MeCCSA PGN and University of Brighton

Dreaming Of Another Place

Conference Schedule, 9th & 10th September 2021

MeCCSA
Postgraduate Network

University of Brighton

Conference Funding

Conference Organisers

Jo Pilcher, PhD Candidate in School of Humanities and Social Sciences and Lecturer in School of Art and Media, University of Brighton

Sijuade Olanihun Yusuf, PhD Candidate in School of Art and Media, University of Brighton

Note on the use of Wonder

We wanted to create as much opportunity as possible for delegates to network as they would in a physical conference setting. We have therefore set up a networking space on Wonder. The platform is already live and we encourage delegates to familiarise themselves with the platform before the conference commences.

Here's a link to the Wonder page for the event:
https://www.wonder.me/r?id=f6697d57-5415-42b2-adba-d9bf490d6052

To find out more about Wonder and how to use it please follow this link:
https://help.wonder.me/en/articles/5161492-guest-guide-everything-a-guest-needs-to-know

Conference Running Order

For further details on any of the speakers, the page numbers for the abstract and bio have been provided.

9th September

9-9:30   Arrival, Tea & Coffee, networking on the Wonder Platform

9:30-9:45   Conference welcome and introduction - join this session

9:45-10:15   Screening of *Lost Connections* with introduction by Frank Gray p.31 – join this session

11-11:15   Tea and Coffee - Opportunity to look at selections from Screen Archive South East (p.33) or network on Wonder

11:15-12:45   Panel 1 & 2, occurring simultaneously on separate online channels.

Panel 1: Places, Mediation and Memory – join this session

Our Ancient Woods, Sarah Keirle, University of Manchester p.10
Queer Land: cruising Land art, Queer Spirit and camp new worlds – a journey through photographic practice, mark making and sculptural forms, Simon Olmetti, University for the Creative Arts p.11
A Bricoleur's tale of two places: Imagined Histories digitally told, Tim Anderson, Independent Researcher p.12
Chaired by Sharon Zheng, MeCCSA PGN Committee, University of Warwick

Panel 2: Queer Constellations – join this session

Seeing and sensing the queer rural - 'artistic trespass' at the Museum of English Rural Life, Joe Jukes, University of Brighton p.13
Symbolic Symbiosis: A photographic encounter with England's ancient oak trees, Ëpha Roe, University of Brighton p.14
Chaired by Jo Pilcher, Conference Organiser, University of Brighton

12:45-1:45   Lunch - Opportunity to look at selections from the Screen Archive South East (p.33) or network on Wonder

1:45-2:45   Research Skills Workshops, occurring simultaneously on separate online channels.

Workshop 1: *Displaying your research*: a workshop on developing your concept and pitch, Dr Nicola Ashmore, University of Brighton p.8 – join this session
Workshop 2: *Creative Research Methods*, Conducting research through listening, Bethan Prosser, University of Brighton p.9 – join this session

2:45-3   Tea and Coffee - Opportunity to look at selections from Screen Archive South East (p.33) or network on Wonder

3:00-4:00   Talk on the history of MeCCSA PGN by Dr Salvatore Scifo, Bournemouth University.

This will then lead in to the MeCCSA PGN AGM - join this session

10th September

9-9:30   Arrival, Tea & Coffee, networking on the Wonder Platform

9:30-11   Panel 3 & 4, occurring simultaneously on separate online channels.

Panel 3: Places and Learning Spaces – join this session

A Regulated UK Online Tutoring Industry for Pupils and Tutors, Zi Yang, University of Strathclyde p.15
Policy in Place in Small Rural Schools in Scotland, Anne Paterson, University of Strathclyde p.16
Chaired by Lamiya Sami, University of Strathclyde

Panel 4: Digital Realities of Place – join this session

The Interplay Between News and Marketing of Extended Reality Technologies: News As A Promotional Tool,
Emma Kaylee Graves, Canterbury Christ Church University p.18
Redesigning Online Places for Consumer Wellbeing by Using Unconventional Interaction Design Elements,
Yoshi Pakalkaite, University of Falmouth p.19
Chaired by Sijuade Olanihun Yusuf, Conference Organiser, University of Brighton

11-11:15   Tea and Coffee - Opportunity to look at selections from Screen Archive South East (p.33) or
            network on Wonder

11:15-12:45   Panel 5 & 6, occurring simultaneously on separate online channels.

Panel 5: Collective and Cultural Experiences of Place – join this session

*Symbolic Reparation memorials: from the representation of memory to a complex space for the creation of
collective meaning*, Catalina Delgado Rojas, University of Manchester p.20
Feeling out of place: the mediation of place in translation, Pauline Come, University of Strathclyde p.21
In and Out of Place: Place In and On Aboriginal Australian Textiles from The Northern Territory, Jo Pilcher,
University of Brighton p.22
Chaired by Rukhsar Hussain, MeCCSA PGN Committee, University of Strathclyde

Panel 6: Online Places and Identity Negotiation/Production – join this session

Maya Women contest online narratives in action: creating equality through horizontal communication,
Giovana Miralles Terán De Wilkin, Canterbury Christ Church University p.23
The Zoom Personas in the Virtual Place, Nehal Ahmed Youssef Ali, University of Roehampton p.24
Sub-Saharan African Feminism; Social Media and Patriarchy, Sijuade Yusuf, University of Brighton p.25
Chaired by Vincent Obia, MeCCSA PGN Committee, Birmingham City University

12:45-1:45   Lunch - Opportunity to look at selections from Screen Archive South East (p.33) or network on
              Wonder

1:45-3:15   Keynote Speech by Dr Valentina Vitali p.7 – join this session

3:15-3:30   Tea and Coffee - Opportunity to look at selections from Screen Archive South East (p.33) or
             network on Wonder

3:30-5   Panel 7 & 8, occurring simultaneously on separate online channels.

Panel 7: The Transience of Place – join this session

Notes Towards an Obituary of the Petrol Station: place, placelessness and the transience of supermodernity, Paul Darby, University of Winchester p.26
Dreaming of a better office: architecture and labor, Petra Seitz, Bartlett School of Architecture University College London p.27
Chaired by Jo Pilcher, Conference Organiser, University of Brighton

Panel 8: Imagined/Represented Place – join this session

Harvey Nichols' fashion shows, vintage fairs and the Holy Eucharist: Manchester cathedral as post-secular place, Dominic Budhi-Thornton, University of Manchester p.28
Dystopian Images of Beirut in the Lebanese Oscar-nominated film Capernaum (2018), Maria Abdel Karim, University of Bournemouth p.29
Cultural Anxieties in Stephen King's Fiction, Connor Long-Johnson, University of Greenwich p.30
Chaired by Rebecca Jones, MeCCSA PGN Committee, University of Strathclyde

5-5:30   Closing Remarks – join this session

Talk on the history of MeCCSA PGN by Dr Salvatore Scifo

Salvatore Scifo is a Deputy Head of Department of Communication of Journalism at the Faculty of Media and Communication, Bournemouth University. He has published on British Community Radio and European Community Media. He is a former chair (2012–13) and steering group member (2016-19) of the MeCCSA Radio Studies Network.

Postgraduate networking has been at the heart of his interests during PhD and aftewards.

He was a member of the MeCCSA Postgraduate Network executive committee between 2005-2007 and worked, supervised by Prof. Annette Hill, on the development of Postgraduate Network website also by researching the profiles of successful PhD alumni that had completed their studies and gone into academic careers. In the same years he was also the student representative at the Art, Design and Media subject centre of the Higher Education Academy (ADM-HEA). In 2008-2010 he was then elected as member of the main MeCCSA Executive Committee, with responsibilities for the development of the overall MeCCSA website.

