

School of Arts Media and Education Research Conference (March 2009)

Abstracts for Parallel Sessions

1.30-3.00pm Early Afternoon Sessions

Philosophy Panel

1.30 – 1.50 Mike Fuller – The Credit Crunch

The session looks at the current credit crunch in the light of the global circular flow of income between production, consumption, savings and investment. It tries to dig a bit deeper than some popular accounts which lay the blame solely on 'greedy bankers' and 'incompetent regulators'. It owes a lot to the analysis of Graham Turner of GFC Economics.

1.50 – 2.10 Peter N. Herissone-Kelly - The Four Principles Approach: A Universal Framework for Biomedical Ethics?

At the heart of Tom Beauchamp and James Childress's hugely influential principlist approach to biomedical ethics, is a doctrine we can call the global applicability thesis. According to that thesis, the four principles of respect for autonomy, non-maleficence, beneficence, and justice are universally applicable to biomedical issues, just because they form part of a supposed "common morality," or system of norms to which all morally committed persons subscribe. The claim that there is such a common morality has been treated in the literature with a good deal of scepticism, especially in the light of Beauchamp and Childress's apparent view that its existence can be empirically demonstrated.

In a paper published in 2003, I held that the most efficient way for Beauchamp and Childress to escape such criticisms, would be for them to maintain that their common morality theory is a conceptual rather than an empirical claim. I urged, that is, that the strongest version of the global applicability thesis would be one according to which the norms of the common morality are construed as part of the very concept of morality, in such a way that we would not be disposed to count any system that were to lack those norms as a morality at all.

The recently published sixth edition of their book Principles of Biomedical Ethics finds Beauchamp and Childress adopting my suggestion that the common morality theory be thought of as a conceptual thesis. Nonetheless, they insist that the common morality's contents can be determined by means other than a full-blown analysis of the concept of morality. In particular, they suggest a hybrid conceptual/empirical method that will supposedly achieve their goal. In this short paper, I argue that Beauchamp and Childress's confidence in that hybrid method is misplaced.

2.10-2.30 Jill Marsden – 'The Spark of Life': Some Reflections on Dickens and Deleuze

This presentation is part of a broader project exploring elusive forms of awareness and anomalous perceptions. Taking my cue from Deleuze's last essay 'Immanence: a Life' I seek to develop the concept of 'indefinite life', something seemingly co-incident with an individual life but ungraspable, like a shadow. Pursued through a reading of Dickens, it will be suggested that the elaboration of this notion makes possible an encounter with the 'quiet machinery of thought', enabling an exploration of affective engagement beyond the phenomenological.

2.30-2.50 Suzanne Stern-Gillet - Understanding and Misunderstanding the Philosophical Past

A peculiarity of philosophy as an academic discipline is to include a reflection on its own past. This being so, philosophers routinely turn to past practitioners of their discipline for insights into the problems that preoccupy them in the present. Amongst past philosophers most often 'mined' in that respect are Plato and Aristotle.

This raises a serious question. How confident can we be of understanding these distant figures? Admittedly, the fact that philosophy is an essentially 'historical' discipline ensures that there is continuity between the twenty-five centuries of Western philosophy. By and large, therefore, current students of philosophy experience no insuperable difficulties when confronted with, for instance, Plato's conception of dialectic or Aristotle's later theory of substance. They may not agree, but they do understand.

There are, however, exceptions to this happy state of affairs, one of which will furnish the theme of this paper. Aristotle's *Nicomachean Ethics*, although recognised as one of the most fecund texts on ethics ever written, yet contains a chapter that has long bemused or shocked later commentators, from Aquinas to the present day. What can Aristotle have meant when he claimed that megalopsychia (literally 'greatness of soul') is 'the crown of the virtues'? What can he have meant when he claimed that the person who possesses this virtue 'is justified in looking down upon the common run of people'?

Although I do think that Aristotle's position is defensible, I shall not attempt to defend it in the paper. Instead I shall endeavour to explain both why we have become almost incapable of understanding him on the issue and why it is important to recognise that this is so. The function of ancient philosophers (i.e. philosophers whose philosophical activity consists in the study of ancient texts), I shall conclude, is to keep the philosophical past fecund by demonstrating how extremely difficult it can be to read.

Art & Design Panel (1)

1.30-2.00 Peter Lewis - Conflict, Politics, Belief & Division (*An exploration of the ideas, subject matter and visual material that led to the Exhibition – 'The Camouflage of Truth' at The Wrexham Arts Centre*).

The presentation will provide an insight into the breadth of visual imagery gathered for the Exhibition. It will also describe the context and narrative behind the artworks produced.

The commentary will articulate the issues and concerns that lie behind the pieces, inviting the viewer to make sense of some of the combined media and imagery. The topics explored will focus on conflict, injustice, the paradox of the Middle East, Western perceptions, physical and abstract concepts of division and subjugation. Time will be spent touching on several interrelating themes mentioned, not to explain them, but convey a narrative built up via personal experience. In addition, some reference will be made to art of the Middle East and how this has also informed my practice.

One of the main areas to be developed will be the duality of experience in Palestine, as witnessed on the ground or via the media and how this has further influenced the practical outcomes.

