



**COMMUNITIES
COMMUNICATION**



24TH APRIL 2021
VIRTUAL

**CONFERENCE
PROGRAMME**

Welcome to the Communities and Communication conference 2021: Connections.

We are delighted to welcome you to the first edition of Communities and Communication, an international interdisciplinary conference and festival.

The idea for the event emerged in early 2020 as we were entering into the unknown of what later developed into a full-blown pandemic. Coming from a perspective of practice-based researchers, we discussed the links between academia and the creative world, and we thought of the importance of connections - between disciplines, between cultures and between people. The idea of our hybrid-event was born.

We did not expect such a spectacular response to our call for submissions. Between films and papers, we have received nearly 2500 applications from 105 countries. It was clear that there is a need for a positive reminder about what brings us all together.

We were fortunate to secure some fantastic keynote speakers, both local and international, as well as invite our colleagues from the Department of Media and Performance to talk about some amazing projects they are working on.

Many people helped with this project, and although we cannot name them all there, we are very grateful for all the help and support we have received.

We are already thinking ahead, and planning for the next year's edition, which will focus on Explorations.

We very much hope you will enjoy this event!

Agata Lulkowska, Sharon Coleclough and Stephanie Steventon



SCHEDULE

10:00 - 10:15	Conference opening: Professor Martin Jones (Deputy Vice Chancellor, Staffordshire University) and Professor Huseyin Seker (Associate Dean (Research & Enterprise), School of Digital, Technologies and Art, Staffordshire University)	
10:15 - 10:20	Welcome from Agata, Steph and Sharon	
10:30 - 11:30	OPENING KEYNOTE - Nicola Twemlow - Who Knows Best - The Value In Communities	
MORNING PANEL 1	LOCAL COMMUNITIES	CHAIR: AGATA LULKOWSKA
11:30 - 11:50	Rachel Walker	'A cultural desert': establishing theatre-in-the-round in the community of Stoke-on-Trent in the 1960s
11:50 - 12:10	Tom Greenwood	Grassroots Media in Medellin, Colombia: shifting from the real-world to digital world during Covid 19
12:10 - 12:30	Daithí McMahon	Oral History of Irish in Derby
12:30 - 12:50	Phil Hill	More Lonely Ere
12:50 - 13:00	Q&A	
MORNING PANEL 2	REPRESENTATION AND VISIBILITY	CHAIR: PIOTR SIUDA
11:30 - 11:50	Tom Chimiak	HitRecord.org - Worldwide collaboration and creating content in the global pandemic
11:50 - 12:10	Maciej Wodziński	Impact of the image of people on the autism spectrum in movies and TV series on the development of their social identity. Current status and changes over time.
12:10 - 12:30	Anna Jupowicz-Ginalska	Visual representations of the LGBT+ community: between the media polarisation and editorial policies. Empirical evidence from Poland (2015-2020)
12:30 - 12:50	Megan Robinson	Outsider Art and the Curation of Communities
12:50 - 13:00	Q&A	

SIMULTANEOUS FILM SCREENINGS ✨

13:00 - 13:15			Coffee and networking break
13:15 - 13:45			AFTERNOON KEYNOTE - Zane Forshee
13:15 - 13:45			Creating Connection and Community Online: One artist's approach to navigating a full time online environment to build meaningful relationships with students.
AFTERNOON PANEL 1	CREATIVE COMMUNITIES AND PERFORMANCE	CHAIR: SHARON COLECLOUGH AND LARS KOENS	
13:45 - 14:05	Anna Des Claves	My recent research findings and choreographic work are particularly pertinent to the themes of the conference. The focus of my thesis centred on the role of dance in 'communitas' (fostering a sense of community) and involved interviewing a range of individuals who regularly practice dance.	
14:05 - 14:25	Andrew Wiskowski	Being Scene/Unseen	
14:25 - 14:45	Benedictus Mattson	Instagram - "Bringing You Closer to The Things You Love": Ghanaian Popular Dance Circulation Through Interaction Within Current Pervasive Media	
14:45 - 15:05	Natasha Richards and Eleanor Kilroy	Flow n Flux: From real-world connections to digital community building	
15:05 - 15:15	Q&A		
AFTERNOON PANEL 2	ALTERED COMMUNITIES	CHAIR: DAVID WHITE	
13:45 - 14:05	Andrew Lee	Death by Prox(y)imity: Participation with the Pandemic through the mobile multiplayer game Among Us (2018)	
14:05 - 14:25	Camille Intson	Digital Intimacy And The Between-space of Technology	
14:25 - 14:45	Grzegorz Kowalczyk and Aleksander Szeliga-Potocki	Social Media and Football Clubs during Covid	
14:45 - 15:05	Eliza Matusiak	Podcasting. How communities arise around the new face of audible communication	
15:05 - 15:15	Q&A		

SIMULTANEOUS FILM SCREENINGS ✦

15:15 - 15:30			Coffee and networking break
EVENING PANEL 1	STAFFORDSHIRE UNIVERSITY AND COMMUNITIES	CHAIR: AGATA LULKOWSKA	
15:30 - 15:50	Peter Rudge	Not Another Creative Quarter: Making Creative Economies Inclusive and Ubiquitous	
15:50 - 16:10	Fiona Graham, Paul Ottey, John Cassella, Andrew Robertshaw	Staffordshire University fronts study on historic World War One site	
16:10 - 16:30	Dave Payling	Heatwork - Audio-Visual Performance and the Potteries	
16:30 - 16:50	Marc Estibeiro and David Cotter	Remote Collaboration: Creativity and communication through controlled improvisation in a virtual context.	
16:50 - 17:00	Q&A		
EVENING PANEL 2	LEARNING IN CONTEXT	CHAIR: STEPHANIE STEVENTON	
15:30 - 15:50	Martin Smith	Virtual academic conferences and communities of practice: What are conferences for and how can we make them better?	
15:50 - 16:10	Kinga Rogowska	Building a community in an online classroom. Rhetorical analysis of genres of remote learning in Polish high schools	
16:10 - 16:30	Charlotte Dean and Lisa Jones	Just like our lives: Exploring the eExperience of Education for Young People Looked After	
16:30 - 16:50	Gareth Johnson	The Transformative Evolution of an Early Career Researcher Editorial Community	
16:50 - 17:00	Q&A		
17:00 - 18:00	CLOSING KEYNOTE - Juan delGado - Drifting Narratives		
18:00 - 18:10	Closing - Agata, Sharon, and Steph		
18:10 - 19:00	Coffee and networking		

SIMULTANEOUS FILM SCREENINGS ✦

✦ Please see the film programme for the films that are being screened

Keynote Speakers

10.30 -
11.30

Nicola Twemlow

'Who Knows Best - The Value in Communities'



We often talk about the value of community but I am interested with the value IN community. So looking at the following themes:

What have we learnt from communities :

- local approach / environmental impact / what happens when the state cannot intervene as effectively - community mobilistaion

Where we are:

- Resource / Capacity

-Is volunteering sustainable and ethical in the long term/community value and working with that.

13.15 -
13.45

Zane Forshee

'Creating Connection and Community Online: One artist's approach to navigating a full time online environment to build meaningful relationships with students.'