While a student at the University of Westminster he was the project researcher for the School of Media, Arts and Design funded 'School Postgraduate Networking' project. In recent years, he supported the creation of the annual Faculty Postgraduate Conference at Bournemouth University's Faculty of Media and Communication, as well as the supporting in an advisory capacity the set up of postgraduate network of Turkish communication scholars at Istanbul Bilgi University (Interdisciplinary PhD Communication Conference, IPCC - https://ipcc.bilgi.edu.tr/

Keynote Speech by Dr Valentina Vitali

https://www.uel.ac.uk/staff/v/valentina-vitali

Valentina Vitali is professor of Film Studies at the University of East London, director of the Moving Image Research Centre (UEL), and independent film programmer. Her research explores, from a comparative perspective, the relation between history, economics and film aesthetics. She has published on South and East Asian cinemas, on the relation between cinema and nation, on image-based work by women, and on aspects of Indian visual cultural production. Publications and curated events include Capital and Popular Cinema (2016), Hindi Action Cinema (2008), Theorising National Cinema (2006, with Paul Willemen), Contemporary Women Filmmakers in South Asia (FACT, Liverpool, 2019), and Alia Syed (Whitechapel Gallery, London, 2017).

Research Skills Workshops

Displaying your research: a workshop on developing your concept and pitch
Dr Nicola Ashmore, University of Brighton

This workshop is designed to support students who are interested in disseminating their doctoral work through public exhibition. This workshop will support you to consider:

- What parts of your research are suitable for display?
- How does academic research translate into public content?
- How do you approach a gallery or other cultural organisation?
- What makes an effective proposal?

The afternoon workshop will be led by Dr Nicola Ashmore, whose recent AHRC-funded exhibition, 'Guernica Remakings', was inaugurated at the University of Brighton Gallery in 2017 and has since toured to the Working Class Movement Library in Salford, the Plaza, Rose-Hill, in Mauritius and the National Poetry Library at London's Southbank Centre.

Please bring / prepare a brief summary of an exhibition you wish to curate, this summary should be around 100 words and include:

- WHAT it is your exhibition focuses on
- WHY this exhibition is important / timely
- HOW you are approaching the subject, what themes you want to explore and what you will incorporate, refer to specific: examples/ collections /objects/ images/ archives. Bring photographic images / an example where possible.
- WHERE you wish to exhibit and WHY, what is the connection / link

Bio

Nicola Ashmore's research interests focus on artistic interventions and curatorial practice, notably the means through which this can leverage collaborative activism.

She has made use of film documentary and digital technology as methodologies, investigating museum practices, community artists and collaborative practices. She is currently researching remakings of Picasso's Guernica.

Nicola Ashmore's interest in Pablo Picasso's Guernica was inspired by her participation in a collective remaking of Picasso's Guernica as a protest banner. In 2015 Nicola received Rising Stars funding through the University of Brighton which enabled the international research project: Remakings of Picasso's Guernica: Community, Collaboration and Activism. This has led on to a major research project: Guernica Remakings, South Africa which investigates the practice of cross-cultural translation through making. This project has received funding through the AHRC Translating Cultures and Care for the Future International Development call, funded by the Global Challenges Research Fund, UK. Nicola wrote a book titled Guernica Remakings in 2017 published to coincide with the opening of the exhibition Guernica Remakings she curated. The exhibition showcased an international range of 21st century collective remakings of Guernica. She toured this exhibition internationally in 2019.

Creative Research Methods, Conducting research through listening
Bethan Prosser, University of Brighton

Listening and sound are always part of the research process. However, within most qualitative methodologies listening frequently plays an implicit role and goes unacknowledged. The advent of the sensorial turn, and the corresponding notion of embodiment (Bull, 2018:xviii), has 'renewed awareness of the importance of hearing, listening and perceiving sound in everyday life' (Gallagher and Prior, 2014:267). This session springboards off sensory methods to explore the ways in which sound, and specifically listening practices, can be used as methods and tools for exploring place. Drawing on an example case using listening activities to investigate urban seaside gentrification with residents on the UK south coast, this workshop will include a short listening activity and introduction to sound methods literature.

If anyone has anything that might impact their listening to get in contact with Bethan in advance to discuss . We all listen differently – b.prosser2@brighton.ac.uk

Bio

Bethan Prosser is a Doctoral Researcher funded by the ESRC South Coast Doctoral Training Partnership. Her PhD project investigates urban seaside gentrification on the UK South Coast, using listening to explore residential experiences of displacement injustices. Bethan teaches undergraduate social science students on the Community Engagement: Theory into Practice module. She is an active member of the Centre for Spatial, Cultural and Environmental Politics and Cities and Injustices Research and Enterprise Group.

Bethan's academic background starts with undergraduate Philosophy and Politics, moving through Migration Studies and Social Research Methods at post-graduate level. Bethan has worked extensively in developing community-university partnerships and brokering knowledge exchange activities that benefit both the university and the local community. She brings over ten years' experience of working in the community/voluntary and public sectors both nationally and internationally. This includes roles in support work and management supporting young people, Black and mixed parentage children and families, people experiencing homelessness and refugees and asylum seekers.

Panel 1: Places, Mediation and Memory

Our Ancient Woods
Sarah Keirle, University of Manchester

Over the COVID-19 lockdown, many people found themselves connecting more with nature and engaging more with birdsong. Many people in Britain would consider this the extent – or even the definition – of 'natural sound', but what if you could go back in time to before human beings settled in Britain? What sounds would you hear then?

Our Ancient Woods is an electroacoustic composition created using recordings of past and present British animals, taken at the conservation facility Wildwood Trust. Audio recordings naturally carry spectromorphological and spatial elements that communicate the size, location, and inhabitants of the place in which they were recorded and are therefore fantastic transmitters of 'time and place'. Using these recordings, I have created an imagined ancient British soundscape, exploring different terrains and environments that used to span this island.

Programme notes: Welcome to Britain, thousands of years ago. Walk through our ancient woods, our rivers and wetlands, our open meadows and dense forests, all thick with the sounds of nature. Hear the calls and movements of animals that roamed this landscape.

Every sound you hear was created using recordings taken at Wildwood Trust, a centre for the conservation of British wildlife that features both past and present species. Twenty-seven of these species appear in Our Ancient Woods:

Arctic Fox · Barn Owl · Boar · Common Crane · Eagle Owl · Eurasian Elk · Eurasian Lynx · Eurasian Otter · European Bison · European Brown Bear · European Polecat · European Wildcat · Fallow Deer · Grey Wolf · Konik Horse · Little Owl · Pine Marten · Raven · Red Deer · Red Fox · Red Squirrel · Red-Billed Chough · Reindeer · Rook · Soay Sheep · Tawny Owl · White Stork

Bio

Sarah Keirle is an electroacoustic composer and PhD researcher based in Manchester, UK. She graduated from the University of Manchester in 2017 with a first class MusB (hons) in Music and the P.J. Leonard First Prize for Electroacoustic Composition, and completed an Advanced Diploma in Sound for Film, Games and TV at SSR in 2018. In 2019, she completed a Masters in Electroacoustic Composition and Interactive Media, with Distinction. Her works have been performed at the ICMC, EASTN-DC, Radio CASo, Reform Radio, MANTIS, BEAST FEaST, ArtHouse Jersey, Diffrazioni Festival, Espacios Sonoros, TAma Festival, Ecos Urbanos, NMNW, and SHETogether. Her work has also been released by ABLAZE Records on the album Electronic Masters vol. 8.

In September 2020, Sarah started an AHRC NWCDTP funded PhD in electroacoustic composition at the University of Manchester. Her research focuses on the use of animal sounds within electroacoustic composition to create new sonic means for conservation awareness, public engagement, and nature connection.

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Queer Land: cruising Land art, Queer Spirit and camp new worlds – a journey through photographic practice, mark making and sculptural forms

Simon Olmetti, University for the Creative Arts

My practice-based PhD focuses on nature and its queering, particularly through alternative spirituality. For centuries, questions of nature/natural have been used against queerness, idealising nature as a heteronormative space. New strategies need to be found to reframe and free nature from patriarchal and oppressive ties. Furthermore, in these times of ecological crisis, new engagements with natural spaces are needed, and queer processes might disclose new forms of relationships beneficial for all.