Aspects of the production of the artwork, construction and presentation will be mentioned where relevant.

2.00-2.30 Shaz Kerr - Media Mash

Multi platform technologies have changed how, what and where we view media. Post Pixel is a collaborative media, art, science research group developing a smart, interactive system to view moving image outside the realm of screen based technologies. This short talk will show our current developments and future ideas.

2.30-3.00 Cassandra O'Connor - Globalised Fashion Curriculum and Ethical Production

The paper considers the challenges that face educators within Fashion and Textiles disciplines, in response to an evolving and challenging global market. As 'Ethical and Responsible Design' comes more and more to the forefront of consumers' awareness, it is obvious that fashion graduates need to be professionally equipped and knowledgeable with regard to issues of globalisation, particularly, the holistic, social and environmental production processes. Fashion courses need to embed ethical trading and sustainable production within their programmes of study, in order to produce graduates, able to function in an arena where retailers are rapidly developing 'Corporate Social Responsibility Strategies', and expecting that these are implemented throughout their global supply chains. The paper highlights these issues by discussion of the findings from project work in the field, from one of the authors, who has been working on

behalf of the UK based Fashion and Textiles Dept. at Nottingham Trent University, in collaboration with a large Thai HEI, to jointly develop and support traditional Textile/Craft producers in Chiang Mai in Northern Thailand, to improve their product development capabilities and create marketing strategies to gain access to new western markets. This work will translate directly into curriculum within the UK, and is a valuable example of global co-operation.

Creative Writing Panel (1)

1.30-2.00 Janet Lewison - Resurrecting the Dead: Katherine Mansfield's Lost Story

Katherine Mansfield was working on a story in the final weeks of her life, which was left unfinished. This paper is a creative exercise in completing the story, in the Mansfield manner. It involves ice, lace and love.

2.00-2.30 Matt Welton – ‘You Just Go On Your Nerve’

Although I'd always had the idea that I was a 'writer' rather than a 'poet', the truth was that I'd never written anything that wasn't a poem. Someday, I'd always imagined, I'd be writing novels, songs, speeches, whatever, but that someday was always somewhere in the future. So when, in 2005, I got a call from the composer Larry Goves suggesting a collaboration, it felt like the opening I'd been looking for. But even before we'd finished our first cycle of songs, Larry was becoming insistent that we needed to write an opera. And that really wasn't something I'd ever imagined doing.

Now, in early, 2009 with the process of writing our first opera has become my reality. We're on the Jerwood Opera Writing Fellowship scheme with Aldeburgh Music in Suffolk and I've got one of the university's learning and teaching sabbaticals. It looks like the opera will be produced at the Huddersfield Contemporary Music Festival next year.

I'll be talking about my daily routine of writing the words for an opera. My talk will be illustrated by excerpts from the scenes we've worked on so far. I'll discuss the challenges which have presented themselves and suggest some of the ways I've attempted to deal with them.

Education Panel (1)

1.30-2.00 Rabson K. Magawi - Enhancing Teaching and Learning through Information and Communication Technologies: An Exploration of Readiness for Malawi Polytechnic (Technical Education Department) to Adopt New Ways of Pedagogy

Malawi Polytechnic is a constituent college of the University of Malawi. Through its faculties and centres, the college provides campus and some off campus education in engineering, commercial, business, environmental, education and media (Malawi Polytechnic, 2008). For the Malawi Government to achieve its objectives, requires adequate skilled human resource (MGDS, 2007). Therefore it is very important for Malawi Polytechnic to position itself in terms of training and preparation of human resource for the 21st and future decades. In addition, current and prospective students have changing and growing needs. Further, it can be noted that in recent years, technological advancements have and are still changing the way many things are being done and it is under this premise that Information and Communication Technologies (ICTs) have found a place in the business, commerce, and engineering and education sectors. Use of ICTs in the educational systems spreads across management, curriculum design, teaching and learning and in many other aspects (Cuthell, 2002). Generally ICTs provide creative and innovative pedagogies and these can improve or assist in enhance the quality of teaching and learning at institutions of higher learning. Some of the ICTs employed in the education system include computers, internet, World Wide Web, CD ROM, and multimedia and mobile phones etc (Abbot, 2001 and Catherall, 2005). These technologies are applied through, collaboration, synchronous, asynchronous communication, distance and blended learning, and ubiquitous teaching (Bates, 1999 and Catherall, 2005). Currently there is an evolution of technologies like web 2.0 and web 3.0 which with research could offer more benefits to the educational fraternity. Just as many things in the social world are changing, it will be sad to see the education system including that of Malawi at a standstill. It is because of these dynamic and growing needs of students, technological advancements, Government and societal demands for information human resource that adoption of new ways of pedagogy is inevitable. However, to achieve the full potential of ICTs in the teaching and learning is not a simple combination of hardware and software that will make integration flow. There is therefore a

need to assess the readiness of Malawi Polytechnic's TED and other supporting departments' position in terms of skills, attitudes, perceptions and motivation of staff and students in the use of ICTS to enhance the teaching and learning process.

2.00-2.30 David Kitchener - Universities and the Diplomas. A marriage of inconvenience?

