

British Popular Culture(s) Conference
9th – 11th July 2026
Falmouth University, Penryn Campus

Friday 10th July,
9.30am – 10am, Daphne Du Maurier Building
Arrival/Registration

Session 5: 10am – 11.15am, Daphne Du Maurier (DM) Building

Panel 5A: The Politics of Dance Cultures

Chair: Neil Fox

Sue Smith

Happy Hour at The Pig and Whistle

I opened a pub in lockdown. Each Friday at 8pm, the living rooms, garages, and spare rooms of old friends became dancefloors, as we clicked through to The Pig & Whistle: an online, mutual wig-out. An anti-dote to an eye-fryingly relentless schedule of zoom meetings, the Pig and Whistle was a cultural counter-action to the heart-sinking loneliness I felt. I missed the conviviality and tactility of shared movement spaces. I mourned the heat of bodies rocking to a shared track: the energetic rise of the room, the climactic drop of an almighty beat. At The Pig & Whistle, in a mutual choreography of joy, tenderness and surrender, we bounced along through the screen, non-verbal gestures of unity rising with each tune: marking and making the heart beat. We could be at once alone and in concert, in a hyper-present state of exquisite release. Both letting go and holding on, in an intoxicating contradiction – anchored abandon? I hadn't been clubbing or pubbing for years, but in the lockdown state of stasis, I longed for the kinship of a throbbing, sensory world of drinking and dancing behaviours. How is The Pig & Whistle a metaphor for how cultures propagate? What embodied complexities are intertwined in solo dances of togetherness online? (Krisel 2022, Karampampas 2020) Now we have refound each other – how have dancing cultures shifted? What residue remains and what, if anything, is still missing? (Novak 1988). This proposal asks what role the pub, and the associated actions of music, dancing and drinking has in our collective expressions of togetherness. Covid, as a moment of social intensity, shone a light on an already diminishing pub culture as a site of 'social aggregation' (Cabras 2011) or the 'intertwining registers' of belonging and becoming, explored in a sociology of togetherness (Jackson 2020, Thurnell-Read 2023). In a distanced dance culture how did we find our way back to each other? How did dancing together (and alone) in lockdown reflect, describe and shape British Popular Culture?

Keywords: pub, lockdown, body, dance, disco,

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<https://doi.org/10.1177/00380385231185936> (Original work published 2024)

Dr Sue Smith is Course Leader for Dance & Choreography, Falmouth University. Previously she was an independent dance artist working in participatory practice, performance and screen. Sue is a Clore Fellow (2017), was a Rayne Fellow (2005) and was Director of Dance in Devon (2015-21). Sue completed a PhD in Choreography (2016), is a Board member of Gecko Theatre and Plymouth Dance and is Chair of People Dancing. Sue was a member of CandoCo Dance Company (1992-99) returning as Associate Director in 2005. Sue's work as a performer includes with; Emily Claid, Siobhan Davies, Wendy Houston and Nigel Charnock. Sue has led cross-disciplinary place-based projects in London and SW including; Tate Modern/St Ives, Sadler's Wells, Rame Peninsula, Devon and Torbay. Previous artist residencies include; Dartington Arts, National Trust, Devon and Cornwall Police, IDAT (Plymouth Uni), Exeter Foyer (homeless shelter) and Plymouth Marine Partnership.

Edward Stammers 'New Generation 'Soulies' – Negotiating Identity and Tradition in Northern Soul Subculture'

Abstract

This paper investigates intergeneration dynamics, identity production and the negotiation of tradition in the heritage-driven Northern Soul subculture, situating the scene within broader debates in subcultural theory, cultural memory, and heritage studies. Inspired by fast tempo 60's and 70's African American rare and commercially unsuccessful soul music the identity of the Northern Soul scene is distinguished by a 55-year rejection of mainstream commercial chart music. This study examines how successive generations of participants inherit the scene, constructing meaning, maintaining authenticity and reinterpret Northern Soul values within changing social and technological contexts.

Drawing on subcultural theory and ethnographic research the paper explores how long-term members of the Northern Soul scene promote narratives of lived experience, locality, and class identity to define the subculture's aesthetic and ethical boundaries. In contrast, younger participants often engage with Northern Soul through mediated forms including digital archives, curated events, and commercialized revival spaces, reconfiguring the subculture into a reflexive heritage practice rather than a historically situated resistance culture.

This intergenerational transmission within the Northern Soul scene generates the opportunity to analyse tensions around the music, dance styles, fashion codes, commercialisation and the commodification of subcultural capital. The paper argues that intergenerational relationships are central to the subculture's future survival, functioning as a mechanism through which meaning, legitimacy and

continuity are renegotiated over time and rather than signalling subcultural decline, generational layering sustains Northern Soul as a living subculture in which heritage, identity, and innovation remain in constant dialogue.

This research positions Northern Soul as a model for understanding how subcultures accrue cultural authority across generations and contributes to broader critical discussions on the politics of authenticity in aging music scenes and the ways cultural communities adapt to generational change.

5 Key Words | Tradition Authenticity Identity Generational Subculture

Bio

Edward Stammers is the Associate Dean and Creative Director for the Fashion Business School at the London College of Fashion, University of Arts London. Edward has an MA in Fashion Merchandise Management and a PG Cert in Education. He is a Fellow of the British Display Society and worked in the visual merchandising industry for twenty-five years, managing global visual merchandising and marketing campaigns as the Design and Project Manager for Rootstein Display Mannequins Ltd.

Edward is currently a part time Phd student at Central Saint Martins, University of Arts London where his research interests centre on Identity, Diversity and Tradition in Northern Soul Subculture.

Karen Wood/Kathryn Stamp 'Televised dance as a site for social justice work: representation, inclusion and *Strictly Come Dancing*'

This presentation will explore *Strictly Inclusive*, a suite of research projects examining representation, inclusion, and public perception through the lens of the BBC's *Strictly Come Dancing* as a flagship text of British popular culture. Drawing on creative public engagement methods and policy analysis, the projects interrogate how mainstream dance television functions simultaneously as a site of resistance and reinforcement, shaping normative understandings of bodies, gender, sexuality, and disability.

Using archival broadcast analysis, participatory workshops, and stop-motion GIF-making with D/deaf, disabled, and LGBTQIA+ communities, the research foregrounds how audiences engage with *Strictly* as a space of identity negotiation and cultural participation. This presentation will reflect how bodies and bodily relationships that are often marginalised within public culture are made hyper-visible through a programme that centres dance on primetime British television. While disabled contestants and same-sex partnerships challenge entrenched norms around ability, gender, and choreography, they also expose tensions within media framing, audience gaze, and institutional regulation.

Situating *Strictly Inclusive* within the politics of place, our presentation will consider both the domestic space of television viewing and the wider cultural positioning of dance within British education and media hierarchies. Through this, we argue for a reframing of dance as a significant site of popular cultural meaning-making and social justice discourse.

