



**DIVERSE VOICES**  
**2022**

**19<sup>th</sup> - 20<sup>th</sup> MAY 2022 ONLINE EVENT**

**COMMUNITIES AND COMMUNICATION**

**INTERNATIONAL INTERDISCIPLINARY CONFERENCE AND ART/FILM FESTIVAL**

## Welcome to the Communities and Communication conference 2022: Diverse Voices.

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

The first edition of our event exceeded everyone's expectations – with nearly 2500 submissions from 105 countries, and great turnout, we celebrated our theme, Connections, through an exquisite collection of panels, films, posters and keynote speakers.

This time we expanded the event to allow art submissions, theatre, film and traditional papers and we once again exceeded our expectations with over 3,000 submissions.

The theme of the event is Diverse Voices.

The need for Diverse Voices' inclusion into the conversation on communities and communication has never been more urgent. Connecting communities only makes sense when a variety of experiences share the stage in a respectful and engaging way, building a network of support and understanding between disciplines and different forms of expression. Building upon the success of last year's edition, we are excited to host participants from around the globe to engage in the discussion, in the hope for a more integrated approach to knowledge generation.

We very much hope you will enjoy this event!

Agata Lulkowska, Sharon Coleclough and Stephanie Steventon



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Use #diversevoices2022

## DAY 1 CONFERENCE

10:00 - 10:15	Welcome from Agata Lulkowska, Stephanie Steventon and Sharon Coleclough	
10:15 - 10:30	Opening words from Martin Jones (Vice Chancellor, Staffordshire University) and Tony Dodd (Associate Dean Research and Enterprise)	
10:30 - 11:30	OPENING KEYNOTE: Agnieszka Piotrowska	
PANEL 1	Perspective and Exploration	
12:00 - 12:30	Lisa Mansell	Literary Afrofuturisms: From early origins to contemporary practice.
12:30 - 13:00	Camilo Martín-Flores	Towards a multiple history of world cinema.
13:00 - 13:30	Tugce Kutlu	The Feminine state of ethnicity: Changing the ethnic representations in 'Doctor Who'.
PANEL 2	Creation and Engagement	
14:30 - 15:00	Andrew Stubbs	Talent Representation and Diversity: M88 and MACRO.
15:30 - 16:00	Anna Paprocka	Growth of Polish Cinema in the UK.
16:00 - 16:30	Charlotte Deering and Rudy Pugliese	Deaf: A Muted Community.
PANEL 3	Innovation and Foresight	
17:00 - 17:30	Belen Febres -Cordero	Participatory Content Creation as an InnovativeCommunity-Engaged Approach.
17:30 - 18:00	Simona Manni	Stepping Through Interactive: making participatory interactive films on mental health and recovery.
18:00 - 18:30	Carola Boehm	Creative Canaries in Knowledge Coalmines: Arts and Culture and what it tells us about what comes after Neo-liberalism.
18:30 - 19:30	Day Summary and Networking	

SIMULTANEOUS FILM SCREENING\*

## Keynote Speaker

### Agnieszka Piotrowska

#### *'Film and other troubles'*

The talk consists of two parts. First, it is worth reflecting on what 'a community' might mean. It can be a physical community or indeed more of a community of mutual interest or desire. I reflect on my work as a creative scholar practitioner and the communities I have been a part of and those I have been working with. I will show two unpublished moving image pieces of work: one about Agnes Varda (and it is a short 7 minute piece) which is a vide essay about her feminine phenomenology. An earlier draft of this work was screened at a plenary session at Visible Evidence in LA just before the pandemic. Here the community in question is a community of documentary filmmakers and documentary studies scholars. This kind of community we are all familiar with. I will also reflect on my personal reason of hesitating of having the video published.

Second, there is also the issue of a creative practitioner working with a physical community: a village, a family, a city. Here I will share my most recent experience of working across disciplines with the new piece of work, (w/t Wash). The event will be the work's first public outing. It is a hybrid documentary with element of animation and drama dealing with serious issues of development in Zimbabwe, a country in which I have done much work over the years. The piece of work has been funded by Strategic England Research 2021 and the University of Edinburgh and focuses on the challenges of implementing some of the immunology researchers' ideas – the researchers from Edinburgh but also the researchers from the University of Zimbabwe. In terms of this particular example it presents a rural community in Zimbabwe which resist the installation of toilets in the village. Professor Francisca Mutapi (who is Zimbabwean herself) found it difficult to understand why they would resist something that would be of benefit to that community. Then she talked to the women in the village. What she discovered was that the walk to the river or the bush was a precious moment of the community's togetherness by the village women: a moment which they could talk to each other without men. Francisca who is in the short film (and is its executive producer) confesses that lines at times do not just run between the South and the North, but rather between intellectuals and those whose challenges cannot be understood without a proper conversation and an appropriate respect given to them. My challenge as a filmmaker and a creative practice researcher was to find a way in which to present the views of the researchers and the villagers through the deployment of different creative tools.

The notion of dissecting our experience of making work and calling it knowledge is a centuries-honoured tradition and yet, in the neo-liberal academy it is often questioned and doubted, despite the statements and meetings to the contrary: the shadow of the men of science insisting that only that which is 'objective' has any epistemological value throws a long shadow over the proceedings still. There can be many reasons for this but one certainly is a difficulty on 'measuring' the subjective. In this paper, I speak in the first person, attempt to be reflective about the process of this particular project and how 'the subjective' was the core of it even as I deal with very serious global issues. I will also reflect how different practitioners worked with each other, claiming therefore that multiple 'knowledges' as Donna Haraway would say, were being produced in the project.

