

University of
South Wales
Prifysgol
De Cymru

**Faculty of
Creative Industries**

**Annual
Postgraduate
Symposium**

**Monday 15th June
2015**

**Zen Room
ATRiuM**

Faculty of Creative Industries Annual Postgraduate Symposium 2015
Zen Room, ATRiuM Monday 15th June

9:30	Registration Tea and Coffee
10:00	Introduction Prof. Richard Hand /Dr Ruth McElroy
10:15	<p style="text-align: center;">Panel 1: Arts, Media and Community in Wales and UK</p> <p>Amy Genders: Getting Creative with BBC ARTS: Multiplatform Strategies for Public Service Broadcasting.</p> <p>Alex Brady: Cultural Intermediaries and the Management of Welsh National Identities in the Public Images of Welsh Celebrities</p> <p>David JG Barnes: Raymond Williams and contemporary realist art practice.</p> <p style="text-align: center;">Chair: Prof. David Smith</p>
11:45	Refreshment Break
12:00	<p style="text-align: center;">Panel 2: Representation and Objectification of the Female Body</p> <p>Emily Underwood-Lee: Bangers to Cancer.</p> <p>Julie Benson: The Representation of the Female Action Hero in Multi-platform narrative.</p> <p style="text-align: center;">Chair: Prof. Chris Morris</p>
13:00	Lunch
13:30	<p style="text-align: center;">Panel 3: Theatre, Dance and Music Methodologies/Aesthetics</p> <p>Chanan Hanspal: Zappa and the Orchestra Question.</p> <p>Sean Tuan John: Practice as Research: A collision of aesthetics.</p> <p>Denis Lennon: Speaking Shakespeare: Considering Breath as a Starting Point in Creating Text-Based Performance.</p> <p style="text-align: center;">Chair: Dr Marta Minier</p>
15:00	Close Prof. Richard Hand /Dr Ruth McElroy

Abstracts

10:15 Panel 1: Arts, Media and Community in Wales and UK

Amy Genders, Getting Creative with BBC ARTS: Multiplatform Strategies for Public Service Broadcasting

Arts programming has traditionally been an important part of fulfilling the founding principles of public service broadcasting envisioned by John Reith to 'inform, educate and entertain'. Last year Director-General Tony Hall unveiled his new vision for BBC arts broadcasting, stating: 'This is the strongest commitment to the arts we've made in a generation. We're the biggest arts broadcaster anywhere in the world – but our ambition is to be even better' (BBC Media Centre, 2014). Launched in May 2014, the BBC ARTS strand provides a valuable case study for examining how this proposed commitment to the arts is translated into multiplatform strategies for public service broadcasting across radio, television and online.

This paper examines how the content and branding strategies of BBC ARTS aim to coherently draw together and increase the visibility of arts content while also serving to communicate the values of PSB in a multiplatform digital age when our everyday experience of the world is increasingly media saturated. The paper also examines how initiatives such as the BBC 'Get Creative' campaign utilises online resources to increase public engagement with the arts, prompting us to reconsider traditional notions of public service broadcasting.

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

The term 'cultural intermediary' has been used for over 30 years, describing professions concerned with presentation, representation and symbolic images assigned to cultural products, services and celebrities (Bourdieu, 2010; Negus, 2002). Yet much remains unknown about the working practices of these professions (Edwards, 2012; Moor, 2008; Negus, 2002; Nixon and du Gay, 2002; Surma and Daymon, 2013). This includes what contributions, if any, intermediaries make to debates on national identities (Silk, 2012), how they selected or create individuals, like celebrities, as national representatives (Fan, 2013), whether national identities factor into decisions and practices surrounding the formation and communication of public celebrity images and what these decisions and practices are.

