AHRC NWCDTP Postgraduate Conference 2017

Exploring Identity: Between Being *and* Belonging
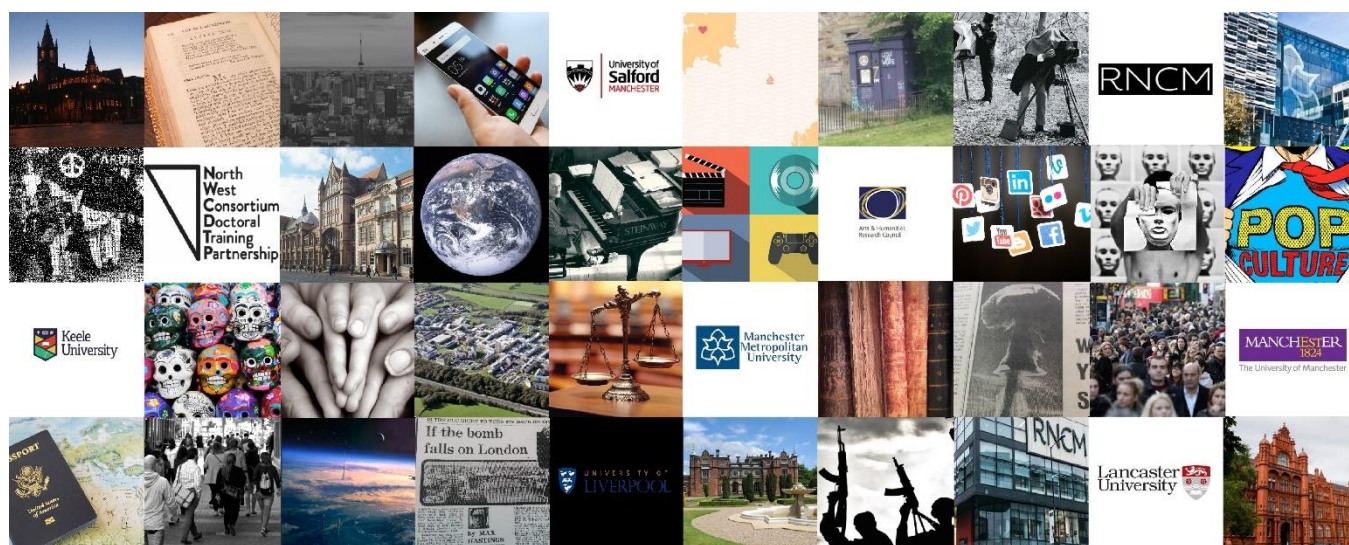
The AHRC North West Consortium Doctoral Training Partnership's postgraduate conference *Exploring Identity: Between Being and Belonging* is hosted by the University of Liverpool and FACT. The conference aims to bring together postgraduate researchers and academic staff in the Arts and Humanities to explore the concept of 'identity' from a range of interdisciplinary perspectives.

Scholars, performers, and creative practitioners will reflect on 'identity' as representing a stable condition of *being*, a collective notion of *belonging*, and a continual process of *becoming*, in the light of current, progressively challenging contexts. This interdisciplinary conference will examine the concept of identity against this backdrop as it manifests across literature, language and culture.

Contents

Welcome

Dr Erica Baffelli
NWCDTP DTP Director
University of Manchester

"Welcome to the University of Liverpool and to the North-West Consortium Doctoral Training Partnership (NWCDTP) Conference 2017. My name is Erica Baffelli and I am the new Director of the NWCDTP. I joined The University of Manchester in April 2013 as Senior Lecturer in Japanese Studies. Previously I was a Postdoctoral Researcher in Japan sponsored by the Japan Foundation of the Promotion of Science, followed by a Lectureship at the University of Otago in Dunedin (New Zealand) where I worked for nearly six years.

The NWCDTP is one of the eleven Doctoral Training Partnerships sponsored by the AHRC and it aims at promoting excellent postgraduate research, taking advantage of the complementary strengths of the seven institutions belonging to the Consortium. The collaboration with FACT at this year conference also reflects the NWCDTP's vision of mutually beneficial exchanges with non-HEI partners in order to enhance students' academic experience and to contribute to the wider community.

This student-organized conference will bring together researchers from across the range of the arts and humanities who will showcase their ambitious and innovative projects through presentations and performances. The topic of this year conference, "Exploring Identity: Between Being and Belonging" is particularly timely and an interdisciplinary investigation of (and reflection on) the concept of "identity" is crucial in these challenging times.

Wishing you a very fruitful conference and inspiring debates."

Prof Kate Marsh
NWCDTP University of Liverpool Institutional Lead
University of Liverpool

"A very warm welcome to all speakers and delegates. The University of Liverpool is delighted to host, in conjunction with FACT, the third annual North-West Consortium Doctoral Training Partnership Conference. Arts and humanities research is centrally concerned with how we see and make sense of the world, and the theme of this year's conference, 'Exploring Identity: Between Being and Belonging', promises thought-provoking reflections on the concept of identity. As a historian of the French and European colonial empires, whose work examines the histories and stories of those who have tended to be neglected by grand narratives, I am looking forward to two days of wide-ranging discussions from a range of disciplinary perspectives."

Roger McKinley
Head of Innovation
FACT

"FACT, in collaboration with the University of Liverpool, are delighted to be co-hosting the annual two-day Postgraduate Conference and we welcome studentships from across the region to Liverpool, the University and to FACT.

We have been thrilled to co-design the conference themes and call out this year to align with the new exhibition at FACT Wu Tsang: Under Cinema (26 October 2017 – 18 February 2018) and are very pleased to be hosting the keynote Sandeep Parmar, four (from the many) brilliant performative submissions in the Box and the midpoint refuelling site at the meal as part of our support. FACT is a place where People, Art and Technology meet and the conference reflects our central concerns to maintain a critical dialogue with the human condition in the 21st Century. Wu Tsang's works reflects this too, as it moves fluidly between documentary, activism, and fiction, and picks up concerns around the voice, representation and identity so well reflected in the conference itself. We are grateful to all the team at NWCDTP who have supported this from the beginning, to the University of Liverpool for running with this ambitious proposition and most of all to the student team who have done the amazing hard work of bringing this all together!

Good luck on the conference, with all of your papers and performances, and with changing the world for the better."

Carole Arrowsmith
NWCDTP Manager
University of Manchester

"I would like to offer a very warm welcome to all delegates and presenters to our third Annual NWCDTP conference.

This annual conference is an important event in our calendar. It serves not only as an opportunity to welcome our new students, but it also enables students to network with peers from other DTPs, and other institutions across the UK and beyond.

I would like to thank our organising committee which has done a fantastic job in putting this programme together, and to all of you for presenting and participating.

I hope you enjoy the conference. I am looking forward to all the debates and performances!"

Dr Chris Williams
Research Impact Officer
Faculty of Humanities and Social Sciences, University of Liverpool

"Welcome to Liverpool and to the 2017 AHRC NWCDTP Conference. The two days ahead are packed with fascinating content thanks to the sterling efforts of the fantastic Conference Organising Committee, and the event is shaping up to be the biggest and best yet, with great performative offerings added to the array of more traditional academic panels.

I'd also like to take this opportunity to welcome in advance any of you joining us for the AHRC-funded Impact Workshop we're delivering this Friday, again in partnership with FACT."