As the world shifted to a new remote and online reality, artists were confronted with reimagining their work, process, teaching, and audience development. Is it a crisis? An opportunity? Regardless, It is a time to watch artists engage in a world of Zoom, online concerts, social media, and digital platforms. But what does it mean? What comes next? Where are we heading? What do these new constraints provide? Are artists creating meaningful connections with students, colleagues, and audiences? How does one create community online? What does community in the virtual sphere look like in 2021?

17.00 -
18.00

Juan delGado

'Drifting Narratives'



Juan delGado is a multidisciplinary artist based in London since 1994. He has produced an extensive body of work that explores themes of trauma, landscape, disability, migration and gender. He gained a Master in Media Arts at the University of Westminster. His works have been exhibited in group exhibitions and film programmes in the UK and abroad. Recent projects include: The Wounded Image selected for the John Kobal Photographic Awards; The Ringing Forest, shortlisted by the Forestry Commission and exhibited at the Jerwood Space; The Flickering Darkness (Revisited), commissioned by Unlimited in 2014, and exhibited at Southbank Centre, London; It Must be This Time, ...Somewhere Else, commissioned by the Museum of Islamic Art, Doha. He has also participated in the Gothenburg Biennial, Sweden; Mardin Biennial, Turkey; and the End of the World Bienal, Argentina. His multiscreen installation Sailing Out of Grain will be exhibited at the Turner Contemporary in the group exhibition Risk His recent work, In the Shadow of the Midnight Sun, part of the Drifting Narratives trilogy was presented at the Meteorological Mobilities in Apexart, New York, and British Museum, London.

Morning Panel 1: Local Communities

11.30 -
11.50

Rachel Walker (University of Sheffield)

'A cultural desert': establishing theatre-in-the-round in the community of Stoke-on-Trent in the 1960s

This paper will examine Peter Cheeseman's fundamental belief – that it was essential to form lasting connections in the community for a theatre to succeed – and how he put these theories into practice. It will focus on his establishment of a theatre-in-the-round in the previously 'theatreless' and heavily industrialised region of North Staffordshire in 1962. The paper will cover the establishment of a permanent company at the Victoria and will give an insight into the work they produced. There will be a specific emphasis on the annual local documentary, in which the company researched in local libraries and interviewed residents to produce largely verbatim productions, with direct relevance to the region of Stoke-on-Trent.

Cheeseman's approach was to allow working-class voices of the area to be heard, and to allow these stories to be seen on stage. For him it was essential that local communities were not forgotten and this conference seems a perfect opportunity to share his philosophies – not least, because the research showcases the wealth of material available in the Victoria Theatre Collection at Staffordshire University.

11.50 -
12.10

Thomas Greenwood (Goldsmiths, University of London)

'Grassroots media in Medellín, Colombia: Shifting from the real-world to the digital during Covid-19'

This paper discusses the grassroots media work of the Mi Comuna collective in Medellín, Colombia. It explores the creative digital work developed during the Covid-19 pandemic and the multiple challenges faced in doing so. Digital exclusion in north-eastern Medellín meant that imaginative methods were required, while on the other hand, new audiences were found and campaigns developed. It will focus on the shift of space and interaction from the 'real-world' into the 'digital' during pandemic. Established in a context of self-built settlements, state absence and structural poverty, Mi Comuna has supported community fabric through the collective generation of memory and popular history. This work develops alternatives to the stigmatisation and marginalisation of this sector and a strong sense of belonging. The physical space occupied by Mi Comuna since 2015 is a vital part of their work in a sector which lacks public space. The 'Casa para el Encuentro Eduardo Galeano' is a colourful and vibrant space for social and cultural interaction, an important local meeting and production space, and a 'protective environment' for the young people that use it. It is also a site of struggle, seeking to be a genuine public endeavour, building community and ownership and a political claim over the space. Yet the Casa was closed by the Covid-19 pandemic, with Mi Comuna's activities shifting where possible into digital spaces, which would present a different set of challenges for maintaining communities and connections.

Morning Panel 1: Local Communities

12.10 -
12.30

Daithí McMahon (University of Derby)

Our Story: Forging Connections Through Oral History

Our Story: A History of Irish in Derby is an oral history project that collects and shares the personal memories and experiences of members of the Irish diaspora (N=14) that emigrated to the Derby (UK) in the 1950s and 60s. Emigration has long been a part of Irish history and identity, and this project offers examples of the social, cultural and economic contributions the Irish have made to the Derby city and region. It offers a reminder of the diverse and multicultural make up of modern British society, while celebrating the strong links that exist between Ireland and the United Kingdom. In addressing the theme this case study is an example of how oral histories and first-person testimonies can help forge connections between different generations of the Irish community and help form their Irish identities. It also aims to form connections between different communities in Derby to foster a more vibrant sense of community and improve awareness and understanding of the Irish immigrant and diaspora experience. The research demonstrates how original testimonies can help to facilitate comparisons between the Irish and other diasporas in the UK to develop better understandings of the make-up of the diverse Derby community. This work demonstrates how important it is to be sensitive to social, cultural and historical context when examining the experiences and articulations of diaspora experiences. To offer context a 4-minute film will be shown which offers a sample of the project and the personal stories for the audience.

12.30 -
12.50

Phil Hill (West Herts College)

More lonely ere

Watford, Hertfordshire is situated between the city of London and the pastoral countryside of the Home Counties. It has an identity associated with commuting infrastructure where people share the same space yet live according to an individual rhythm - in what Roland Barthes' termed an 'Idiorhythm.' Community closely intertwines with how the space is designed to take you away, through and past Watford. However, with the pandemic and lockdown, an opportunity was created to re-evaluate this relationship between community and its spaces, challenging its identity as a commuter town when there is no more commuting. Through a photographic survey of Watford's spaces and characters, I explore the idea of connection 'edgelands,' which is fundamentally impacted by the need to be distant. I applied traditional B&W photographic process to highlight a nostalgia associated with its aesthetic. I created a series of portraits and landscapes to create a journey narrative, which starts to question whether community is able to come to terms with the 'new normal,' versus the perception of its former self. The result is a dichotomy between the idealistic and reality. The photographs represent a truth; one a perception of a community through a nostalgic lens and one that highlights the way in which a community will naturally evolve its own identity - even when we place romanticised abstract nostalgia upon it.

Morning Panel 2: Representation and Visibility

11.30 -
11.50

Tom Chimiak (Leeds Arts University)

HitRecord.org - Worldwide collaboration and creating content in the Global Pandemic

HitRecord is an online collaborative media platform founded and owned by actor and director Joseph Gordon-Levitt in 2004. Since its inception, the company has released various projects in a variety of media such as short films, books and an Emmy Winning TV series. The premise of the platform is everyone can upload and remix any work on the website / app including videos by other well known celebrities or individuals throughout the world. No work is turned away from the site and can be anything from writing to videos to music to personal stories. Once the footage is uploaded is where the collaborating and remixing occurs and creates finished pieces of work that can be a sponsored video for LG to a video promoting to people to vote in the US Election. Throughout the pandemic, collaboration for creatives has been vital and HitRecord and being an online platform positioned itself very well to take hold of this need. With this paper I will explore how the platform coped over the pandemic period and thrived by creating a weekly YouTube Originals series in May entirely created remotely through the platform addressing topics such as loneliness and the Class of 2020. As a user of the site for many years and autistic I was originally attracted by the online faceless collaboration and its lack of initial boundaries for creatives. I think especially during this year's pandemics HitRecord and its premise has showcased its effectiveness and vitality going forward for worldwide creatives.