The Diplomas being introduced from September 2008 will soon need to be carefully evaluated as an entry qualification to university. They represent a move towards a more competency based structure of assessment with an attempt to provide a link between preparing for employment, skill acquisition and more traditional academic study. Such a wide remit it is argued provides significant pedagogical challenges for universities particularly as the Advanced Diploma is to be accredited as an equivalent to three and a half A-levels. It is suggested the change might create a new shift towards training which raises challenging questions as to how universities might reappraise their approaches to teaching and learning. The ambitious timescale for their implementation is noted and the ideological context which is felt to be driven by government perceived economic imperatives is briefly outlined.

2.30-3.00 Chris Smith - Donor Community Development Initiatives & The MDGs: Past Imperfect – Future Conditional

Ongoing publicity and hype surrounds the claimed increases in aid spending and measures aimed at addressing the Millennium Development Goals by the countries of the OECD. With reference to the often negative evaluation of past projects, the author questions what the reality is behind the rhetoric. More importantly the paper examines what conditions are likely to influence whether current and future initiatives in the area of sustainable education development will be any more successful.

3.30 – 5.00pm Late Afternoon Parallel Sessions

Art & Design Panel (2)

3.30-4.00 Cy Bonnett - Art, The Way I Think: Bridging the Divide: Making the Invisible, Visible

This presentation illustrates my perception of one particular area which I believe plays an important role in creativity, especially in Art. This area is the 'black hole' between the stress of original thinking and the Eureka moment of receiving the solution to a given task, here referred to as an unconscious 'mental walkabout' when one knows the answer without knowing why it is so.

The brain's right hemisphere is often associated with creativity and the left with matters as they are, logical, systematic and sequential. The passage of thoughts, a mental journey, is here perceived as two streams, each flowing through the hemispheres towards some convergence, bridging the divide.

The stages unfolding along the route include: the stress of original thinking and the threshold of confusion; the 'after image', initially appearing shallow but having unsuspected depth; the inner vision of searching the recesses of the mind' thoughts above one's head displayed at one's feet; 'words' in a sea of mist, close but out of reach unable to be grasped; the coming together of things, as words enhance the frame of thought.

4.00-4.30 John Washington - Smallfinds: remembrance, memory and mortality; the tension of representing personal loss through the medium of digital collage.

Does a tension exist between the technical realities of a digital image and the artistic purpose of those contemporary fine art practitioners who create them? Before engaging in the wider discursive issues of digitality, cultural theorists keenly postulate that all digital images exist in the form of binary data. Furthermore, Digital collage (the focus of this report), whilst clearly an established medium of artistic expression is often described using simile; this can leave the artist feeling that his or her work is overshadowed by the medium itself. The author, an advanced digital image-maker, senses this tension in his own professional participation with digital art, and after examining the existing discourse surrounding the areas of the digital image, collage and photography, discovers that digital collage, is a medium that lends itself to the creation of highly personal artistic outcomes. The project concludes with a theoretically driven online presentation of 10 highly personal digital images that deal with memory, remembrance and mortality following the recent death of the author's father. They are published on the website www.smallfinds.co.uk. The presentation will involve a combination of images and the theory that framed the output. www.johnwashington.co.uk

4.30-5.00 Terry Speake - Photographing Ordinairness – Representing Disabled People's Lives

Underpinning the PhD study: *Self, Identity and Otherness: Exploring the Dialectic Surrounding the Representation of Disability in Photography*, is an extended social documentary project that aims to capture visual life story essays of a group of disabled people and in the process, elicit attitudes towards their own representation in society. The methodology involves working with the subjects collaboratively where the photographer acts a conduit where both parties hope to arrive at a joint agreement on what constitutes a successful outcome.

The Office for Disability Issues has adopted significant parts of the current body of work, produced over the last six months, as examples of empowering and positive images of disabled people. This presentation will explore the veracity of the images produced to provide multi-dimensional representations of disabled people and whether intervention at a governmental level has provided a reliable reference point from which to explore, in the remit of the study, wider societal attitudes towards disability. Very much 'work in progress' the images presented will be contextualised within broader frameworks surrounding representations of the 'other'.

English & Film Panel (1) - Modernism

3.30-4.00 Brid Andrews - *The Seafarer* Connor McPherson: Theatre and (National) Identity

'The Statues'
We Irish born into that ancient sect
But thrown upon this filthy modern tide
And by its formless spawning fury wrecked
Climb to our proper dark, that we may trace
The lineaments of a plummet-measured face. (Yeats)

This paper will explore the work of McPherson and theorise practices in Irish theatre looking at the work in the context of ideas of myth and Celtic identities. As a potent force in modern theatre McPherson has many formal qualities with writers like O'Neill and provides the contemporary stage with further dialogue on the subject of identity and one's relationship to the past and to the 'creatures' who (perhaps) people our present.

4.00-4.30 Nicola Lennon - *The Voice of Woman: An Exploration of the Female Representative and her Acquisition of Speaking Human Subjectivity within Three Fictional Works*

The concept of woman as a voiceless component in various literary works has been explored from a variety of feminist perspectives. It is, however, quite arguable that this voice *is* achieved in more subtle and, in some respects, a more empowering manner. This dissertation shall, therefore, investigate the voice of the feminine and the means by which it erupts within the ostensibly symbolic boundaries of key fictional texts. For, though the female character in these works may appear the subservient archetypal of patriarchal ideology, it is quite arguable that that elusive element of the feminine protrudes the visible signifiers, and thus her voice prevails.