To determine if and how cultural intermediaries engage with celebrity national identities, thus contribute to national identity debates and representations, Welsh celebrities are being examined to answer three questions: What elements of Welsh national identities are evident in the public images of Welsh celebrities? What role do cultural intermediaries play in the presence and presentation of these elements? What impact do these elements have upon the public images of Welsh celebrities? Welsh celebrities were chosen because of the diversity of social and geographic communities, with their own interpretations of Welshness, that seek accurate and adequate media representation (Blandford and Lacey, 2011; Johnes, 2013; Williams, 2011), the growing role Wales is playing in the culture industries of the United Kingdom, and contemporary and historical concerns regarding the marginalisation and misrepresentation of Wales and the Welsh (Blandford and Lacey, 2011; Williams, 2011). These questions are answered through content and textual analyses of newspaper articles and promotional biographies, and interviews with journalists, agents and managers. Results so far have shown that these intermediaries do use elements of Welsh celebrity national identities, to varying degrees, when shaping public celebrity images and that their use in promotional biographies is related to word count and if a chronological narrative structure is used. Biographical representations of Wales vary between a nation that limits the career potential of Welsh celebrities to one whose educational, social and professional environments are central to fame development. Examinations of newspaper articles have so far revealed similar references to elements of Welsh celebrity national identities and representations of Wales.

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 Welsh celebrities as national representatives and contributions to national identity debates. This research will also provide knowledge and methods for others studying small nations and those politically and socially concerned with Wales as, in this election year and following the 2014 Scottish independence referendum, politicians are facing greater questions regarding Welsh devolution, representation and the sustenance and promotion of Welsh culture

David JG Barnes, *Raymond Williams and contemporary realist art practice*

The imagined identity of Wales bypasses the cultural particularity of regions, communities, and individuals, and often results in representations that use a confusion of language drawn from a complex interplay of histories, memories, and myths. I argue that such forms are implicated in the processes of control and dominance characteristic of a paternalistic colonial experience, and that they are as pervasive as ever in relation to the experience of contemporary, capitalist Wales as they have been in its history.

My long-term art practice is centred around my experience of community in the south Wales valleys and Gwent borderlands, and seeks to respond to the true complexity of the lived experience of individual and society through a mode of realist practice that I characterise as 'dialogical documentary' (Chesher, 2007) - a discursive and reflexive mode of realism, (Bakhtin, 1973) that consciously embraces the concept of 'Structures of feeling' that Raymond Williams developed in throughout his work (Williams, 1961). In this paper I reflect on the possibilities of contemporary modes of storytelling in response to the valleys and borders (Fraser, 2012) with particular attention to Raymond Williams' ideas on realism, power and nation/ Wales, and his own realist practice, in the form of his defining 'Welsh trilogy' novels (Williams, 1960, 1964, 1979)

12:00 Panel 2: Representation and Objectification of the Female Body

Emily Underwood-Lee, *Bangers to Cancer*

This paper will examine the 'Bangers to Cancer' campaign, which encouraged women to post images of themselves in their bra on Facebook, donate to the charity Breast Cancer Care, and nominate their friends to do the same. Employing Lacanian perspectives on the gaze and Fredrickson and Robert's (1997) model of Objectification Theory I will examine how 'Bangers to Cancer' epitomises the problem of the objectification of women's bodies in late capitalist societies. Finally, I will explore how the online nature of this campaign, and the possibilities afforded for 'going viral', further add to the objectification inherent in 'Bangers to Cancer'. I use 'Bangers to Cancer' as a case study to examine the problem of objectification in my thesis 'The Body Exposed: Strategies for confronting objectification in women's autobiographical performance'.

Julie Benson, *The Representation of the Female Action Hero in Multi-Platform Narrative*

This paper discusses the research and findings into the representation of the female action hero in multi-platform narrative for the purposes of experimenting with a new model of female hero, as part of the practice-led element of this research. To begin with, in order to contextualise the female hero, a brief description will be given of the more common Jungian archetypes as well as the main current models of female heroes. This will be followed by the suggestion that today's heroes and role models are deriving from popular culture, using findings from current surveys/studies to demonstrate how the role models are received by the audience, in particular a female teenage audience. This leads to a consideration of audience expectations by looking at the presentation of female role models and taking the view that women are being positioned to take control of their own sexuality and sex appeal as a form of empowerment; this empowered sex object is being presented as an ideal and/or alternative identity for women, using techniques similar to those in "commodity feminism" (Goldman 1992).

This model of empowered sex object transfers to action heroes, seemingly appearing to be the most common type of female action hero. This will be demonstrated by a brief textual interpretation of the female characters being researched, Black Widow and Hit Girl, with an account of how the iconographic elements are reflecting patriarchal values by reinforcing gender stereotypes along with the fetishisation of women. This leads to the conclusion that patriarchal values are being reinforced by representing women as empowered sex objects and that the power they are seen to possess is, in fact, an illusion. One method used by women today in western culture to self-empower and create new identities for themselves is body modification, for example, tattooing and piercings. This is an area being explored for the practice-led element of the research, for the characterisation of Red Dragon, a modern-day superhero to feature in the script for a TV drama. A profile of the proposed new hero will be given, along with the initial rationale behind her conception and an outline of the TV drama.