Conference Organising Committee

Mark Bennett (University of Liverpool)
Christina Brennan (University of Manchester)
Emily Gibbs (University of Liverpool)
Emily Lynn (Lancaster University)
Paulina Kolata (University of Manchester)
Corrina Readioff (University of Liverpool)
Mike Ryder (Lancaster University)
Elaine Sanderson (University of Liverpool)

DAY ONE – Wednesday 25th October

Time			
09.30 – 10.00	Registration (continues throughout the day) & Coffee (North & South Atrium, Foresight Centre)		
10.00 – 11.30	Induction for 1st Year NWCDTP Students (The Gallery, Foresight Centre)		
11.30 – 11.45	Morning Refreshments (North & South Atrium, Foresight Centre)		
11.45 – 12.00	Welcome by **Dr Erica Baffelli (University of Manchester)** (The Gallery, Foresight Centre)		
12.00 – 13.15	**Parallel Session 1A:** *Language and Identity* Chair: Jonas Roberts (University of Liverpool) Location: Chandler Room, Foresight Centre	**Parallel Session 1B:** *Constructing National Identities* Chair: TBC Location: Thornton Room, Foresight Centre	**Parallel Session 1C:** *Women, Art, Identity* Chair: Beata Gubacsi (University of Liverpool) Location: The Gallery, Foresight Centre
	Inés Gregori Labarta (Lancaster University) *Writing Hybrid Voices* **Daniel Stephen Hey (University of Salford)** *Speech and Drugs and Rock and Soul: The Dispelling and Composition of National Identities in* Trainspotting *and* The Barrytown Trilogy	**Robert Nartowsaki (University of Aberdeen**) *Class Warfare, Ethnic Warfare, and Redefining American Identity: Analyzing Speech Rhetoric from the US Primaries and Presidential Election 2016* **Simone Wilhelmina Haarbosch (University of Aberdeen)** *European Citizenship under Stress: How Nationalist Politics Affects the Identification of UK and Dutch Mobile Citizens* **Dmitrijs Andrejevs (University of Liverpool)** *Calendrical History 1918/2018: Mnemohistory and Time(lines) of National Identity in the Baltic States*	**Gemma Meek (Manchester Metropolitan University**) *Women's Dialogues within Socially Engaged Book Art* **Fatema Abdoolcarim (University of Manchester)** *Tiny Cuts: Female Desire and Wounding in the Seventeenth-Century Indian Miniature Painting, Zulaikha's Friends Distracted by Yusuf's Beauty* **Sophie Schuenemann, (Keele University)** *The Woman Between the Lines: Re-Imagining Sophie von Baudissin's Identity with the Help of her Fairy-Tales*
13.15 – 14.00	Lunch (North & South Atrium, Foresight Centre)		
14.00 – 15.15	**Parallel Session 2A:** *Northern Landscapes* Chair: Rachel Cleaver (University of Liverpool) Location: Chandler Room, Foresight Centre	**Parallel Session 2B:** *The American Experience* Chair: Louise Clare (University of Manchester) Location: Thornton Room, Foresight Centre	**Parallel Session 2C:** *Postgraduate Training Workshop* Location: The Gallery, Foresight Centre
	Keith W Roberts (Manchester Metropolitan University) *Photographic Interventions within the Edward Chambrè Hardman Portraiture Archive 1923-1963*	**Cindy Withjack (Lancaster University)** *What Are You Anyway?: The Passing Narrative in the Dominican American Experience*	**Mike Ryder (Lancaster University)** *Digital Marketing for Academics*

	Rachel Johnson (Royal Northern College of Music) *Music and Identity in Early-Victorian Manchester*	**Laura Ryan, (University of Manchester)** *A Passing Resemblance: Radical Passing in the United States from the Harlem Renaissance to the Present* **James Millea, (University of Liverpool)** *Sampled Sirens: Sounding Surveillance on the Black Contemporary Film Screen*	
15.15 – 15.30	Afternoon Refreshments (North & South Atrium, Foresight Centre)		
15.30 – 16.30	**Parallel Session 3A:** *Identity in Translation* Chair: Eleni Ntanou (University of Manchester) Location: Chandler Room, Foresight Centre	**Parallel Session 3B:** *Nurturing Young Identities* Chair: TBC Location: Thornton Room, Foresight Centre	**Parallel Session 3C:** *Social Media Identities* Chair: TBC Location: The Gallery, Foresight Centre
	Elaine Christina Sanderson (University of Liverpool) *The Translator's Identity: Seamus Heaney's Virgilian Refrain* **Malin Christina Wilkström (University of Aberdeen)** *Translation as Manipulation: The Role of the Translator in Contemporary Western Translation Theory*	**Catherine Francis (University of Aberdeen and Portsoy Primary School, Aberdeenshire Council)** *Touched by Nature: A Study of Children's Emerging Ecological Identity and their Connection with Nature – Let Nature Be Your Teacher* **Paula Pope (Keele University)** *Discursive Constructions of Being a Professional Youth Worker: A Life in Metaphor*	**Nicola Bozzi (University of Salford)** *Folksonomic Identities: Tagging as a Techno-Cultural Practice* **Tess Lorne Baxter (University of Salford)** *The Body and the Avatar, the I and the Other: Self-creation in Virtual Worlds Explored Through Machinima*
16.30 – 17.00	Conclusion of the day at the Foresight Centre, **Travel to FACT** (See Map, Page 30)		
17.00 – 17.30	Wine Reception and Nibbles (The Box, FACT)		
17.30 – 18.30	Keynote Speaker: **Dr Sandeep Parmar (University of Liverpool)** *Subject vs. Citizen: The Violence of Authenticity* (Screen Two, FACT)		
18.30 – 20.00	Art Media Performances with more refreshments (The Box, FACT) **Hyeyoung Maeng (Lancaster University)** *Identity as Larval Subjects* **Winda Setia Sari (University of Salford)** *A Space to Tell* **Marli Roode (University of Liverpool)** *Navigating* **Sara Davies (Manchester Metropolitan University)** *Between the Lines of the EEA Form I Imagine the North*		
20.00 – 22.00	Conference Dinner		

End of Day One, Exit FACT by 22.00

DAY TWO – Thursday 26th October			
09.00 – 09.20	Morning Refreshments & Registration (North & South Atrium, Foresight Centre)		
09.20 – 09.30	Welcome to Day Two (The Gallery, Foresight Centre)		
09.30 – 10.45	**Parallel Session 4A:** *Musical Identities* Chair: TBC Location: Chandler Room, Foresight Centre	**Parallel Session 4B:** *Early Cultures* Chair: TBC Location: Thornton Room, Foresight Centre	**Parallel Session 4C:** *Filling the Gaps* Chair: Aleksandra Gajowy (Newcastle University) Location: The Gallery, Foresight Centre
	Amanda Barnett (University of Liverpool) *"You're Not Metal Enough!": Taste Values and Metal Subgenre Allegiances of University Students* **Sara Martínez Molina (Lancaster University)** *"Like A Rolling Stone": Bob Dylan's Subversive Identity in* Don't Look Back *(1967),* No Direction Home *(2005), and* I'm Not There *(2007)* **Adam Matthew Hart (University of Salford)** *The Changing Faces of the National Curriculum for Music (1992-2017)*	**Eva Mosser (University of Manchester)** *Confinement in Indian Captivity Narratives – The Liminal Space of the Indian Village* **Eleanor de Spretter (University of Liverpool)** *Identity in Later British Prehistory, 1000-100BC: Reconsidering Ancient Identities* **Danica Ramsey-Brimberg (University of Liverpool)** *Progress and Changing Minds on Religious/Spiritual Identity in the Irish Sea Area during Viking Settlement*	**Lesley Halliwell (Manchester School of Art, Manchester Met University)** *Revising the Lens through which We Look: Marked Moments of Transformation within a Practice-Based Enquiry* **Jason Robert Lytollis (Newcastle University)** *Mapping the 'No-place' in Contemporary Poetry*
10.45 – 11.15	Morning Refreshments (North & South Atrium, Foresight Centre)		
11.15 – 12.30	**Parallel Session 5A:** *Constructed Identity* Chair: Tess Baxter (University of Salford) Location: Thornton Room, Foresight Centre	**Parallel Session 5B:** *Postgraduate Training Workshop* Location: The Gallery, Foresight Centre	
	Jonas Roberts (University of Liverpool) *Sounds Like Me: Hyperreal Identity Construction, Impression Management and the Plausibility of Aesthetic Judgement* **Eleni Ntanou (University of Manchester)** *Voicing Identity: Migration Crisis and Ovid's Metamorphoses* **Christopher McMahon (University of Liverpool)** *Identity in Video Games: Buying Your Mask*	**Dr Matthew Bradley (University of Liverpool)** *Survival Is Insufficient: Optimism, Realism, and the Modern PhD*	