With reference to the diverse theoretical perspectives of Jacques Lacan, Julia Kristeva and Elaine Showalter, I shall investigate Katherine Mansfield's "At the Bay", a fictional piece by Elizabeth Taylor, and Angela Carter's "The Bloody Chamber. Throughout their writing, all three of these authors share the theme of voicelessness and imprisonment; themes which contribute to the notion of woman as an ideological construct of patriarchal society as opposed to an authentic human subject.

By analysing the language of the female protagonists in these works, I aim to disrupt the rigid Lacanian ideology that "the woman does not exist" and, instead, demonstrate the existence of a woman's sphere. As theorised by Kristeva, language is an abstract formula that requires a semiotic rhythm with which to express oneself. She asserts that one must repress the semiotic in order to enter the symbolic order, or the patriarchal sphere. She does, however, maintain that the semiotic does erupt within that predominantly male order through the unconscious. And, if these eruptions within language are understood to coincide with the female sphere, or the wild zone – inaccessible to men – then surely the female is revealed as a more concrete entity than her male counterpart. *She* can express certain elements of her emotion and identity in ways that *he* cannot comprehend.

It is my objective, therefore, to disregard Lacan's somewhat biased theory that "the woman does not exist" and to accomplish a new and personal perspective from which to glance female acquisition of subjecthood through language.

4.30-5.00 Martin Hall – 'He's a man! A male-female man!' *Masculinity in Performance*

The title of the film and the versions of masculinity available in *Performance* suggest a valid space for a specific analysis based upon performativity and diffuse notions of pleasure. Indeed, Colin MacCabe in his BFI monograph on the text comments that 'Judith Butler's fascinating theses on sexuality and performativity often read like extended, if unintended, commentaries on Cammell's and Roeg's film' (1998: 78). I will suggest that *Performance* functions as a queer text through its destabilising of hetero-normative constructions of gender, creating instead a fluid notion of identity. MacCabe also suggests that the film 'delivered an anatomy of masculinity which promised a genuine liberation from the cage of gender' (1998: 8). Despite MacCabe's comment, there is a problem with the film's gender politics, in that it appears to equate a feminised masculinity with homosexuality, though not in a pejorative way. In this sense, the film is very much of its time. However, this somewhat archaic association does not affect my analysis and the gender politics of the text in general destabilise any such normative readings.

Butler, through suggesting that gender is something we do, rather than just something we acquire, posits a concept of gender as performance. Gender has often been thought of as constructed, essentially a

thing that we are interpellated into through a conjunction of the social and the Symbolic. I do not wish to particularly critique this; instead I want to use Butler's work as a route into the film under question.

Education Panel (2) - 'The Therapeutic Turn'

3.30-4.00 Terry Hyland - Mindfulness, Education and Therapy

Although it has been given qualified approval by a number of philosophers of education, the so-called 'therapeutic turn' in education has been the subject of criticism by several commentators on post-compulsory and adult learning over the last few years. A key feature of this alleged development in recent educational policy is said to be the replacement of the traditional goals of knowledge and understanding with personal and social objectives concerned with enhancing and developing confidence and self-esteem in learners. After offering some critical observations on these developments, I suggest that there are some educationally justifiable goals underpinning what has been described as a therapeutic turn. Whilst accepting that 'self-esteem' and cognate concepts cannot provide a general end or universal aim of education, the therapeutic function is more valuable and significant than is generally acknowledged. This claim is justified by an examination of the concept of 'mindfulness' which, it is argued, can be an immensely powerful and valuable notion which is integrally connected with the centrally transformative and developmental nature of learning and educational activity at all levels.

4.00-4.30 Phil Isherwood – Metaphor, Meaning and Mind a poet's view

What happens upon reading a poem? Is it experienced or interpreted; inhabited or understood? People turn to poetry in times of emotional highs and lows, they quote them as guides, mutter them as mantras. How is poetry received differently than other forms of words and what role does it have in thinking, cognitive processes and even therapy. My work as a poet is looking at cognitive poetics, discourse and metaphor analysis to understand how a poem can provide 'cognitive shocks and shudders' - a gym workout for the mind that is mentally enabling. It is argued that people 'live by metaphors' ... use them as the basis of cognition. Dysfunctional thought patterns prevalent in mental illness are addressed by cognitive therapies that aim to enable sufferers to think differently. Perhaps a better understanding by therapists of the essentially metaphoric structure of emotions would help in delivering 'cures'. Perhaps flexing the thinking muscles with poetry helps produce positive outcomes in life? These are all fascinating questions that are to be explored in developing an approach to writing 'cognitively rich' poetry. The research is not therapy or a psychological study, but seeks to know something of these issues in assembling a collection of poetry with cognitive shocks... or at least one that allows you to take your mind for a walk!