Ultimately, we will reflect on how British popular dance media can shift public attitudes, disrupt normative expectations and reposition marginalised bodies from the periphery to the centre of cultural visibility. In doing so, this work contributes to wider debates on popular culture, participation and the politics of representation in contemporary Britain.

Key words: Dance, televised, representation and inclusion, media, social justice

Biographies:

Dr Karen Wood (karen.wood@coventry.ac.uk), Associate Professor, Centre for Dance Research, Coventry University

Karen is a dance artist, researcher, educator and facilitator from Birmingham. She works as Associate Professor at the Centre for Dance Research, Coventry University, and as one of ten Directors for Dance Cooperative Birmingham. Her practice and research focus on dance as a cultural practice and what difference it makes to society, specifically looking at unhelpful structures in the arts, forming new ways of working and policy engagement. Wellness, care and ethics are core to her practice.

Dr Kathryn Stamp (kathryn.stamp@coventry.ac.uk) Assistant Professor, Centre for Dance Research, Coventry University

Kathryn is a researcher and educator whose work bridges the fields of dance, EDI, education, and health. Kathryn's research focuses on inclusive dance practices, critical pedagogy, and the role of dance in promoting social and physical well-being. She earned her PhD from C-DaRE in 2020. An advocate for collaboration and public engagement, Kathryn co-led the AHRC-funded Critical Dance Pedagogy network and has worked with the BBC to explore representation and inclusion on *Strictly Come Dancing*. Kathryn serves as Co-Chair of the Society for Dance Research and a board member for Dance HE.

Panel 5B: Envisaged Nationhood

Chair: Mark Fryer

Lisa Socrates 'The state of England: Competing cinematic narratives of national time, culture and identity in Derek Jarman's *The Last of England* (1987) and Shane Meadow's *This is England* (2006)'

Abstract

In *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (1991), Anderson proposes that communities are 'distinguished' by 'the style in which they are imagined'. Using Anderson as a point of departure, this paper navigates popular cultural formations within British cinema to scrutinise complex, layered and shifting narratives which expose conflicting versions of British cultural history and national identity. Focusing on their cinematic 'style' for these imaginings, this paper brings Jarman's *The Last of England* (1987), and Meadow's *This is England* (2006) into the same analytical space; acknowledging that existing scholarly work has not scrutinised them comparatively in relation to their shared contextual territory. In doing

so, I examine how film as a cultural formation can re-imagine a shared historical space as Meadow's constructs; or can actively contest and de-stabilise it; as Jarman chooses. Whilst both films visualise powerful accounts of social turbulence and racial tension in Thatcher's Britain in the 1980s, Meadow's narrative excavates a shared historical space which is linear and continuous. Jarman's experimental approach creates a narrative of disconnection, located on the margins and cut off from history. Jarman's version of England is stylistically and philosophically anarchical. Adopting a disruptive and fragmented narrative which rejects cohesive narrative formation, Jarman's encounters with national identity and Britishness can only emerge through the apocalyptic reference in his title. Adopting an interdisciplinary lens which draws on cultural history and theories, this paper offers close readings of key sequences within each film, unfolding their distinctive style. Privileging the transformative potential of films and the intrinsic qualities of cinema to construct abstract and competing notions of national identity as part of national imagining, these case studies prove seminal for our continuing encounters with popular culture and film; and the urgency to reconceptualise, re-imagine and reconnect with history; whilst acknowledging coexisting narratives.

Key words: British film, national identity, culture, narrative, history

Short Biography

I joined Falmouth University in 2021 as an Associate Lecturer in the School of Film and Television supervising Third Year dissertations. Previously, I taught Film and Cinema on undergraduate and postgraduate programmes at UCL, specialising in national cinemas, cultural theories, film history and film theories. As a screen and digital media specialist my research interests centre on visibilities and marginality, themes of power and under presentation; and the transformative potential of film for telling new stories and showcasing diverse voices. My monograph was published with Peter Lang in 2015 entitled *The Time and Space of Greek-Cypriot Cinema*. I am currently the Module Leader for Collaboration (Online) at Falmouth and continue to focus on innovation within curriculum design which puts inclusion and diversity at the centre.

Derek Johnston 'Folk Horror in the Home: Theorising Television and Folk Horror'

This paper explores potential connections between the characteristics of folk horror and television. Considering linear television of Ellis' TVII period, we see the concepts of television as a national, domestic service, contributing to the "working through" of national culture and identity. This includes the rituals of the calendar year (Scannell) which form a framework contributing to Billig's conception of banal nationalism, but which would also mean the inclusion of folk practices presented to the nation as part of the national heritage, even if they were restricted to particular places. This echoes the ways that characters like Lord Summerisle in *The Wicker Man*, or Fisher in "Robin Redbreast" take historic folk practices from a range of national and local sources, filtered through intermediaries such as Julius Caesar and James Frazer, to create their local, horrific, folk rituals. Linear television thus presented folk practices as something both outside the home and the norm, and also as regular, recurring across the schedules and the years (Silverstone) and so forming part of the national culture. Thus, when folk horror productions are presented, whether original to television or the

television broadcast of films, they are accepted into the flow of the normal, acting as planned disruptions, as ritual practices are themselves planned disruptions into the flow of the everyday. In the current environment of streaming television, these structures are disrupted, with the revival of folk horror often presenting folk cultures, beliefs and practices to transnational audiences, outside of the flow of linear television.

Keywords: Television; folk horror; national identity; ritual

Derek Johnston is Senior Lecturer in Broadcast at Queen’s University Belfast.

Author of *Haunted Seasons: Television Ghost Stories for Christmas and Horror for Halloween*, he has also edited the volume *Nigel Kneale and Horror*, and contributed to *Folk Horror on Film: Return of the British Repressed*. He is currently working with Diane Rodgers on preparing an edited collection on television folk horror.

Che Wilbraham ‘Grim and Perilous Adventure: Warhammer Fantasy Roleplay as a Dark Contrast to Dungeons & Dragons’

While the *Dungeons & Dragons* brand (*D&D*) dominates the tabletop roleplaying game scene, *Warhammer Fantasy Roleplay* (*WFRP*) offers an attractive alternative for those looking for a grittier experience. Comparing and contrasting these two fantasy tabletop roleplaying game products reveals elements of the identity of *WFRP*, as a British product setting itself apart from the American giant, *D&D*.

D&D has remained an American product since its release in 1976, while *WFRP* has been an alternative, British offering, with edition releases tending to trail slightly behind *D&D*’s. *D&D*’s fifth edition (2014) and *WFRP*’s fourth edition (2018) remain popular and are the focus here. Both present fantasy settings in which players roleplay as their characters. Both feature standard fantasy tropes, such as Dwarfs and Elves, divine and sorcerous magic, and vast armouries. Both present the standard features of tabletop roleplaying games – rules for creating and presenting playable characters, rules for resolving challenges (with a particular focus on combat), guidance for players and gamemasters, and so on.