*Professor Agnieszka Piotrowska, PhD, is a Professor of Film and Cultural Studies at the University of Gdansk, Poland, and a professorial fellow at Oxford Brookes, UK. She is the former Head of School for Film, Media and Performing Arts at the UCA, UK, and the Co-Director of this year's Visible Evidence. She is an award-winning filmmaker and theorist, best known for her film Married to the Eiffel Tower. She was a finalist in the Times Higher Competition in 2018 in the category of the Excellence and Innovation in the Arts. Her latest book is the Creative Practice Research in the Age of Neoliberal Hopelessness (2020). Piotrowska was a keynote for the Meccsa 2021 Practice Research Symposium. She has written extensively about film, gender and psychoanalysis and has also been making experimental work, most recently published in Screenworks (2021) and in Feminist Encounter (2021).*



## Panel 1: Perspective and Exploration

### Lisa Mansell (Staffordshire University)

#### *Literary Afrofuturisms: From early origins to contemporary practice.*

Afrofuturism's origins occur far earlier than its recent, phenomenal popularity suggests and has roots (at least) in texts of the immediate post-slavery period: in the fiction of the late nineteenth and early twentieth century. Sheree R. Thomas' edited short story anthology, Dark Matter (2000), invites a reconsideration of Afrofuturism's origins in African American literary canon, with early accounts of its creative application in the writing of Du Bois ('The Comet' (1920)) and Chestnutt ('The Goophered Grapevine' (1887)). Thomas also implies that Ellison's mid-century novel, Invisible Man (1952), is proto-Afrofuturist text. A canon of Afrofuturist writing seems to emerge long before the term was coined in 1993 by Mark Dery.

But black, speculative prose fiction is just one kind of Afrofuturism. Sun Ra enters the discourse with his Arkestra in the late 1950s with a more overtly syncretic, interdisciplinary, and avant garde realisation of Afrofuturism. Kamau Brathwaite's Middle Passages (1992), via concrete and typographical representation of digital glyphs and tidalectic rhythms, invites the reimagination of lived spaces into speculative spaces, or 'space', and Anthony Joseph's innovative poetic work The African Origins of UFOs (2006) presents a funkadelic recyclopedia of histories: real, surreal, and speculative.

There is not just one Afrofuturism; there are Afrofuturisms. This paper considers the plural and divergent Afrofuturist creative methodologies in African American, Black British and Caribbean writing and brings together the work of Octavia Butler, Sun Ra, Kamau Brathwaite, Anthony Joseph, as well as other practitioners of Afrofuturism in literature and music to suggest a long tradition of Afrofuturisms, with complex relationships with both the African American and Anglophone, European literary canons.

*I studied English Literature (BA Hons) at Cardiff University and followed a program weighted towards Creative Writing, Critical and Cultural Theory (1999-2002). I stayed at Cardiff to complete an MA in the Teaching and Practice of Creative Writing (2003), then a PhD in Critical and Creative Writing (2007). My thesis was about hybrid creative-critical writing, oral and sonic traditions, and cross-cultural relationships to do with orality, most notably connections between African-American text and Welsh text.*

*I have substantial experience in facilitating community writing and have delivered workshops and reminiscence projects to senior citizens, lectured for the University of the Third Age [U3A] in addition to bringing Creative Writing into schools and to adult education. I have worked as a consultant for Kingston University (2008) to help develop the first online MFA in Creative Writing in the UK. I have worked at Staffordshire University since 2008 and hope to continue working with community groups through the Community Writer module, which is a part of the BA in Creative Writing.*

**Camilo Martín-Flórez** (University of Bologna)

### *Towards a multiple history of world cinema*

Asia, Africa, and Latin America has had a high level of cinematic activity from 1896 to 1970, yet their film history has not been included in the history of world cinema. In other words, still nowadays world cinema begins with Early French/US cinema, that is followed by Classical Silent Hollywood, German and French Expressionism, Classical Soviet Cinema, Classical Hollywood with sound, Italian Neorealism, French New Wave, and Independent US cinema from the 1960s. Such approach to world cinema leads to a reductionist and a USA/Eurocentric approach to world cinema, that overlooks the development of cinema in other regions in the world. This presentation is informed by modern theories, such as polycentric multiculturalism, developed by Robert Stam and Ella Shohat (Unthinking Eurocentrism from 1994), that challenge the notion of a single or a dual center to world culture and cinema. The scholars argue that most historians have assimilated the history of world cinema into the history of US and European cinema and have considered all other regional cinemas as restricted circles of picturesque filmmaking but irrelevant to the history of world cinema. By applying a polycentric cinema theory to film studies (Theorizing World Cinema-2012), we completely escape this dual model, not only by suggesting an alternative third way, but by proposing a polycentric approach to the study of world cinema. Through a cultural/historical analysis of filmic milestones from Asia, Africa and Latin America, this presentation aims to argument the need to step towards a polycentric history of world cinema.

*Camilo Martín-Flórez obtained his Ph.D. from the University of Bologna (Italy). His research revolves around silent, avant-garde, contemporary, animated, non-fiction, fiction, and experimental Latin American cinema. He is currently conducting postdoctoral research at the University of British Columbia (Canada), on Latin America as a World Cinematic Center.*

**Tugce Kutlu** (University College London)

### *The Feminine state of ethnicity: Changing the ethnic representations in 'Doctor Who'*

This study aims to consider how science fiction television series Doctor Who (Sydney Newman, 1963-1989, 2005-) has undergone changes in representations of ethnicity since 2005. The Doctor, who is a representation of immigrants from the very beginning, was embodied in white, heterosexual men until the 11th season. Last season is the first season since 1963 when a woman is the Doctor. In addition, this season, the Doctor's three companions are Ryan who is a black man, Yaz who is an Pakistani-British woman and Graham who is a middle-aged white man mourning his wife Grace who was black. In this study, it is aimed to analyze the features that make this season different from the others in terms of representations of ethnicity by using visual data analysis techniques and Smith's national identity theory. In this study, it has been proposed that the previous episodes of the Doctor Who television series were problematic in case of representations of ethnicity, and the ongoing representations of ethnicity are changing under the leadership of the female Doctor and his ethnically diverse companions during the era of Chris Chibnall and the episodes are examined using this framework.