Through walking, photography, painted found rocks and installations, my aim is to reclaim the land, a space often hostile or denied to queer people, expanding notions and perspectives of how we understand ourselves in relation to nature, a connection in which spirituality becomes central in this activity of reappropriation. Building on Karen Barad and Donna Haraway, with the help of José E. Muñoz, Federico Campagna, Susan Sontag, and Sarah Ahmed, I will show how through my art practice nature is revealed as vital and vibrant matter, a form of energy we constantly exchange and interact with, and as a space where new worlds can be imagined and disclosed.

Through a methodology based on cruising, together with post-natural and camp aesthetics, nature becomes a space where new relationships are formed, revealing the intrinsic queerness of matter; at the same time, alternative (queer) uses create new forms of living nature which can be called or framed as queer commons, creating spaces that embody Muñoz's utopic vision of queerness. Through this framework, queering becomes a spiritual force and endeavour, an encounter of energies, at times erotic, between human and non-human to form new forms of kinship.

I will also show how other artists have tackled questions of nature and spirituality, and how my approach seeks to find an alternative path, using Land art methods but queering and reframing this historical practice. Michel de Certeau (1988:117) declared that "space is practiced place"; through my practice, a different use of (natural) place creates an alternative space, perverting it, making it queer, but also making it spiritual and utopic. This methodology disrupts my subject area in not focusing directly or exclusively on the body/erotic or identity as much of queer art does, rather on natural elements and their tensions and disorder.

Bio

I'm an Italian artist based in London, currently on my second year of a full-time PhD in Fine Arts at UCA. I've gained an MA in Fine Art Photography from Westminster University and studied painting and performance at various institutions, including Central Saint Martin's College and L.A.D.A. (Live Art Development Agency). My practice explores questions of queerness, alternative spirituality, desire and place through drawing, photography, performance and installations.

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A Bricoleur's tale of two places: Imagined Histories digitally told

Tim Anderson, Independent Researcher

In the modern gesamtkunstwerk, as an individual artist, I work across media to produce a complex artwork. Through recorded sound, a background layer is created, and then subjected to and merged with other layers, mutated in pitch, and timbre; drones are created. In my videos sound is given a context, with an equivalent video background (a visual "drone") from which images of buildings emerge, each carrying its own narrated story.

Part of building the gesamtkunstwerk is a recognition of the artist as sole creator, using free (libre) open-source software (FLOSS) where possible, otherwise basic, inexpensive, commercial tools such as Adobe Photoshop and Premiere Elements. This follows the example of "Kudelski" by Mike Figgis (2015), a very low budget movie short, filmed and edited over four days.

The first video, "The Tide", was created from a bricoleur's "stash" (Dezeuze, 2008) of photographs, video and sound recordings made in Corfu and Albania during several visits between 2014 and 2019. They were finally assembled, or montaged (Norman, 1996) in 2020. The material for the second, "Canal Dreams", was gathered in industrial Stoke-on-Trent between lockdowns at the same time. The stories told in the videos are of the idiosyncrasies of each place, unique to each, but also their commonality, their shared identities.

Extracts from the pieces are shown, separated by a presentation which discusses the material and equipment in their making, as well as the history and politics that define and differentiate the two places. The presentation concludes with a reflection on the outcomes within the context of the modern, digital gesamtkunstwerk.

Bio

Tim Anderson has a long association with performance and the arts, having started as a bass guitarist in the 1960s. His small bands played for diverse audiences, from army recruits in the NAAFI at Aldershot to debutantes in riverside marquees in Richmond. His career progressed through the 1970s as a member of the folk rock quartet Poem, a regular supporting act for folk guitar hero John Renbourn.

A succession of jobs then followed, bus conductor, factory hand, potters' labourer and primary schoolteacher where he learned his performance techniques. In 1999 he re-entered further education and became a music graduate, with a masters in Contemporary Arts from Manchester Metropolitan University. His MPhil from Keele University was based on a portfolio of cross-media pieces, and is currently being extended towards a Praxis-as-Research PhD in Art & Design at Staffordshire University.

In 2015 Tim Anderson worked with Ju Rowe Farr and Nikki Woods in Blast Theory's production Too Much Information, based at the Royal Exchange Theatre in Manchester. His multi-media piece Jabb Mafoh on Stage formed part of the centenary celebrations at MMU. His most recent performances have been as a bassist with Keele Symphonia Orchestra. A selection of compositions is available on YouTube on Corrin Jamal's channel.

Currently, his work crosses media boundaries.

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REFERENCES
Figgis, M. (2015) Kudelski, [movie]. "Station to Station", [happening], Barbican Centre, London. https://vimeo.com/135075020
Norman, K. (1996) Real-World Music as Composed Listening, Contemporary Music Review, Vol.15, Part 1, 1-27
Dezeuze, A. (2008) Assemblage, Bricolage and the Practice of Everyday Life, Art Journal, 67:1, 31-37

Panel 2: Queer Constellations

The following panel consists of two members of the recent Queer Constellations exhibition at the Museum of English Rural Life. They will be discussing the exhibition as well as their own independent research interests.

Seeing and sensing the queer rural - 'artistic trespass' at the Museum of English Rural Life

Joe Jukes, University of Brighton

Queer Constellations is an exhibition of queer-rural artists from around the UK and Ireland, who together queer what we know of rural life through their artistic practices, and also explore what queer might mean in a transformed countryside. Hosted at the Museum of English Rural Life in Reading, the exhibition provided an opportunity to unsettle dominant notions of rurality through the display of chaos, unfixity, mystery and ritual.

This paper presents how the exhibition came together, and charts the process of bringing together artists of varying practices and identities into conversation with one another. In doing so, the exhibition acquired an identity that was at times controversial and that dis-identified the 'rural'. At the intersection of queer and rural it becomes unclear whether identity is brought into sharper relief, or instead fades away as an unnecessary and unhelpful metric for describing experience.

Whilst this account of the exhibition might consider the construction of a particular space named Queer Constellations, it also considers how space and place 'become' in unpredictable ways, and how at the margins, place itself becomes parsed through other struggles for representation, pleasure, and transformation. Place then, isn't the be all and end all of geographic notions of identity, but can just as easily act as the beginning of them.

Bio

Joe Jukes (they/them) is a second-year PhD researcher at the Centre for Transforming Sexuality and Gender (CTSG), University of Brighton. Joe researches rural and queer relations, affects and emotions, using ethnographic and creative methods. They are interested in relational and networked approaches to space, as well as queer theories numerous intersections, especially the study of asexualities and nonsexualities.

They have advised the Queer Rural Connections research project, written for CPRE - the countryside charity and curated the Queer Constellations exhibition at the Museum of English Rural Life

Symbolic Symbiosis: A photographic encounter with England's ancient oak trees

Ëpha Roe, University of Brighton

What can heritage trees say about how humans engage and encounter the natural world? And how can photographic practice attempt to image it? Following my contribution to a group exhibition at the Museum of English Rural Life, two sub-projects as part of my PhD research were shown alongside each other for the first time, both depicting the Queen Elizabeth I Oak, a heritage tree within the grounds of Cowdray Estate, Midhurst. By placing these two projects side by side, I began an experiment to combine two different modes of thinking around heritage trees: their cultural importance as it is humanly constructed, and their existence as a living organism, constantly in process. As a photographer, these different modes of thinking later materialised into different modes of imaging, some of which begin to incorporate aspects of the tree's organic material into the process of its own depiction. This presentation discusses these processes in relation to how photographic practice can perform a sense of symbiosis between humans and the natural world, and how different modes of engagement between creative practice and trees can bring about new ways of imaging and, in turn, new ways of thinking about them.