However – where the *D&D Player’s Handbook* promises “a world of adventure”, *WFRP* warns that its world is “grim” and its adventures are “perilous”. Where *D&D*’s setting of the Forgotten Realms is quite unlike our world, *WFRP*’s Old World setting is transparently based on Earth, with the primary adventure locations being based on historical continental Europe. Where *D&D* abstracts bodily harm suffered through the simple reduction of a variable, *WFRP* concerns itself with numbers of teeth and fingers lost to injury, with impacts on both fiction and gameplay.

This presentation will discuss the differences between the two titles, highlighting *WFRP*’s presentation of a darker, more grounded fantasy, providing an alternative experience and gaming culture. This will present an opportunity to examine the way that the British fantasy tabletop roleplaying scene evolved its own identity in *D&D*’s shadow.

Keywords

Tabletop games, roleplaying games, D&D, game design, fantasy roleplay

Bio: Dr Ché Wilbraham is a games academic at Falmouth University's Games Academy. His research focuses on game design and interactive storytelling, with a particular interest in tabletop roleplaying games.

Email: che.grant.wilbraham@falmouth.ac.uk

Panel 5C: Finding Cornishness

Chair: Johny Lamb

Vicky Aimes 'Between Spectacle and Silence: Tracing Lives Through Objects'

A wrestling belt and a darning sampler: one celebrated, one almost invisible. This paper explores the intertwined lives of Cornish wrestler John "Jack" Pearce and his wife Margaret Lanyon through these two objects. John's belt, preserved with other wrestling memorabilia, marks local pride and success. Through display and repetition, it performs masculinity and becomes part of the county's sporting culture. Margaret's plain-work stitched sampler, by contrast, is modest and functional. It survives at the margins, offering a small trace of her skilled domestic labour and a life shaped by care, restraint, and resilience.

The paper attends to what is present in the archive, and to what is missing. Drawing on Adamson's writing on overlooked objects, Butler's understanding of gender as performed, and Young's analysis of constrained female embodiment, material culture is approached as something that both records and obscures lived experience. While John's achievements are well documented and celebrated, Margaret's life must be pieced together from fragments held across different archives and collections. This imbalance reveals the gendered values that shape popular memory.

By placing the belt and the sampler in conversation through practice-based research, the paper proposes a reparative reading of popular and material cultures. It attends to everyday making, modest materials, and partial traces alongside objects celebrated in sporting legend. In doing so, it re-centres women's labour and agency, showing how creative practice allows fragmented lives to sit alongside one another and offers new insights into popular culture, female pedagogy, and women's working lives in Cornwall.

Keywords: Material storytelling, gendered memory, popular culture, archival absence, local heritage, women's pedagogy

Biography

Vicki Aimers is a PhD researcher at Falmouth University exploring the hidden stories behind Cornwall's stitched samplers. Her work traces the lives of young makers and their teachers, combining archival research with creative practice to bring these narratives to life through artist books, participatory workshops, and interactive projects. Current research focuses on female teachers from St Agnes, many of whom trained at Truro Teacher Training College during the last century, examining their influence on pupils and community life. Alongside this, she is researching the life of a young sampler maker from Constantine who later piloted boats along the Gweek Estuary. Vicki's research sits at the intersection of craft, storytelling, and public engagement.

Roel Meulman “This isn’t London Sir”, or is it? - Cornwall as a locus of otherness in John Gilling’s Cornish Hammer Horror Duology’

John Gilling’s 1966 Cornish Hammer horror duo, *The Plague of the Zombies* and *The Reptile*, presents an exaggerated imagining of rural place rife with superstitious Cornish villagers, monstrous feminine bodies and threatening foreign presences in the shape of Haitian voodoo magic and a Malaysian snake cult. Through the use of Foucauldian discourse analysis, Johnson and Coleman’s writing on the regional Other, and Sander L. Gilman’s theorisation on the role of stereotypes in the construction of the Self, this paper proposes a reading of Gilling’s films as a cinematic labyrinth of mirrors where Cornwall functions as a real/unreal space onto which the centre can project, and ultimately conquer, its anxieties. While the case-study films imagine Cornwall as both a physically far away and wholly other land, this paper argues that the region is simultaneously located at the centre of London’s consciousness. The defeat of the abject powers by the hands of the ‘civilised’ protagonists reaffirms modern Britain’s superiority over the internal and external Other.

Keywords: Cornwall, Cinematic Cornwall, the Other, Discourse Analysis, Hammer Horror

BIO:

Roel Meuleman is a Belgian PhD researcher and associate lecturer at Falmouth University. His current studies are based in Foucauldian discourse analysis and explore the contemporary cinematic representations of rural regions, paying particular attention to the work of Michelangelo Frammartino (Calabria) and Mark Jenkin (Cornwall). Previous outputs include conference papers at the British Popular Cultures Conference 2025, the Haunted Landscapes Conference in 2023 & 2025, and the publication of a roundtable interview with Cornish film producer Denzil Monk in *Aspier* magazine.

Rm238593@falmouth.ac.uk / r.meuleman@falmouth.ac.uk

Jeannie Sinclair ‘Magic, Myth and Medievalism: the Cornish Meadery as working-class heritage’

Magic, Myth and Medievalism: the Cornish Meadery as working-class heritage

Unique to west Cornwall, the first Cornish meadery opened in Newlyn in the 1960s. The meadery reflected an idea of Cornishness that was closely connected to ideas of magic, myth and legend and were decorated in a ‘medieval’ style. Customers could eat dishes like chicken in the rough or scampi in a basket, served by ‘wenches’ in ‘medieval’ dress.

This paper draws on my research on the conception of Cornwall as a place of myth and magic, as well as a site for countercultural the public house as a place for the

As the oldest meadery in Newlyn closed in last year, this paper hopes to explore their history and importance as a meeting place for families could go to eat. At a time when there were fewer places for families to eat, the meadery appealed to tourists and locals like, as a space that was less formal than a restaurant but more family-friendly than a pub. This paper looks at how the meadery epitomise a particular idea of Cornishness, and offered something important to working families that didn’t exist elsewhere in Cornwall between 1960 and 2000.

Drawing on archive research and oral histories, and looking at theories of place myth, this paper explores the meadery as a site for the performance of Cornish identity and its intersect with class, tourism, heritage.

Session 6: 11.15 – 12.30pm

Panel 6A: Is it our time now? Women's voices across culture

Chair: Richard Elliott

Location: Lecture B

Emma Longmuir "I like to be a time traveller": Echoes, Portals and Shared Memory in Annie Lennox's 2025 Work'

Abstract

2025 was a monumental year for Annie Lennox. Five years since making her musical comeback during the COVID-19 pandemic, Lennox performed her first full pop set since 2019 at the Royal Albert Hall in March 2025. She also released her visual memoir, *Retrospective* and went on an accompanying promotion tour of in-conversation events in September 2025. These were opportunities for Lennox to reconnect with her audience beyond musical performance. *Retrospective* gave her a 'new' voice via a visual and written medium, and in-conversation events allowed audiences to hear Lennox speak about key points in her life and career; some of which her audience have lived through 'with' her via a shared memory of past songs and past live performances.

