 2012; Negus, 2002; Nixon and du Gay, 2002; Surma and Daymon, 2013), but also the studies of what contributions intermediaries make to debates on national identity and culture (Silk, 2012) and how they select or create individuals as national representatives (Fan, 2013).

¹ Bala, I. ed., 1999. *Certain Welsh Artists: Custodial Aesthetics in Welsh Art*. Bridgend: Seren.

² Lord, P., 1992. *The Aesthetics of Relevance: Changing Wales*. Llandysul: Gomer.

To develop these studies, Welsh celebrities have been examined to determine what elements of Welsh national identities are evident in their public images, what intermediary practices surround their presence and what impact they have. Welsh celebrities were chosen because of the diversity of national identity interpretations held within Wales (Johnes, 2013) and concerns regarding the marginalisation and misrepresentation of these identities and their associated communities within the culture industries (Blandford and Lacey, 2011; Schrijver, 2006; Williams, 2011). These questions have been answered through interviews with newspaper journalists and celebrity agents and managers, and discourse and textual analyses of their articles and promotional celebrity biographies.

Whilst a lack of participation in interviews from agents and managers has made it difficult to gain an insight into their work, this has helped develop the study of these intermediaries are reluctant interview participants. Additionally, though no promotional biography referenced a Welsh celebrity's accent, agents admitting to using accent to make celebrities appear interesting and to bring authenticity to any Welsh role they undertake. This authenticity is enhanced by bringing visibility to a celebrity's life in Wales, promoting them for not only sounding Welsh but also behaving Welsh as well. Examinations of newspaper articles, alongside interviews with journalist, revealed that some Welsh celebrities are operating as 'autointermediaries' - directing their own public images and the role Welshness plays within them. Interviews with journalists also uncovered a practice of laying claim to non-Welsh celebrities as Welsh, a practice through which the boundaries of national identity are mediated to suit the capitalist needs of newspapers. Interviews with Welsh journalists also revealed that Wales's position as a small nation plays a significant role in how they perceive the nation and use Welsh celebrities to promote and celebrate Wales as part of the UK.

Luke Thomas: *Culture Versus Economy: Popular Music Policy in Wales and Other Small Nations*

According to a music industry experts' wishlist (Owens, 2016), the prosperity of popular music in Wales requires: better support and training at grassroots level, improved engagement between Welsh Government and the popular music sector, better understanding of how to monetise Welsh popular music, and greater exposure of Welsh popular music to wider audiences. These longstanding issues have been cultivated in a Welsh popular music industry problematized by the 'inherently controversial' nature of the English term 'Welsh' (Hill, 2007: 4), with many authors (e.g., Ap Rhisiart and Owen, 2011; Ap Siôn, 2009; Llewellyn, 2000) regarding the Welsh language as the *dominant* factor in 'Welsh music'. While language *is* important in terms of Welsh culture, it is *limiting* when considering *economic opportunities* and the ability to reach *wider audiences* (Carr, 2012).

Viewing popular music as a primary agent in the construction and maintenance of national identity (Connell and Gibson, 2003), also as a source of economic potential; this research considers the way in which policy shapes popular music in Wales. It investigates the perceived (im)balance between culture and economy, and considers how Wales might learn from other small nations, such as Finland, Scotland and New Zealand, where there has been 'a more pragmatic concern for the economic value of the industry' (Shuker, 2008: 282). Contributing to the developing body of work exploring the exchange of policy-formation ideas across international boundaries (Homan, Cloonan and Cattermole, 2016), this paper provides some initial thought on how the Welsh popular music industry might maximise its economic potential, while exploring the underlying threat to Welsh national identity which, for many, currently hinges on the language.

13:30 – 14:30 Panel 4: Narratives, Audience and Authenticity in performing arts

Chris Inglis: *Engaging with Electro Swing: To What Extent Does the Style Resurrect, Remix, and Recontextualise the Past*

Electro swing, broadly defined as music that combines the sounds of the swing era with that of the age of electronic dance music, is a relatively new and innovative genre that has seen increasing popularity throughout Europe over the past decade. However, despite its growing prevalence, academics have paid little to no attention to the genre thus far.