Bio

I am an artist and writer living and working in Herefordshire, U.K.

Primarily interested in the relationship between humans and their natural environment, my work uses alternative and traditional forms of photographic practice as a way of visualising the wide variety of perspectives in relation to the natural world.

Alongside this I am also a practice-based PhD student at the University of Brighton, exploring photographic practice as a method to examine human-nature relations. Using twelve ancient oak trees in England as case studies, and drawing on a recent surge in theory and research that surrounds the study of plant intelligence, my thesis explores how humans can work in collaboration with natural phenomena to produce new ways of seeing and potentially experiencing the natural world.

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Panel 3: Places and Learning Spaces

A Regulated UK Online Tutoring Industry for Pupils and Tutors

Zi Yang, University of Strathclyde

Since the Covid-19 Pandemic, the UK online tutoring industry is of growing importance as a learning space for pupils and working place for tutors. While some educational researchers start to investigate private tutoring's impact on pupils in the UK, online tutors' experience remains understudied. This knowledge gap then prevents researchers from fully understand pupils' online learning experiences and the online tutoring industry's impact on the UK education system.

This article investigates the UK online tutors working environment and its impact on students. Our investigation reveals that online tutoring platforms' unfairly exploit tutors, leaving the latter with low wage, little job security and insufficient training. As a result, parents are paying high tuitions, yet pupils are exposed to inexperienced tutors and inadequately prepared tutorials.

Litigations against false self-employment are unlikely to remedy tutors and pupils, as tutors do not meet the legal definition of workers. Against this background, we call for Ofsted step in and establish proper standards in the UK online tutoring industry. The proposed standards include a cap on platforms' intermediary fee to protect tutors' rights and promote educational equality, a proper tutors' training project to ensure the quality of pupils' education and a mandatory DSB check to safeguard pupils' wellbeing.

Bio

Zi Yang is a fourth year PhD student from the University of Strathclyde, School of Law. Her PhD analyses the notion of 'transparency' in the context of the UK financial derivatives market through a social-legal lens. Within the financial market, she explores the role of transparency reforms in easing the concentration of wealth in banks and enhancing financial stability. As to the relationship between the financial market and the wider society, her research concerns financialization's impact on non-financial industries, which could further intensify social inequality.

She tutors Law & Society in the University of Strathclyde, School of Law. She is also a guest lecturer in Financial Crime and Sanctions.

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Policy in Place in Small Rural Schools in Scotland

Anne Paterson, University of Strathclyde

Rural Scotland accounts for 98% of the land mass of Scotland and 17% of the population are resident there. Scottish Government (2015) acknowledged that key areas of policy such as education can have a particular impact on the rural place. In Scotland there is a high percentage of rurality and remote communities providing rural education and there has been very little research undertaken on rural schools and rural education. There is a lack of current research material in Scotland.

The researcher is carrying out an ethnographic investigation to interrogate the relationship between national education policy and how it is enacted in a rural place. The interaction is a complex one and Corbett (2015) states that rural schools are embedded in communities and potentially integrated within the community and often the heart of rural communities. Each rural school develops a unique place in the community and the "thisness" of a school (Thompson 2000) and the dimensions of rural pedagogy displays the interaction between the journey, the place and impact on practices.

The relationship between human beings and their environment (place) is important in trying to understand education policy in the rural place. Ethnography is concerned with how people make sense of their everyday world (Cohen et al 2007) and about exploring the shared culture of a group of people. It is a method of inquiry that works from the actualities of people's everyday lives and experiences to discover the social as it extends beyond.

The researcher will carry out semi structured interviews with policy makers to investigate how national policy is created and expected to be implemented in the rural education context (place). A period of time will also be spent by the researcher in a rural school environment where she will record views on what is a rural school, why the school is important to the place and how the view of how the school provides equity and excellence for pupils, staff, parents and community members. Learning about rural education from own perspective and from their own rural place involves not only talking to them and asking questions (as we do in surveys and interviews) but also learning from them by observing them, participating in their lives, and asking questions that relate to the daily life experience in a particular place is central to understanding rural education in Scotland.

Bio

I am rural educator with 39 years' experience as teacher, principal teacher, DHT, Head teacher, Quality Improvement Officer, Quality Improvement Manager, Head of Education, and Chief Education Officer. I was awarded an OBE in the New Years Honours in January 2021 for services to rural education

I began my journey into academia by undertaking a Masters of Education in Critical Enquiry (part time), at the University of the Highlands (July 2018). My enquiry was centred on the importance of the rural place in relation to Newly Qualified Teachers and their own professional development. I presented my findings at the International Symposium for Innovation in Rural Education in August 2018 at Montana State University (Aug 2018).

I then commenced the Education Doctorate at University of Strathclyde - part time (October 2018)

My thesis Proposal is "Exploring policy in practice and practice in policy in small rural schools in Scotland". I am currently at research phase and carrying out investigations through ethnography.

I was awarded the role of Visiting Research Fellow at University of the Highlands and Islands (Rural Education). This is the first time this award has been made within the Education School at the University of the Highlands and Islands.

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Panel 4: Digital Realities of Place

The Interplay Between News and Marketing of Extended Reality Technologies: News As A Promotional Tool

Emma Kaylee Graves, Canterbury Christ Church University

The news media play a major role in the formation of public opinion about emerging technologies because they are often the general public's first and main source of information about such innovations (Scheufele and Lewenstein, 2005; Sun et al., 2020). One group of recently emerging technologies is extended reality (XR), encompassing virtual, augmented and mixed reality devices – technologies that can affect our sense of space and place. As the perceptions of new technologies are key to their success or failure (Buenaflor and Kim, 2013), the news media can have an impact not only on how these products are viewed but also on their adoption and diffusion (Rogers, 2003). Moreover, several studies have uncovered a blurring of boundaries between promotional material and news discourse (e.g. Chyi and Lee, 2018; Erjavec, 2004; Harro-Loit and Saks, 2006). Thus, if the news frames XR in a way that aligns with XR marketing, it could act as a promotional tool for the technology, compromising journalistic principles of impartiality and independence.

The current paper presents the findings from a PhD study that investigates this issue. Utilising a multimodal, mixed methods approach combining quantitative content analysis and qualitative framing analysis, this study examines the news and marketing of XR from 2012 to 2017. This is based on a sample of 977 news articles from three UK national news websites (The Sun, The Guardian and MailOnline) and the marketing materials of five XR products (Oculus Rift, Samsung Gear VR, Google Glass, Microsoft HoloLens and Magic Leap). The results of the study suggest that the news prioritises the commercial interests of both media organisations and the companies creating XR products rather than the general public. Instead of allowing the public to critically consider the values and implications of XR, the promotional tone of the articles encourages readers to adopt the technology.

Bio

Emma Kaylee Graves has recently completed her PhD in Media and Cultural Studies at Canterbury Christ Church University. She has an MA by Research in Media, Art and Design and a First Class BA in Digital Media and Media and Communications, both from CCCU. Her research interests include media representations, marketization of news media, videogames (particularly genderisation, player collaboration and the use of gaming paratexts) and online communication strategies. Emma is also a former Chair of the MeCCSA Postgraduate Network and has Guest Edited two issues of the PGN's journal, Networking Knowledge.

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Redesigning Online Places for Consumer Wellbeing by Using Unconventional Interaction Design Elements

Yoshi Pakalkaite, University of Falmouth

This project focuses on developing and providing design solutions that promote digital wellbeing for consumers and mitigate noisy experiences within digital interfaces. In this project, noise is defined as the high volume of sense-stimulating activity (such as pop-up notifications). I argue that the result of this noisiness is a decreasing richness of interface experience, including screen time overuse and mindless interactions, which could potentially create a healthier virtual environment for consumers. This project also aims to raise awareness between IT and software developers, UI and UX designers of designing more ethical and mindful online places for consumers.