A linear chronology is presented within *Retrospective* as it follows Lennox's life up to the 'present day'. Within some conversations though, Lennox remarks upon the strangeness that time is measured 'as if it was a linear thing!' ('Annie Lennox in conversation at Emmanuel Centre', September 2025) alongside describing music and photographs as 'portals'. These thoughts seemingly parallel ideas around 'weird time shifts' (Gardner, 2020) found within popular music and in Lennox's later life performances.

This talk will focus on Lennox's claim that she 'like[s] to be a time traveller' ('The Guilty Feminist', 2025). It will consider how her creative and curatorial methods expand upon renewal processes which are present musically in Lennox's work prior to 2025. I will explore how Lennox utilises music, images and narratives as 'portals' which allow herself and her audience to travel through time and memory in non-chronological ways. I will consider how this may further narratives of 'agelessness' (Longmuir, 2023) in Lennox's later life work and how these 'portals' reflect Lennox's work being as much 'about everybody' (Auster, 2021) as it is about herself, allowing her audience to time travel with her.

Keywords: Autobiography; memory; music; portals; time travel

Biography

Emma Longmuir is a PhD candidate in Music and Media at Newcastle University and a recipient of the Clara Whittaker Music PhD Scholarship. Her research focuses on narratives of agelessness and renewal within Annie Lennox's work from 2020 onwards.

Emma was the 2023 winner of the IASPM UK&I Andrew Goodwin Memorial Prize for her essay about Lennox's 'ageless voice' in her 2020 and 2022 performances of 'Here Comes the Rain Again'. She has also published work on Lennox's later life approaches to renewal in her 2021 performance of 'Why', placing her use of 'vocal embellishment' and 'vocal absence' as moments which allow for a reconsideration of renewal within age contexts.

Contact Details: e.longmuir3@ncl.ac.uk

Maire Tracey/Sofia Theodosiadou 'Female Millennial Voices in British Documentary: Emergence of a New Perspective?'

Abstract

Extensive academic debate indicates that sex and gender play a significant role in shaping storytelling, giving rise to a female consciousness understood as an awareness of women's issues, a sense of responsibility to advocate for them, and an interest in articulating women's inner experiences (French, 2021). There is evidence from female filmmakers that emotion, feeling and interiority are important in women documentarists (French, 2021). Filmmaker Nishtha Jain has stated that living in a woman's body does influence her vision, but it is also culturally specific: 'whatever my lived experience is ... [to be] living in a woman's body in India in itself comes with, with a lot of conflict' (Jain, 2014 in French, 2021: 62-3).

A thematic analysis was conducted on four semi-structured interviews with well-established contemporary women documentarians from the UK, who represent a new generation of women filmmakers both in terms of age and recent professional practice. All participants' careers have developed in the period following the digital turn in filmmaking (Ulfsdotter & Backman, 2018). The analysis was guided by the following research question: *Is there a distinct gaze in the representation of diverse social justice issues in documentary filmmaking among the new generation of women filmmakers?* Listening to women narrate their own stories and ensuring these are made available to broader audiences represents a unique form of history-making—one that is intrinsically political and inevitably partial, yet vital for expanding the scope and inclusivity of historical narratives (Cobb & Williams, 2020).

Following Missero's (2023) paradigm that proposes a holistic approach to the gendered, transnational, and mobile dimensions of film production, the study aims to examine the interplay of subjectivity, creativity, and materiality both within and beyond the film itself. The discussion unfolds across two thematic areas, reflecting the key issues that emerged from our conversations: first, the filmmakers' own framing of questions around positionality, representation, and storytelling within their films; and second, the material conditions and practical strategies shaping their production processes.

The study also examines the conflict between feminist filmmakers attempts to challenge dominant perspectives and power structures (that have historically shaped

and controlled documentary filmmaking) and the reality of making British documentaries for a global market.

Set in the context of new pressures of the rise of nationalism across Europe and the US and environmental stresses globally, this study seeks to explore how feminist filmmaking authorship has adapted in the post-feminist age and what legacy this may have on the British Documentary landscape.

Keywords: female gaze, women documentarists, British identity, storytelling, feminism.

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Máire Tracey (M.Tracey@salford.ac.uk) is a Senior Lecturer in Media Practice at The University of Salford. Prior to her academic career, she was a producer / director making specialist factual documentaries for BBC, NatGeo and Discovery among others. Her research interests include documentaries about spatial justice, South African Modernism and fuel poverty.

Dr. Sofia Theodosiadou (sotheo@nured.auth.gr) is Assistant Professor in the field of Media and Childhood at the School of Early Childhood Education, Faculty of Education at the Aristotle University of Thessaloniki (Greece). She has also been working as a radio and magazine journalist in Athens and Thessaloniki. She has been a full trainee at the BBC World Service, London, UK as an EU scholar. Her research interests lie in the field of audio storytelling, children and audio media, media literacy and music radio.

Panel 6B: Nation and National Identity

Chair: Francis Mickus

Tamsin Johnson 'Cycling Race Mother: Women's Cycling, Femininity and the Nation (1928-1939)

During the 1890s, cycling was considered a harmful technology for women. Cycling threatened prevailing, binary definitions of gender by challenging naturalist concepts of the female body. For much of the inter-war period, the bicycle was considered an unfashionable, democratised transportation, ignored by the upper classes who swiftly adopted newer, motorised technologies (Norcliffe, 2001;Wosk, 2001). This was until British Vogue, in 1936, declared a modish and sudden 'revival' in women's cycling specifically, giving host also to new cycling fashions. This time, the bicycle was considered within a newer, slower and *feminised* form of modernity (Matless, 2016:41). In this context, the bicycle offered an efficient, cost-effective form of individual transport and exercise that allowed the rider to meander through the new, arterial suburban developments. For women, the bicycle coalesced with broader 'duty to beauty' discourses (Carter, 2020; Zweiniger-Bargielowska, 2010) and became an essential part of a woman's fitness arsenal in the run up to the Second World War. As such, the bicycle became centred within nationalism; as a way of advancing the nation's health and to promote interior travel and tourism. Across visual and material culture, the cycling woman of the 1930s is situated within a nationalist context; she cycles to the beach where a British bulldog watches over her blue, white and red towels as she swims, she tours the Lake District on tandem with her husband and she conquers Britain's 'green and pleasant land' and rolling hills. This paper examines a range of imagery to decipher definitions of femininity and modernity and the role of the cycling woman within the pre-war, nationalist manifesto. Findings highlight tensions regarding femininity and physical exercise which are paralleled in the present-day gender gap in British cycling (Cycling UK, 2025).

(285 words)

Key words: Femininity, Modernity, Speed, Bicycle, Nationalism

Bio:

Tamsin is a 3rd-year PhD candidate and part-time lecturer at Nottingham Trent University. Her project, *Cycling Women and Visions of Modernity and Femininity in British Visual Culture (1880-1939)* examines the changes in visual and material representations of cycling women to develop a more detailed view of women's historic cycling practices.