11.50 -
12.10

Maciej Wodziński (Maria Curie-Skłodowska University)

Impact of the image of people on the autism spectrum in movies and TV series on the development of their social identity. Current status and changes over time.

Historically, the perception of autism spectrum disorders (ASD) has undergone numerous "metamorphoses." These changes have affected not just the societal image of a specific phenomena but also the way in which the identities of people in this category are constructed. In the case of ASD, due to an increased media interest over the past 10-15 years, the issue of social development of the identity of people with autism is becoming increasingly significant. The way in which ASD is presented in the discourse of various media has major impact on how people on the spectrum are perceived by the society and how they perceive themselves. In my speech I will present and discuss a research concerning the manner in which people on the autism spectrum are presented in the media such as movies and TV shows with high viewership (and thus a strong influence on image). What is especially important, the past several years have seen a major change in the way in which the ASD theme is presented. Whereas in the past people on the spectrum used to constitute a sort of "curiosity" and their exceptional abilities drew attention and were memorable, today we are more increasingly often seeing a more nuanced approach. One that depicts autism as an exceptionally complex phenomena, making viewers more sensitive to the specific nature and multidimensionality of the lives of autistic people, and even to a certain degree allowing viewers to get a glimpse of their world. The form and content of how people on the autism spectrum are represented are both changing. However, this does not mean that modern productions are free of opinions or stereotypes that are not necessarily truthful or sometimes are even hurtful. All of these factors, which reach the societal awareness through the media, have a massive impact on how relational networks connecting the society and individuals on the autism spectrum are constructed, which also affects the sense of their own identity.

Morning Panel 2: Representation and Visibility

12.10 -
12.30

Anna Jupowicz-Ginalska (Maria Curie- Sklodowska University)

Visual representations of the LGBT+ community: between the media polarisation and editorial policies. Empirical evidence from Poland (2015-2020)

The year 2015 was one of the most important dates in Poland's history. It is the time when the full political power came into the hands of the United Right camp, a union of highly conservative, right-wing parties. After taking power, the UR began to reform the country, implementing controversial laws and representing biased stance towards minorities. This new policy started to turn Poland back from a clearly pro-European direction, filling its society with contradictory emotions. The discrepancies affected all sides of the metaconflict in which Poles were stuck: including the media, which now are clearly grouped into the pro-governmental (some of the Catholic and/or right-wing media) and anti-governmental allies (liberal and/or left-wing media). The polarisation in Poland exceeds the typical conditions of media pluralism, thus questions the state of journalists' professionalism, ethics and even the state of Polish democracy and borders of free speech. In recent years one the most discussed and the polarising topic was the LGBT+ community issue, which was instrumentalised and used as a tool of political struggle, as well as the social and medial designation. Taking this into consideration the overall goal of the study is to analyse the media approach towards the LGBT+ community in the context of their socio-political worldview expressed through their editorial policies. The research aims at studying the process of media polarisation within the topic mentioned (the visual aspects of this process are primary here). The author formulated the following questions: to what extent LGBT+ thread polarised the media? How the media polarisation process looked like through the years and was it connected with the UR stance towards LGBT+? How the issue studied polarized the media, and was it compatible with their editorial policies? Did acts of aggression occur? Did media form alliances and/or enemies over the LGBT+ thread? The research is based on the cover stories of Polish opinion-forming weeklies from the 2015-2020 period. The magazines were selected according to specific criteria (editorial policies). The content analysis was carried out on liberal, conservative, left-wing, and Catholic weeklies (8 titles together). The research process was realised with the use of extended codification keys. This presentation refers to three conference's topics of interest (interdisciplinary community-connections, visibility and identity in communities, community inclusion, and exclusions). It is worth adding that this study is not only an empirical proof of media polarisation, but also a certain diagnosis of contemporary media culture in a country which until recently was considered a model of peaceful political changes.

Morning Panel 2: Representation and Visibility

12.30 -
12.50

Megan Robinson (University of Cambridge)

Outsider Art and the Curation of Communities

This paper explores indigenous Shipibo shamanic identity and the communities generated through the curation of Shipibo shamanic art at the Outsider Art Fair, New York, 2020 and I through Outsider journals. Shipibo art is audio-visual and created through shamanic logic that centres the forest as agentive. I suggest that interplay among the ontological agencies of forests, artists, and listener-viewers across the spatio-temporal network of the art's creation, curation, and reception attracts a community generated phenomenologically through audio-visual networks, rather than physical proximity. This is underscored by the curation of Shipibo art as 'outsider'. I consider what the community of 'outsider' is, and how it is created relative to the 'inside' of contemporary art and its analogue, modernity. I suggest that virtual communities, operating across spatio-temporal networks and ontological boundaries, are 'material' in extending sound and vision into bodies, without needing physical proximity. The Shipibo shamanic-curation-network can be considered a virtual community; however, it is not a Cartesian mind-without-body but material in its grounding in, and extension of, the forest as ontological agent in the network. I suggest the community thus generated is both virtual and material, and shamanism is uniquely suited to digital technologies whilst centered in materiality. I understand the network of Shipibo art curation as shamanic, consider how this draws together a community that is both material and virtual, and explore the implications for understanding community in this way. I suggest the dialectic categories of 'insider' and 'outsider' in creating such a community as formative in Shipibo curation.

Afternoon Panel 1: Creative Communities and Performance

13.45 -
14.05

Anna Des Clayes (Chichester University)

Communitas

My recent research findings and choreographic work are particularly pertinent to the themes of the conference. The focus of my thesis centred on the role of dance in 'communitas' (fostering a sense of community) and involved interviewing a range of individuals who regularly practice dance. Having begun the research in January 2020, I felt compelled to shift my focus and incorporate the effects of the rapidly changing global situation of the COVID-10 pandemic into my research. I, therefore, explored the research question: How could a sense of community be created, and could be fostered, in an online setting? I employed Practice as Research to address this question and led a series of Movement and Storytelling workshops with an intergenerational group of dancers. I used storytelling as an approach to allow participants to get to know one another through their narratives and as a tool to inspire improvised movement. The workshops were interspersed with discussions to reflect on the creative tasks and explore themes of 'community' in an online setting. Recordings of these workshops were analysed to gather emerging themes and to determine whether a sense of community may have been fostered during the process. These approaches inspired and culminated in the creation of an immersive choreographic work called 'Communitas', involving professional and community dancers (please follow this link: <https://annadesclayes.wixsite.com/communitasdance/communitas-2020>). Although I have completed my studies, I hope for 'Communitas' to develop through iterative performances so notions of community and communitas are perpetually emerging.

