



University of
South Wales
Prifysgol
De Cymru



#2016PGR

Creative Industries Annual Postgraduate Research Symposium

Tuesday 24 May, ATRiuM Boardroom

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10:00 am	Welcome	Introduction to the day
10:15 – 11:00	Panel 1	<p>Looking Back: recent PhD graduates reflect</p> <p>Philip Cowan, Sian Powell, Rhiannon Williams</p> <p>Chair: Emeritus Professor Steve Blandford</p>
11:00 – 11:15	Tea/Coffee	
11:15 – 12:00	<p>*Parallel panels*</p> <p>Panel 2 (room tbc)</p> <p>Panel 3</p>	<p>*Please choose which panel works best for you at your career stage*</p> <p>After the PhD: Sustaining your academic research career This session is aimed at early career researchers who have completed or are about to submit their PhDs. It will provide space to explore the nature of a post-doctoral career including publishing, REF and funding. Chair: Dr Ruth McElroy</p> <p>Research and professional development beyond the PhD This session is aimed at new and existing research students. It goes beyond the writing of your individual PhD and looks at wider aspects of the doctoral experience and opportunities for professional development and for sharing your research beyond the academy. Amy Genders: The Art of Academic Blogging. Madelon Hoedt: Teaching and (post) doctoral research. Chair: Prof. Richard Hand</p>
12:00 – 13:00	Lunch	
13:00 – 14:00	Panel 4	<p>Digital Platforms and Video Games</p> <p>Julie Benson: Lara Croft in Cross-platform Narrative. Zachary Finley: Management Structures within the Game Design. David Langdon: Games That Play Us: The Persistence of Gothic within Linear Narrative in the Digital Environment.</p> <p>Chair: tbc</p>
14:00 – 14:45	Panel 5	<p>Media and Cultural Studies</p> <p>Alex Brady: Cultural Intermediaries and the Management of Welsh National Identities in the Public Images of Welsh celebrities. Laura Jones: Audience and Memory.</p> <p>Chair: Dr Peter Jachimiak</p>
14:45 – 15:00	Tea/ Coffee/Cake	Poster Presentation: Sarah Louise Pace
15:00 – 15:45	Panel 6	<p>Theatre, Music and Performance</p> <p>Rene' Mamo: The Autographic process in Maltese classical music. Denis Lennon: Catching the Breath: A Historical Overview of Voice Training Practices for Speaking Shakespeare in the Twentieth Century.</p> <p>Chair: Inga Burrows</p>
15:45 – 16:30	Panel 7	<p>Alternative Histories: Photography from the Ground Up</p> <p>George Petry Vietnam Inc: New Perspectives. Joanna Vestey: Picturing Oxford.</p> <p>Chair: Russell Roberts</p>
16:30	Close	

Abstracts

13:00 – 14:00 Panel 4: Digital Platforms and Video Games

Julie Benson, *Case Study: Lara Croft in Cross-platform Narrative*

This paper introduces a case study carried out on Lara Croft/*Tomb Raider*, which forms part of the research into the representation of the female action hero in multi-platform narrative. The aim is to chart the development of the character of Lara Croft across the platforms of comic, film and video game, in order to explore the production and the manipulation of the character to fit cultural ideals from 1996 to 2016.

The case study will analyse the signifiers and their associated meanings surrounding the character and present quantitative data analysis to show the trends and patterns across the twenty year period in the three platforms. The trends identified will be used to discuss the notion that, despite her presentation as a strong and empowered female character, Lara Croft is constructed as a sexualised and fetishised female with the potential to impact upon the attitudes and belief systems of her cross-platform audience.

Zachary Finley, *Management Structures within the Game Design*

Game companies have various management structures within the company at many different levels, overall company, and individual teams. My starting point is discussing Jo Freeman's pamphlet *Tyranny of Structurelessness* which talks about the downsides to an organization having an informal management structure, or none at all, instead of a formed and formal structure in which all members are aware of the hierarchy or power. Without this formal and known hierarchy of power among the employees a variety of problems can come about. There are three main types of game companies to discuss, hobbyists, Indie, and AAA and each one needs a different type of management structure but all need lines of communication to function smoothly and efficiently. Game companies also employ a methodology called iterative design which fosters creativity and constant communication between developers regardless of management structure. Many of these companies will mix several different types of networks in order to account for the creativity factor in their industry to allow developers to use their creativity instead of hold it back. Along with these networks the companies can use a variety of methodology practices to assist in the planning, the execution and the release of products. Some of these are Agile, Scrum, and Cabal. This paper is to outline how these networks and methodology practices coexist to help manage companies successfully without removing freedom to create from the developers. This paper will also look at how companies can effectively employ these methodologies throughout their development cycle and why some networks are good for certain companies while others are less effective.