12.30 – 13.15	Lunch (North & South Atrium, Foresight Centre)		
13.15 – 14.30	**Parallel Session 6A:** *Robots, Conflicts, Lost Identity* Chair: Dr Will Slocombe (University of Liverpool) Location: Chandler Room, Foresight Centre	**Parallel Session 6B:** *Identities in Modernist Literature* Chair: TBC Location: Thornton Room, Foresight Centre	**Parallel Session 6C:** *Myths and Modern Identities* Chair: TBC Location: The Gallery, Foresight Centre
	Mike Ryder (Lancaster University) *Artificial Identity: AI Subjectivity in the Far Future* **Joshua Hughes (Lancaster University)** *The De-Masculinisation of Aerial Bombing: Bomber Command to Killer Robots* **Rebecca Frances Viney-Wood (University of Manchester)** *A Body, a Story, and a Nansen Passport: Technologies of Identification and Displacement in the First Half of the Twentieth Century*	**Beata Gubacsi (University of Liverpool)** *Writing and Mapping Identity: Metafiction and Dislocation in China Miéville's* This Census-Taker **Siobhan O'Connor (Manchester Metropolitan University)** *Diaspora, Dynasty, and Dispossession: English Identity and the Heroes of Philippa Gregory and Bernard Cornwell* **Aleksandra Gajowy (Newcastle University)** *Then, Now and Then Again: Dreamed-of Queer Collectivity in Karol Radziszewski's Kisieland (2009-) and* Ceremony *(2016)*	**Jamie Louise Little (Lancaster University)** *Myth-Making: Relational Identities and Leader-Follower Relationships in Small Charismatically-led Religious Communities* **Alexander James Owens (Lancaster University)** *Belonging through Non-Being: Understanding Reflexive and Refractive Identity within Indra's Net* **Kylie Gilchrist (Kingston University**) *Mimesis and Myths of the Modern: Identity and Artistic Semblance in T.W. Adorno*

14.30 – 15.30	Afternoon Refreshments (North & South Atrium), accompanied by a Poster Viewing, and an Interactive Map Demonstration (Waterhouse Room, Foresight Centre)
	
	    Nicola Daisy Tomlinson (University of Manchester) *Staging Identity: The Seville European Film Festival*
	
	    Simone Wilhelmina Haarbosch (University of Aberdeen) *European Citizenship under Stress: How Nationalist Politics Affects the Identification of UK and Dutch Mobile Citizens*
	
	    Fatiha Bouanani (University of Liverpool) *Orality in Berber Culture between Past and Present*
	
	    Felix Goodbody (University of Liverpool) *Mapping Liverpool's Medical Community: Digital Humanities and the Physical Archive*		

CALCULATING...

an hour from check in to take off

twenty five minutes to pearson

two and a half to Winnipeg

five hours to Joe
only five hours

a lot can happen in five hours

TOO MUCH

Marli Roode (University of Liverpool) 'Navigating'

15.30 – 16.45	**Parallel Session 7A: Ethnicity and Identity** Chair: TBC Location: Chandler Room, Foresight Centre	**Parallel Session 7B: Conflict and Cultural Dislocation** Chair: TBC Location: Thornton Room, Foresight Centre	**Parallel Session 7C: Political and Social Identities** Chair: Prof Kate Marsh (University of Liverpool) Location: The Gallery, Foresight Centre
	Zohra Mehellou (Lancaster University) *Being in the In-between: Black Masculinity in 20th West African and African-American Novel* **Vasileios Boutsis (University of College London)** *Between the Self and the Other: Ethnological Identity in Euripides'* Andromache	**Rabia Latif Khan (SOAS, University of London)** *Hazara Identity as a Form of Empowerment and Dissent* **Ourooba Shetewi (Newcastle University)** *National Identity and Statelessness: Palestinian Refugees in Syria* **Liam Burrell (University of Liverpool)** *Refugee, Root, Ground*	**Louise Ann Clare (University of Manchester)** *Misdirected Propaganda Caused by National Identity and Cultural Differences between the Powers Involved in the Falklands/Malvinas War* **Dave Bainbridge (Royal Northern College of Music)** *Democracy and Tyranny: On Ethical Law* **Jingran Yu (University of Manchester)** *Exploring Identity: Between Being and Belonging in an In-between Social Space*
16.45 – 17.00	Closing Remarks by **Prof Kate Marsh (University of Liverpool)** (The Gallery, Foresight Centre)		

End of Day Two

Sara Davies (Manchester Metropolitan University) 'Between the EEA (Permanent Residency) Form I Imagine the North': Ice, 2017, Photograph by Gemma Meek (Manchester Metropolitan University)

Keynote Speaker:

Dr Sandeep Parmar

Dr Sandeep Parmar, Senior Lecturer in English Literature at the University of Liverpool and AHRC / BBC New Generation Thinker (2015) will be delivering the Keynote at the AHRC NWCDTP Postgraduate Conference 2017.

Dr Sandeep Parmar's research interests are primarily British and American women's writing of the early twentieth century, modernism, women's autobiographical writing and the literary archive. Currently, she is writing a biography of the British modernist poet and novelist Hope Mirrlees. More specifically, her research focuses on lesser known, non-canonical women writers as well as their more famous contemporaries and her latest book is on the unpublished autobiographies of the modernist poet Mina Loy.

Website: http://www.poetryarchive.org/poet/sandeep-parmar

Dr Sandeep Parmar is a Senior Lecturer in English Literature at the University of Liverpool where she co-directs Liverpool's Center for New and International Writing. She holds a PhD from University College London and an MA in Creative Writing from the University of East Anglia. Her books include *Reading Mina Loy's Autobiographies: Myth and the Modern* (Bloomsbury Academic), and edition of the *Collected Poems of Hope Mirrlees* (Carcanet, 2011), and two books of her own poetry published by Shearsman: *The Marble Orchard* and *Eidolon* (the latter is a rewriting of the myth of Helen of Troy). Her essays and reviews have appeared in the *Guardian, The Los Angeles Review of Books*, the *Financial Times*, and the *Times Literary Supplement*. She also is currently editing a special issue of the *Journal of British and Irish Innovative Poetry* on Race and is also writing a novel about wheat, which is partly set during Indi's Green Revolution in the 1960s. She is a BBC New Generation Thinker and is coordinating the Centre for New and international Writing's initiative Citizens of Everywhere.
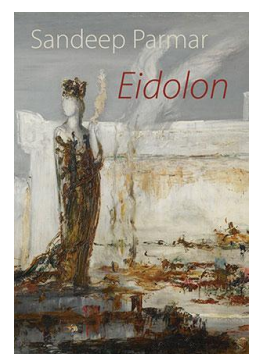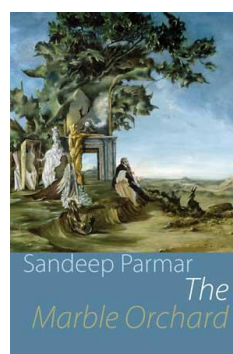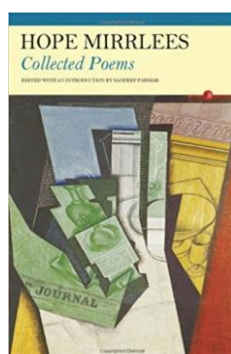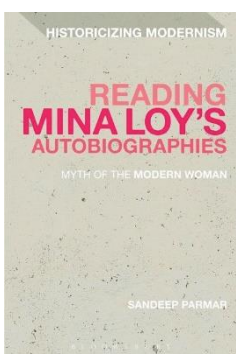
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26.10.17 ———
18.02.18

Exhibition Partners:

WARP

GOETHE INSTITUT

Nottingham Contemporary

Statutory Funders:

ARTS COUNCIL ENGLAND
Supported using public funding by
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Liverpool City Council

Halloween at FACT

with Liverpool Pride & Flis Mitchell

1 November 2017

Future Aleppo

A VR film co-commissioned by FACT & Sheffield
Doc/Fest

9 November 2017 - 28 January 2018

Mary Reid Kelley and Patrick Kelley

Artists' Talk and Screening

15 November 2017

Liverpool Film Night

A programme of short films by talent from across
the region

22 November 2017

Philip Jeck, Michaela Grill and Karl Lemieux

An atmospheric audio-visual performance

22 November 2017

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Abstracts - Papers

Tiny Cuts: Female Desire and Wounding in the 17th-century Indian Miniature Painting, Zulaikha's Friends Distracted by Yusuf's Beauty

Fatema Abdoolcarim

University of Manchester, Creative Writing

Islamic mystic scholar and poet, Jami (1414-1492) reinterpreted the twelfth Quranic chapter of Yusuf and his test to prophethood as a love poem, focusing on Zulaikha — the Potiphar's wife —and her unwavering desire for Yusuf. Criticized for her uncontrolled infatuation with Yusuf, Zulaikha invites the women of Egypt to see him for themselves. With a knife in one hand and an orange in the other, the women slice their fingers, instead of fruit, at the sight of Yusuf's beauty. The illuminated scene at the core of this paper is the frozen instant right after this collective cutting. Through a 17th century Indian Mughal miniature painting of this scene, I look at the act of cutting as a collective female gesture of empathy towards Zulaikha's boundless expression of love and desire, through the lens of a woman who has, herself, been cut.