14.05 -
14.25

Andrew Wiskowski (London Southbank University)

Being Scene-Un/seen

This paper examines visibility of communities of demonstration and protest in live happening and in digital reproduction –how the community becomes seen, individuals unseen and how theatrical elements are employed and deployed to enhance and augment such visibility as a scene. Particularly looking at recent protests by extinction rebellion (XR) I observe how in 2019-20 staged heightened performance saturates their demonstrations. While the live events themselves have theatrical mechanics that make them (and their messages) very visible, they are also instigated with an awareness and intention for a technologically reproduced and mediated after-event; a digital afterlife of such. Theatricality spawns heightened visibility. This gives the XR demonstration community a greater gravitational pull on attention while also hyper-articulating their message as optically charged, ready for re-presentation in photography, video and audio that can echo through media channels. In this sense, theatricalising the demonstration event as performance scene makes it, and any associated messages, ready to transcend event time-space and become part of a demonstration hyper-object, following Timothy Morton. That is, through theatrical performance their message/statement becomes part of a massive entity that exists beyond local scales of space and time. Their message becomes something that is shared, commented on, seen, retweeted, hash-tagged, forwarded, printed and so on through print and digital media spaces. In so doing they reach far greater audiences than those at the demonstration event, amplifying their presence (as something transcending and independent) in exponential ways. As accessible material data and as temporally extensive, such communities and messages exist far beyond the live protest. While not an object per se, XR's messages and their affective impact contaminate and spread through virtual spaces with the community's application of theatricality working both as a catalyst and carrier.

Afternoon Panel 1: Creative Communities and Performance

14.25 -
14.45

Benedictus Mattson (Queen's University)

Instagram - "Bringing You Closer to The Things You Love": Ghanaian Popular Dance Circulation Through Interaction Within Current Pervasive Media

The advent of social networking today is "bringing us closer to the people and things we love" (Instagram 2020). As an avenue for bridging the communication gap and advancing human interaction, social media's pervasiveness has had tremendous impact on Ghanaian dance culture in contemporary times. Popular dancers today present their oeuvres in the form of short videos (mostly a minute) on Instagram and solicit user responses from audience of diverse backgrounds and locations. Considering this influence of globalization, its pervasive global communication mediums, and the move from in-person to virtual communication, it is imperative to interrogate the utilization of the social media networks (especially Instagram) by Ghanaian popular dancers in recent times with regards to its impact on the proliferation of the locally created popular dances. This paper is framed within the concept of Active and Affective modes of engaging with mediated dances (Harlig 2014) and Connective Marginalities (Osumare 2001; 2007), in addition to perspectives from globalization, social media and popular dance studies. Through the analysis of the exploits of two famous popular dancers in Ghana and specific "cypher pages", I highlight the opportunities offered by Instagram as an alternative 'cultural space' for the marginalized youth to exhibit their creative ingenuities whilst interacting and reaching out to a wider audience within the shared mediated space.

14.45 -
15.05

Natasha Richards & Eleanor Kilroy

(University of Essex & Goldsmiths, University of London)

Flow n Flux: From real-world connections to digital community building

Flow n Flux is a discussion group which privileges interdisciplinary creative approaches to feminist community building. Held once a month, each workshop explores a different theme through a combination of textual and video resources, discussion, theatre exercises, creative writing and crafting. Dialogue through creative processes is at the heart of our workshop design and research interests, foregrounded on the ambition to bring people together to explore the power of in person, live and embodied exploration. Sharing the workshop space together in person allowed us to undertake creative approaches to feminist topics in real-world situations, such as modelling genitals out of play doh and designing fashion items ahead of a drag performance. After four months meeting in central London, the global pandemic forced us to shift to the now widely used online platform, Zoom. We continued to nurture connections through facilitating interdisciplinary creative activities, carving out a virtual space for critical reflection and knowledge production. Our digital community has allowed connections to reach further across the globe than we had originally imagined. When George Floyd was murdered it acted as an unavoidable reminder that racism continues to be a global emergency. This prompted an urgent session with our Flow n Flux community to grapple with the complexities of white privilege to champion black lives, writers and activists. In this paper, we will discuss how Flow n Flux started, developed and grew through a transition from real-world to digital community.

Afternoon Panel 2: Altered Communitites

13.45 -
14.05

Andrew Lee (Chichester University)

Death by Prox(y)imity: Participation with the Pandemic through the mobile multiplayer game Among Us (2018)

As in-person social interaction became the primary mode of transmission of the Covid-19 virus, alternative modes of social interaction were adopted to maintain interpersonal communication during the pandemic. Games, both analogue and digital, became a safe and engaging mode of communication often enabled by accelerated developments of video conferencing software such as Zoom. Within an analysis of the mobile multiplayer game Among Us (2018), this paper will question the influence and potential effects of the game's internal structures on participants' sense of the real and 'imagined communities' (Anderson, 1983) when played over video conferencing software. Arguing that new modes of camaraderie are developed through a shared 'definition of the situation' (Goffman, 1986) within online environments. This research will identify how the current pandemics 'state of exception' (Agamben, 2005) is paralleled and processed through the game mechanic of the "emergency meeting" echoing the activities of the Daily Briefings, including the number of the dead, that have defined representation of U.K Covid response. This paper will further assert that hyper-real substitutions for physical connection can be built through virtual environments. This will be argued as actualised through both an 'autopoietic feedback loop' (Fisher-Lichte, 2008) that is produced by the participants, though what Jan Murray describes as 'procedural authorship' (1999) of the virtual space. Within this process of a collaboratively constructed situational understanding, participants of Among Us are argued to roleplay new narratives of avoiding proximity through a zero-stakes game of digitised murder, whilst simultaneously processing the pandemics 'state of exception'.

14.05 -
14.25

Camille Intson (The University of Toronto)

Digital Intimacy And The Betweenpace of Technology

This paper discusses and retrospectively analyzes an emergent performance practice of digital intimacy, which involves facilitating intimate experiences for participants across digital interfaces, and which emerged through the creation of the experimental online work betweenpace (www.betweenpace2020.co.uk) at the Royal Central School of Speech and Drama's annual Brink [June 2020] Festival. Through an evaluation of the practice's inception and development during the COVID-19 pandemic, I will reflect on betweenpace's experimental and hybrid origins with roots in performance, electronic literature, new media, and installation. My practice-as-research uses the work betweenpace to ask how we may conceive of a performative 'digital intimacy'; by courting a genealogy of theory and practice surrounding the concept, and by revisiting qualitative participant reflections on the practice, I suggest that a digital intimacy is not solely human-to-human but also human-to-object, involving all objects and technologies between the persons involved in dyadic communicative exchange. By further exploring the practice's blurring of boundaries between digital and physical media and the inherent intimacy of the human/computer interaction, I will reflect on future potentialities for digitally intimate performance by interrogating the practice's successes, challenges, and failures.