David Langdon, *Games That Play Us: The Persistence of Gothic within Linear Narrative in the Digital Environment*

Since the eighteenth century, the Gothic mode in fiction has provided audiences with both thrilling entertainment and thought-provoking examinations of contemporary fears and concerns. It has remained, however, one of the most poorly-defined critical modes in common parlance, understood mainly as stock images and characters. In order to lay the foundation for a deeper understanding of Gothic, a project of research has been undertaken exploring the Gothic mode within a similarly critically misunderstood form, the digital (or "video" game). This presentation intends to demonstrate how critical thinking on both these concepts has been expanded, and, as such, what purpose and in what form the Gothic continues to function in the twenty-first century. It will explore key concepts that serve to expand the concept of Gothic, and demonstrate their functioning within specific digital game texts.

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

The term 'cultural intermediary' has long 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 these professions, including how they use national identity in shaping public celebrity images. An investigation of this area of professional practice would not only answer calls to develop the study of their 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 intermediaries select or create individuals as national representatives (Fan, 2013).

To develop these studies, Welsh celebrities are being 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 Welsh communities, with their own interpretations of Welshness, that seek accurate and adequate media representation (Blandford and Lacey, 2011; Williams, 2011) and concerns regarding the marginalisation and misrepresentation of Wales within the culture industries (Blandford and Lacey, 2011; Schrijver, 2006; Williams, 2011). These questions are answered through interviews with newspaper journalists and celebrity agents and managers, and discourse and textual analyses of their articles and promotional celebrity biographies.

Results have shown that these intermediaries do use elements of Welsh national identities when shaping public Welsh celebrity images. Examinations of newspaper articles showed that celebrities also operate as intermediaries for Welsh communities and for themselves, whilst revealing a gendered divide in how male and female Welsh celebrities are represented. Newspaper photos of female Welsh celebrities also showed that the Welsh flag, as a dress, performs many of the functions of the traditional Welsh national costume, a topic little research exists on. Examinations of promotional biographies revealed a relationship between the number of references to celebrity Welshness, narrative structure and biography word count, whilst their representations of Wales varied between a nation that limited the career of celebrities to one whose educational, social and professional environments are central to fame development.

This research will expand our academic knowledge of the practices used by an under-researched set of professions in an under-researched area of work. It will reveal how Wales and the Welsh are represented by cultural intermediaries through celebrities whilst providing knowledge and methods for others studying small nations and those politically and socially interested with Wales, its involvement in the UK media industries and its debated position within a United Kingdom.

Laura Jones, *Audience and Memory*

This presentation will demonstrate the complexities of memory and audience research in relation to children's television remake culture. It will present the difficulties and challenges in researching the fragile notions of memory and nostalgia and how my own research reflected this. Combining memory studies with media studies creates an interesting interdisciplinary concept and there are many overlapping debates in the two areas of academia. The definitions not only vary of what key concepts, such as nostalgia, actually mean but how the audience perceives them. The increasing interest by producers and fans of children's television remakes have made the inextricable link between nostalgia and memory in everyday life ever more prominent. This audience research should be better understood as to why an audience retreats to nostalgic and original texts, and maybe rediscover new ideas that do not just relate back to the *assumptions* of many scholars. It will ask the question of how does 'nostalgic viewing' impact upon our memory of childhood? It will explain how audiences can now create their own media archives and how they reminisce and articulate personal memory through the 'text-in-action' method. This television audience research method creates a somewhat natural place to demonstrate and investigate this. The presentation will argue that audience research that is 'naturally occurring' encourages the researcher to understand an active reading audience and interaction between the participants with the stimulus material and one another. It will argue that although this is a difficult methodological approach it is somewhat preferable to those methods that can become an academic research construction. It will also explain ethical considerations, how you use the family home respectfully, consent and anonymity.

Rene' Mamo: *The Autographic process in Maltese classical music.*

Tape splicing was a common practice used throughout much of the early twentieth century recording's history. This editing technique, which is nowadays replaced with the cut/copy/paste computer procedure, is not unusual in classical music to edit together parts of different takes. The various recording snippets of different sections are carefully selected and glued together as to get an uninterrupted performance made up of 'snapshots of live performances' (Toynbee 2000). However, some production literature has reservations for how far editing one can go in classical music. Hein (2011), for instance argues that this practice viewed as 'disreputable and even shameful'. Zak III (2001) argues that while some saw the advantages of the technological 'fusion' in the music-making process, others looked at the method and process as 'dishonest tricky, rendering the performance inauthentic or worse'.

This presentation will explore the technical practice employed on some of the author's self-produced Maltese classical records. This qualitative examination process will show how, in many instances, the performers and singers relied on the technological side of the process during recording and also in the editing sessions. The producer's role in many instances was of translating the performer's constraints, such as lack of recording experiences, preparation, and psycho-cultural issues into technicalities. Tempo, balance between the individual instruments, judgment about the quality of the musical performance, wrong notes, incorrect inflections and pitching are all artistic issues which are raised during an editing session of a classical project.

It will be discussed how in certain events, note-to-note edit and even auto-tuning had to be applied, resulting in a heavy amount of what Goodman (1968) refers to 'autographic' process. These note-perfect works presented are surely superior than an actual live performance, creating an illusion of the performer's ability. Katz (2004) notes that such flawless recordings affect the expectations with which both audiences and artists approach concerts.