The secret, undocumented history of female genital cutting (khatna) among Dawoodi Bohras, provides a new way of framing our understanding of this image of a community of women. In this miniature, I read the slip of knife from fruit to finger as an allegory for this open secret. Through looking at art, my paper aims to create a nuanced space to reflect upon the Bohra practice of cutting girls, especially when for the first time, a heated and polarized debate has emerged within the community about the practice. In April of this year, a female Bohra doctor was arrested by the FBI in Detroit in the first prosecution ever to be made in the United States in relation to issues of FGM (female genital mutilation). This arrest has sparked an intensely divided debate between anti-FGM Bohra activists and Bohra women and men who believe in khatna and deny its traumatic effects.

The focus on a painting aims to open up a space that moves from the fixated question of whether the practice of khatna is right or wrong, to questions of what the continuation of this practice reveal about a community of women. My paper looks at how a painting of the past can act as a reparative work for a new understanding of this Bohra tradition. I shift the focus onto the sense of responsibility, identity and empathy that are linked to the women's perpetuation of the custom. Similarly, rather than reading the women cutting their fingers in Yusuf and Zulaikha as an 'accidental' result of the shock of Yusuf's beauty, as commonly believed, I see the collective cutting as conscious act of empathy.

Calendrical History 1918/2018: Mnemohistory and Time(lines) of National Identity in the Baltic States

Dmitrijis Andrejevs

University of Liverpool, International Relations and Security

Over the years several authors endowed calendrical days with mnemonic-identity powers. In that way, for Eviatar Zerubavel they are "designed to commemorate 'sacred' historical events". For David McCrone and Gayle McPherson "national days" are 'commemorative devices in time and place for reinforcing national identity". More recently, Karen Gammelgaard and Ljiljana Šarić opened their edited volume by proposition that "national holidays provide a yearly recurrent opportunity for people to reflect upon the identity of the collective they belong to". This paper, acknowledging growing scholarly literature, equally treats calendrical days (commemorative days and holidays) as (political-)tools in shaping national identity boundaries by providing mnemonic frames of references. Specifically, with the centenary of independence approaching in all three Baltic States, this study is interested in exploring the political-historical vision of the route(s) to becoming independent states.

To do so, this paper looks at the 'distinctive time-lines of national identity'. At the same time, it is suggested that such calendrical history is better thought of as mnemohistory, rather than as history 'proper'. Accordingly, by exploring "the past as it is remembered", several traits come to the fore. Specifically, after examining the timelines of national identity with respect to independence and briefly comparing them with the centenary celebration programmes, Lavi's observation that national identity requires stable "Chrono-Work" is confirmed, as all three Baltic States keep returning to the same "chronological anchors".

Democracy and Tyranny: On Ethical Law

Dave Bainbridge

Royal College of Music, Musicology and Philosophy

This paper explores the relations of political in- and exclusion, authority and the ethics of militancy. Central to the argument are the respective roles of decision in the writings of Jacques Derrida and Alain Badiou. For Badiou, perhaps the most significant contemporary thinker of militancy, the ethical Good is to be found axiomatically in the decision to be faithful to the truth (in his terminology) of universal egalitarianism. Crucially, though, I argue that this ethics of fidelity can legitimise the worst excesses and atrocities in the very name of ethics.

I suggest that this ethico-political problem follows from Badiou's logic of identity. The temporal incorruptibility of what he calls the ontological situation preserves the sovereign identity of beings; submitted to no relation, a being is in-itself. I argue instead that identity is instead precisely constituted through difference, with a materialist reading of the trace structure through which the empirical and transcendental are submitted to each other and contaminated.

Identity thought thus depends on differential relation and the destructive movement of time, and corrupts the very identity of identity. Significantly, it permits no sovereignty as Badiou would have it. It is through this disruption of sovereignty that the autoimmunity of identity is manifest. In necessarily seeking to guard against harm, democracy or egalitarianism protect themselves through non-democratic or non-egalitarian means (the war on terror, for example, or restrictions of voting rights), and in doing so attack the very identity of themselves; not merely as empirical manifestations, but as the iterable identity of the concept. An ethics of militancy, I argue then, must be orientated towards decision in Derrida's sense; a calculation of the incalculable, a choice which one cannot be certain is preferable, and, crucially, which it might be necessary to act against or subsequently betray.

"You're Not Metal Enough!": Taste Values and Metal Subgenre Allegiances of University Students

Amanda Barnett

University of Liverpool, Popular Music

Throughout its inception, heavy metal music has continuously been an attainable medium for fans and musicians alike to express personal identity. Through interchangeable subcultural practices and dress code appropriation, the cultural process of expressing oneself has become as synonymous with heavy metal as the loud, dark sounds created. However, as metal developed, subgenres of distinctly different metal variations evolved, thus further pushing the boundaries of what metal's subculture and identity mean. Subgenre allegiances have expanded to the point of dividing metal fans and allowing the usage of personal preference and music taste to be an outlet for accepting marginalization, creating elitist subcultural groupings, and stereotyping. Although people disagreeing on the taste and the value of each music form is prevalent throughout music's discourse, metal is unique in the sense it has always proudly encouraged loyalty through connecting societal outsiders together in its subculture.

This paper aims to answer the following questions by considering how students address, appropriate, and reconsider the realms of subgenre allegiances, while maintaining the overall community experience metal provides. Who is creating these labels and why are they important? How does each person use subgenres to talk about metal, themselves, and others? How does one express their metal identity individually while also adhering to metal's group identification through dress code and subcultural commodification?

The Body and the Avatar, the I and the Other: Self-creation in Virtual World Explored through Machinima

Tess Lorne Baxter

Lancaster University, Contemporary Art

'Je est un autre', claimed Arthur Rimbaud, 'I' being simultaneously 'other' and 'not other'. In virtual worlds, avatars are not just place holders but sites of self-making – a place to set 'I' against an 'other', to be oneself or imagine being different. However, being different is restrained by someone's concept of what they could be – the 'other' remains attached to the 'I'.

Avatars are not just virtual bodies, but also named bodies, and pseudonyms by convention. Jane Pilcher claims that bodies and names are tied tightly into identity, and I argue that this remains the case in virtual spaces for virtual bodies and names. Many users ('residents') of Second Life keep their virtual and actual names separate, which variously reflects gaming convention, wanting to experiment with identity, and wanting to avoid the gendered and racial associations of 'real' names. But it is not necessarily about anonymity.

Reputation is important for visual and musical artists. Virtual names become attached to both the virtual body and a

person's creative activity, a process identical to that in the actual world where names become 'the nucleus of our individual identity'. Within research this generates a question: if avatars are creative works producing further creative works, should they be anonymised or named and credited?