*Tugce Kutlu completed her undergraduate education in Radio, Television and Film as a valedictorian at Ankara University, received another BA in International Relations from Anadolu University. She completed her MA in Film Studies at University College London (UCL) under a scholarship, wrote her dissertation on grief in the 21st-Century horror films supervised by Professor Susanne Kord at UCL and was awarded a Distinction. She wrote her dissertation on the 21st-century Turkish cinema and power relations for her second MA at Ankara University. Her works I am not Carrie: Rebellious Girls of Horror Cinema's New Era and The rule of the weird: power relations in the films of Yorgos Lanthimos have been published by academic journals. She has been to numerous academic conferences, presenting her work. She has recently started PhD at Ankara University. Her research interests include horror films, European cinema, power relations in cinema and grief/trauma studies.*

## Panel 2: Creation and Engagement

**Andrew Stubbs** (Staffordshire University)

### *Talent Representation and Diversity: M88 and MACRO*

In media scholarship, the roles that talent intermediaries including talent agents and managers play in production has gone frequently overlooked (Lotz, 2014: 27-28; Roussel, 2017: 194-195). In 2018, however, UCLA's annual Hollywood Diversity Report found that talent agencies and talent managers perform gatekeeping roles that contribute to the underrepresentation of women and people of colour in Hollywood film and television production (Hunt et al. 2018: 28-32). Since the publication of this report, a greater spotlight on diversity in Hollywood following especially the #MeToo, #OscarsSoWhite and #BlackLivesMatter movements have led to incremental gains being made for women and people of colour in screen production, especially in television (citation). In turn, some shifts have occurred in the talent representation business.

One manifestation of these circumstances came in 2020 when Charles D. King, the first ever African American partner at WME and the founder of production firm MACRO, partnered with Phillip Sun, one of WME's first ever Asian American partners, to establish M88, a talent management firm focused on representing diverse voices (Tran, 2020). Recruiting marquee clients including Ryan Coogler, Michael B. Jordan and Idris Elba and maintaining links with WME, M88 positioned itself as a potentially powerful new player in the Hollywood talent representation business. Thus, Sun stated, 'Where M88 can be a leader in the industry is to shine the light that a successful representation firm can look like us ... How do we keep pushing the bar for the next generation?' (Lee, 2020). With all of this in mind, this paper takes M88 and its parent company MACRO as a case-study for shedding light on the role that talent agencies and management companies play in improving or restricting diversity in screen media production. In doing so, the paper explores to what extent real change is occurring and asks whether companies such as M88 can really help to bring about the change that is needed.

*Dr. Andrew Stubbs is senior lecturer of Film, Media and Communication at Staffordshire University. He has written articles exploring the relationship between talent managers and auteurs in an era of media convergence including: 'Packaging House of Cards and The Knick: How Talent Intermediaries Manage the Indie-Auteur Brand to Sell Premium Television' (2020) and 'Spike Jonze and Music Video Work: Talent Management and the Construction of an Indie-Auteur' (2019). He is now in the process of writing a monograph on the topic for Edinburgh University Press. He is also co-managing editor of the International Journal of Creative Media Research and is on the editorial board of the journal for Short Film Studies.*

**Anna Paprocka** (Independent Scholar)

### *Growth of Polish Cinema in the UK*

In the last six years there has been a significant growth of the Polish community cinema in the UK. The growth can be measured by the yearly attendance, gross box office, the number of premieres, as well as the number of participating cinemas. It's useful to analyse these KPI's as they reflect a wider phenomenon. It's worth investigating the reasons behind the growth and take into consideration political, social and cultural aspects of this transformation. Poland joining the European Union as well as establishing Polish Film Instytut could be listed as one of the few key milestones making the growth possible.

On the other hand, it's also worth taking into consideration the fact that Poland is one of the European countries with extremely strong production of local films and commitment to watch local films by the audience. It's worth looking into the onset of this phenomenon, how it evolved and what is it's future.

*Experienced Film and Event Content Manager with a demonstrated history of overseeing specialist programming across 12 European territories and creating B2B cinema events including Q&A events linked to film releases. Film and Cinema professional with a MA in Film Studies and MA in Journalism. Film Festivals enthusiast and participant.*

# Charlotte Deering and Rudy Pugliese

(University of Oregon, Rochester Institute of Technology)

## *Deaf: A Muted Community*

Resources are sometimes lacking or difficult to find for Deaf and hard of hearing (DHH) in the US. Deaf children are educationally mainstreamed and attend public rather than specialized schools. DHH fall behind in mainstream schools without assistive services and often turn to Vocational Rehabilitation (VR) programs. VR provides access to hearing aids, interpreters, notetaking, and captions so “disabled” people can find meaningful education and employment. Accessibility programs and services help to overcome gaps of education, poverty, and socialization.

American Sign Language is the primary language of the Deaf. The DHH often depend on written English but need closed-captioning for video. They are further disadvantaged when written languages are used and prefer video of interpreters using ASL. States are mandated to provide necessary information to DHH individuals and responsible for making information about their programs publicly available. This study explored DHH individuals’ access to information and services through an assessment of the VR programs on their state government websites.