According to Zak III (2001), (rock) records are 'musical works' made up of sonic 'text'. Gracyk (1996) goes further by referring to this genre of recordings as 'primary texts'. This presentation intends to investigate whether Zak's and Gracyk's claims can also be applied to the classical music production. One might speculate that since recordings are now assisted so extensively by advanced editing techniques in postproduction, the performances they represent do not actually exist. What you actually listen from a recording becomes an illusion of a performance experience (Howlett 2009).

Denis Lennon, *Catching the Breath: A Historical Overview of Voice Training Practices for Speaking Shakespeare in the Twentieth Century*

This 15-minute paper gives a brief historical account of twentieth century voice training practices for the actor of Shakespearean text. The study highlights considerations of breath in the training and its connection to speaking Shakespearean text. This paper examines British approaches and schools of thought at play that shaped voice training of Shakespearean actors through training breath.

The paper focuses on the impact of breath training for the actor of Shakespearean text, as dealt with by Martin (1991), Hodge (2000), and Boston and Cook (2009). In *Breath in Action* (2009), Jane Boston and Rena Cook track breath's significance to all aspects of human existence from 'Breath in the Body' to 'Breath and Performance' - a key starting point for this study, as they incorporate the theories and ideas of practitioners such as Stanislavski, Grotowski, and more recent theorists such as Declan Donnellan. Additionally, Alison Hodge's broader study, *Twentieth Century Actor Training* (2000) and Jacqueline Martin's *Voice in Modern Theatre* (1991) offer useful templates for the study of breath within voice training practices, both chronologically and conceptually.

George Petry, *Vietnam Inc: New Perspectives*

My research focusses on the work of the late Welsh, Magnum photojournalist, Philip Jones Griffiths (1936 to 2008). Griffiths made his name documenting the America-Vietnam War from 1966 to 1971, publishing his personal take on that war in 1971 in a grim photobook: *Vietnam Inc*. My research concentrates on this 6-year period that explores and reconsiders Griffiths's life and archive as previously ignored elements that shaped his publishing, politics and visual sensibility.

Published in black and white, *Vietnam Inc* was politically and controversially charged: every photograph, every caption and every block of narrative demanded the reader look hard, question, and think beyond the daily newspaper articles and magazine features giving a wholly different take on that war. Griffiths empathised with the suffering underdogs: the Vietnamese peasants, the urban dwellers and the unwilling US soldiers and devised a way to politicise the conflict using alternative photographic approaches and narrative structures to illustrate his humanitarian and political concerns.

The key research source material has been the unique and still largely uncatalogued Griffiths archive, now lodged at the National Library of Wales in Aberystwyth. Additional material has been acquired from interviews with Griffiths's family, friends and colleagues.

My talk will consider several academic and personal aspects of being the first person to work with this raw and unexplored archive, such as: learning to read an archive, overcoming access obstacles, exploring and mining it for new information, building a biographical picture of the author, dealing with the politics of discovering challenging troublesome or private material, and, trying to understand Griffiths's thinking within both frameworks of operating in a war zone occasionally under enemy fire...and sitting in the safe comfort in his London home thinking and planning how to communicate to the world, his outrage at what he saw as an immoral war that mirrored aspects of English colonialism that he felt growing up in north Wales.

Joanna Vestey, *Picturing Oxford*

My practice-based research reflects on architecture and power through photography as a distinct way of analysing and picturing belief systems embodied both literally and metaphorically in institutional spaces. One of the first buildings to be depicted through the new medium of photography was Queens College at the University of Oxford taken by the polymath William Henry Fox Talbot in 1843. This intrinsically linked the photograph with growing knowledge networks of the 19th century including the museum and the library. One of Talbot's pivotal observations was that on close scrutiny of an arrested scene, it became possible for the first time that overlooked details became apparent for the viewer which may previously not have been recognised or consciously registered by the human eye alone. Here lay a gesture towards the 'unconscious optics' that Walter Benjamin would later develop in the 1930s in an attempt to politicise urban space, imaging technologies and acts of looking.

Building on previous research that examined ideas of custodianship within Oxford colleges and associated buildings (Ashmolean Museum, 2014), this paper will take Talbot's image as its starting point to consider what photography's role has been in narrating Oxford as a symbol of knowledge, power, class and Englishness. In contrast with these early evocations of Oxford through photography, I will introduce the archive of Gillman and Soames, photographers to the University and the more recent work made by the artist Tom Hunter whilst a photographer in residence at Nuffield College, while drawing on my ongoing photographic investigation of place. I will expand upon the very different relationships each has had with Oxford and the University and aim to further understand the multifarious role photography has had and how it has been used to both construct and deconstruct elements of Oxford. Talbot himself suggested that the use of a 'large lens' to view images with often 'discloses a multitude of mute details, which were previously unobserved or unsuspected'. It is exactly these details and their points of reference which I will consider to explore how photography has been used to visualise Oxford and create its wide-ranging mythologies.