Between the Self and the Other: Ethnological Identity in Euripides' *Andromache*

Vasileios Boutsis

University College London, Greek and Latin

The Trojan War united Greece against a common enemy, but as that enemy receded from the historical foreground, the notion of a shared Greek identity diminished. The Peloponnesian War destabilised further the ethnological narrative which retained the numerous Greek city-states together against a mutual threat. New criteria of ethnographic identity emerged, as the concept of a shared and unifying mythological genealogy among all Greeks declined in an era of friction among friends. This paper aims to offer an innovative reading of Euripides' *Andromache* as a drama that reappraises the ethnological norms and re-evaluates the physiognomy of Greek identity. The *Andromache* is a tragedy written amidst the war, reflecting the political upheaval and a crisis of allegiance and identity. The dramatic space enacts the city of Phthia, a location bound with the mythological and genealogical origins of Greek ethnicity, as a realm divided between its traditional allies and a new, barbarian friend that puts the long-known balances under pressure. The domestic crisis of the royal house of Phthia evolves into a heated debate on the variations of a coveted Greek political and ideological culture which appears to be plural and not singular. The conflict between Spartans and Phthians is perturbed by the unsettlingly familiar Trojan –barbarian- Other. The emerging prevalence of a cultural ethnography, focusing on political, social and ideological features, offers an alternative to the faltering traditional narrative but also reveals the undependability of the long-established ethnological bipolar of Greeks and barbarians.

My approach on the established ethnological bipolar of Greeks and barbarians. My approach on the *Andromache* aims to offer new insight into Greek ethnographical identity, approached through a destabilisation of the Self which is no longer confident and self-sustained but is negotiated between the closer circle of friends and allies (*philoi*) and the wider sphere of the Other.

Folksonomic Identities – Tagging as a Techno-Cultural Practice

Nicola Bozzi

University of Salford, Media and Cultural Studies

As social media has become increasingly pervasive, the debate on identity has both intensified and fragmented. Some imagine Internet users as a multitude activated by imaginary catalysts like the Occupy movement's "99%" label or the Guy Fawkes mask representing the Anonymous collective; others are more concerned with the potential of "writing oneself into being" and participatory culture.

However, the last couple of years have been sobering: preoccupied with either the temporary political potential of imagined networks or the vicious dynamics of identity politics at work in online culture wars, scholars have discovered the dark side of online identity. If the social organises the self as a techno-cultural entity then, how can the humanities address cultural identity within the technical ideology of network and data, maintaining a critical perspective?

Rather than mapping trends using digital methods, I am interested in the aesthetic production embedded within the amateur use of social media and the dynamics of its technical performance. I argue that online identity, often presented as fluid, could be better defined as a granular configuration of techno-cultural tags, a folksonomy of cultural memes and stereotypes intermingling with platform-specific profiles and numerical identifiers. If people try to brand themselves through

a "tag cloud" made of interests, affiliations, brands, hashtags and memes, the combinations engendered by such a process will inevitably follow trends and power laws, evading old stereotypes and use of social media and the dynamics of its technical performance. I argue that online identity, often presented as fluid, could be better defined as a granular configuration of techno-cultural tags, a folksonomy of cultural memes and stereotypes intermingling with platform-specific profiles and numerical identifiers. If people try to brand themselves through a "tag cloud" made of interests, affiliations, brands, hashtags and memes, the combinations engendered by such a process will inevitably follow trends and power laws, evading old stereotypes and creating new ones (e.g. Instagram Models or YouTube Rappers).

Through a discussion of artistic experiments with social media – e.g. the Hip-Hop Art Critic, the Instagram Performer and the Entreprecariat - I will reflect on which tagging tactics can be used to inject new formats in the collective imaginary.

Refugee, Root, Ground

Liam Burrell

University of Liverpool, Philosophy

The rubric of this conference aligns being with 'stability', belonging with 'collectivity', and becoming with 'continuity'. It implies that this constellation in turn constitutes the term 'identity'. However, this paper argues that there is a term prior to this logic through which all the other terms must be thought: that of 'ground' or 'grounding'. As such, it rethinks identity in terms of ground, while being attentive to identities that are ungrounded as such.

In the infamous 'black notebooks', Martin Heidegger refers to Jews as 'worldless', his antisemitism surfacing as he condemns their diasporic and uprooted nature. Reinforcing the tired rhetoric of a supposed Jewish conspiracy Heidegger paints the Semitic character as "the kind of humanity that, without any restraints, can take over the uprooting of all beings from being", that the "intermingling" of Jews is a crisis for being in the world itself. Therefore, in Heidegger's view, to be without ground is to lack being itself, and it is not hard to see

a link between those portrayed as without being or humanity and the inevitable horror of the camps that followed soon after. At stake here is the link between a certain identity and grounding: to be deracinated is to be denied worlded existence. This paper explores the identity of the refugee as an index for thinking through these problematics of grounding. I will analyse how ground relates to identity in the work of Giorgio Agamben and Francois Laruelle, whose philosophies engage with identity in novel and radically humane ways. My conclusion is that under the condition of rootlessness, qua identity without essence, is when the human is most visible and immediate. It is therefore imperative that we use such a condition as an axiom for ethical thinking.

Misdirected Propaganda caused by National Identity and Cultural Differences Between the Powers Involved in the Falklands/Malvinas War

Louise Ann Clare

University of Manchester, History

The Falkland Islands or Las Islas Malvinas, as they are called by the Hispanic world, have been a source of dispute for centuries, but this erupted into a full-scale military invasion of the Islands by Argentina in April 1982. Since the conflict, research has mainly focused on the political and economic factors, and the 'Special Relationship' between the United States of America and the United Kingdom. Little analysis has been made of Spanish language sources, and there has been very little or no examination of the effects of the media on the decisions made, and also how the differing national identities and cultural backdrops influenced the parties involved, which often led to at times fatal misunderstandings. The important role differing and shared cultures and national identities played during the Falklands/Malvinas War, in influencing governments' actions and views involved in the conflict and their respective media must not be underestimated. This lack of attention to Spanish language sources, media, identity and cultural issues is significant, because it fails to provide a full and balanced picture of the conflict.

This paper will seek to address this imbalance, by not only examining English and Spanish language primary sources, but it will also investigate the manner in which the different national identities and cultural perceptions impinged on the media coverage and propaganda, plus its differing effects on the powers involved. It will examine the language used by the media of the respective powers involved in the conflict in order to emphasise cultural differences. It will offer conclusions about the importance of different national identities and cultural differences and similarities, as manifested by the reactions and decisions taken by the participants, both individual and governmental, and their respective media in the Falklands/Malvinas War and indeed, how conflict lays identity bare.

Touched by Nature: A Study of Children's Emerging Ecological Identity and their Connection with Nature – Let Nature Be Your Teacher

Catherine Francis

University of Aberdeen and Portsoy Primary School, Aberdeenshire Council)

Children's emerging ecological identity lies at the heart of my research. I believe it can be encouraged through a subtle extension to their lifeworld afforded by regular, progressive, almost rhythmical, weekly excursions into Nature whilst at school. My research explores children's perceptions of their identity and of their relationship with Nature. Embodied, experiential learning accumulated through journeying to and from and whilst at a seashore, within easy walking distance from their classroom, will be captured using Arts Based Research methods. Children will beachcomb, create environmental art and write prose. Inspired by my love of Nature, this research is also a reflection upon almost thirty years' experience as a primary school teacher working in a variety of indoor and outdoor contexts. The increasing realisation and acceptance of the impact of climate change, with a concomitant call for action, has served to raise the profile of Learning for Sustainability in educational systems across

the world. Educating the next generation has been identified both by policy makers and practitioners as a powerful way to ameliorate the situation. However, they have been working with a school population increasingly removed from Nature and separated from the ways I believe children learn best. I suggest embodied learning and affective cognition too often occupy a back seat in mainstream schools. I argue that if awakened by skilled, well-informed mainstream classroom teachers, children's learning may become more purposeful, enjoyable and beneficial. With this in mind, I have conceived a theoretical framework comprising four components; Encounter, Touch, Affiliation and Surrender which I believe describe an effective process by which children may secure a positive mutually beneficial connection with Nature

Then, Now and Then Again: Dreamed-of Queer Collectivity in Karol Radziszewski's *Kisieland* (2009-) and *Ceremony* (2016)

Aleksandra Gajowy

Newcastle University, History of Art

In "Theorizing Queer Temporalities," Christopher Nealon recollects "the strangeness of witnessing that dreamed-of collectivity realized long after the fact, in the archive: a history of mutually isolated individuals, dreaming similar dreams, … in the aftermath of collective struggles and new identities." In his ongoing project *Kisieland* (2009-)*, the Polish artist Karol Radziszewski undertakes this haunting concept by unearthing, documenting, and re-contextualising the work of the gay activist Ryszard Kisiel. In 1986, Kisiel founded *Filo,* the first gay zine in the Eastern Europe, which quickly became the only reliable advisor on the spreading AIDS crisis, but also provided gay men in Poland with an unprecedented feeling of collectivity in Poland, but also with gay communities abroad, who had been already granted more visibility through Stonewall riots and AIDS activism. Radziszewski can be thought of as continuing Kisiel's activist work today,

not only striving to preserve, but also to reconsider the gay identity and identification in contemporary context. In his video work *Ceremony* Radziszewski re-enacts elements of Kisiel's work on AIDS activism, immersing himself in Afro-Brazilian spirituality. The performed ritual ponders on whether gay communities can be liberated from the post-AIDS trauma and whether a renaissance of sexual jouissance is achievable. In so doing, it explores the very core of post-AIDS gay identities.