Of the 56 state and protectorates, only 6 had closed-captioned video, 2 had ASL video, and 14 had relay phone calls, and 19 had languages other than English. Although the VR provides necessary services, the channels of communication appear to favor the hearing and English-speaking community. The DHH are muted because the dominant societal group chooses what language and media are used. The sub-dominant group therefore must interact in a language and medium that disadvantages their experience.

*Charlotte Deering is a PhD student at the University of Oregon, USA. Her research focuses on civic engagement, political participation, and disability issues. Vocational Rehabilitation helped her complete degrees in Advertising & Public Relations and Communication & Media Technologies at Rochester Institute of Technology, home to the National Technical Institute for the Deaf.*

*Rudy Pugliese is a professor in the School of Communication at Rochester Institute of Technology. His research interests include media as they relate to politics, education, and the arts. His model of political interactivity has been cited in over 90 publications in 15 countries.*

## Panel 3: Innovation and Foresight

### **Belen Febres-Cordero** (Simon Fraser University)

#### *Participatory Content Creation as an Innovative Community-Engaged Approach*

This presentation explores representation and collective voice in participatory research through the analysis of the methodology that I developed to conduct a community-engaged project exploring alternative expressions of health and wellbeing with 59 internal migrant women in Quito, Ecuador. This methodology included three main methods: 1) sensory elicitation and affective evocation individual interviews, 2) in-person and online workshops, and 3) the collective creation of journalistic posts sharing participants’ experiences and initial research findings, which were published at a local community media outlet. Through the reflection on the strengths and limitations of these methods, I argue that participatory processes of knowledge generation and content creation can offer an innovative avenue to rethink the notions of representation and voice in collaborative projects aiming to connect and amplify the experiences, knowledges, struggles, and initiatives of underrepresented communities and diverse groups.

*Belen Febres-Cordero is a PhD Candidate in the School of Communication at Simon Fraser University in Vancouver, Canada. Guided by the principles of community-engaged, participatory, and feminist research, she collaborates with diverse communities in Canada and Latin America to support the creation of collective spaces for the representation and self-representation of groups that have been traditionally less heard on existing research and communication platforms.*

### **Simona Manni** (University of York)

#### *Stepping Through Interactive: making participatory interactive films on mental health and recovery*

My research revolves around my practice as a participatory filmmaker in community settings, especially in the field of mental health. Having practiced supporting groups in making films through co-production, I often witnessed the challenges of streamlining many different voices, who should all have equal authorial agency, within traditional linear films. Respecting and valuing the polyvocal potential of participatory filmmaking is especially important when discussing mental health, a subject that has so often been misrepresented, stereotyped, and at times over-simplified in mainstream media. What if the non-linear narrative potential afforded by interactive media could open up the film form to accommodate the multiple viewpoints of this kind of production?

In my PhD, I have worked with a group of five men with lived experience of mental health problems to design and produce a non-linear interactive film around the theme of isolation and community in recovery. Stepping Through Interactive presents a multi-linear film form designed by participants who had no previous experience of interactive media production to accommodate both personal and communal viewpoints on the subject. The film encourages viewers to question their own relationship to mental and emotional well-being by proposing empathy-based questions that guide audiences through poetic film clips and documentary interviews. Overall, Stepping Through Interactive aims at preserving the polyvocality typical of participatory filmmaking while allowing viewers to carve personalised journeys through the film, connecting empathically with the experiences of the film creators and combating the stigma associated to mental health.

*Simona Manni is a participatory filmmaker who worked with diverse communities, including asylum seekers, people with mental health problems, homeless young people, and care home residents living with dementia. Simona is completing a PhD at the University of York, investigating the production of participatory interactive films to explore polyvocal representations of mental health.*

**Carola Boehm** (Staffordshire University)

*Creative Canaries in Knowledge Coalmines: Arts and Culture and what it tells us about what comes after Neo-liberalism*

In this paper, I will bring together three thematic discourses evident in cultural and educational policy, shining a light on how the developments of this policy space are driven by ideologically underpinnings related to perceptions of who owns knowledge and who accesses it. Specifically, these narratives (culture, fragmentation, institutionalism) will allow us to formulate a trajectory and make informed assumptions of future imaginaries of arts and the academy of the future.

Using the methodological underpinning frameworks of Cultural Political Economy (Sum & Jessop, 2013), and a set of particular lenses (Sacco's Culture 1.0 – 3.0 (2016); Boehm's University 3.0 (2018)) I will attempt to resolve some perceived frictions inherent in the creative sectors, but which represent equivalent tensions in general society,- tensions that have their source in seemingly opposing and competing narratives of private vs public, high-brow vs low-brow culture, access vs elitism, corpus vs content fragmentation, excellence vs access, elevation vs instrumentalism, demand vs supply, individualism vs collectivism.

Arts and culture here are very much the canary in the coalmine. Through understanding the evolution of discourses in cultural policy, discourse trajectories allow us to discern contemporary hidden (or not so hidden) power, class, race or gender struggles. The culture debate here can be used as a visible-making potion, allowing us to transfer the solutions to more general economic, educational, social and welfare-oriented policies. Thus this talk will provide several snapshots within this new conceptualisation in order to understand what is really going on and how to move policy forward.