Afternoon Panel 2: Altered Communitites

14.25 -
14.45

Grzegorz Kowalczyk & Aleksander Szeliga-Potocki
(University of Warsaw)

Football clubs' communication during COVID-19

Social media are a relevant, accessible and common channel of football clubs' communication with their stakeholders (fans, sponsors, other clubs, etc.). In usual circumstances, content on football clubs' social media is powered by sport events – league and cup matches and – during the summer break – by sparring matches, prep period and transfers. This routine was suddenly disturbed by COVID-19 pandemic as nearly the whole sport world was blocked. Almost all competitions were suspended and simultaneously there were no other activities typical for inter-seasonal breaks. It meant that football clubs needed to establish new formulas of communicating. Typically informative utterances were replaced by phatic and value transmitting contents. Football clubs were joining charity or anti-racist initiatives more often than they had done before the pandemic. It means that they enhanced their connections and relations with non-sport actors. This appearance will present discourse analysis of selected, top followed football clubs' communication in the social media (e.g. Facebook, Twitter, Instagram) during the unexpected break (circa March-June 2020). Functions and techniques of communicating with stakeholders. How they were framing COVID-19 issues – were they appealing to their fans; sustaining relations with them – which would be broadening the repertoire of communicates. As a result of the comparative analysis, a catalog of thematic categories and messages used by the clubs will be created. The authors will present how football clubs implemented their corporate social responsibility during the pandemic in the studied period. The presentation will conclude with a summary and forecast whether trends in communication on social networking sites caused by the pandemic could be sustainable.

14.45 -
15.05

Eliza Matusiak (University of Lodz)

Podcasting. How communities arise around the new face of audible communication

Radio is constantly evolving along with technological development. Broadcasters have gained new ways to reach audiences, including on-demand radio. According to PodcastInsight, 75% of the US population is familiar with the term "podcasting" – up from 70% in 2019 (Infinite Dial 2020). Increasing the potential group of recipients, which the attention of the researcher referred to, means adjusting the radio content to the changing recipients' listening practices. The changing auditory environment is filled with diverse forms of communication definable as a result of progressing mediatisation and technological advance. Radio receivers on demand become somehow responsible for the selection of the content to be listened to, as it is no longer determined by the radio station schedule. In the face of changes in radio distribution and reception practices new communities are emerging. Fans of selected podcasts create online groups in social media to talk, share experiences and even – try to figure out how criminal mystery could be solved. My aim is to investigate how communities around specific podcast titles are forming – who joins them, what are their goals and how they are moderated. My research materials will be two criminal podcasts – "Death in Ice Valley" (in English) and "5th – Do not kill" (in Polish) and one popular science – "Ologies with Alie Ward" (ENG). I am going to analyze the content of the indicated podcasts and use the survey method to describe the models that occur around fan communities.

Evening Panel 1 : Staffordshire University & Communities

15.30 -
15.50

Peter Rudge

Not Another Creative Quarter: Making Creative Economies Inclusive and Ubiquitous

2021 is the United Nations' Year of Creative Economy for Sustainable Development and this presentation looks at the importance of the creative and cultural industries to regions and communities that have not traditionally been seen as natural homes for creative economy development. It argues for a more geographically inclusive approach to supporting creative innovation and creative entrepreneurs, particularly for communities in developing regions and outside major cities. This draws on research and work with communities in the UK and Caribbean over the last ten years and formed the basis to the book *Beyond the Blue Economy: Creative Industries and Sustainable Development in Small Island Developing States*, due to be published by Routledge in March 2021.

15.50 -
16.10

Fiona Graham, Paul Ottey, John Cassella & Andrew Robertshaw

Staffordshire University fronts study on historic World War One site

Film producers and forensic scientists from Staffordshire University have joined forces with the military historian for films *War Horse* and *1917* and *They Shall Not Grow Old* to shed new light on a significant World War battle ground in France where many British soldiers lost their lives. Production House and scientists from Staffordshire University are part of a multi-disciplinary international team working with communities in France who have been granted special access to the Hawthorn Crater site. The study is part of an investigation into the battlefield area called Project Beaumont Hamel in partnership with Andrew Robertshaw, MA, military historian to directors Stephen Spielberg, Sam Mendes and Sir Peter Jackson. Research undertaken by Producer and Associate Professor Fiona Graham at Staffordshire University led to the creation of Production House in 2016 which is a distinctive and multi-disciplinary creative practice-based approach to military history and educational films. The films are used in local communities to tell narratives and disseminate knowledge to a wider group of audiences. Several distinct projects have successfully utilised this model. Professor of Forensic Science Education John Cassella added the impact on communities and education: "This is a huge team effort with the intention of enabling many more people to learn about and visualise what happened more than 100 years ago at Hawthorn Ridge." The explosion of the mine under Hawthorn Ridge was the very first action of The Battle of the Somme. It was recorded by one of the first war cinematographers Geoffrey Malins at 7.20am on the 1st July 1916 and is one of the best-known pieces of film of the Great War; it signalled the beginning of the most tragic day in the history of the British Army - the Battle of the Somme. The mine was blown for a second time on the 13th November when the 51st Highland Division captured the ridge and village. The project study is initially looking at the period between these events from both sides of No Man's Land, giving a German perspective to our understanding. The team work closely with the village and community of Beaumont Hamel and with tourism sites producing new film and scientific battlefield knowledge for content in a local museum. Production House at Staffordshire University works with colleagues, stakeholders and young people with support from Erasmus to create exhibitions and film content for the public, education, museums and organisations including the Western Front Association in London, as well as podcast content for new communities and audiences in the USA and Europe to understand the research. The overarching aims of the project are to preserve, investigate, and interpret the site using different specialisms. It's the first-time access has been given and to be joined by historian Andy Robertshaw and a team of historians, scientists and engineers on the most intensive study of any Great War battlefield ever attempted.

Evening Panel 1 : Staffordshire University & Communities

16.10 -
16.30

Dave Payling

Heatwork - Audio-Visual Performance and the Potteries

Heatwork is an Arts Council UK funded project bringing together experimental music and video composers alongside local and international musicians.

The project aims to...

-widen participation in experimental music and audio-visual artforms

-engage with the local community, musicians and industrial partners and foster collaboration

-celebrate and disseminate the cultural heritage of the potteries industry

The first performance of Heatwork, with full brass band and Clarinet soloist, took place on 15th November 2019 at Middleport Pottery, Stoke-on-Trent. Middleport is a working industrial site housing many local ceramic craft artists and businesses. A second performance was undertaken at Sabre Fest Zurich University of the Arts (ZHdK) in February 2020 with clarinet and audio-visual electronics. It is an ongoing collaborative project.

16.30 -
16.50

Marc Estibeiro and David Cotter

Remote Collaboration: Creativity and communication through controlled improvisation in a virtual context.

Writing in 2014, Margaret Barrett observed that 'Collaborations may occur on a number of levels and degrees of separation, including those of place, time and expertise.' (Barrett, 2014) In 2020, the global coronavirus pandemic provoked national lockdowns around the world, and this in turn motivated a proliferation of remote musical collaborations. Virtual choirs, orchestras, and ensembles of all shapes and sizes increased exponentially, using an array of digital technologies to connect performers across vast physical and temporal distances. However, latency frequently frustrates collaborative efforts, and prevents some altogether. Many musicians resort to pre-recording individual parts, before subsequently stitching musical material together, but this is far from 'live' musical performance.

Marc Estibeiro's *Latent* (2020) (for two guitarists and live electronics) explores the musical possibilities which arise from embracing latency, rather than embarking on another futile endeavour to eliminate it. A combination of graphic, musical, and textual notation provide pre-determined parameters for improvisation. The non-time-critical score allows, and indeed encourages, interaction between the guitarists and the electronics (a semi-autonomous SuperCollider patch) in 'real' time, without concern for the constraints and restrictions of latency.