This paper thus considers the cross-generational, temporal, collective context of gay identities, to a large extent perpetuated by the narratives of shame, loss, and mourning. It asks whether revival of memories of activism can reinvigorate queer communities, and how AIDS activism today, evolving in the light of available drug therapies, may participate in deconstruction of identities marked by stigma. Thus, this paper reaches out to potentiality of "becoming-collective-across-time" (Freeman, 2010) through the archive and its re-contextualisation that defies the chrono-biopolitics of normative identities.

Mimesis and Myths of the Modern: Identity and Artistic Semblance in T.W. Adorno

Kylie Gilchrist

Kingston University, Aesthetics and Art Theory

Adorno's writings on art offer one of the most generative considerations of art's potential to undo the dominating logic of identity inherited from idealist thought. Per Adorno, art counters the violent imposition of identity between subject and object by offering a different mode of identification via mimetic semblance. Art's utopic gesture is its potential to elude conceptual identity, enabling the subject to know objects in their particularity and difference—a relation that bears the Enlightenment's promise to reconcile nature and freedom. Adorno's transformative horizon, however, founders on his political paralysis, bringing his identity critique's viability into question. This paper sounds out the theoretical underpinnings of Adorno's

political limitations, considering their relevance for confronting today's resurgence of racist/fascist political myths. It begins by sketching art's centrality to Adorno's critique of 'identity thinking', elaborating the dialectical relation between the conceptual identity of modern reason and aesthetic semblance of archaic mimesis. So, doing, it outlines how Adorno conceives the artwork as a model of reconciliation that could actualise the modern ideal of critically reflective subjectivity. Secondly, it argues that Adorno's identity critique is constrained by his unquestioned inheritance of liberal political concepts, demonstrating that his model conceives identity as the property of a self-owning subject. Thirdly, it suggests that this theoretical limitation leads Adorno's critique of the modern to become its own myth of progress, with the dialectical relation between the conceptual identity of modern reason and aesthetic semblance of archaic mimesis. So, doing, it outlines how Adorno conceives the artwork as a model of reconciliation that could actualise the modern ideal of critically reflective subjectivity. Secondly, it argues that Adorno's identity critique is constrained by his unquestioned inheritance of liberal political concepts, demonstrating that his model conceives identity as the property of a self-owning subject. Thirdly, it suggests that this theoretical limitation leads Adorno's critique of the modern to become its own myth of progress, with dangerous implications for current political thought. Critically engaging Adorno's understanding of German fascism as a regressive mode of identification, it posits that we require deeper critiques of the subject and more sophisticated models of historical temporality to understand contemporary forms of political myth. Finally, it suggests the concept of mimesis as a site to productively rework Adorno's model, considering uses of narrative fiction within visual art as a means of instantiating alternate modes of identification within collective histories.

Writing and Mapping Identity: Metafiction and Dislocation in China Miéville's *This Census-taker*

Beata Gubacsi

University of Liverpool, English

In my paper, I wish to explore how one of Miéville's most recent books, *This Census-taker*, takes a central place in his oeuvre and can be read as some sort of an "Ars Poetica" - a piece streamlining the identity of Miéville's fiction, essentially, taking a census of his own work. This interpretation relying on metafictionality also draws attention to Miéville's experimentations with postmodern subjectivity.

This Census-taker, the monstrous hybrid of a postmodern techniques, an eerie murder mystery, an absurd coming-of-age story following in the footsteps of Kafka and Borges, shows similarities with one of Miéville's previous short stories, "The Design". His voluminous short story collection *Three Moments of an Explosion* (2015), and his novella *This Census-taker* (2016) were published with only one year apart. "The Design", the last short story in the book, tells the story of a quasi-investigation after curious patterns on bones, surrendering to the metaphor of deciphering the intriguing narrative patterns of the short story, the collection and the wider context of Miéville's fiction. It begins with the metafictional interventions of the narrator, and further obscures his reliability with uncanny spatial and temporal dislocations. These signature features return in *This Census-taker*, not only undoubtedly linking the novella to the New Weird, a genre and movement Miéville is considered a key figure of, but also giving a strong sense of identity to it.

This Census-taker, however, "carves" new "bone designs". The narrator oscillates between the voice of a boy escaping his troubled hillside home and the voice of his adult self, a clerk of an enigmatic organisation, creating a narrative timeline that is like a Mobius strip. The very setting of the novella is dubious, including hints to a post-apocalyptic society and references to Miéville's own second world, Bas-Lag, and its capital, New Crobuzon, constructing intertextual connections. The narrator is lost in space and time in an absurd reality of his own oeuvre, constructing his oeuvre from secrets and puzzles, similarly to the New Weird authors.

Consequently, *This Census-taker* is the journal of building up an identity via storytelling and constructing the identity of the series of stories being told that way.

European Citizenship Under Stress: How Nationalist Politics Affects the Identification of UK and Dutch Mobile Citizens

Simone Wilhelmina Haarbosch

University of Aberdeen, Sociology

In current discussions about European processes of integration, the notion of a national identity is frequently discussed. It is often assumed that a strong national identity, combined with a high degree of national pride, forms a barrier to the integration process of European countries and particularly to the formation of an identity with Europe. The idea of European identity however, is plagued but vague concepts, poorly measured data and lack of information on which claims are based. The Netherlands and the UK are particularly interesting countries in which to research these processes because in both countries there is an increasingly nationalist and anti-foreigner focus of national politicians across Europe would seem to have turned the tide in the opposite direction towards intolerance and a more narrowly defined nationalism. The literature review undertaken here started with exploring the field of place-identity followed and in-depth review of the parameters suggested by Bechhoffer & McCrone (2009): 1) Critical understanding of reality; 2) othering; 3) belonging. The last decade citizenship and identification processes are highly unstable within terms of belonging and othering, for that reason it is important to note that especially the understanding of the term identification as meant in literature will be valuable for the future of these ongoing debates. This literature study contributes to the in-depth understanding of identification processes of Europeans within different European citizens within a cosmopolitan approach.

The analysis and outcome of this research contributes to the debate of the meaning of citizenship within (two) the parameters suggested by Bechhoffer & McCrone (2009): 1) Critical understanding of reality; 2) othering; 3) belonging. The last decade citizenship and identification processes are highly unstable within terms of belonging and othering, for that reason it is important to note that especially the understanding of the term identification as meant in literature will be valuable for the future of these ongoing debates. This literature study contributes to the in-depth understanding of identification processes of Europeans within different European citizens within a cosmopolitan approach. The analysis and outcome of this research contributes to the debate of the meaning of citizenship within (two) European countries.

Revising the Lens through which We Look: Marked Moments of Transformation Within a Practice-based Enquiry

Lesley Halliwell

Manchester Metropolitan University, Art

Referencing my visual arts practice, this paper reflects on a series of practical cultural investigations recently undertaken as part of my PhD research on the relationship between the surface of an artwork and its inherent structure. Learning directly from experts within the field of Islamic geometry, Celtic

patterning, Indian *kolams* and Medieval manuscript illumination I have tried to inhabit those traditions, however briefly - a process that exposed my own preconceptions about how the surface of a painting operates as well as the role of the apprenticeship system.