In this paper, I will present the work I am undertaking for my PhD, combining the work of various authors working in related fields, and original research, to break down the genre and investigate certain aspects of it. I will be asking crucial questions, covering such topics as nostalgia and authenticity, amongst others. The idea of nostalgia – almost

self-evidently – plays a large role in this style, and I will be questioning the degree of its importance, and the different ways it can be represented. And as with any fusion genre, one may ask to what extent can one stay true to the ideology of each influence. With electro swing, I will be investigating whether there is a conflict when combining the practices of both swing, and EDM.

This paper will present the work I have achieved so far over the course of the PhD, as well as demonstrating where I intend to go next. There is much to be explored when concerning this style, and the paper will also provide an insight into potential future avenues of research.

Jeanette D'Arcy: Revolutionary Returns: Attempting to Activate the Audience in Stage Adaptation

In its manifestation of the dialogue between 'same' and 'different,' the process and product of adaptation are revelatory in function, making visible hegemonic discursive structures and pointing out the potential for transgressing social norms. But is revelation enough? Should a production aim to return the audience to 'real life' as more active in producing social change? When adapting for the stage, this revelatory function makes the act of adaptation gestic in attitude, creating the possibility for political activation of the audience and the potential to affect social change beyond the theatre. This presentation will consider two 2016 productions of *Jane Eyre* and their strategies in attempting to capitalise on this potential activation of the audience: Dyad at the Edinburgh Fringe; Sally Cookson and the Jane Eyre Company at Bristol Old Vic/National Theatre.

Dyad performed an unusual one-actor version of *Jane Eyre* which demonstrates many of the paradoxes facing adaptors of canonical novels, including the desire to please fans of the adapted text as well as challenging the audience to view it – and by extension their own circumstance – in a new light. Their status as a small company breaking in a production at the Fringe to market themselves for further touring opportunities makes this knife-edge of fidelity and artistic interpretation particularly fine and means that any politicisation is likely to be covert.

In contrast, the Bristol Old Vic production established itself – marketed itself - from the outset as a non-naturalistic, challenging production focused on ideas of personal liberty and gender equality. Whilst the company expound the familiar insistence that these elements originate in the adapted text's "essence," they are also clear on their intention to offer interpretation and the attempt to politicise their audience is much more overt.

Julie Benson: The Master Narrative and the Adaptation of the Female Action Hero within the Transmedia Process

This paper introduces the initial research into the processes involved within the transmedia industry when adapting a character from a source text to different platforms. The aim is to examine how the development of media franchising, together with the process of convergence, can create problems with the master narrative. The notion of the master narrative will be used to attempt to establish the position of the female character within the transmedia process, by tracking a sample of female action heroes during the period 2006-16 from the source texts to adaptations in different media. The findings will be analysed to establish whether and/or how the character is manipulated to fit the requirements of the different platforms and audiences and how the brand identity of the character is created and recognised by the consumer.

14:30 – 15:15 Panel 5: Photography and Film

Les Monaghan: Relative Poverty

So the AA man who came to my aid asked me what I did. I said I was a photographer making a project on people in destitution. I explained about the 2016 Joseph Rowntree Foundation's destitution report. He then said, 'Yes, but is it real though [the scale of poverty in the UK]?'

It was a reminder of the size of the task I have set for myself - raising awareness of the huge numbers of people rendered destitute by government policy since 2010, and of giving voice to those who aren't heard.

The AA man earns a decent salary, as do his colleagues, so won't experience destitution first hand. He won't be called out to anyone in destitution as even if they still owned a car they wouldn't have breakdown cover. He may listen to the radio throughout his shift - but perhaps he only listens to music. Maybe he eschews 'the news' every day. Yet he certainly walks past racks of 'newspapers' in service stations every working day. And their screaming front pages have shielded him from the real news that 1.25 million people right now live in destitution in the UK. That's roughly three years worth of immigrants – he's undoubtedly heard about them.