Frank Mannion "The Dreaming Spires and Beyond: British Identity and Elitism on Film"

This paper offers a practice-based exploration of British identity and elitism through two key feature documentaries that I directed: *Quintessentially British* (2022) and the forthcoming *The Dreaming Spires* (2026). These films offer distinct yet interconnected perspectives on what it means to be "British," with a particular focus on the influence of elite institutions like Oxbridge in shaping both personal and national identities.

The paper uses *Quintessentially British* as a starting point to explore how British identity is portrayed, constructed, and contested through historical and contemporary cultural lenses. *Quintessentially British's* distinguished

cast - Ian McKellen, Judi Dench, Max Hastings, Lady Carnarvon of Highclere Castle, and Lindsay Hoyle - offer varying perspectives on British identity. Through McKellen and Dench's reflections on their 60-year pursuit of mastering Shakespearean delivery, the film highlights how cultural heritage, performance, and tradition intertwine to define Britishness. The paper also investigates the role of Oxbridge elitism, particularly through the experiences of Lord Chris Smith, Ian McKellen, and Cambridge University Rowing Captain Callum Sullivan. Each reflects on how their time at Oxbridge shaped their careers and worldview. This examination reveals how the privileges and challenges of these institutions influence not only their personal trajectories but also the broader cultural discourse surrounding class and opportunity in the UK.

Building on these themes, the paper expands to my forthcoming documentary, *The Dreaming Spires*, which continues the exploration of elitism at Oxbridge. This film deepens the inquiry into how these universities, as symbols of privilege, perpetuate and challenge ideas of class, power, and identity in modern Britain, especially in the context of post-Brexit society.

Through an auto-ethnographic methodology and intended as a video essay, the paper critiques how these two films reflect and engage with the complexities of Britishness, elitism, and cultural identity in both historical and contemporary terms. The conference could screen a 20-minute extract of *Quintessentially British* (or even the whole 90-minute film), to accompany the conference paper. The 20-minute extract or the full-length film screening could be billed as a Cornwall premiere.

Quintessentially

British Trailer: <https://www.youtube.com/watch?v=n9ikBKAQtxU>

KEY WORDS:

Identity. Film. Oxbridge. Shakespeare. Stereotyping.

Biography

Dr Frank Mannion is Senior Lecturer in Entrepreneurship, Film Distribution & Marketing at Birmingham City University. Palgrave will publish his monograph "The Dependent Film Distributor" in October 2026. An award-winning filmmaker, he directed *Sparkling: The Story of Champagne* with Stephen Fry ("a lush valentine to French bubbly" according to the New York Times) and *Quintessentially British* starring Ian McKellen and Judi Dench and *Quintessentially Irish* with Pierce Brosnan and Jeremy Irons

CONTACT:

Email: frank@swipefilms.com

Martin Raybould 'Unearthing Clean and Filthy Nature in British Wyrd Cinema'

In his collection of essays *The Weird And The Eerie*, Mark Fisher wrote that the “memory is already a story” (2016:72) in reference to the ways in which idealised images of the past have a major impact on modern day concerns. Fisher also noted elsewhere that the essence of **hauntology** is manifest in the preoccupation with what he called “lost futures” (2012: 16). These theories can be applied to cinematic stories which distort concepts of linear time and present a view of the nation at odds with the more romanticised notions of identity.

Through an elaborate construction of Arcadian myths and idealised visions of the countryside, British **heritage films** have served to popularise an image of the natural world as a place of calm and stability. **Folk Horror** films of the 1970s were, in part, a reaction to this and provide the bedrock to a more recent corpus of films which can be classified as **New Wyrd cinema**. Three key 21st Century examples of this are *This Filthy Earth* (Andrew Köttling, 2001), *A Field In England* (Ben Wheatley, 2013) and *Enys Men* (Mark Jenkin 2022). In each of these films, the ‘uncanny’ countryside assumes the role of protagonist to reflect a mood of anxiety and unease. Far from nature symbolising cleanliness, healthiness and purity, these films dig deep into the land to unearth some disconcerting and disturbing alternative histories.

The main purpose of this paper is to show how these films are a response to contemporary social issues and to examine ways in which they connect with aspects of **national identity**.

(282 words)

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Fisher, Mark (2012). “What is Hauntology?” *Film Quarterly*, Vol. 66, No. 1. 16-24

KEYWORDS

- Heritage films
- Hauntology
- National Identity
- Wyrd cinema
- Folk Horror

BIO - MARTIN RAYBOULD

Martin Raybould was born in the English Midlands and now lives in Emilia Romagna in Northern Italy. He graduated from the Open University after completing a degree course which included modules on modernism, popular culture and post-war European cultural history. He worked for twenty years as a tenured university teacher of English as a foreign language to undergraduate and postgraduate students at the University of Bologna in Italy. In this post he designed and taught specialised courses in academic writing for PhD students and for degree courses in the fields of science and the humanities. He has written numerous reviews and articles on his personal Wordpress blog [Animal My Soul](#) and is a staff writer for the music webzine [Whisperin' and Hollerin'](#). His research interests are chiefly focused on contemporary music, modern literature and world cinema. He is the author of *Mirror Visions: From New Wave to New Wyrd – Reflections on British Cinema and Identity* (Cambridge Scholars Publishing) which is due to be published in Spring 2026.

Contact details:

martinraybould1@gmail.com

Panel 6C: Camp, subversive and other worldly? Cultural Discourses of the Body

Chair: Julie Ripley

Location: Seminar L

Rosie Gailor 'Oompa-Loompas as Cultural Markers'

Roald Dahl's *Charlie and the Chocolate Factory* (1964) is perhaps his most well-known children's book – inspiring operas, theme park rides, stage musicals, films, and a forthcoming animated Netflix series. And while there is a tendency by film-makers to leave little unchanged when adapting Dahl's works (and in some cases, inserting new intertextual connections to his other works as well as his authorial persona) *Charlie* is the exception. Across various iterations, the Oompa-Loompas are sites of reinterpretation.

In the first edition of *Charlie*, Dahl portrayed them as Black pygmies from Africa; when the NAACP threatened to boycott the 1971 *Willy Wonka and the Chocolate Factory*, the Oompa-Loompas were changed to be orange-faced with green hair. The book was re-published with a third appearance: white, fairy-tale creatures. In Tim Burton's 2005 *Charlie and the Chocolate Factory* they are reinterpreted again into clones played by Deep Roy, re-inserting race into the characters. In the 2010 stage musical, once more the Oompa-Loompas are reimagined – this time as mechanical robots. The only production which re-uses the Oompa-Loompas' appearance is the 2023 *Wonka*, a prequel relaying Willy Wonka's history, which uses the orange-faced appearance.

But what do the changing appearances of the Oompa-Loompas reflect about the cultural context in which they were produced – during and immediately after the American Civil Rights movement, approaching the Global Financial Crisis, and after the Black Lives Matter movement? What impact do casting choices have on their depiction and reception? And why are only these characters used as cultural markers for the various adaptations?