I will explore how these experiences led me to question the notion of appropriation and identity. Who does culture belong to? Who has the right to use it? Using artworks made during the course of the PhD research and with particular reference to Deleuze and Guattari's notion of becoming I will draw attention to moments of change and transition within the practice whilst probing how one draws from the past to create something new.

The Changing Faces of the National Curriculum for Music (1992-2017)

Adam Matthew Hart

University of Salford, Music

The national curriculum for the study of music in the UK was first introduced in 1992 on the basis that children should have access to a range of musical experiences as part of their school life. The 1999 curriculum placed greater emphasis on the development of personal, social and cultural identity through musical experiences. The current curriculum, introduced in 2013, dispensed with this process-oriented approach in favour of a short list of academic goals. Though the Department for Education continue to promote the importance of music, financial cuts and attainment pressure for core subjects have rendered creative pursuits as affordances for which time and money is too often scarce. However, music is a key catalyst of our formative identities. It helps us to understand or decide who we are and how we communicate with the world. If a formal music curriculum was originally established, in part at least, in recognition of the developmental influence that music and musicking has on young people, little of this has survived the latest draft. This talk will examine how the role of identity and expression has changed in the national curriculum for music since its inception 25 years ago, as well as exploring some alternative models and calls for reform.

Speech and Drugs and Rock and Soul: The Dispelling and Composition of National Identities in *Trainspotting* and *The Barrytown Trilogy*

Daniel Stephen Hey

University of Salford, Arts and Media

This paper explores the concepts of national identity and nationhood in two contemporary Scottish and Irish texts: Irvine Welsh's *Trainspotting* (1993) and Roddy Doyle's *The Barrytown Trilogy* (1987-1991). Through an analysis of the use of language and dialect, and the subsequent social implications, I demonstrate how straightforward notions of a singular national identity are underlined, challenged, and deconstructed in these texts. The construction of socio-political identity through language and dialect highlights the fragmented, multifarious, and complex national identities of these authors' characters and their relationships within their local communities, countries, and to the United Kingdom. Both Welsh and Doyle, I go on to show, reject the idea of national identity as a homogenous entity, instead projecting a diversified and complex amalgamation of identities through their characters that provides a voice for the marginalised and demonstrates the social impact that language and dialect can have within a nation.

The De-Masculinization of Aerial Bombing: Bomber Command to Killer Robots

Joshua Hughes

Lancaster University, Law

Do robots have a gender? More specifically, how does gender impact on robots designed to kill in warfare? This paper will consider how military masculinities are affected when the person is removed from combat. It builds upon the work done by Cohn in relation to gender in defence policy, and work by Gregory on the changing masculinities of air force pilots. The paper draws upon Gregory's views of military masculinities where pilots took on risk and danger in dogfights and

bombing raids during World War II, and considers the changing position of pilots in relation to masculinity when they fly armed drones via remote control and take on no physical risk. The paper goes beyond this to consider how masculinity affects, and is affected by, the potential future usage of autonomous weapon systems. The paper looks at the impact of masculinity in programming of these systems, in disarmament talks, and also on the potential operators of these weapons. The paper concludes that masculinity is still present in these systems, but in a radically different form to previous understandings based in the more dangerous conflicts of the past.

Music and Identity in Early-Victorian Manchester

Rachel Johnson

RNCM, Musicology

The musical life of early-Victorian Manchester prior to the formation of the Hallé Orchestra has been almost entirely overlooked, both by musicologists and by historians researching other areas of industrial society, yet archival sources are revealing a rich and varied network of musical activities.

Manchester at this time is frequently described as the world's first industrial city, renowned as a centre of commerce and the heart of the textile trade. Its rapid urbanisation changed the balance of society and brought in something new, something requiring much discussion and negotiation as its structure evolved. An emerging theme of particular importance is how often music, both directly and indirectly, found a place in these negotiations. The appearance of music in various forms across the strata of society weaves it into personal and group narratives of identity formation in this turbulent urban environment, whether the participation of individuals in music societies, the employment of music as a tool of control by the industrial elite, or the appearance of communal singing and musical performances within Chartist events. What it meant to be a citizen in industrialising Manchester was a topic of much debate, within and outside the city,

by the civic leadership and by the mechanics and artisans, and music, if not necessarily providing an answer, frequently played a part in the search for one.

This paper will explore some of these locations of musical activity with a focus on identity formation, including Manchester's 1836 Grand Musical Festival, the Mechanic's Institute, the Hargreaves Choral Society and the Art Treasures Exhibition, supported by theory including Benedict Anderson's notion of imagined communities and Habermasian ideas around what it means to be human.

Hazara Identity as a Form of Empowerment and Dissent

Rabia Latif Khan

SOAS, South Asian Studies

In recent years attacks on the minority Shia Hazara community in Afghanistan have grown exponentially. Targeted killings and suicide bombings regularly occur in Afghanistan, but the rise of Islamic State terrorists in the country has seen Hazaras being killed at Shia commemorations and Mosques. The 'heretical beliefs' of Hazaras as Shias in a predominantly Sunni Muslim state has caused the community immeasurable strife for well-over a century, with places of worship and Muharram & Ashura processions in remembrance of Prophet Muhammed's progeny, now considered legitimate targets. This is in turn heightening Afghanistan's sectarian divide.

The perilous situation of Hazaras both past and present, in Afghanistan and neighbouring countries, has led to a growth in ethnic consciousness, solidarity and political mobilisation of the community in Afghanistan and elsewhere. Among the migrant and diaspora community in Europe there are countless demonstrations when attacks against the community take place in Afghanistan, as well as an active social media presence, which has become an outlet for a collective Hazara 'voice', utilised to highlight the plight of the Hazaras.

Growing Hazara social media presence has meant that a historically marginal group is now able to control and disseminate information about the community, in a way that has not occurred in the past. Asserting 'Hazara identity' after decades of suppression and ostracization becomes a means to shift the community's position within Afghanistan and Afghan diasporas

worldwide. Thus, this paper will assess how asserting 'Hazara identity' not only acts as a tool of empowerment but also disrupts Pashtun hegemony in Afghanistan, and directly challenges ethnically driven narratives of what it means to be 'Afghan'.

Writing Hybrid Voices

Inés Gregori Labarta

Lancaster University, Creative Writing

In this paper I will focus on how language can be used to recreate a hybrid identity in fictional characters. To show this I will explain the process behind my science-fiction novella *Case File 477* which is set in Neo Dublin (former Madrid). Two texts have been fundamental when researching for my novella: *City of Bohane* by Kevin Barry and *A Clockwork Orange* by Anthony Burgess. The first is set in Ireland in 2053, where people speak different Englishes mixed with Irish and Spanish. In the second characters speak a Russo-Anglo-American patois. Inspired by these texts, I devised my own futuristic language to use in *Case File 477*: a bastardised version of English mixed with Spanish and Latin. The novella is narrated from the perspective of Kerry, a rebellious sixteen-year-old with a hybrid Spanish and Irish identity. He lives in an Irish theocracy where any trace of *Spanishness* is strictly forbidden, so his hybrid speech is seen as threat. I believe the reader would quickly get used to his slightly obscure language, as it happens with *Talk of the Town* by Jacob Polley, a hybrid speech is seen as threat. I believe the reader would quickly get used to his slightly obscure language, as it happens with *Talk of the Town* by Jacob Polley, a novel narrated by another rebellious teenager using Cumbrian dialect. David Mitchell also invented a new and obscure English patois for his science-fiction novella *Sloosha's Croosin' an' Ev'rythin' After*, which is part of *Cloud Atlas*. I will briefly discuss the way languages can be used to control and subvert identities referring to *Old Languages, New Models*, a chapter from *Imagined Communities* by Benedict Anderson. To conclude, I will reflect on how I'm challenging the use of conventional English referring to *Colonial* discusses the link between culture and racism. This explains why hybridity tends to be seen as an unnatural, threatening situation.