This paper illuminates the approaches taken by creative partnerships operating remotely, processes of co-performer communication (especially the navigation of omnidirectional feedback loops in the virtual domain), and the nature of collaborating 'online' in the 21st century.

Evening Panel 2 : Learning in Context

15.30 -
15.50

Martin Smith (Manchester Met University)

Virtual academic conferences and communities of practice: What are conferences for and how can we make them better?

The academic conference can be a space where 'communities of practice' emerge or develop. As the HE sector is forced to pivot to virtual conferences with remote attendance and participation as a result of the COVID-19 pandemic, this presents new challenges in terms of facilitating networking, collaboration and socialising, all of which can be an important aspect of face-to-face conferences. On the other hand, the shift to virtual conferences creates opportunities to improve accessibility, broaden participation and reduce the environmental impact of conferencing, potential advantages so compelling that a strong argument can be made that the sector should never return to wholly in-person conferences, even beyond the current pandemic. This paper seeks to investigate the current shift to virtual conferences, and the potential problems and opportunities this shift presents. It will do this first by addressing the fundamental question 'What are conferences for?', then by analysing the potential advantages and disadvantages of virtual conferences in comparison to traditional face-to-face conferences, placing the current sector-wide pivot to online conferences in its wider historical context, and finally exploring the potential for online technology to give rise to a more drastic and deliberate reconceptualisation of the academic conference.

15.50 -
16.10

Kinga Rogowska (University of Warsaw)

Building a community in an online classroom. Rhetorical analysis of genres of remote learning in Polish high schools.

The crisis situation that came upon people with the pandemic deeply affected the educational system. In this paper I focus on how the change from face-to-face to remote learning modified the communication between students and teachers in the classroom environment from a generic point of view. I try to reveal a web of genres that are used in classroom communication practices in Polish high schools, describe the properties of these genres and how interconnected they are. I combine the theoretical framework of Rhetorical Genre Studies, methods of generic criticism with results from social research methods such as interviews or questionnaires executed in a number of Polish high schools, to map out a system of genres that are used in a classroom by students and teachers after the transition to remote learning.

The study describes synchronous methods of online teaching practices. Preliminary observations have shown that lack of experience with remote learning in Polish educational system in general had a great impact on how both students and teachers approached the new reality. The mediated communication modified the genres they were using in face-to-face classes and new ones emerged. The community-building aspect of school took a backseat - students tend to speak up less than they would in a regular classroom, teachers find difficulty in pursuing more engaging methods of teaching due to technical difficulties or reduced student's activity. Contrarily, there are examples of shortening the distance between students and teachers compared to times before the pandemic.

Evening Panel 2 : Learning in Context

16.10 -
16.30

Charlotte Dean (University of Hull)

Just Like Our lives: Exploring the Experience of Education for Young People Looked After

Research conducted in the UK over the last 20 years indicates that children and young people in the 'looked after system' face educational disadvantage in comparison with their peers (DfES, 2006; DoE, 2014; Guishard-Pine et al., 2007; Jackson, 2010; Ofsted, 2012). Attendance at school can be more sporadic. Exclusion rates are higher. Achievements in GCSEs are lower. Progression onto further and higher education is poorer.

This animated film, co-created with the young people from the East Riding of Yorkshire Children in Care Council, sets out to present an authentic representation of some of the educational experiences of the children and young people in the looked after system that we worked with. The young people identified that a crucial outcome of the film was to develop practical recommendations to improve practices. There is little research on the efficacy of utilising animation created by young people to portray real-life adverse experiences and our film aims to substantiate the viability and effectiveness of employing creative digital media in communicating complex and vital youth narratives.

16.30 -
16.50

Gareth Johnson (University of Warwick)

The Transformative Evolution of an Early Career Researcher Editorial Community

Exchanges is an interdisciplinary, scholar-led, diamond open-access research journal run for and by early career researchers in all disciplines. Published since 2013, the title was established as a community-led initiative originating from Warwick's Institute of Advanced Study's renowned researcher development programme. The title's explicit primary goal has been to seek routes to engender, enable and enrich an interdisciplinary, formal discourse from scholars globally, through provision of a publication platform: an aspect with strong coterminous resonances with its host organisation. A secondary, implicit, but equally valuable, goal has been to provide emerging scholars with an environment within which they can develop greater understanding of publication practicalities through involvement as editorial board members.

A transformative evolution of this editorial community has occurred in recent years. Initially accomplished through an increased international board representation, a secondary aspect became realised through incorporating post-graduate researchers as associate editors for specific, special issues. Hence, this paper will explore how this journal's community of editorial practice was established and sustained. Utilising a reflexive lens and lightweight ethnographic method, it will expose the learning anticipations and outcomes experienced by editorial contributors. Presented from the editor-in-chief's perspective, it will detail the various operational challenges and obstacles faced in empowering, coordinating and regulating such a distributed editorial community's activities. Moreover, it will seek to evaluate the relative success of these efforts in establishing an effective, collegiate editorial community, drawing pragmatic and methodological lessons suitable for deployment by similar scholar-led titles in galvanising their own distributed academic contributor communities.

Keynote Speaker Biographies

Juan delGado

Juan delGado is a multidisciplinary artist based in London since 1994. He has produced an extensive body of work that explores themes of trauma, landscape, disability, migration and gender. He gained a Master in Media Arts at the University of Westminster. His works have been exhibited in group exhibitions and film programmes in the UK and abroad. Recent projects include: The Wounded Image selected for the John Kobal Photographic Awards; The Ringing Forest, shortlisted by the Forestry Commission and exhibited at the Jerwood Space; The Flickering Darkness (Revisited), commissioned by Unlimited in 2014, and exhibited at Southbank Centre, London; It Must be This Time, ...Somewhere Else, commissioned by the Museum of Islamic Art, Doha. He has also participated in the Gothenburg Biennial, Sweden; Mardin Biennial, Turkey; and the End of the World Bienal, Argentina. His multiscreen installation Sailing Out of Grain will be exhibited at the Turner Contemporary in the group exhibition Risk. His recent work, In the Shadow of the Midnight Sun, part of the Drifting Narratives trilogy was presented at the Meteorological Mobilities in Apexart, New York, and British Museum, London.

Nicola Twemlow

Nicola has worked in community roles across Staffordshire for over 20 years, including geographical communities and communities that represent specific groups of people. During this time, she has learnt so much from others, particularly around the untapped skills that people have. Much of her work has been around building capacity and increasing collaboration, with a particular emphasis on social capital.

Over the last three years, Nicola has Chaired the Stoke on Trent and North Staffordshire Cultural Education Partnership, leading a movement of over 300 members to ensure that all children and young people have access to high quality arts and creative opportunities. This has now moved into a strategic role where she now Co Chair Stoke Creates - a constituted trust with both local Universities, National Portfolio Organisations and SOT City council, to build capacity in the creative sector and leverage investment.

Zane Forshee

Zane Forshee is an award winning guitarist, chamber musician, and educator. His work is fueled by a drive to expand what is possible for the instrument. Zane's live and recorded work has been heard around the world with his most recent album Valenciano hitting No. 1 on Amazon's Classical New Releases and No. 6 on Billboard's Classical Crossover Chart. Committed to supporting artists build sustainable careers, Zane serves as the Chair of Professional Studies, Director of LAUNCHPad, and is a member of the guitar faculty of the Peabody Conservatory of the Johns Hopkins University.