The news, in print, over the airwaves, or online isn't doing its job. It tells you that some immigrants might be older than they claim, that Ed Miliband can't successfully consume a bacon sandwich, that his dad was a communist 'who hated Britain' yet no mention of a humanitarian crisis 'at home'.

My response, *Relative Poverty* is an exhibition of documentary photography, staged portraiture, collaborative art works, text and film that will tour every library in Doncaster for around a year, bypassing the news, will test whether I can reach my AA man and let him see and hear what life's like for three or four families self-identifying as destitute in Balby, Doncaster.

Alba Giménez: *Serious Games: War, simulacra and the display of violence in Harun Farocki's Immersion*

The artificial imagery from computer games can sometimes turn into a complete or partial departure from reality. But what if these images were used in such a way that makes them go beyond their self-contained fictional universes? This is the purpose of Harun Farocki's *Immersion* (2009). In this work, part of his project *Serious Games*, the author focuses on the use of video games as a behavioural therapy for the treatment of Iraq War veterans suffering from Post-Traumatic Distress. The point of Farocki's video, nevertheless, is not filming an actual therapy session between a psychologist and a soldier –the whole session we watch in the film is fake-. It is rather pointing out the paradox of how representation and specifically the video game virtual imagery can trigger a relational, affective and embodied re-awakening of experience.

The contradiction between a mediated (re)presentation of the real and affective, immediate reactions triggered by this artificial device seems to us particularly paradoxical and relevant, not only for the evident layers of "artifice" present in *Serious Games* –the 'image' of war we get is mediated both by the virtual and by the cinematic—but also because Farocki himself, as a filmmaker, is more known for being in favour of Brechtian *Verfremdung* (distancing) than for his eagerness towards the concept of *Einfühlung* (empathy, feeling into). As Farocki would say: "From Brecht I had learned not to gawp so romantically. In the theatre you should sit back and take up a distanced position of appraisal. [...]. This made such sense to me that I thought that in the future, in my adult life, I would never again have to do with a kind of acting that required empathy" (Farocki, 2016: 104).

Despite this statement, and as said, Farocki's *Immersion* does not produce a 'pure' sense of alienation, but rather materializes the tensions –and at the same time interdependence—between *Einfühlung* and *Verfremdung*. The film problematizes the boundaries of virtual image in producing an immersive experience of the war. Virtual images are characterised by a particularly shallow and delusive appearance, but even with their supposed "lack" of reality, they can trigger bodily reactions that surpass their very condition as representational devices.

15:30 – 16:15 Panel 6: Television and the Internet

Laura Jones: *The treasured memories of childhood and television: Intergenerational memory, the home and children's remake television*

This research focuses upon intergenerational interactions in the family home and explores the relationship between the audience and television. The multi-method approach of an online survey and text-in-action audience research observes the relationship between memory, the family and remake children's television. The research captures moments that are shared by the family whilst watching the stimulus material of *The Clangers*. Children's television has become a touchstone to family history, childhood memory and an heirloom tool to pass down to future generations.

Katherine Edwardes: *How to Make Money on YouTube: Gamers, Celebrity and Authenticity*

It is without question that YouTube is the largest and most popular video-sharing platform on the Internet. It is also no secret that content creators can earn a significant amount of money from uploading content to YouTube through advertising revenue, sponsorship deals and, more recently, 'fan funding'. Likewise, emerging and turbulent relationships between advertisers, YouTube and YouTubers are growing considerably and are being documented through more mainstream journalism. Using YouTubers from the YouTube Gaming subculture as a case study, this presentation will explore the impact of celebrity, authenticity, personality and branding on both viewers and advertising companies. The presentation will break down varying definitions of celebrity and consider how accurate current celebrity and star theories are to defining YouTubers. In particular, the presentation will examine the ongoing battle of 'PewDiePie vs The Media' and will demonstrate the how a few 'bad jokes' resulted in a loss of advertising sponsors, no network representation and the cancellation of his second YouTube series *Scare PewDiePie*. This research is part-time and as such, no true findings are as yet available.