This project adapts a Research through Design approach and uses Design Fiction methods. This includes creating three fictional prototypes and near-future scenarios to test the three interaction design elements separately: visual attention, mindfulness and tactility. The prototypes that I'll present during the session include a mindfulness intervention tool that tracks screen time called Birds; a fictional Yoshi Phone with a monochrome hand-drawn interface; and Shapie, a shape changing communication device. I will also present the user manuals and the narratives for each prototype.

After the fictional narratives are printed in a limited edition, they will be distributed together with the diegetic prototypes and an online questionnaire to industry professionals such as UI and UX designers, software developers and engineers to gain feedback. The insights collected from the industry professionals will be analysed and presented as part of the results of this study. I predict and recommend that noisy digital experiences can be mitigated by implementing mindful elements, purposefully using colour and shapes, hand-drawn interfaces, and touch-rich interactions, when designing noise-free digital interfaces.

Bio

Joskaudė Pakalkaitė, also known as Yoshi, is currently a third-year PhD student at the School of Communication Design, Falmouth University. She works as a Teaching Associate: Business and Experience Design at the School of Entrepreneurship, Falmouth University. Her first paper 'Development of noise-free digital interfaces: hand-drawn interfaces for consumer wellbeing' has been accepted to the EVA London 2021 conference. She plans to present her paper at the conference this summer and the paper will be published in its proceedings. Her doctoral project was presented at Falmouth University, Royal College of Art and MeCCSA2020. The future directions of her research are the explorations of how Human-Computer Interactions and Storytelling influence people, their wellbeing and everyday environment. She is interested in how design can increase wellbeing for consumers and what kind of role design can play in future scenarios.

Panel 5: Collective and Cultural Experiences of Place

Symbolic Reparation memorials: from the representation of memory to a complex space for the creation of collective meaning.

Catalina Delgado Rojas, University of Manchester

The aim of this paper is to reflect on the definition of symbolic reparation projects in transitional societies. Due to their potential to represent collective memory and promote non-recurrence, memorials have become a crucial symbolic reparation strategy. However, the lack of definitions and guidelines in public policy documents have caused polarization and unintended harms in societies with a violent past. Massey's definition of space, as a dimension of things being at the same time, enables to capture the simultaneity and multiplicity of memories in symbolic reparations. Additionally, a complex approach to transitional justice memorials highlights the non-linear interactions between the different actors prompted by the creation of these sites. Thus, rather than conceiving these projects as a multidimensional representation of memory, we can think of symbolic reparation as spaces of complex interactions. This perspective permits to transfer these projects from the borderlands of the representation to a crossroad of possibilities in the creation of collective memory.

Bio

Colombian PhD student at the Institute of Cultural Practices of the University of Manchester. She holds a BA in Political Sciences, a MA in Social Anthropology from the University of the Andes, and a MA in Museology from the National University of Colombia. Her previous work as a researcher has been focused on women in sports, public heritage and digital humanities and gender approach in Latin American museums. She has professional experience in the cultural sector in Bogotá developing educational workshops, curating exhibitions, creating community heritage projects and assorting provenance archives. In 2019, she was part of the education and public activities team in Fragments Colombia's counter-monument to peace. Her research is concerned with state-sponsored museums and memorials as official symbolic reparation strategies in transitional societies.

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Feeling out of place: the mediation of place in translation

Pauline Come, University of Strathclyde

Heritage sites allow visitors to encounter and experience the past. As such, these bounded places of memory are conducive to the mediation of the past. Yet, with the democratisation of international travel, heritage sites also face the challenge of another type of mediation, both linguistic and cultural. The translation of interpretation material (i.e., booklets, audio guides, etc.) in heritage sites not only plays an essential role for the circulation of cultural knowledge, but also has the potential to influence visitor experience by making international visitors feel in or out of place. Admittedly, international travel came to a stop in 2020, and with heritage sites being forced to close for months, the need for translation provision for international visitors fell down the list of priorities. But with restrictions now easing it is hoped that international travel will slowly resume, and when it does, international visitors will return to heritage sites still needing translated material.

There is more to translation than simple transcoding from one language to another, and the transfer across different cultural contexts means that translation is above all an exercise in cultural mediation. According to Translation Studies scholars such as Chen and Liao (2017: 65), the translator's subjective choices in translating for museums (or by extension heritage sites) have the potential to influence the representations of culture and national identity. Deane-Cox also points to the difficulty of mediating the past through translation in the context of the memorial museum for an international public of linguistic and cultural outsiders (2014: 277). Yet, there has to date been little research on the translation of space in relation to the international heritage site visitor.

This paper seeks to explore how place is mediated in translation through translator interventions in the context of translations for French-speaking visitors in Scottish heritage sites. This study consists in a comparative analysis of texts from a range of Scottish heritage sites and their French translations based on Halliday's (1961) Systemic Functional Linguistics. This analysis surveys the different strategies used in translation, their implications on the mediation of place, and how these strategies impact visitor experience and engagement by making visitors feel in or out of place.

Bio

Pauline Côme is a PhD candidate in Translation Studies at the University of Strathclyde where she previously completed a master's degree in Business Translation and Interpreting. Her research focuses on the use and impact of translated materials on French speaking visitors in Scottish heritage sites. She has previously worked as an in-house linguist for a language services provider and continues to work as a freelance translator, specialising in translation for education, tourism, and heritage.

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In and Out of Place: Place In and On Aboriginal Australian Textiles from The Northern Territory

Jo Pilcher, University of Brighton

Historically Indigenous peoples have been written about through an anthropological lens that often serves to underline their otherness. This is done by exoticising their spiritual connection between the body, place and stories. My research seeks to interrogate these colonial generalisations by reframing them within Indigenous Australian contexts. In this paper I will focus on the 'place' strand of my research, exploring how place has been use by and against Indigenous Australians and how these complex histories are embedded within art and craft centre textiles from the Northern Territory.

These textiles are designed in isolated community groups where the majority of the population are Indigenous Australians. The textiles are imbued with a 'sense of place'; predominantly due to the remoteness of the centres. Only a limited range of printing techniques can be utilized as, unlike an urban textile design company, access to resources is very limited. This has resulted in the widespread practice of lino block and screen-printing. The designers are largely inspired by their surroundings, therefore, textiles adorned in sea life are generally produced by coastal communities, whilst depictions of town life are from those living within the Alice Springs area. Designs are conceived, transferred to screens and printed in the heart of the community that inspired them. This cultural identity and pride is often reflected by wearing clothing made from the textiles at important ceremonies, such as funerals. As the communities are very remote, they tend to depend upon art fairs, markets and online stores to sell their textile products. Consequently, the designs are frequently purchased by non-Indigenous tourists who have no experience of the community and place which was so important to that textiles' development. Divorced from their initial context, the centres then attempt to produce a 'story' and meaning to the fabric through the marketing process.

Bio

I have recently completed my PhD at University of Brighton, titled: *Aboriginal Australian Textile Design in the Northern Territory: Postcolonial Making as Praxis* which was funded by the AHRC Design Star studentship and the Pasold Research Fund. As a dual national white British and Australian research, I approached this as an informed outsider. I am now a Lecturer at University of Brighton in the School of Art and Media.

I hold a BA (INT) in Fine Art from University of Leeds and an MA in History of Design from Royal College of Art and Victoria and Albert Museum. I consider my current discipline to be a Design History and I am interested in the political act of art/design/craft making. My Fine Art background informs my research as I am very interested in making process and the haptic and tacit knowledges inherent in making.

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Panel 6: Online Places and Identity Negotiation/Production

Maya Women contest online narratives in action: creating equality through horizontal communication.