Film Panel

3.30-4.00 Michael McKenny - Marvel Studios and its influence on the Superhero Myth

My paper will focus on Marvel Entertainment. It is widely recognized that Marvel played a leading role in revitalizing the superhero comic book genre in the 1960s. They are now attempting to do the same to the superhero film genre in the 21st Century. Marvel has a heavy influence on the development of the superhero myth due to its very large market share of the comic book industry as well as having a hand in creating the majority of financially successful Superhero films – of the 7 superhero films in the 'top 20' opening weekend takings at the US Box Office, 6 are based on Marvel characters (box office mojo 2009). Marvel Studios has recently began financing and producing its own films in order to safeguard its characters and their accompanying myths. *Iron Man* (John Favreau, 2008) and *The Incredible Hulk* (Louis Letterrier, 2008) are the only two films that the studio has produced thus far; they can tell us what direction Marvel are intending to take and what effect this will have on the superhero myth.

4.00-4.30 Jonathan Crompton - 'Welcome to a world without rules': the effect and influence of 9/11 on contemporary Hollywood Cinema

This presentation seeks to explore how the events of the 11th September 2001 have served to influence mainstream Hollywood narrative; using specific examples in the form of several film clips that will serve as historical reference points. Several academic texts, including the work of Geoff King, Paul Virilio and Lisa Purse, will be utilised in an attempt to explore 9/11 in a wider cultural context. The presentation queries the

ideological position of the mass-entertainment spectacle in a post -9/11 world, and seeks to explore spectator position in relation to the 'disaster spectacle'. The concept of the 'fascination of the abomination' is a key tenet in the framework for this piece. A brief overview of Hollywood's relationship with the terrorist event will include an evaluation of the political and ideological positions of the Right/Left paradigm in the years following 9/11, and how these are reflected in film. I will be focussing in particular on the rise of the 'comic-book' film genre; questioning if this populist, escapist milieu in fact reveals an attempt to quantify notions of 'good and evil' in the public consciousness. This perceived influence of the 9/11 attacks on the narrative of these 'masscult' entertainments may also serve to reveal a deeper understanding of the enduring appeal of images of destruction.

4.30-5.00 Martin Flanagan – Making Time in Contemporary Movies

This paper will look at some recent phenomena relating to how technology reorganises the film text, and spectatorial relations to it, by reworking modes of temporality. In the current mediascape, ideas about time swirl around many of the distinctions between different screens and how their offerings address and potentially empower spectators. Blockbuster films rely on what I will call the 'rush hour' model (using Mikhail Bakhtin's notion of chronotope) to build anticipation over a long period of time for a text that will often be seen by the biggest audiences in its first 72 hours of release, then change 'gears' for a different approach to promoting DVD ownership. Television fictions experiment with 'real time' formats (24), while advertising for 'hardware' like Sky's HD service promotes the idea of control, convenience and the ability to freeze time as its distinctive value. Some of these ideas will be explored with reference to the recently released Warner Brothers' film *Watchmen* (Zack Snyder, 2009). Adapted from Alan Moore and Dave Gibbons' DC Comics series (and thus automatically caught up in issues of reproducing a readerly/spectatorial experience into a new format), the release of *Watchmen* performs a number of the activities I am interested in (such as painstakingly creating an expanded universe that has 'leaked' out for public consumption over a period of weeks, and the layering of various discourses around time into the diegesis).

6.00-7.30pm Evening Parallel Sessions

History and Culture Panel

6.00-6.30 Michelle Liptrot - Leisure and Resistance in Thatcher's Britain: The Second Wave of British Punk

In the mid to late seventies, many young people were eager to take part in what is probably the most spectacular youth subculture Britain has ever witnessed. For many it will be inconceivable to grasp exactly how threatening punk was at the time, with its challenges to established social and cultural boundaries, as well as to institutions such as the monarchy. Punk also introduced new ideas about how rock music should be produced and performed, epitomised in an anti-hero stance and working on the principle of 'doing it yourself', or, as it is more commonly referred to, DIY. However, as with most, if not all, post-war subcultures, punk was quickly commercialised and by the summer of 1977 its potential for musical and cultural resistance was seen to be lost (Sabin, 1993). This paper, though, will challenge such perceptions (following McKay, 1996), and will show that during the 1980s, the anarcho faction of punk advanced rather than retreated as a force of resistance. Often referred to as the second wave of punk, this period is typically defined as running between 1982 and 1984. Crucially, the DIY ethos of early punk was taken to a new level by anarcho punks who engaged collectively in more overt forms of direct action against Thatcher's Britain. Punks became more visible amongst anarchist and associated groups; they also supported striking miners and animal rights by organising and attending benefit gigs, and some sought a resolution to their housing problems by squatting. It will be argued that this form of punk largely laid the foundations of a music culture that persists to this day.

The paper will draw on testimonial and photographic evidence, some of which relates specifically to the punk culture in Bolton. Importantly, it will explore the more resistant aspect of social identities that are built around subcultural leisure practices.