13:30

Panel 3: Theatre, Dance and Music Methodologies/Aesthetics

Chanan Hanspal, *Zappa and the Orchestra Question*

My research investigates the unique approach of composition in Zappa's orchestral pieces and why hitherto it has been largely overlooked. There are two reasons for neglect, the first is attributable to the difficulty of acquiring the orchestral scores, as the only way to view them is by rental from a publishing company at an exorbitant price. The second reason is that much of new musicology places emphasis on the interpretation as opposed to the structural aspects of music. Structural analysis is deemed to make sense only to analysts or competent listeners and that we should consider the cognitive effects of the general listener, but I argue that it is the competent listener who is listening to this music and not the general listener. Therefore, the structural approach still holds significance, especially in understanding the process of how a composer draws musical resources together to create a unique sound.

The research so far has revealed a number of interesting discoveries about how Zappa constructed his orchestral music. Using a variety of analytical techniques, it appears that there are habitual tendencies of the composer across a number of the pieces, and one of these compositional tendencies is what this presentation will outline. A technique that Zappa uses in order to create continuity in his compositions is 'isomelism'. This is whereby a melody is stated and then repeated elsewhere but on repetition it is subject to rhythmic modification. The modification can sometimes be conspicuous in its correlation and at other times barely discernible. The employment of this technique and how it can bind sections of the music will be the premise of my presentation. I shall discuss these processes and demonstrate with audio recordings and music notation slides.

Sean Tuan John, *Practice as Research : A collision of aesthetics*

The paper will explore the aesthetic and problematic processes of the creation of the ACW funded film 'The institution' (55 mins) created in collaboration with the Welsh based Inclusive company uh huh dance company. The paper will document and contextualize the dialectics of combining contemporary dance practices, traditional western film acting methodologies with the representation of disability on screen and stage.

This 'practice as research' project forms one output of my PHD entitled 'uglyism: a new critical and theoretical framework for contemporary dance' which charts the fissure and fracture of contemporary dance from contemporary theatre, film and visual arts in relation to the limitations of dance within the all pervasive and restrictive aesthetics of the beautiful, trained and virtuosic body that negates the body as a site of trauma, disturbance and subjectivity. The paper seeks to pinpoint and identify key issues in uglyism in both content and form that may open up future debate on the trajectory of dance to foreground 'conceptual' and postmodern dance over modernist developments of expressionism and the body as instrument of political and emotional discord.

Denis Lennon, *Speaking Shakespeare: Considering Breath as a Starting Point in Creating Text-Based Performance*

I propose to present the ideas highlighting particular theories of breath, voice and self, working towards Shakespearean performance. Sreenath Nair describes breath as 'the first autonomous individual action' one takes after birth (2007, p. 7). He describes it as 'the basis of all human activities, intellectual, artistic, emotional and physical' (ibid). This research looks to consider this position in practical terms and approaches to work on breath in view of speaking Shakespeare. Like singers, 'Shakespearean actors' have a lot to think about when it comes to training their voices. Various practitioners such as John Barton (1984) and Peter Hall (2012) have argued for a consistent approach to Shakespeare's highly poetic text in terms of following particular punctuation and line structure etc. Some commentators, such as Andrew Rissik, have opposed their methods coining the term 'the Stratford Voice' to describe the result of their techniques. It could be argued that this is a direct result of a prevalent veneration of text; as authority.

Cicely Berry (1994; 2000; 2011), Kristin Linklater (2006; 2010), and Patsy Rodenburg (1992; 1993; 1997; 2005) have also all been scrutinised (Knowles, 2004; Werner, 2001) for the alleged 'questionable ideologies' behind their voice training work; ideologies that hold Shakespeare as a cultural icon and 'great authority' on human philosophy. Their approach to Shakespearean performance appears to be a more collaborative form between text and the actor's self. For these practitioners the voice is indicative of the actor's self in its many connotations: identity, state of mind, physical shape etc. Thus, it may be reasonably deduced that *breath*, being synonymous with voice, is tied in with the notion of self. Further, an exploration of breath may be a viable starting point into articulating these notions of self/hood.