Giovana Miralles Terán De Wilkin, Canterbury Christ Church University

Feminist Maya women have been contesting the narrative imposed by the state, social prejudices and media-imposed perceptions in contemporary Guatemala, reclaiming their place in society. This has been documented from an indigenous perspective (Chirix, 2008; Hernández-Castillo, 2010; Tzul, 2018; Cumes, 2019). In the long thread of history the indigenous population of Guatemala has resisted colonial imposition through the use of multiple strategies of adaptation, sometimes utilising elements of the dominant culture. In this case the creation of an online/virtual place in social media to defend and fight for their rights during the Covid-19 pandemic.

By studying the case of the Guatemalan National Midwives Movement from a decolonial perspective and analysing the online development of: horizontal communication theory (Beltrán, 1979), in exceptional pandemic circumstances, will allow us to uncover: how indigenous women define their identity in relation to their knowledge, world-views and philosophies in their own voices, beyond any type of discrimination social or economic. This will enable a better understanding of how their communal organisational and communication strategies differ from Western individualism.

However, social media cannot be fully representative of the indigenous midwives' culture. The process of conveying meanings by words in a language that it is not your own and in contested media, such as an online/virtual place, certainly implies a process of surrendering. As Rivera Cusicanqui (2020) argues 'in colonialism there is a very particular function for words, they do not name, they mask.' This paper concludes that feminist decolonisation, cannot solely be rhetoric, but needs to be put to practice in every action.

Bio

Giovanna graduated from the International Cinema and Television School (EICTV), Cuba, with a scholarship from the Fundación del Nuevo Cine Latinoamericano. She has worked in different areas of art and film production in Latin America and Europe, specialising in documentaries. In Guatemala, she studied the oral tradition and rituals of the Maya to become an Aj'quijab' or spiritual leader. Since moving to the UK she studied sociology at the Open University, and more recently worked in two documentaries: UMATURKA: The Call of the Water in 2016 as director, and Legacies of 1936, as scriptwriting editor and editor, in 2018.

Giovanna's research is focused in the areas of: documentary, post memory, feminism, identity, decolonisation, and cultural resistance.

Giovanna was awarded a University Scholarship to undertake the PhD study at Canterbury Christ Church University. Her PhD research topic is Memory, identity and cultural resistance in Maya Guatemala: A study of women's post memory, rebuilding and coping with the repercussions of the civil war.

The Zoom Personas in the Virtual Place

Nehal Ahmed Youssef Ali, University of Roehampton

Determining the features of a place and people's personalities might have been related to the spatial, temporal, or cultural frameworks of each individual or society in general, but not to an online platform. Since the Corona pandemic has begun, a place's boundaries and our sense of it have increasingly changed and our personalities. As per current circumstances, we are living online every day within a virtual place framework.

I suggest that our 'zoom persons' have become a new form of virtual personality that people use to perform online. People used to perform differently behind the screen by comments, likes, shares on Facebook, Instagram, and other virtual platforms. Zoom as an interactive live platform has become a 'new place' where we imagine ourselves in its settings and boundaries.

In my presentation, I present a new area of research, which is interested in reading and analysing individuals' personas performed daily through zoom screen. I illustrate an adapted analysis approach of Fairclough's Critical Discourse Analysis (1989), combined with aspects of persons studies and place identity. In this approach, I analyse the verbal (use of language) and non-verbal (image) texts that individuals present in zoom within the framework of the place concept and identity, which are the context of the event. The context here is divided into a public context: The Zoom window as a new place, and a personal context, which is related to the choice of individuals to where they appear, as well as their clothes, facial expressions and backgrounds that appear on the Zoom screen for the public.

This research addresses several essential points: integrating Critical Discourse Analysis, Persona studies and Place identity into a single analytical approach. Secondly, it suggests framing new patterns of individuals' personas they choose to present within the new reality we live in, and how this reflects their perception of place identity. Furthermore, I suggest that my presentation is a unique participation in this research field, which could be used and applied in further research to analyse and understand the personalities of individuals within the framework of the current social transformation, influenced by the limits and features of the new place identity.

Bio

Nehal was awarded a master's degree in Media, Communication and Culture from The University of Roehampton in 2018. She is currently a second-year PhD student in Cultural Studies. The title of her thesis is "Analysing President Abdelfattah El-Sisi's figure and speeches in the context of persona studies: A critical discourse analysis study". The research area proposed in her thesis is primarily new. It is an adapted approach of Fairclough's Critical Discourse Analysis (CDA) that presents a new application of critical multimodal discourse analysis, which interacts with persona studies' evolving field. In addition to her primary area of research, she is interested in introducing new ideas for the development of higher education teaching methods and designing an activity-based e-learning curriculum in Media, Communication and Culture.

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Sub-Saharan African Feminism; Social Media and Patriarchy

Sijuade Yusuf, University of Brighton

Social media platforms including Facebook in particular, are growing in popularity in Sub Saharan Africa. With the increasing affordability of ICT devices, users are able to access the mobile Internet and connect via mobile social networking applications which have increased engagements on these platforms. The study explores the use of social media particularly Facebook by sub Saharan African women through engagement and participation and the effects upon gender roles as collective agent of redressing patriarchy. Facebook and other new media applications have been seen as potential vehicles to negotiate identity and produce gender roles. The potential usefulness of social media for redressing patriarchy was highlighted during the Arab Spring. However, there is a dearth of literature on the role of social media in the production of social roles in Africa. Also, in considering the role of social media platforms in Africa, to a large extent, researches have focussed on the spread of ICT devices in the region, access to technology, subject of capitalism and growth and economic development etcetera. The research will draw on the studies on digital activism by women to explore the links between Facebook use and role production in sub Saharan Africa. This research aims to highlight the power of new media in negotiating social changes.

Middle class sub Saharan African women- the demography identified to be championing the use of ICT and social media for development- will be observed through ethnography and interviewed on how their participation and engagement has affected their perception, negotiation and production of social /gender roles and identity.

Based on a host of assumptions including the growing visibility in the plurality of gender and sexuality and the 'un-Africanness' of the subject. This research will examine how the structures of sub-Saharan African societies intersect with social dichotomy and or stereotypic interpretation of gender roles and how African women respond to this using new media tools. The research will answer questions on extant feminism discourse in sub-Saharan Africa and the use of social media to bring about social changes. The research will also touch on strategies adopted by sub Saharan African women to address gender inequality in the region whilst adding to the body of knowledge on the subject of Gender and Digital Activism.

This research explores how engagement on Facebook is used by sub Saharan middle class African women, with particular reference to gender participation and involvement.

Bio

Sijuade Yusuf is a third year PhD student at the University of Brighton's School of Media

Her research work is titled: Social Media and Feminism in Nigeria: Investigating the role of Facebook in the production of social roles and identities.

This research topic follows after the work that she does and intends to further on as an African woman in the development sector of Africa.

She holds a Masters degree in Arts from Bournemouth University having investigated representations of Africa in the traditional media.

She is an author outside the academia and currently works at Bournemouth University with the Faculty of Science and Technology.

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Panel 7: The Transience of Place

Notes Towards an Obituary of the Petrol Station: place, placelessness and the transience of supermodernity

Paul Darby, University of Winchester

When the First UK Lockdown drastically reduced vehicle use and traffic volumes, petrol stations became eerily deserted, momentarily redundant to most people. Just what is so significant about these banal, unnoticed and suddenly isolated structures? Their epoch-making and protean impact on the British landscape through the twentieth century is an example of what Lefebvre defined as repetition's defeat of uniqueness, of product vanquishing work. From the early days of individuals supplying known individuals in self-designed and owned environments, the process of filling-up now takes place in a standardized, regulated, other-designed anonymous space, Augé's 'non-lieu' (non-place). The local family-owned petrol station as a place, set up where convenient to provide a range of services for other locals with access to the combustion engine, has inexorably enmeshed into a space where now globalised networks, direction and demands meet. Whilst listing by Historic England offers us an aesthetic experience of certain specially regarded structures, they are neglected as sites of social and cultural transition, of auto-dependence, carbon hegemony and as we are finding out an ultimately failed paradigm of technology.