6.30-7.00 Pam Austin - The Battle For Further Parliamentary Reform in the 1830s

The impact of the parliamentary radicals in the Reform debates of 1832-41 is an area which has not been fully developed. A dismissive attitude has been adopted by several historians who describe the radicals as 'disorganised', 'motley' and 'amateurish'. It is my intention, in this paper, to argue that the radicals were a dynamic force who, dissatisfied with the Reform Act of 1832, which enfranchised men who owned or rented property to the value of £10 per annum, actively pursued further parliamentary reform. That they failed to obtain their objective was, in the main, not due to their own inadequacies, but to circumstances beyond their control.

7.00-7.30 Martin R. Jervis - The Impact of the 1865 Criminal Justice Act at Local Level - Burnley, 1857 – 1869

The paper will demonstrate that the 1855 Criminal Justice Act was the juridical equivalent of the 1832 Reform Act and the 1835 Municipal Corporations Act, which awarded political rights to the urban middle class at national and local level. Thus, the 1855 Act extended the political power base of urban elites, by allowing them access to the magistrates' bench for the first time. Therefore, this paper will use Burnley as a test case, to demonstrate how the 1855 Act completed the middle-class 'capture' of the Northern industrial towns during the Mid-Victorian period.

Education Panel (3)

6.00-6.30 Karen Gomoluch - The Way We Were: Chadwick Street's "Gentlemen's Club"

This paper aims to create a picture of aspects of the working lives of some teacher trainers at Bolton College of Education (Technical) from the 1950s to the 1980s. It sets out to record some memories and impressions of staff involved during these years. Using photographs and data from a series of semi-structured interviews, the discussion centres upon the lecturers' perceptions of their work: of their students, the working environment, the curriculum and their relationships with the technical colleges for whom they were training teachers.

The paper has three sections. It begins with a brief discussion of the issues arising from the choice of research methods. The second section contextualises the study and traces the history of Bolton College of

Education (Technical) from its establishment through to its merger with the Institute of Technology in 1982. This is followed by a comparison of teacher training then and now: the discussion attempts to offer insights into how the national context affected the post-compulsory teacher training courses at Chadwick Street and how the curriculum, culture and student profile developed in response to political, social and economic changes.

6.30-7.0 Janet Rush-Morgan - The impact of sexual orientation on engineering within the higher education sector.

This report focuses on primary data generated by the author, the collected data was analysed in order to answer the questions set within the aims and objectives, the primary aim was to investigate if engineering managers (with particular attention drawn to the higher education sector) are actively practicing negative discrimination based on sexual discrimination. The secondary aim was to evaluate whether higher education helps to remove or reinforce discriminatory attitudes and prejudices. The project involved three separate groups of people; these groups consisted of Engineering Academics, Academics from any discipline and the Non-academics. Within the study the Non-academics were the control group, the majority of this group had received limited further education, and no higher education. Initially 100 qualitative questionnaires were randomly distributed to a widely diverse population, 25 of these were completed and returned, these were analysed and in view of the findings a further 300 questionnaires using interval level measurements 1-5 strongly agree to strongly disagree were distributed, 100 to each of the three named targeted groups, of these 300 a total of 35 Academics, 18 Engineers and 22 Non-academics completed and returned. Within the quantitative questionnaire there were three nominal level categories, blue consisted of self beliefs, red society's beliefs and green the establishment beliefs. The data was analysed using the EXCEL computer technological package, this analyses focused upon answering the specific questions set within the aims and the more general questions set within the objectives. By using univariate descriptive analysis the characteristics of the targeted groups were highlighted this was achieved by counting the frequency with which some of the characteristics occurred, by grouping scores of a certain range into categories and presenting these frequencies as pictorial and graphical form, and by calculating measures of central tendency, calculating statistics that measured the dispersion around the mean.. The methodology chosen to analyse the findings consisted of a quasi experimental method. Firstly, the three targeted groups' questionnaire scores were totalled. These figures were then subjected to the F test; as the F-distribution becomes relevant when trying to calculate the ratios of variances of normally distributed statistics, the rationale for using this test was because it dictates which type of t-test to perform, either assuming equal or unequal variances required by statistical analysis. In line with the conclusions from the F test, the t-test and the ANOVA tests were executed. Within the results the control group the Non-academics showed very little difference, a slightly positive skew in attitudes to the Engineers and Academics. In view of the findings the research project concluded that university education does not challenge negative assumption, beliefs or prejudice in relation to sexual orientation, nor does higher education reinforce negative stereotypes. The principle recommendations to Engineering Educational Management was to educate their undergraduate, postgraduate and engineering staff specifically in diversity issues surrounding and relating to discrimination and prejudice due to sexual orientation.

7.00-7.30 Helen Oughton - 'We all play teacher': A study of naturally-occurring student discussion in *Skills for Life* classrooms

This paper presents early findings from a study of student-student discussion in adult numeracy classrooms. The students are audio-recorded as they work collaboratively on numeracy activities, and the recordings provide privileged insights into their experiences of learning. Themes emerging from analysis of the recordings include: the classroom as a cohesive community of practice; the role of humour and self-deprecation in diffusing anxiety and tension; and the linguistic devices the students use to express uncertainty and negotiate meaning. In particular, the findings challenge commonly-held assumptions about relevance and context in adult numeracy learning. The presentation will also feature sound clips (with transcripts) of classroom discussion.