Using Chryl Corbin's 'Deconstructing Willy Wonka's Chocolate Factory', Layla Eplett's 'For Oompa-Loompas, Orange Was the New Black' and Abigail Fine's forthcoming book on the Evolution of Cinderella's fairy godmother, this talk will examine the Oompa-Loompas as sites of cultural significance and reflection.

Key words: Roald Dahl, Children's Literature, Adaptation, Film

Bio: Rosie Gailor is a PhD student at Queen Mary, University of London. Her research examines portrayals of women and girls in Roald Dahl's adult and children's literature and select adaptations. She was recently a guest on [Betwixt the Sheets](#), and has a forthcoming chapter in *Poison and the Popular Imagination* (Bloomsbury). You can find her on Instagram: @RosieandRoald

Gilad Padva "A Sweet, Technological Baby with a Magic Bag"? Uncovering Tinky Winky's Subversive Effeminacy, Countercultural Naivety, and Chaotic Campiness'

This research reconsiders the dissident effeminacy of *Tinky Winky*, the mid-1990s iconic male character, who is marked by his purple terrycloth, red handbag, triangular antenna on his head, and his soft, coyly voice. This popular *Teletubby* innovatively mediates (sexual) tolerance, acceptability, dignity, respectability, and festivity. Notably, Tinky Winky's non-heteronormative mannerisms, gestures, verbal expressions and colorful outfit and accessories have never been officially identified as gay by the *Teletubbies*' creators, Anne Wood and Andrew Davenport, probably because of the notorious relationship between childhood, mainstream media, innocence and sexuality. Kerry H. Robinson (2008) claims that ironically, in the name of the protection of children (including the protection of childhood innocence) that children's vulnerability and exploitation is actually intensified. This occurs in several ways through denying children knowledge of sexuality has become signified as "adult's only" information, which hinders children becoming aware and competent beings through the commodification and fetishization of childhood innocence, which constructs children as erotic and desirable, and through the discursive construction of the sexual predator "folk devil" – especially the homosexual – as Other. Yet even without official recognition or "othering" of Tinky Winky's apparent gayness, conservative politicians provoked moral panics, fearing that the very young male spectators of the *Teletubbies* will grow *sideways* (Stockton 2009) rather than growing *straight*. I suggest, however, that Tinky Winky complicates the interrelations between innocence and transgression, naivety and sexuality, theatricality and respectability, spontaneity and stylishness, mundanity and eccentricity, and gayness and queerness. In particular, this iconic techno-biological figure embodies naturalizing

innocence intersected with dissident queer epistemology (Ahmed, 2006), thus creating an unprecedented *countercultural naivety* and *chaotic structure*. These paradoxical phenomena intricately interplay with Tinky Winky's multilayered campiness. *The Teletubbies* concomitantly celebrates this figure's colorful flamboyancy; perpetuates gay characters' freaky image and servient role; and genuinely instill subversiveness and unruliness.

Keywords | queer popular culture, television, camp subculture, effeminacy, children's TV programs |

Short bio |

Dr. Gilad Padva is a film, popular culture, men's studies and queer theory scholar. He is the author of *Queer Nostalgia in Cinema and Pop Culture* (2014) and *Straight Skin, Gay Masks, and Pretending to Be Gay on Screen* (2020), and co-editor of *Sensational Pleasures in Cinema, Literature and Visual Culture: The Phallic Eye* (2014); *Intimate Relationships in Cinema, Literature and Visual Culture* (2017); *Leisure and Cultural Change* (2020); and *Personified Body Parts in Cinema, Literature, and Visual Culture* (2025). He also publishes extensively in international academic journals, international collections, and international encyclopedias. Dr. Padva has worked for decades for several universities and colleges, and he is currently an independent scholar, lecturer, translator and educator. |

Lunch: 12.30 – 13.15 pm, Daphne Du Maurier (DM Building)

SoFT Cinema, Keynote 2

Keynote 2: 13.30 – 14.30

Professor Abigail Gardner: 'Incantations of Place in Voice and Song'

Afternoon break: 14.30pm – 15.00pm, Daphne Du Maurier Building

Session 7: 15.00pm – 16.15pm

Panel 7A: In Search of Buried Treasure; Time Travelling with Jazzie B, Navigating Archival Form and Working Together |

Chair: Matt Melia |

Location: Lecture B |

Short film (17 mins); 3 x 10 min position papers and Q&A.

Film [link](#) for viewing in Vimeo.

Dr Sophie Everest (University of Manchester); Dr Roddy Hawkins (University of Manchester); and Richard King (Writer, Cultural Historian, Curator and Visiting Simon Fellow, University of Manchester)

This paper proposes three responses to the screening of a short documentary film that follows Jazzie B - DJ, music producer and founding member of the British collective Soul II Soul - as he introduces his extensive personal archive. Encompassing childhood artefacts, sound system culture, club nights, graphic design, business ventures, recording technologies and promotional and tour materials, the archive traces a trajectory of Black British creativity grounded in entrepreneurship, self-determination and collective practice. Rather than treating the archive as a stable body of material to be transferred into an institutional collection, the film foregrounds the act of engagement: the conversations, material interactions, reflections and considerations of value that take place as Jazzie B revisits objects from across four decades of creative labour.

The film emerges from a wider research project exploring collaborative and alternative modes of archival collecting and co-production for the British Pop Archive at the University of Manchester. Initially interested in donating material, Jazzie B's engagement with the project prompted critical reflection on questions of institutional acquisition, power, ownership and representation, particularly in relation to important aspects of popular culture previously marginalised by cultural institutions. This short film documents – or represents – this shift and acts as a collection object in its own right. By privileging dialogue, shared editorial input and non-commercial use agreements, we propose the value of documentary film not simply as a tool for interpretation or public engagement, but as a form of archival co-creation.

This is not to say, however, that its potential as a source for interpretation is unimportant. Indeed, we additionally propose that its potential value for interpretation lies precisely in the explicit mediation of history, memory and the archival form and co-created status of this source. The paper, then, explores the political dimension that lies at the intersections between methodology and subject, and between history and historiography, when engaging with the archive, history and legacy that Soul II Soul – or, more precisely, this Jazzie B film – connects to.

Delivered as one 30-minute paper by Hawkins, it represents our three distinct voices and perspectives, unfolding in three main sections. Everest, in the first section, introduces the process of making this film, and writes about questions of archival power and methods of material and emotional engagement. With a focus on material histories of music in Britain during 'the long 1980s', Hawkins addresses forms of collective labour in the case of music-led collectives that blur genre and disciplinary boundaries; and King considers connections between social security, training and education, and the emergent creative economy at the turn of the 1990s.

Keywords: Archival co-creation; Collaborative documentary filmmaking; Creative labour and entrepreneurship; Material histories of music; Black British popular music

Bios

Sophie Everest is a documentary filmmaker and Senior Lecturer in Film Practice at the University of Manchester. Her research explores documentary methods and their intersections with archival and collections-based practice, with a focus on collaboration and the often problematic histories of collections.