*Carola Boehm is Professor of Arts and Higher Education at Staffordshire University. She holds degrees in music, computer science and electrical engineering. Her research areas include music technology, the interplay between interdisciplinarity, creativity and technology and more recently the role that universities play in our creative economy and creative society.*

DAY 2 ART, THEATRE AND FILM		
10:00 - 11:00	OPENING KEYNOTE: Robert Marsden	
<b>PANEL 1 ROUNDTABLE 11:30 - 13:00</b>	<b>Inclusive and engaged theatre in contemporary society on the example of Polish cultural institutions: TR Warszawa and Teatr21</b>	Anna Jupowicz-Ginalska Justyna Lipko-Konieczna Michał Domański
<b>PANEL 2</b>	<b>Experimentation and Implementation</b>	
14:00 - 14:30	Anna Francis	The One Hundred Year Plan.
14:30 - 15:00	Liao Jie and Huang Anqi	Non-sounds in Non-places
15:00 - 15:30	Becky Nunes	Hikoi Wairua – Journey of the Spirit
<b>PANEL 3</b>	<b>Catalysts and Creativity</b>	
14:00 - 14:30	David James	The Game Jam as a Catalyst for GamesDesign Education
14:30 - 15:00	Jarrad Gittos	Real Time Virtual Production Technologies
15:00 - 15:30	Chris Headleand	Building Virtual Worlds to Understand Student Campus Experience
<b>PANEL 4</b>	<b>Dissemination and Expression</b>	
16:00 - 16:30	Emma Fallows	Exploring the Intersection of Virtual Reality and Haptic Technology to Aid the Interpretation and Interaction with Historic Ceramic Collections
16:30 - 17:00	Luke Haslett	An Introduction to the State of Natural Language Interaction in Video Game Design Research

SIMULTANEOUS FILM SCREENING\*

## DAY 2 CONTINUED

17:00 - 17:30	David Murphy	Community Management as a Utopian Method
<b>PANEL 5</b>	<b>Filmmakers' Insights</b>	
16:00 - 17:00	Cristina Sala, Iokiñe Rodríguez, Asoemht, Herrera Juvenil & Fupapt	Pluriverse of Peace: Participatory videos in Southern Tolima
17:00 - 17:30	Jaime Dezcallar	A Body Is
<b>Conference Closing Remarks</b>		

## Keynote Speaker

### Robert Marsden

*'Inclusive Creative Practices: Ethical decision making in theatre production processes.'*

Theatre has always reflected the world around us. Its stories, themes and ideas go to the very heart of what it means to be human. Yet throughout its history theatre hasn't often been the shining example of how to approach, embrace or promote diversity and inclusivity.

In this talk, Dr Robert Marsden examines how this is slowly shifting with diversity and inclusivity in theatre now being foregrounded, from play choices, casting decisions, audience development and methods of production. He also argues how compassionate approaches to rehearsals can ensure an inclusive environment and one that is 'creative-friendly', thus ensuring that the next generation of theatre makers are placing ethical and moral decisions at the heart of how work is made.

*Dr Robert Marsden is Head of Department of Media, Performance and Communication at Staffordshire University, where he is also an Associate Professor of Acting and Directing. As a freelance theatre director, he has worked across the UK and into Europe for commercial and subsidised companies and his book 'Inside the Rehearsal Room' has just been published by Bloomsbury.*



## Panel 1: Roundtable

### Anna Jupowicz-Ginalska, Justyna Lipko-Konieczna and Michał Domański

*Inclusive and engaged theatre in contemporary society - on the example of Polish cultural institutions: TR Warszawa and Teatr21*

#### Roundtable Discussion Topics

- Is inclusivity culturally creative?
- Whether and how do theatres promote inclusivity? Are they limited to repertory only, or do they promote it outside of repertory, such as through pro-social, educational, or technical activities?
- Are the theatre's inclusive activities having an effect? What kind of reduta?
- Do theatre audiences accept inclusivity? What are their reactions, and how can they be studied, measured, analysed?
- Does politics interact to promote inclusivity in cultural institutions? Can it affect the functioning of the theatre and shape audiences' opinions about inclusivity?
- Is inclusivity profitable (both in business and expressing the worldview)?
- Does inclusivity make sense today - in times of unrest and instability?
- Do modern technologies support inclusivity in the theatre?
- Has the epidemic helped to strengthen pro-inclusivity efforts in cultural institutions?

*Anna Jupowicz Ginalska: Associate Professor, a long-standing employee of the Faculty of Journalism, Information and Book Studies at the University of Warsaw (Poland). She specialises in media marketing, media polarisation and the impact of new technologies on audiences. The author of almost 60 papers. An active participant in over 60 scientific conferences on an international and national scale. An experienced reviewer of academic texts. A member of the Editorial Board of Journal of Media Business Studies, the Reviewer Board of Future Internet and Sustainability and a member of the Scientific Council of the Dziennikarstwo i Media journal. The editor-in-chief of the Komunikacja społeczna i media series. A member of organisations and associations: PTKS, PTEM, ICA, IAMCR, ESTDIA and EMMA. The initiator and coordinator of the "FOMO. Poles and the Fear of Missing Out" research (2018-2021). The winner of the "Golden Wings" award (2010) for the book "Media Marketing". An experienced teacher. A practitioner who has gained her professional skills in PR agencies, local government units, media, and as Dean's Plenipotentiary for Promotion.*

*Michał Domański - theatre pedagogue, performance and visual artist. Studied in Theatrical Arts Academy in Wrocław (Puppetry), then graduated with Bachelors of Social Science in 2016 from University of Warsaw. Since 2015 working as an actor, director and pedagogue using „Forum Theatre” and „Rainbow of Desire” methods. Together with „Drama way” Foundation, „Zamiast” Club (for troubled teenagers), Ochoty Theatre and TR Warszawa created series of workshops and plays used for work with groups threatened with social exclusion, youth and children. Since 2016 director and pedagogue in Youth Community Theatre (Ognisko Teatru Ochoty) next to Ochoty Theatre. Conduct workshops for youth, processes from 2 weeks to 1 year long, mainly concerning performance arts, actor - spectator relation and drama therapy. From 2021 working in the education department in TR Warszawa.*