Contributor Biographies

Aleksander Szeliga-Potocki

Aleksander Szeliga-Potocki – MA, PhD candidate at the Doctoral School of Social Sciences at the University of Warsaw, member of the Laboratory of Media Studies (<https://www.lbm.uw.edu.pl/en>). Doctoral thesis to come on televised political ads (semiotic and biometric study). Interested in semiotics and popular culture.

Andrew Martin Lee

Andrew is a multi-disciplinary artist exploring modes of intimacy and audience/performer interaction through autobiographic practice. He is Artistic Director of The Midnight Florist Collective and producer for Ergo Phizmiz PLC and formally WHY? Festival with b-side and Southbank Centre. He has recently registered to undertake his Ph.D. at Chichester University.

Andrew Wiskowski

Dr. Wiskowski lectures at Lambeth College, London Southbank University with a PhD from Queen Mary University. His research investigates affect theory, performance studies, studies of atmosphere and notions of entitativity. He is currently developing post-doctoral projects on collectivising forces in contemporary sites of performance and social representation.

Andrew Robertshaw

Film producers and forensic scientists from Staffordshire University have joined forces with the military historian for films War Horse and 1917 and They Shall Not Grow Old to shed new light on a significant World War battle ground in France where many British soldiers lost their lives. Production House and scientists from Staffordshire University are part of a multi-disciplinary international team working with communities in France who have been granted special access to the Hawthorn Crater site.

Anna Des Clayes

Anna Des Clayes is a choreographer and emerging academic having just completed a Masters in Choreography at the University of Chichester. Previously working as a Biology and PSHE teacher, her interest lies in how movement and creativity can be a powerful tool to educate, empower and connect individuals and communities.

Anna Jupowicz-Ginalska

Anna Jupowicz-Ginalska - PhD/habil., associate professor at the Faculty of Journalism, Information and Book Studies (University of Warsaw, Poland). Academic interests: media marketing (especially publishing multiplatforms), Fear of Missing Out (in the contexts of social media, phubbing and nomophobia), new technologies (including virtual reality), mediatisation and media polarisation. Author of numerous academic papers on media studies. Marketing communication expert. Initiator and coordinator of research „FOMO. Polacy a lęk przed odłączeniem”: first Polish nationwide research on FOMO.

Benedictus Mattson

Benedictus Mattson is a Choreographer and Researcher with interest in Ghanaian popular dances. He holds a BFA in dance studies and an MFA in Choreography from the University of Ghana. He is currently a first year Cultural Studies PhD student at Queen's University where he is focusing on Ghanaian popular dance's presence on social media.

Camille Intson

Camille Intson is an award-winning Esto-Canadian writer, media artist, multidisciplinary theatre and performance maker, and researcher, currently based out of Toronto, Canada. She recently completed her MA in Performance Practice as Research at the Royal Central School of Speech and Drama in London, and is currently undertaking a PhD in Information and Knowledge Media Design at the University of Toronto. Camille can be found online at camilleintson.com, or at [@camilleintson](https://twitter.com/camilleintson).

Charlotte Dean

Charlotte is a professionally qualified youth worker and devotes her professional life to working with young people with the aim of exploring their lived experiences and ensuring that they, particularly those who are disadvantaged or disengaged, are enabled to have their voices heard about issues that are impacting upon their lives. Charlotte is currently working on several research projects which are co-created with young people and focus on a wide range of issues important to them, ranging from the issues surrounding the circular plastics economy to the experience of education for young people in care. She specialises in utilising creative participatory research methods and the co-creation of citizen inquiry projects with young people. She also employs a variety of digital technology in her research approaches.

Dave Payling

Dave is an audio-visual artist who teaches and studies Music Technologies at Staffordshire University, teaching MAX/MSP, audio mastering, sound synthesis and TouchDesigner. He is a visual music composer and holds a PhD in Visual Music composition. His earlier research centred on sonification and auditory display and his composition 'Listen (Awakening)' was performed at the Sydney Opera House as part of the ICAD conference in 2004. His more recent work focuses on composition for Visual Music with animation and electronic music. Dave also produces more mainstream Electronic music and is From the Floor section editor for Dancecult: Journal of Electronic Dance Music Culture. Dave's compositions have been performed at the Soundings Festival Edinburgh, MANTIS Festival University of Manchester, fEXiff Experimental Film Festival Sydney Australia, Seeing Sound Bath Spa, ICMC Shanghai, NoiseFloor Festival Staffordshire and the Understanding Visual Music Conference in Brasilia, Brazil.

David Cotter

David Cotter is a guitarist and PhD candidate in the Faculty of Music at the University of Cambridge under the supervision of Professor John Rink. His thesis is entitled 'The Collaborative Guitar' and his research explores co-performer creativity, and the past, present, and future of the guitar as a collaborative instrument. He has given lecture-recitals (Hong Kong Academy for Performing Arts; University of Aveiro, Portugal; University of Cambridge, UK), delivered papers (Guildhall School of Music and Drama, UK; Lithuanian Academy of Music and Theatre; Middlesex University, UK; Orpheus Institute, Belgium; Serbian Academy of Arts and Sciences; University of Dundee, UK), co-organised a conference (The Classical Musician in the 21st Century conference, University of Cambridge, UK), and built self-playing guitar robots (RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, University of Oslo, Norway).

Daithí McMahon

Daithí McMahon is a Senior Lecturer in Media at the University of Derby, UK. He is a critically acclaimed and multi-award-winning radio playwright, director, audio producer and sound artist. His research interests beyond audio production include radio's convergence with digital media, the political economy of media industries and the experiences of Irish diaspora communities.

Eleanor Kilroy

Eleanor Kilroy is an AHRC funded doctoral student studying at Goldsmiths, University of London, studying across two departments, Theatre and Performance and Media, Communications and Cultural Studies. Research interests include, theatre and performance, feminist cultural studies, social media and new femininities in digital culture.

Eliza Matusiak

PhD student at the Department of Journalism and Social Communication of the University of Lodz. In the center of her research interests documentary and fictional audible art. She is working on a dissertation about interactive, ergodic radio plays. She published the monography about representations of Shoa in artistic radio.

Fiona Graham

Fiona is an established producer and an Associate Professor of Film Technology. She has pioneered new methods in research informed practice to enhance the digital dissemination of academic research nationally and internationally. She has worked with museums, tourism, heritage sites and channels in the UK and Europe including BBC, ITV, Sky, and The History Channel, as well as BBC Radio creating factual content which has a major impact on society.

Gareth Johnson

Gareth has been the Editor-in-Chief of the Exchanges interdisciplinary, early career research focussed, journal for three years. A scholar with degrees in sciences, social science and humanities, his professional interests centre on cultural aspects of academic publishing and communicative practices; alongside exposing dichotomies operating within these domains' labour and power-relationships.

Grzegorz Kowalczyk

Grzegorz Kowalczyk – MA in journalism and media studies, BA in political science, journalist at polish "Dziennik Gazeta Prawna" ("Daily Legal Newspaper"). PhD candidate at the Doctoral School of Social Sciences at the University of Warsaw, member of the Laboratory of Media Studies (<https://www.lbm.uw.edu.pl/en>). Interested in political communication and social media.