Roddy Hawkins is a musicologist and Lecturer in Music at the University of Manchester. He has published essays on contemporary classical music in Britain during the 1970s and 1980s and is co-editing a special issue of *Contemporary Music Review* on contemporary music ensembles. He is currently writing further articles related to British new music institutions and the historiography of 1980s British music, as well as a monograph on the relationship between artistic form and labour in new music.

Richard King is a cultural historian, curator and author of *Original Rockers* (shortlisted for the Gordon Burn Prize and a Rough Trade, The Times and Uncut Book of the Year), *How Soon Is Now?* (the Sunday Times Music Book of the Year) and *The Lark Ascending* (a Rough Trade, Mojo and Evening Standard Book of the Year), all published by Faber & Faber. He was born into a bilingual family in South Wales and for the last twenty years has lived in the rural county of Powys, Mid Wales

Panel 7B: Fan Cultures

Phoebe Herring/ Ché Wilbraham ‘Fanart, roleplaying games, Warhammer 40,000, co-creation, digital art’

Fanart can be considered a form of culture creation (Manifold 2009), with pieces described as homage, collaboration, or intervention (Seymour 2018), depending on their relationship to the canon of the original work.

We may consider the collaborative co-created story of a tabletop roleplaying game (RPG) as a form of fanart, when based upon an established intellectual property (IP), and especially when a gamemaster uses published adventures to guide their players through authored narrative elements. These co-created stories may be considered collaboration or intervention, depending on whether the participants alter canon.

The authors began playing an RPG in the venerable and distinctly British *Warhammer 40,000* science fiction setting in March 2020, in a player group of academics and games industry professionals. One author was the gamemaster of the campaign, while the other created digital paintings portraying its events. When shared online, these generated their own significant following and fandom, especially among the audience of new or lapsed fans of the IP who reengaged during the pandemic.

A fresh cultural artefact emerged from the relationship between the licensed adventure, the players' very varied relationships to the famously ‘grimdark’ original IP, the aesthetic of the paintings themselves – more influenced by cinematic concept art techniques than by the established visual culture surrounding *Warhammer 40,000* - and interaction from an audience invested in the glimpses of narrative implied by the fanart.

Through a complex chain of collaboration and intervention, from IP canon, through authors of published adventures, through styles and preferences of gamemasters, through interpretations and actions of players, into creative works inspired by these stories, and beyond, cultural artefacts are created and transformed. This presentation will examine this process to uncover a fresh take on understanding culture creation through fanart - a chaotic, multistage, multiauthor process.

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SEYMOUR, Jessica. 2018. 'Homage, Collaboration, or Intervention: How Framing Fanart Affects Its Interpretation'. *Participations* 15(2), 98–114.

Keywords **Fanart, roleplaying games, Warhammer 40,000, co-creation, digital art**

Bios

Phoebe Herring is a Senior Lecturer in Game Art at Falmouth University's Games Academy and works in the games industry as a freelance concept artist and illustrator. Her research also focuses on heritage interpretation projects and archaeological reconstruction.

Email: phoebe.herring@falmouth.ac.uk

Dr Ché Wilbraham is a games academic at Falmouth University's Games Academy. His research focuses on game design and interactive storytelling, with a particular interest in tabletop roleplaying games.

Email: che.grant.wilbraham@falmouth.ac.uk

Rachel Miller 'British fangirl culture, New Kids on the Block, Boy band fandom, Feminist fan studies, Autoethnography'

On Sunday 29 October 1989, New Kids on the Block (NKOTB) performed at the Smash Hits Poll Winners Party. The boys from Boston were quickly welcomed into the hearts of fan girls across the country, including myself.

As this paper will explore, their arrival had a life-changing impact on the British girls who found them, and reshaped British boy band culture.

As fan girls, we were labelled hysterical, obsessive, over-emotional, fickle; the focus of ridicule and derision. These descriptions function to culturally dismiss female fandom, ignoring its strengths, influence and presence.

The influence of the NKOTB fan community (Blockheads) is often overlooked and ridiculed. But it was our support for the arrival of NKOTB which was the catalyst for change in the emergence of later British boy bands. We changed our own lives and our support brought about change in the British music industry. Even now, as fans, our lives are still changed because of NKOTB. The boy bands which followed influenced generations of fan girls to come. We're the little-known instigators of the fan-girl and boy band explosion.

This paper will draw on feminist fan studies (Hannell, 2023) alongside personal reflection as a form of autoethnographic insight (after Ellis et al., 2011) to capture the emotional and social aspects of fandom often ignored by the media. It will argue that despite the label, these girls had strong emotional connections, a sense of community, belonging, and identity, which shaped them into who they are today. As part of this fan experience, these girls learnt independence, commitment, self-confidence, and much more. They found lifelong friends and a sense of belonging when it was needed most. This instilled confidence, loyalty, and pride.

Bio: Rachel Miller is an independent writer and researcher who works in the creative arts (acting) and has previously worked in arts management. Her current research explores fandom, its cultural impact, and the relationship between performers and their audiences.

Rachel Miller:

rachelmiller.gb@gmail.com

Keywords: British fangirl culture, New Kids on the Block, Boy band fandom, Feminist fan studies, Autoethnography

Lillian Venskus 'Podcasting Horror: Multi-Platform Fandom and Digital Community in Contemporary British Popular Culture'

Abstract:

This presentation examines how *The Evolution of Horror*, a podcast created and hosted by Mike Muncer, operates as a multi-platform space of horror fandom and cultural production within contemporary British popular culture. Since its launch in 2017, the podcast has expanded past its primary audio format into a network of interconnected platforms, including *Patreon*, *Letterboxd*, and *YouTube*, where listeners engage with the horror genre across multiple modes of participation. Beyond participation, the podcast has become a hub for further cultural production, with contributors such as Mary Wild developing her work from the podcast into a published book and the expansion of the network to include shows produced by Mike Muncer but not hosted by him. This presentation argues that the *Evolution of Horror* network functions collectively to produce a sustained and interactive fan community, shaping how horror media is discussed, curated, produced and experienced.

Drawing on theories of imagined communities, digital enclaves, and multimodality, the presentation explores how listeners move between platforms to participate in discussions, contribute to film curation, and engage directly with both the host and fellow fans. *Patreon* enables deeper interaction through exclusive content, live chats, and user-driven engagement, while *Letterboxd* facilitates communal film tracking, list-making, and commentary that extends the podcast's curatorial function. The podcast's presence on *YouTube* reflects the growing expectation that audio media must also function as visual content, even as the host has expressed resistance to this shift, highlighting tensions between creator intent and platform-driven visibility.

The hosts' frequent acknowledgement of international listeners, particularly when explaining UK-specific references, positions the podcast as a site of cultural translation that negotiates British identity within a global media environment. By situating this case within British popular culture, this presentation highlights how podcasting and digital platforms contribute to the ongoing circulation and cultural legitimacy of the horror genre.