*Justyna Lipko-Konieczna is a member of the board of Teatr 21 Foundation, playwright, educator and theatre researcher. Graduate of The Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw. She completed her PhD studies at the Institute of Polish Culture at the University of Warsaw. Co-creator of the Pedagogy of Theatre study programme, author of the substantive concept of the project “Jan Dorman’s Theatre Playground”, and dramaturgy of the play under the same title directed by Justyna Sobczyk. Co-curator of the “Dorman. Open Archive” project, also conducted at the Theater Institute. Member of the research team for the HyPaTia project and co-author of the books published in this series. Author of several dozen theatre scripts. In 2011-2015, she was a dramaturge at the Stanisław Ignacy Witkiewicz STUDIO Theatre in Warsaw. Since 2012 she has been the dramaturge of Teatr 21, in which the actors are people with Down syndrome and autism. Together with Teatr 21, she co-creates a social, artistic institution called “Center for Inclusive Arts”. She has collaborated with the, i.e. Dramatyczny Theatre in Warsaw, The Sary Theatre in Krakow, the Powszechny Theatre in Warsaw, the Zagłębie Theatre in Sosnowiec, the Polish Theatre in Bydgoszcz. Co-director of the play “The Cure” produced by the theatre Pedagogues’ Association and Powszechny Theatre in Warsaw.*

## Panel 2: Experimentation and Implementation

**Anna Francis** (Staffordshire University, The Portland Inn Project)

### *The One Hundred Year Plan.*

What happens when a Community is supported to tell their own stories, and to plan their own futures?

Anna Francis will present the development of an artist and community led venture in Stoke-on-Trent, The Portland Inn Project, exploring the evolution of a long term project, and what can happen when communities sign up to work together long term in improving their neighbourhood. Francis will present the work the community is doing to write a 100 Year plan, and how locally based work can have national significance and impact. Through this presentation we will share what can happen if a community is supported to tell their own stories.

We will explore how community based creative development projects are often limited by short-term funding and project planning, and how through the development of a collaborative research and development project with the Local Trust, including Creative Civic Change (CCC) programme leads nationally, The Portland Inn Project is delivering a radical programme of investment, training and support in deprived communities, via our work on a 100 year plan.

We will talk about how thinking long term can unblock the ability to plan long term, which has been made even more challenging since the pandemic, and how communities Nationally could use the developing tools to support long term thinking and growth.

*Associate Professor Anna Francis is an artist and researcher whose practice aims to rethink city resources, through participatory art interventions, currently working on The Portland Inn Project, which proposes a disused pub as a potential community space and social enterprise, testing the role of artists in community development settings.*

**Liao Jie and Huang Anqi** (University of the Arts London and University of Macau)

### *Non-sounds in Non-places*

In this installation, everyday sounds were collected around the art museum, sounds that tend to be overlooked and reckoned as insignificant, which are defined as non-sounds in the ‘non-places’ such as street corners and metro stations. They are the components of urban ambiances. We attempt to poach the space of the art museum with these non-sounds, challenging the strategic power of the rather disciplined museum space, while exploring the dialectics between place and non-place, sound and non-sound with the audience. By capturing the motions of the audience in this space, the installation triggers changes in the amplitude, speed, timbre and other parameters of the collected sound material, generating new sounds that produce a new ambience connecting the museum environment and social practices. The ambience of the sounds is their own message, by immersing in which meanings are perceived. Boundaries exist between the perceived public spaces and the authorized ones, same as the boundary between a public institution such as the art museum and its surrounding communities. We want to raise the awareness of the sense of place through sounds in resistance to the descending awareness of the disappearance of public space, encouraging the audience to take the liberty in creating their own experience in the art museum to cross such boundaries. This proposed piece has been experimented and localized in an art museum in Guangzhou, China, during a pandemic outbreak in the city as presented in the video.

*LIAO Jie has graduated from Interaction Design Communication of University of the Arts London and works as a developer and designer in the field of Building Information Modeling. She is interested in digital design and sound art.*

*HUANG Anqi is a doctoral student in Department of Communication of University of Macau. She researches on social media, museums and urban communication.*

**Becky Nunes** (Staffordshire University)

### *Hikoi Wairua – Journey of the Spirit*

In recent times discussion of the “personhood” of our natural world has permeated mainstream conversation. While in the West this seems like radical new thinking, for Māori rivers, mountains, trees and all aspects of Papatuanuku (Mother Earth) have always been ancestors. “Hikoi Wairua” is a work in progress that introduces the voices of Keith and Mercia Woods, of the Ngāti Rangī iwi (tribe) of Aotearoa-New Zealand. The Woods have for decades opened their home and their tribal lands to strangers. By sharing their world-view they hope to sow seeds that can help to heal our planet.

I have worked with Keith and Mercia for many years, both as an educator and an artist. I have recorded the intimate and moving experiences of those who experience this time on the mountain. I have also made a series of visual outcomes that reflect on the relationship between Ngāti Rangī and the national power company, Genesis Energy, who own and maintain a giant hydro-electric operation on their ancestral lands.

In this session I will reflect on the “usefulness” of a post-documentary practice in relation to visual politics, and the complexities inherent in my own role as a non-indigenous artist.