English - Children & Youth Panel

6.00-6.30 David Rudd - An Eye for an 'I': Neil Gaiman's *Coraline* and the Question of Identity

This paper sees Neil Gaiman's *Coraline* – recently adapted for film – as following a darker tradition in children's literature, most commonly found in the fairy tale. It explores some of the existential issues that concern us all: to do with identity, sex, death, ontology, evil, desire and violence. The article takes a largely psychoanalytical approach, showing how Freud's concept of the Uncanny is particularly helpful in explaining both the text's appeal, and its creepy uneasiness. Namely, our fears about existence and identity as separate beings: our worry that we will either not be noticed (being invisible and isolated), or we will be completely consumed by the attention of another. Lacan's concepts of the Symbolic and the Real provide the theoretical underpinning for this reading, together with Kristeva's notion of the abject.

6.30-7.0 Anne-Marie Bird Subtle Knives or Blunt Instruments? Metamorphic Spaces in Philip Pullman's 'His Dark Materials'

This paper explores the various metamorphic spaces created and inhabited by the child protagonists in Pullman's trilogy. It also considers the instruments used to open up these spaces – the subtle knife that Will uses to physically rupture time and space, thereby gaining access to countless parallel worlds, and the alethiometer that Lyra uses to open up a metamorphic space which enables her to alter situations and events. However, although Will and Lyra possess magical objects, neither of them has any magical talents; their only ability lies in their 'unfallen' or innocent condition. It could, therefore, be argued that Pullman subscribes to the view that only the innocent child can save humanity.

Certainly, the notion of childhood innocence is central to this discussion as it appears to be not only an essential condition, but undeniably advantageous since it is explicitly linked to the ability to open up spaces that offer freedom, power and refuge; spaces that become difficult to access (and for Will, ultimately closed off) once innocence is lost.

Is Pullman's view ultimately quite traditional, then, in the way that he figures the child? The paper seeks to answer this question by exploring the way that childhood innocence is gradually eroded over the trilogy, analysing the way that the opening up of these metamorphic spaces inevitably entails a loss, or sacrifice, of some kind. The ending is seen as particularly significant in that, although innocence is seemingly forsaken, Pullman simultaneously evokes images of an Edenic space.

7.00-7.30 Chris Hanley - George Orwell, a youth in Burma

This presentation will focus on Orwell's time in Burma, from 1922-27. Its aims are twofold. Firstly, I intend to air excerpts from Orwell's work, preparatory to *Burmese Days*, Orwell's first published novel. These 'sketches' were not included in the *Essays, Journalism and Letters* collection, issued in 1968, on which scholars have tended to base their opinions of Orwell. The *Burmese Days* 'sketches', will be used to speculatively reconstruct Orwell's experiences as a young official in Burma, which will illuminate the decisions Orwell made, in terms of both subject matter and style, when he finalized *Burmese Days*.

The second purpose of the presentation continues the first. Something is known of Orwell's reading habits in Burma, and the literary forbears of *Burmese Days*, particularly Kipling, are apparently obvious. I will suggest however, that the 'sketches' for *Burmese Days* are more experimental than the finalized work, as are Orwell's short stories from that period. In particular, youthful Orwell wanted to express, through youthful characters and voices which must have resembled his own, dissent, guilt and revolt. Touching lightly on a few sources and especially Lawrence, this paper will indicate where my PhD left off and where I would like to take this study at Bolton: Orwell is not generally regarded as modernist, but his life and writing reverberate with the widespread preoccupation with youth and youthfulness during the modernist period, for example, in scientific and psychological discourse, literature, politics and education.

Art & Design Panel (3) - Photography Panel

6.00-6.30 Clare Struthers – either Shaman

In 2008 Clare travelled to a remote region of China to photograph practising Shamans. Her presentation will deal with the difficulties of working in different culture, some of the ethical considerations but also the impact photography may have on an isolated community.

or **My Big Fat Ugandan Wedding!**

On January 31 2009, Photojournalists Becky Matthews and Clare Struthers traveled to Northern Uganda to cover a first of its kind mass wedding. The wedding was held at the Remnant Church, (named in honour of those who lost their lives in the atrocities) in the village of Lacekocot, at the heart of an IDP (Internally Displaced People) refugee camp in Pader.

The six couples were already married according to their local Acholi traditional, but 22 years of Civil War, under the rule of dictator Idi Amin, meant there has never been the possibility of an official ceremony, or cause for celebration.

Every bride and groom has been traumatically affected by this Civil War, surviving horrendous personal tragedies, at the hands of the LRA (Lord's Resistance Army) rebels, in addition to the loss of their homes and livelihoods. Relative peace has now thankfully, been restored to the area over the past two years, bringing a new found sense of hope to these courageous people. This wedding is symbolic of this fresh start. Pastor Charles, who was delighted to officiate over the wedding said he believed that "There is hope in this nation.....I see a bright Uganda ahead of us".

Helping to make this wedding possible was the generosity of women from Lancashire, who donated their own treasured traditional wedding dresses via the Preston and Chorley based charity Jireh Women (www.jirehwomen.org). After an appeal Jireh Women collected and shipped over 50 dresses, along with suits and accessories. These dresses will now be rented out by the women of Pader to provide an income.