Keywords: British popular culture; Podcasting; Participatory culture; Platform studies; Fan cultures

Bio:

Lillian Venskus is an independent scholar and educator with a Master of Advanced Studies in Film and Media Studies from Arizona State University, awarded with distinction. Her research examines horror media, digital distribution, and fan cultures, with a focus on how films and games circulate across streaming and multi-platform environments. She has published work with *Morbidly Beautiful* and holds a Master Tutor certification from the College Reading and Learning Association. She is an adjunct professor teaching cinema studies.

Panel 7C: Take a Look At Me Now – Issues of Representation

Chair:

Bronwen Wilson 'An Everyday Story of Speciesism in Ambridge: Representations and Fan Response to Nonhuman Animal Narratives on *The Archers*'

Bronwen Wilson is a PhD candidate at the University of Salford, UK, where she examines representations of nonhuman animals in British radio programming, with particular attention to the wider consequences of speciesism in BBC Radio 4 output. Her research interests include radio studies, critical animal and media studies (CAMS), and public service broadcasting. She currently teaches media theory on the BA Television and Radio Production programme at Salford.

Abstract: *The Archers* is the longest running radio drama in the world, first airing on the BBC light programme in 1951 and now on BBC Radio 4. *The Archers*, set in the fictional agricultural town of Ambridge, represent nonhuman animals in various ways. *The Archers* original aims were didactic, aiming to help farmers improve practices in the post-war period. Representative from what is now named DEFRA (Department for Environment, Food, and Rural Affairs) were on the original advisory team. While the educational aspect of the drama ceased in 1972, *The Archers* still represents real-life issues in the narrative. This blurring between fiction and reality - which is common in the soap opera genre - is particularly pertinent for nonhuman animals. NHAs are primarily represented when the programme covers farming practices and agricultural issues. For example, *The Archers* covered foot and mouth disease and Bovine TB extensively. I argue that the representations of NHAs exhibited on *The Archers* influences listeners perceptions of the NHA lived experience, this influence is strong due to the programme's longevity and dedicated fan base. *The*

Archers represents an idyllic version of the English countryside which has consequences on the way NHA experiences on farms are understood by listeners (particularly those not from agricultural backgrounds, living in urban areas). Speciesism is the assumption of human superiority leading to the exploitation of NHAs. This presentation will evidence speciesism on *The Archers* in two ways: Firstly, with a textual analysis on storylines from August 2022, I will suggest ways NHAs can be respectfully represented while adhering to the BBC's PSB remit. Secondly, by focusing on the fan reaction to the 2025 storyline of vegan activist Rochelle, and how this narrative represents those with animal rights viewpoints. I argue that the way in which the media represent NHAs can influence the way they are perceived and consequently treated. The inclusion of NHAs perspectives within the media is vital, as to be included is to be considered and shown moral value.

Keywords: *The Archers*, Radio 4, Speciesism, Representation, Fans

Dave McCraig 'Corinthian Queens and Cashmere Cavemen: The evolution of the British new form fashion film and Guy Ritchie's 'Shop Window' trilogy'

Keywords: Fashion Film Gender Promotion Attire

Lauded by fashion journalists, film critics and style bloggers for the use of costume upon release, *The League of Ungentlemanly Warfare* [2024] continued a critical and cultural trajectory for Guy Ritchie whereby fashion was foregrounded as one of the most appealing qualities within his oeuvre. As Benjamin Lee commented in *The Guardian*, '*The entire cast is modeled and styled like a fashion spread*'.

Benefiting from and contributing to a reignition in interest in men's fashion in the twenty-first century, other contemporary male British filmmakers such as Nick Love and Matthew Vaughn have also accentuated personal and character attire as an integral part of their film's identity and promotion much to the point where fashion provides an extra narrative within and further on in the promotional life of the film texts. In this paper, I argue that the growing public and industry adulation of Ritchie's eye for sartorial expression that constructs vogueish character representations in collaboration with his costume designers sets Ritchie aside from these often – paired contemporaries. This is coupled with his own increasingly flamboyant public appearances and the continuation of his lifestyle branding project, *Cashmere Cavemen*.

I have isolated three of Ritchie's films and surrounding inter-texts for appraisal, *The League of Ungentlemanly Warfare* [2024], *The Gentlemen* [2019] and *The Man From U.N.C.L.E* [2015]. These demonstrate a radical linear progression for British led popular culture from what Pamela Church Gibson has termed as the '*shop window*' film, where '*fashion presence is central, and celebrity linked*' [83] in screen representations and the cultural afterlife of the text. Finally, I want to argue that my selection brings forward a positive engagement with perspectives of gender filtered through the synergy of British fashion cultures and film studies that contradicts previous academic observations of Ritchie's work that encountered gender representations at best, as problematic.

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Biography: **Dave McCaig is a Senior Lecturer in Film Studies in the School of Creative Arts at The University of Lincoln.** He teaches across a wide range of undergraduate and postgraduate modules. These include, Fashioning Film, East Asian Cinemas and De-Westernizing Cinema. Dave has published widely in the areas of Film and Cultural Studies, in particular, East Asian film and culture. Current research includes a forthcoming journal article on the representation of work and the working class in the fashion documentary. Contact at: dmccaig@lincoln.ac.uk. |

Karen Wilkes ‘Structures of feeling and the crafting of nostalgia in popular culture aesthetics of London’

The paper examines representations of London in popular visual culture; a television series about property wealth, Britain’s Most Expensive Homes, a feature on London in the luxury travel magazine Condé Nast, and a hardback coffee table book, Pretty City London, to demonstrate the ways in which contrasting representations of London are shaped by vast wealth and, inform taste-making and status projects of gentrification, city tourism and the normalisation of resource extraction. The paper draws on Stuart Hall’s conceptualisation of the neoliberal conjuncture as it transpires in everyday life, Raymond Williams’s concept of the structures of feeling and Svetlana Boym’s reflective nostalgia to make sense of the aesthetics and nostalgia being crafted to represent London in conflicting yet positively reinforcing narratives of an (extra)ordinary, open and welcoming city, whilst masking the structural inequalities that are marked features of this metropolis.

Key words: Neoliberal London, nostalgia, structures of feeling, aestheticized enclaves, gentrification

Author Bio: Dr Karen Wilkes is a critical visual analyst whose interdisciplinary research on a range of visual phenomena; tourism promotional material, digital food cultures and neoliberal logics in popular visual culture, examines the techniques and strategies used to normalise structures of power. Wilkes has published her research in a monograph, *Whiteness, Weddings and Tourism in the Caribbean*, in addition to contributions to edited collections and special issue journal articles; ‘Remaking Jamaica: tourism, labour and the awakening Jamaica exhibition’, in the edited collection, *Discourses from Latin America & the Caribbean: Current concepts and challenges*, and ‘From the landscape to the white female body’, in the edited collection, *Mediating the Tourist Experience*. ‘Eating paradise: food as coloniality and leisure’ published in the *Annals of Leisure Research*. ‘Colluding with Neoliberalism: post-feminist subjectivities, whiteness and expressions of entitlement’ (*Feminist Review*), and the article, ‘Eating, Looking and Living Clean’, in *Gender, Work and Organization*. Her current research projects explore status and taste-making in representations of London in popular visual culture.