*Becky Nunes is a lens-based artist and educator. Her images have been awarded, published & exhibited internationally. She has recently relocated to the United Kingdom after living for many years in Aotearoa-New Zealand. Nunes is a founder member of Tangent Collective (Aotearoa) and creative partner at 35a (U.K). She currently holds the post of senior lecturer in photography at Staffordshire University.*



## Panel 3: Catalysts and Creativity

**David James** (Staffordshire University)

### *The Game Jam as a Catalyst for Games Design Education*

Games development is an inherently multidisciplinary activity, requiring students to draw from a range of technical skills and creative abilities to produce artefacts. Maintaining this multidisciplinary skill set requires practice, and students will often develop games in their own time to hone and reinforce their abilities. Most students learn games development and design by taking an inherently multidisciplinary, practice-led approach. Furthermore, recruitment into the Games Industry is heavily reliant on portfolios, and students will often invest significant time into developing independent pieces to impress potential employers. As such, the promotion of self-motivated independent learning behaviours is often embedded directly into the pedagogies of Higher Education Games Development programmes. Beyond this support provided by the faculty, students often create their own support structures to promote multidisciplinary learning, and portfolio development. The “Game Jam” (an incentivised games development session) has become a staple of games education internationally.

Jams are typically student-led, and highly popular events in the calendar among the student body. They are also known to act as a hub for informal peer-teaching, and community driven pastoral support. This practice-led will explore how independent and self-motivated learning can be better developed through the process of leading game jam activities for students. Through the delivery of games jams we will explore their efficacy as a student-learning activity.

*David James has been teaching games development at Staffordshire University for 8 years, covering many aspects such as game engines, design methods and game art. During this time, he gained experience in all aspects of higher education, from content creation and delivery (both in person and online) through to regulations and customer service. He is currently the Quality lead for the Games Development department.*

**Jarrad Gittos** (Staffordshire University)

### *Real Time Virtual Production Technologies*

Real-time Virtual Production requires synchronous control of both virtual and physical lights and cameras to assist in creating believable real-time composites of virtual and physical actors. Many existing solutions rely on expensive stages and high-end camera tracking solutions to solve this problem; however, these solutions remain inaccessible to ‘indie’ level producers due to prohibitive costs. The field is also inaccessible to most pre-university education institutions due to the cost, infrastructure requirements, and specialist knowledge required. However, modern embedded platforms such as the Raspberry Pi and Arduino. These boards provide a potential solution to these challenges. These low-cost platforms allow for rapid prototyping, and the construction of bespoke hardware solutions, using “off-the-shelf” electronics components, and open source software libraries. These systems can also be easily connected to games engines such as Unreal 4 allowing for a seamless control of virtual space with low latency and high bandwidth. This practice-led research explores alternative approaches to virtual production, capitalising on experimentation through implementation. Specifically, we use low-cost microcontrollers and electronics to synchronise lights and cameras for Real-time Virtual Production using Unreal Engine 4. Through the implementation of a low-cost (hacked) solution, this research explores the viability and practical considerations required to implement a virtual production system capable of producing real-time content. Through the practice-led approach we have identified a range of challenges and opportunities for the future development of the field.

*Jarrad is an Australian/British lecturer and designer teaching Game Design at Staffordshire University. He has a background in education, with specific interests in the integration of novel hardware solutions in a games technology context.*

**Chris Headleand** (Staffordshire University)

### *Building Virtual Worlds to Understand Student Campus Experience*

Understanding how university students experience campus is a challenging problem. As students come from broad demographics, they will always have a different level of comfort and familiarity with a campus environment. While some may be local, and could have experienced the campus multiple times, others may be international, and may not have visited the campus before they arrived for their studies. There is also a background context. Some students may find navigating a campus easier because it is inherently familiar to them. The buildings may follow similar structures and flows to other buildings (such as colleges) they have visited before. However, for other students the campus may be inherently counterintuitive. Certainly in the first week of study it isn't unusual to find lost scholars wandering the campus looking for a lecture theatre. Students also pass on shared knowledge between their peers, making their experience significantly different to that of an academic. Students will often know shortcuts and routes that are exclusive to them. They may also have a better understanding of foot-traffic, and facilities usage. For example, a student will often be able to tell you which coffee shop will be busiest at certain times in the day. But students also bring a significant amount of their experience into the campus as a physical artefact of geography. Most universities will have a place where students go to pose for their dissertation or graduation photos for example. To better understand this, we created a virtual world recreation of the campus. This was a reimaging designed to map to the campus perfectly, but modified aesthetically. The buildings were all in the correct place, but we updated them visually. To decide how this virtual campus should be designed we worked with current students, incorporating their experiences into the design, understanding their relationship to the campus by building a virtual campus.

*Professor Chris Headleand is Head of the Games Development department at Staffordshire University, and a virtual reality researcher. He is a National Teaching Fellow, and has run a number of technical enterprises throughout his career.*

## Panel 4: Dissemination and Expression

**Emma Fallows** (Staffordshire University)

### *Exploring the Intersection of Virtual Reality and Haptic Technology to Aid the Interpretation and Interaction with Historic Ceramic Collections*

With a rise in the use of Virtual Reality (VR) applications in museums and exhibition displays, museums have still been limited in what a visitor can experience and gain from the technology implemented. Traditionally, history is communicated through text panels or more recently interactive tablets with the same text format, these methods have become outdated and appealed less to the modern-day visitor. Through Practice-Led Research this paper aims to explore the intersections of Virtual Reality and haptic technology to disseminate a greater understanding of historic objects through multi-faceted modes of interpretation. Creating new methods of communicating history and providing an innovative experience that would attract new attention. This research bridges the gap between history and technology to offer visitors a new experience of visiting a museum virtually and offering an intimate 1-1 experience to interact with artefacts without limits. This research digitally reconstructs a collection of oriental ceramics bequeathed by Ernest Thornhill in 1944 to North Staffordshire Technical College (now known as Staffordshire University). This VR experience has been developed to engage the viewer beyond the traditional viewing formats and utilise object analysis frameworks to enhance the foundations of interpretation and how this is reflected within museums. The aim of this research is to aid collection interpretation and increase public engagement with museum collections which are often neglected by a contemporary audience. Through an amalgamation of sensory experiences, it aims to deconstruct cultural information into a range of related narratives using haptic technology and enhance public learning through an alternative exhibition experience.