Sack (1992) invited us to consider the connection of place and morality, and the relationships the modern individual as consumer has in spaces of 'diminished sense of consequence': the consequence here being addiction to a toxic and politically contested natural resource. This paper will argue that whilst it is seeming to be transient and ephemeral from an archaeological viewpoint, a study of the British petrol station offers both a space to reflect on the impact of the non-local engine on place and an opportunity to observe the changing role, experience and consequence of place during the last hundred years. Although announcements of its death might be a little previous, the time is now right to investigate the petrol station's part in making the C20th British experience of place.

Bio

Currently preparing for submission and viva for a PhD in Archaeology and Anthropology at the University of Winchester, I have a particular interest in place and changing human experience impacts on both perceptions of and the material record of particular places. My MA dissertation on the material environment in place of the Dutch Jewish minority in Spitalfields led to working with author Rachel Lichtenstein on a project to digitise, analyse and archive the records of Sandys Row Synagogue in Spitalfields. Having worked with the Bartlett School of Architecture, UCL constructing a Memory Map of the Jewish East End (launched March 2020), I am now working with colleagues from MMU and Lancaster on constructing a digital Memory Map of Jewish Manchester, to be launched in the coming months.

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Dreaming of a better office: architecture and labor
Petra Seitz, Bartlett School of Architecture University College London

The coronavirus pandemic has brought unprecedented attention to the space and place of the office. However, despite recent editorials and articles regarding potential futures of office spaces, little has been written regarding how and why office spaces have evolved as they have. Less still can be found on how office spaces might be improved not just for productivity, but also for enjoyability and humanity.

Taking up the conference title 'Dreaming of another place', this paper investigates the dream of, and path toward, a better, more humane, and more dignified office.

Driven by Harry Braverman's assertions regarding the centrality of control over the labor process to the continued success of capitalism (Labor and Monopoly Capital, 1974), this paper situates the office as a place and space defined by the necessities of global capital. Within this framework the office serves a fundamental role in facilitating the extraction of labor – the office is a place which is designed not just to enable workers to work faster, but also to work in particular ways. This paper argues the root cause of problematic, uncomfortable, and inhumane office spaces is found not within specific architectural elements, but rather within the foundations of the capitalist labor process itself. The solutions to these problems, the path to a better office, must then involve a broader struggle against capitalism.

This paper suggests a regime of vertically integrated unionization of those involved in the creation and use of office spaces (designers, architects, builders and office occupants) as a way to insert the needs and wants of all workers in a process previously held by capital. By uniting the voices, creativity and interests of all working people involved in the creation of office spaces, perpetual issues such as lack of personal privacy, minimal daylight, limited natural air and cramped, noisy conditions can be addressed at their source, rather than tackled piecemeal. In addressing the root cause of suboptimal office spaces – capitalism – though the union of architects, designers, builders and office occupants, this paper argues the dream of a better office, shaped around the needs and desires of all workers might be realized.

Bio

Petra Seitz is a PhD student at the Bartlett School of Architecture, UCL. Her dissertation explores the history and evolution of commercial office interiors through a Marxist Labor Process lens. She holds a MA in History of Design from the Victoria & Albert Museum/Royal College of Art and a BA in Politics from Oberlin College. Current research interests include modernist furniture of Chandigarh, India, modernist furniture in science fiction television, and the intersection between politics and design.

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Panel 8: Imagined/Represented Place

Harvey Nichols' fashion shows, vintage fairs and the Holy Eucharist: Manchester cathedral as post-secular place.

Dominic Budhi-Thornton, University of Manchester

In my studies of the theology of Manchester Cathedral, one aspect of my thinking has taken me to search for understanding of how the space of the cathedral has (and is) being reconfigured in a post-secular (and post-modern) age. Jürgen Habermas coined the term post-secularity in 2001 to describe the phenomenon of the breakdown between conceptual categories such as secular and sacred. For Habermas, the secular thesis of modernity had in some ways failed, and the resurgence of religion in the public sphere presented and still presents challenges of how our common life can be built together in an age of pluralism and globalisation. I want to demonstrate in this paper the ways in which Manchester cathedral, and other cathedrals that use their spaces in similar ways, embody this post-secular reality and attempt to provide a sense of place in the context of increasing plurality in their cities. The cathedral seeks to act as a "common place" where various groups and individuals in the region of greater Manchester can in some way claim ownership of the cathedral. The un-official mantra of Manchester cathedral is to be the cathedral for "people of all faiths and none" and to be a "spiritual hub" to the city Manchester whilst making clear that their ultimate aim is not to evangelise/proselytise. I want to explore what value a cathedral can potentially bring in terms of providing a sense of place to those who have no religious affiliation? Why does the city turn to the cathedral in times of tragedy in the city? Does such a use of historic and sacred space represent the days of a bygone era or a hope for common ground in an age of polarisation? Does the use of a cathedral for a vintage fair or fashion show as well as Holy Eucharist demonstrate the cathedral as a sacred place for secular activity, or is it simply just another venue at a convenient price? These questions of meaning of sacred space are not only relevant to religious groups, but also to those with no religious affiliation, because the effects of post-secular life are felt by all of us. Further, the cathedral's desire to be a common place for people of all walks of life necessarily raises questions about power, ownership, agency and the implicit politics of place at Manchester cathedral as both the established church's space and the city's space.

Bio:

Dominic Budhi-Thornton (he/him) is a PhD candidate at the university of Manchester doing a collaborative PhD project with Manchester Cathedral entitled 'Critically evaluate the public theology of Manchester Cathedral'. The project is concerned with the ongoing role of religion in secular/post secular societies looking particularly at Manchester cathedral's approach to three issues of public concern: racial justice, sexual diversity and inclusion and gender equality. The project hopes to demonstrate the need for ongoing interrogations of public and private and the possibility of discovering shared meanings in pluralist societies.

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Dystopian Images of Beirut in the Lebanese Oscar-nominated film Capernaum (2018)

Maria Abdel Karim, University of Bournemouth

Lebanon is widely considered as one of the more liberal countries in the Middle East. Before its Civil War (1975 – 1990), Lebanon was nicknamed the "Switzerland of the Orient" and its capital, Beirut, was referred to as the "Paris of the Middle East" and one of the most modern cities in the Arab world. Beirut is very well known for its vibrant night life, often referred to as the Middle East's party capital and a place where women are considered to have more freedom and rights than women in any other Arab countries. Many artists have romanticised this city in their work of art and paid tribute to this ancient city which was destroyed and built more than seven times. However, behind this vibrant, lively image of the city lies another dystopian reality where people living as second class human beings have formed belts of poverty in and around the city. Utilising textual analysis of films, and framing archival research, this paper foregrounds the Oscar-nominated Lebanese film Capernaum (2018) directed by Nadine Labaki, set in Beirut city and touches on the issue of "child poverty", "child brides", "racism" and "women's inequality" in the city of chaos and contradictions. Labaki projects a different point of view and image of post-war Beirut where everything seems to be out of place. Beirut, which is considered by many Lebanese people to be the source that pumps life into the country, is revealed in Labaki's film to be a very cruel, dystopian hell which destroys and kills life. The directorial style, thematic concerns, and other creative choices will be also identified and examined thoroughly. This paper will also prompt discussions related to Feminism in Lebanon; and consider aspects of gender inequality, patriarchy and postcolonialism.

Bio:

Maria Abdel Karim, born in Lebanon (1990) and currently residing in England pursuing a PhD titled: Empower Arab Women: Female Voices in Lebanese Cinema at Bournemouth University. I hold a master's degree in Film Directing from Bournemouth University and a filmography comprising of 4 award-winning short-films and one feature Film.