6.30-7.00 Ian Beesley - Born in Bradford: 8lbs 3oz

The 'Born in Bradford' medical research project is a longitudinal birth cohort study that will follow the lives of 10,000 Bradford babies over the next 20 years to help unravel the complex tangle of genetic, lifestyle and environmental influences on health and well-being'; in particular, why the infant mortality rate in Bradford is the highest in the UK.

Ian Beesley was appointed artist in residence for the project in 2008. Working closely with the research team and the midwifery staff at the Bradford Teaching Hospitals, he is creating work that reflects on the past, the present and the future of children's health and welfare. In this paper he will discuss the process of developing the project, its aims and outcomes and the ethical problems of working in a medical research programme.

A selection of the work is currently included in the exhibition 'Baby-picturing: The ideal human 1840's to the present day' at the National Media Museum, Bradford, which runs until the 17th April. Ian recently received a major arts council grant to continue this work and Bradford City Art Galleries and Museums and the University of Bolton have supported the project.

7.00-7.30 Andy Boag - 1984/Shafted - 25 years after the Miners' strike

25 years after the miners' strike the industrial landscape of the Yorkshire coalfield has changed. There are only 3 working collieries left in the area and it is becoming increasingly difficult to locate the sites of many of the former collieries such as Grimethorpe, Cortonwood, Barnsley main and Orgeave names synonymous with the strike. Andy has worked with ex-miners who worked at these pits, to locate the sites and produce portraits as a comment on the demise of an industry and a commemoration of the strike. In his paper he will discuss the development of this project its aims and its outcomes

This body of work was exhibited at the NUM headquarters in Barnsley and has recently been bought by the National Coal Mining Museum for their permanent collection

Interactive Poster Presentations

(shown throughout the conference)

Dr. Maria Rodriguez-Yborra and Sarah Lawton – “Embedding ePDP in Teacher Training: experience and challenges”.

Background

This interactive poster presents and analyses the challenges faced during the implementation of an e-Portfolio (ePDP) tool in the teacher training program in the School of Arts, Media and Education (SAME), at the University of Bolton (UoB). This experience has provided the department and the school with sound information using a bespoke virtual teaching and learning platform (Reflect), and compare its results to another pilot currently being carry it out within the school, using a different VLE. The outcomes of this experience, will allow us to inform about the most efficient ePDP platform to be consider for full implementation of ePDP across the School.

Description of approach used

The inclusion of PDP (personal development planning) is a University requirement for all programmes and embedded through a traditional text based/visual journal approach in the Teacher Training (TT) program. This study relates to the experiences of a pilot ePDP by a cohort of students from the TT program at SAME.

New teacher trainees are now required to join the Institute for Learning (IfL). IfL provides with a bespoke online e-portfolio application, Reflect, launched in April 2008. As part of IfL membership they can access individual e-portfolio areas using personal log in details.

In September 2008, UoB Education TT trainees were asked to sign up to IfL to access information. Over 200 students and a number of tutors were trained and started using the eResource.

Results of work done

Although some students were not familiar with Reflect, and encountered minor problems accessing it, all trainees are now successfully evidencing the 'Minimum Core', as well as most of their 'Work Based Experience' (WBE) file, using this online resource.

Conclusion

The culture of ePDP in Teacher Training is rapidly changing in the UoB due to the greater involvement of students and staff with technology and the availability of free eResources, like Reflect. The challenge is to ensure that the change is fully understood, adapted to needs and embedded within SAME.

Dr. Maria Rodriguez-Yborra and Barbara Thomas - “Piloting, Informing, Embedding: ePDP in a School of Arts, Media and Education”.

Background

This interactive poster presents an update of the results and challenges faced during the implementation of two pilot studies of an ePDP exercise in the School of Arts, Media and Education (SAME), at the University of Bolton (UoB). The inclusion of PDP (personal development planning) is a University requirement for all programmes and traditionally embedded through a text based/visual journal approach in Art and Design. The experience has provided the school with sound information to inform full implementation of ePDP and to further explore the optimum process, infrastructure and research that needs to be undertaken to support future implementation more effectively.

Description of approach used

In 2008 the SAME eLearning team (e-Team) tested the development of an ePDP resource within the University's WebCT Virtual Learning Environment (VLE). The results of that experience informed a second pilot using a more flexible VLE (Moodle). Art and Design were chosen to undertake both pilots as there is experience of working visually in a PDP context. This study relates to the experiences two staff and two cohorts of students from the SAME (150 students approximately).

Tutor led demonstrations were delivered and students were willing to engage in the new platform. Minor adjustments were made based on student recommendations and tutor findings. The Poster will describe the process using Cowan's reflective diagram to underpin the approach.

Results of work done

While Moodle resulted in a more flexible VLE for ePDP, cross platform and cross browser issues were apparent particularly the compatibility with Apple Mac's used in Art & Design.

Conclusion

The culture of ePDP is slowly changing due to the greater involvement of students and staff with technology (within and out the university). The challenge is to ensure that the change is fully understood and embedded within the SAME, and this is being managed by implementing further training for staff & students, within the agreed VLE platform the university is progressing to.