*Emma Fallows is a PhD Student at Staffordshire University, currently in the write up stage of their thesis. She has a background in Games Art and 3D Computer Games Design, with 4 years' experience as a Games Art Lecturer.*

**Luke Haslett** (Staffordshire University)

### *An Introduction to the State of Natural Language Interaction in Video Game Design Research*

This research explores natural language interaction (NLI) as a method of communication between a video game player and a non-playable character (NPC). The investigation takes an interdisciplinary approach that blends the narrative subset area of games design with human-computer interaction and the three areas of NLI: natural language processing, understanding, and generation. Recent ventures into research for NLI in video games found a focus on building artificial intelligence that uses procedurally generated dialogue to communicate with the player. However, investigating how NLI can affect the narrative structure has room for exploration from a design perspective, as well as its implications on NPC design and specific game genres. Furthermore, since the last core interdisciplinary investigation movements in this field, the common NLI chatbot solutions used for earlier studies have since become obsolete with the emergence of large-scale technology companies releasing alternative solutions.

With these solutions available in a widespread and accessible manner, and supported by an incomparable volume of conversational infrastructure, practice-led application yields the potential for a higher success in NLI application that provides more progressive results and research directions.

*Luke Haslett is a lecturer and researcher from Staffordshire University's game development department, running multiple modules that specialise in game design and narrative. His research interests include game design, games education, and human-computer interaction.*

**David Murphy** (Staffordshire University)

### *Community Management as a Utopian Method*

Corresponding with the rise of platform business models (Gillespie 2017; Gowa 2019), community management is not only emerging as a key component of the games industry (Dubois & Weststar 2021; Zimmerman 2019; deWinter & Kocurek 2017), but also as a new communications skill-set that broadens and challenges marketing and public relations theories and practices. In order to address this shift, and its relationship with practice-based research, this presentation will provide an overview of conceptual and practical approaches to teaching and researching community management from an arts-based research perspective. The presentation will begin with a discussion of the emergence of the community management profession and the profession's relationship with public relations and social media management. Then, it will describe how a practice-based research approach to teaching the art of community management introduces skills sets that are missing from the aforementioned professions by embracing artist and activist policies and practices, like live-streaming, on the one hand, and safer space initiatives on the other. Finally, it will conclude by insisting that from a practice-based research perspective, the art of community management can be defined as a distinct post-human form of cultural intermediary work coinciding with what Ruth Levitas' (2013) describes as a utopian method. In other words, while community management involves social media management and public relations skill sets, in the context of the game development it is better understood as a utopian method driven not by branding and crisis management objectives but by the desire for diverse digital worlds.

*Dr David Murphy is a Senior Lecturer in the School of Digital Technologies and Arts at Staffordshire University. His scholarly interests include game studies, fan and audience studies, digital heritage and community management and his writing has appeared in Games and Culture, The International Journal of Canadian Studies, and Game Studies: The International Journal of Computer Game Research.*

## Panel 5: Filmmakers' Insights

**Cristina Sala, Iokiñe Rodríguez, Asoheht, Herrera Juvenil & Fupapt**

### *Pluriverse of Peace: Participatory videos in Southern Tolima*

The "School, Territory and Post-Conflict: Grounding a Local Culture of Peace in Southern Tolima, Colombia" project was a highly innovative research collaboration led by the School of International Development (DEV) from University of East Anglia, and the University of Ibagué and Eureka Educativa from Colombia, between October 2018 and September 2021. Its aim was to support primary schools and community organizations from South Tolima to jointly define bottom-up peacebuilding initiatives that could contribute to sustainable peace after the signing of the 2016 Peace Accord between the FARC guerrilla and the National Government. Using a decolonial, co-production of knowledge participatory-action-research methodology, the project involved more than 100 community co-researchers from four different municipalities (Ataco, Rio Blanco, Planada and Chaparral) of South Tolima, including teachers and students from eight primary schools and representatives from seven community organizations, such as women's networks, coffee producers and youth and environmental NGOs. Our outputs include three participatory videos that relate how community organizations envision peace from different perspectives.

**Jaime Dezcallar** (Filmmaker)

### *A Body Is*

Antonio José Martínez Palacios was going to be the biggest Spanish musician of the 20th Century. Unfortunately, he was incarcerated and executed without a trial at the age of 33, at the beginning of the Spanish Civil War.

Antonio José Martínez Palacios used to say "Contemporary art is not better nor worse than any previous art. It's the one we need." We tried to bring his work to the 21st Century: his music, but also dancing and film.

*Jaime Dezcallar (Madrid 1981) Studied Law School at ICADE, acting at Claudia Fress School and filmmaking at NYFA. I've worked in TV and advertisement for 15 years as scriptwriter, producer, creative director and director. I built La Costa (my production company) a couple of years ago. There we shoot mostly advertisement but also music videos, short films, and experimental visuals. I write, I direct and sometimes I produce for other directors*

***Full programme of films to be published separately.***