Recent Publication:

Abdel Karim, Maria. "Queer Representation in Arab and Middle Eastern Films: A Case Study of Women in Caramel (2007), Circumstance (2011), and In Between (2016)." Alphaville: Journal of Film and Screen Media, no. 20, 2020, pp. 71–86, DOI: https://doi.org/10.33178/alpha.20.06.

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Cultural Anxieties in Stephen King's Fiction

Connor Long-Johnson, University of Greenwich

Writing across five decades of American history, Stephen King's longevity has allowed the author to feed on and stimulate a wide variety of fears of his readership. Beginning his storied career during the height of the Cold War with his first published novel, Carrie in 1974, King has gone on to published more than sixty works in the horror, science-fiction and fantasy genres among others. King's oeuvre has had a significant relationship with his identity as an American and, according to scholars such as Anthony Magistrale, King himself has become more symbolic of his homeland as his career has progressed. Consequently, this has allowed for readings of King's novels that seek to explore the relationship between his gothic spaces, the American spaces his characters inhabit and the cultural anxieties that have informed his fiction. Furthermore, the aim of this paper is to explore how the Gothic spaces found within King's Carrie and Salem's Lot have been informed and shaped by the contemporary history of the United States. Through a close textual analysis of these two texts it will be determined how King employs his Gothic spaces and for what purposes within his fiction. In addition to this, a brief introduction to King's influence and the historical context that has informed his fiction will also be provided. Only recently has serious critical attention been paid to Stephen King's works, this paper will continue the discussion of King's status as an author of gothic fiction through an analysis of the gothic spaces that manifest themselves through some of the author's most renowned works.

Bio:

Connor Long-Johnson completed his English BA and MA English: Literary London at University of Greenwich. He is currently a postgraduate in the School of Humanities and Social Sciences, also at the University of Greenwich, researching his PhD thesis on American novelist Stephen King and the gothic tradition. Connor Long Johnson published his short story, 'Completion' in The Hollow Vol 6 (Pompona Beach, FL: Breaking Rules Publishing, 2020) and won the award for best debut conference presentation at Children of the Night: International Dracula Congress, hosted by Transilvania University of Brașov, Romania and Maria Curie-Skłodowska University, Poland in April 2021.

Dr Frank Gray, School of Art and Media, University of Brighton

Frank is the Director of Screen Archive South East (SASE) at the University of Brighton. SASE is a public film archive dedicated to the collection, documentation, preservation, digitisation and storage of magic lantern slides, film, video and born-digital files. It is recognised by the British Film Institute (the UK's national film agency) as a collection of national significance.

Frank's research is dedicated to the study of early British cinema. It is empirical in nature and concentrates on the beginnings of film in Britain as a technology and as a cultural and commercial form. It focusses on Victorian and Edwardian film culture with particular emphasis on production and exhibition in Sussex. This period witnessed the introduction of the new medium, the creation of films studios at Hove and the work of the Brighton School - the pioneers G. A. Smith and James Williamson As a research subject, it engages with popular spectacles and projections of the 19th and early 20th centuries, the development of narrative film fiction, the emergence of 'news' on film, film exhibition, the continuities between the magic lantern and film and the introduction of the concept of cinema. As such, it possesses a wide range of intermedial and intertextual relationships. All of this research has been informed and cultivated through his close association with Domitor, the international early cinema society. In addition to published book chapters and conference papers, his research has found public expression through the curation of museum exhibitions, media interviews and public lectures. He has received invitations to speak from the British Film Institute, the German Historical Institute, the British Academy and the Royal Institution and his research has had an impact on the streets of Brighton through the erection of blue plaques on film heritage sites and the naming of buses after pioneer film-makers.

Lost Connections

Lost Connections is available to book for free from Film Hub North:

https://filmhubnorth.org.uk/lost-connections?audience=all

Lost Connections can also be seen on YouTube at: https://youtu.be/OhG8Jz1yehk

Lost Connections is a new short film, drawing on a century of archive footage, that offers a poetic response to the experience of the Coronavirus pandemic.

The past 18 months has given everyone pause to stop and reflect, to question and re-assess what is most important to us. Made possible through a unique collaboration between twelve film archives across the UK, the film creates multiple associations with histories and memories, our common experiences of loss, loneliness and isolation, and the need for the human touch.

It is not a film about the pandemic, it is a film about recovery, hope and renewal, the human character, sadness and joy, what we really value, and our gradual reconnection with each other, our communities, and the world around us.

Produced by Yorkshire Film Archive
Written and Edited by Andy Burns
Written and Narrated by Hussina Raja

Executive Producers:
Graham Relton, Yorkshire & North East Film Archives
Sue Howard, Yorkshire & North East Film Archives
Frank Gray, Screen Archive South East

Commissioned by Film Hub North on behalf of the BFI Film Audience Network and produced by the Yorkshire Film Archive.

The creation of Lost Connections offered the first opportunity for moving image archives across the UK to come together in a unique collaboration to explore their collections with one specific purpose; to produce a new piece of work using archive footage to reflect our own contemporary experiences.

SASE's Conference Screening Programme

Screen Archive South East (SASE) is a public sector moving image archive serving the South East of England. SASE is part of the School of Art & Media at the University of Brighton. Its function is to collect, preserve, research and provide access to screen material related to this region and of general relevance to the study of screen history.

Our screen collection consists of magic lantern slides, film, videotape, digital files and associated hardware and documentation. It includes material made by individuals, families, cine-clubs, public services, communities, and companies. These records capture many varied aspects of life, work, and creativity, from the 19th to the 21st centuries and serve as a rich and invaluable historical resource that has multiple associations with memory, time and place.

The selection below is a mixture of single films and compilations and they introduce you to different places and periods as found in the collection. If you would like to further explore our collection, please visit our website and contact us.

Brighton, 1956

9.25 mins., sound

A publicity film made by John King a local photographic shop owner, film distributor and amateur cameraman which promotes Brighton as a seaside resort, focusing on the town's attractions and architecture including the Volk's Railway, Royal Pavilion, Louis Tussaud's Waxworks, the SS Brighton Ice Rink, Johnstone's Midget Miniature Coaches and the 'Promettes' - the town's tourist guides. Watch out for the Brighton College of Art on Grand Parade.

Coast & Sea - The West Sussex Coast, 2016

25.40 mins., sound

A compilation of archive films of various locations depicting work and leisure activities along the West Sussex coast from the1930s to the 1960s.

Moving History - A Year in a Kentish Hop Garden, 2016

14.22 mins., sound

A lyrical film that uses SASE films from the 1930s to chronicle a year in the rural hop gardens of Kent. It features fields being ploughed in January, the erection of hop poles in March, plants growing in Spring, harvesting in August by legions of hop-pickers and finally the hops drying in oast houses in September. The film ends with scenes showing the production of charcoal for use in the oast houses' furnaces.

Warnham Court, c.1920

10.30 mins., silent

Located near Horsham, Warnham Court was acquired in 1865 by Charles Thomas Lucas, one of the partners in Lucas Brothers, his family's building firm. (It built the Royal Albert Hall, Alexandra Palace and Covent Garden Opera House). Charles bought this property and its extensive grounds from the former owners, the Pelly family, and several generations of the Lucas family lived at Warnham Court until 1947, when the house

became a London County Council boarding school. In this black & white nitrate film, family members and visitors are filmed playing golf in the grounds close to the manor house which is followed by highlights of tennis doubles and a cricket match. The final section with intertitles shows a beekeeping film, demonstrating how to create an artificial hive.

[Medway on Screen: Memories of the River Medway and West Kent, 2011](#)

15 mins, sound

A compilation of archive footage of the Medway area of Kent combined with audio excerpts from oral history recordings, captured by Screen Archive South East from residents of the area, during the Medway on Screen oral history and reminiscence project in 2010/11.

[War and Peace, 2020](#)

7 mins, sound

An edited film produced by Screen Archive South East made solely from wartime footage from within its collection; designed to mark the 75th Anniversary of Victory in Europe in 2020.

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