John Cassella

Professor of Forensic Science Education at Staffordshire University. Lead University for the UNDER – United Kingdom Netherlands Decomposition Experimental Research group working at ARISTA [Amsterdam Research Initiative for Sub-surface Taphonomy and Anthropology] - at the Academic Medical Centre in Amsterdam. A Fellow of the Chartered Society of Forensic Science and Associate at Kenyon International Emergency Services. Part of the Cold Case Unit at Staffordshire University working with 'Locate International'. John is the workstream lead for 'Custody and Rapid Services' as part of the Staffordshire Police -Staffordshire University Partnership. Visiting Professor at Avans University of Applied Sciences in the Netherlands.

Kinga Rogowska

Doctoral candidate at University of Warsaw. I graduated with a Master's degree in polish philology in 2019 with a dissertation about superhero movies as a genre. My research is focused on rhetoric, genre studies and multimodal analysis. I am passionate about teaching and science communication in the field of rhetoric.

Lisa Jones

Lisa Jones is a Senior Lecturer in Education who joined the University of Hull in 2011. Her research and teaching expertise focus on social inclusion and educational inequalities, particularly those pertaining to issues of social class and socio-economic disadvantage. Before joining the University, Lisa worked at the University of Manchester as a researcher for eight years. She is currently the Deputy REF lead for the Education Unit of Assessment.

Maciej Wodziński

Maciej Wodziński, a PhD student of philosophy at the Doctoral School of Humanities, Marie-Curie Skłodowska University in Lublin. He is currently running his own four-year research project entitled “Social stereotypes and limitations in expert knowledge regarding autism spectrum disorders” as part of “Diamond Grant,” a programme of the Polish Ministry of Science and Higher Education.

Marc Estibeiro

Marc Estibeiro is an Associate Professor of Music at Staffordshire University. He has degrees in Music, Music Technology and Applied Linguistics from Middlesex University, Essex University and Bangor University. In 2016, he received his PhD in Composition from Durham University.

Marc’s academic work focuses on composing music for acoustic instruments and electronics. His work has been presented at conferences, workshops, concerts and seminars in France (IRCAM, Paris), Italy (Conservatorio di Musica, Cagliari), Mexico (Visiones Sonoras, Morelia), China (ICMC, Shanghai 2017; International Guitar Research Conference Hong Kong 2019), Germany (MuSa 2017 and 2018, Karlsruhe), Canada (Brandon University March 2018), South Korea (ICMC 2018), and the United Kingdom (University of Wales, Staffordshire University, Durham University, Keele University and others). In addition to his academic work, Marc is a guitar player and an active composer.

Martin Smith

Martin Smith is a lecturer in Creative Writing at Manchester Metropolitan University and a PhD candidate for the North of England Consortium for Arts and Humanities. His research is primarily interested in new forms of scriptwriting and storytelling for immersive media.

Megan Robinson

Megan Robinson completed an MPhil in Social Anthropology at the University of Cambridge in September 2020. Her dissertation researched how indigenous Shipibo communities curate their identity politics within global political networks and contemporary art settings. In 2018 she completed my BA in Social Anthropology at the London School of Economics with a First Class Honours and additional modules in Law. She has since worked in a non-profit development-oriented contemporary art setting working within the UN Declaration of the Rights of Indigenous Peoples towards Shipibo indigenous self-determination; conducting research and data-analysis to create an original impact report for a Tower Hamlets based youth charity; and has gained experience in charity-sector administration.

Natasha Richards

Natasha Richards is an AHRC funded doctoral student at the University of Essex. Her research interests include Applied Theatre, Theatre in Education, Community Theatre and feminist theory. She is passionate about creating spaces for open discussion and critical reflection on matters that impact everyday lives.

Paul Ottey

Paul is a senior lecturer and course leader for the BSc Film Production and Interactive Technology course at Staffordshire University. He teaches across a range of film production and film technology subjects with an emphasis on cameras and imaging technology in factual production. Paul has a background in mechanical engineering and technology where he worked for a number of years in the automotive industry in tool and factory design for major manufacturers such as Ford, Volvo and Jaguar. Paul’s engineering background has given him a practical and efficient approach to his documentary work and research. After engaging with video as part of the engineering production process Paul moved into broadcast production working on a range of documentaries for SKY, FOXTEL and Channel 5 along with a number of independent projects. He spent a number of years working on crime programming for SKY dealing with contemporary and historical crimes. He is currently working with a range of colleagues on the dissemination of various archaeology, crime science, history, and heritage projects for broadcast, exhibition and new methods of delivery such as VR and AR.

Peter Rudge

Peter Rudge is an award-winning creative entrepreneur, speaker, academic, writer and film and television producer. His career began in the late 1980’s working in major Hollywood studios such as Universal and Columbia Pictures before returning to the UK to take up a post at Staffordshire University as Associate professor of Motion Picture Industries. A passionate advocate and supporter of new talent, working with young filmmakers and creatives across the UK and internationally, Peter has produced or executive produced more than a dozen feature films from new writers, directors and producers, as well as supporting young graduate companies and start-ups. As part of this work he is an active member of the Speakers 4 Schools charity. Over the last 10 years his work has been focussed on developing creative economies in developing and challenged regions – both internationally in Small Island Developing States, and in the UK – in areas of economic and social depression He was named as part of the Creative England CE50 in 2018, a list of the top 50 leaders and innovators in the digital creative industries and received the Vice Chancellor’s Outstanding Contribution Award that same year for his work in founding Platform and supporting the screen sector.

He is a long-standing member of the British Academy of Film and Television Arts, a Fellow of the Royal Society of Arts, a member of the World Economic Forum’s Expert Network, part of the United Nations Expert Group on Creative Economies and UK representative to the World Business Angels Forum where he sits on the Global Startup Committee.

Phil Hill

Phil Hill is a photographer whose practice is concerned with community, connection and identity. Phil aims to examine these concepts by also drawing attention to processes of photography and its qualities, questioning the way we place value on them. Phil’s focus is on long-term socially engaged projects, writing, and teaching.

Rachel Walker

Rachel Walker is a fourth year WROCAH funded PhD candidate at the University of Sheffield. Her thesis examines the history of the Victoria Theatre, Stoke-on-Trent from its origins in the Studio Theatre Company established by Stephen Joseph in 1955 through to the founding of the Victoria Theatre, Stoke-on-Trent in 1962, by Joseph and Peter Cheeseman and beyond to the first ten years of the company’s life in North Staffordshire. Her research interests include regional theatre history, theatre-in-education, community theatre and oral histories.

Tom Chimiak

Tom Chimiak is a senior lecturer, early career researcher and award-winning filmmaker / cinematographer who in his practice has been shown in art galleries, including Tate Modern and the London Institute of Contemporary Arts. In regards to research he has co-presented a paper about fashion film collaboration at an international conference.

Tom Greenwood

Tom Greenwood, PhD candidate and Associate Lecturer, Department of Media, Communications and Cultural Studies, Goldsmiths, University of London. Currently undertaking PhD research: ‘Grassroots media and participation: generating social and political change amidst the violence and marginalisation of Medellín, Colombia’