Myth-Making: Relational Identities and Leader-Follower Relationships in Small Charismatically-led Religious Communities

Jamie Louise Little

Lancaster University, Religious Studies

Within the fields of religious studies, sociology, and beyond, much attention has been given to charismatic authority and leadership of religious groups. Similarly, there is a wealth of research concerning identity construction and religious belief. However, no significant research has yet been conducted into the interplay between charisma and the construction of the identities and religious beliefs of both leaders and followers in small new religious communities. Likewise, while most scholarship places power solely in the hands of either the charismatic leader or the group of followers, little research considers the possibility of a symbiotic relationship in which both leader and follower are essential to the strength or weakness of a religious group.

This paper addresses my ongoing research into this interaction, examining the significance of leader-follower relationships within such groups and the impact of these relationships on reflexive, fluid identity construction. This paper covers both the current academic landscape in the field of charismatic authority and the development of my research from initial idea to the completion of the first section of fieldwork within the first year of my PhD.

I argue that the construction and reconstruction of 'mythic' leader and 'devoted' follower in relation to each other creates a powerful interdependence in such groups, which is essential in sustaining the group itself. By conducting in-depth fieldwork with an emerging charismatically-led group, I explore both the importance of followers in maintaining the identity of the leader, and the relational nature of identity itself, taking into account issues of race, gender, and tradition. This project, and by extension this paper, will demonstrate the mutable, reflexive nature of religious identity construction and the symbiotic relationship between leader and follower, and will also aim to develop a theory that prioritises and values individual agency and the importance of personal and group identity.

Identity in Video Games: Buying Your Mask

Christopher McMahon

University of Liverpool, Communication and Media

This presentation explores how video games offer the opportunity for the wearing of different identities and the significance of this. Video games, from *Mario* to *Grand Theft Auto*, *Football Manager* to *Call of Duty*, and *Metal Gear Solid* to *Animal Crossing*, are consumer objects that offer a myriad of different opportunities to the player. Each opportunity is offered for different reasons as different video games are played for different reasons.

What is certain is that the player is looking for something in a video game, and this, especially in relation to the AAA console games, takes the form of an identity. The *Call of Duty: Black Ops* advertising tagline of "there's a soldier in all of us" shows how the game's aim was to bring the soldier out of you, to make the player the soldier, to give that identity to the player. In this sense, video games should not be thought of as an escape or disconnection from your everyday life, but an extension of it, a mask that you can wear to satisfy a lack or a desire.

The significance of this is that the separation between the player and the avatar is not clear cut. Video games are a site of learning that produce information where desires and wishes are met. Willingly adopting identities in video games can lead to the emboldening of the beliefs of the player as the way they want to see themselves, and the world, is reinforced. This requires critical study as, in the words of Kurt Vonnegut, "we are what we pretend to be".

Mapping the 'No-place' in Contemporary Poetry

Jason Robert Lytollis

Newcastle University, Creative Writing

To better understand being and identity, take away place. Think of the essential connections between place and being, as set out by writers on psychogeography, or in Heidegger's model of the fourfold. If the self is completely removed from any physical surroundings, we are left with an identity that is not fully realised or that is marked by feelings of unease and insecurity.

I am looking at what I call 'no-places' in contemporary poetry. These are settings that lack the features that situate us in the real world - topographical features, populations, landmarks, borders, ways in or out. Some are white voids, others are confused, constantly changing scenarios. All seem unnavigable and resistant to spatial theory.

I look firstly from a psychoanalytic point of view. For example, I show that the poems' absence of place models the mirror stage in Lacanian theory. Their lack of external features reflects the focus back on the self which is associated with the formation of the Lacanian Ego.

I also explore the relevance of these poems to our lives and identities in the 21st century. The no-place is acutely postmodern, having no roots, no apparent rules and no social structures. Beyond that, though, these poetic settings also represent the super modern as described by Marc Augé - a world of online encounters and the transitory spaces of airport lounges. Heidegger, writing on technology, is also important here, with his ideas of nearness and distance.

Once we understand how to navigate these settings, we can use the poems to examine the feelings associated with both psychological and super modern 'no-places'. These typically include a sense of the uncanny, of fear and insecurity, but also beauty, imagination and creativity. I also test my ideas through my own creative writing practice. *Desire* by Robert J. C. Young, which discusses the link between culture and racism.

This explains why hybridity tends to be seen as an unnatural, threatening situation.

Women's Dialogues within Socially Engaged Book Art

Gemma Meek

Manchester Metropolitan University, Art History

Analysing dialogues formed in book art between culturally different women's groups, offers a unique opportunity to explore identity. These dialogues may occur without the groups of women ever physically meeting, as is the case of *Unfolding Projects* (2011). Here, Australian women artists sent image-filled concertina book art to women learning to read and write in Kabul, Afghanistan, who responded by scribing over, against and under the images in writing. The two different groups geographical and culturally constructed 'identities', were both a location in which the books were made (physically and metaphorically), but also a space in which the authors of the books occupy, work through or work against. The physical distance and mobility of the book form demands a tracing of the book art's creation, circulation and framing through secondary publication, to conceive of how the women's groups may 'perform' or project certain identity expectations on one another.

This project is part of a wider enquiry into socially engaged book art, which often involves artists collaborating with different social groups (homeless participants, women's groups, communities formed around place, etc.), to create book art as a means of exploring identity, marginalised histories or develop new skills. Projects that fall under this rubric, involve artists working with groups that are presented under the authorship of a certain identity or positioning, such as 'homeless' or 'Afghan women'. Considering specific projects, this presentation will explore how named identities can influence the reading of socially engaged book art, as it is often partially structured and positioned within discourse, as understood in relation to the writing of Michel Foucault. By working from an art historical position, I aim read book art in mind of how identity labels can be divisive, utilised as a tool in which to select participants to partake in projects, establish a hierarchy of authorship and alter the way readers of book art may interpret the 'who' that makes as an affect on the work.

Being in the In-between: Black Masculinity in 20th West Africa and African-American Novel

Zohra Mehellou

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Identity, according to Stuart Hall and Zygmunt Bauman, is based on recognition and belonging, respectively. Thus, sharing certain characteristics and places is a major feature for setting a recognisable identity. What about the people who experience a sense of 'uncertainty' about their characteristics and belonging, then? Or those who struggle to define themselves and their land? To shed light on such a situation, I analyse Chinua Achebe's *Things Fall Apart* (1958) and James Baldwin's *Go Tell It on the Mountain* (1953). These two novels reflect on the chaos that West Africans and African Americans experienced due to colonialism and racial discrimination at the beginnings of the twentieth century. Besides narrating the life of characters who live in 'the world between', the two novels bring to the surface the struggle of the new generation—in the portrayal of Nwoye and John—to set their identity and belong to a particular group of people amid the clash between tradition and modernity in both contexts.

In addition to the problem of finding a recognisable identity, I focus in this paper on the concept of masculinity as identity. Reflecting on the father-son relationship in both novels, I discuss the conflictual understanding of what means to be 'a man' in both communities. This conflict leads me to reflect on traditional and modern Black masculinity and the role of the white man in such definitions. Moreover, I argue in this work that the new generation, or the sons, have managed to set their own identity away from the fathers' by abandoning the cultural traditions that the fathers represent.

Sampled Sirens: Sounding Surveillance on the Black Contemporary Film Screen

James Millea

University of Liverpool Music

Mr. Butler's (Charles S. Dutton) chilling classroom warning in 1993's Menace II Society seems to act as the catalyst for Kaydee 'Caine' Lawson's (Tyrin Turner) decision to leave behind the streets of Watts, Los Angeles and follow his love interest (Jada Pinkett) to Atlanta, in hope of a better future. While Caine's decision is eventually taken out of his hands, as he is gunned down in the film's final scene, this moment in Menace echoes a recurring trope in the New Black Realist films of the 1990s. As Mr. Butler utters the above sentiment the silence of the film soundtrack is broken by the sound of a solitary police siren. In this, it appears, the hunt Mr. Butler speaks of is one perpetrated by the system that surrounds this community, the system meant to keep it safe.

Gunshots, police sirens and radios, car horns, whirring helicopter blades and train whistles - while in mainstream cinema such sounds provide little else than a greater sense of realism for the film image, in hip hop these sounds are integral moments in the music, offering rhetorical emphasis, historical context, and formal articulations (Sewell, 2014). This clash of subcultural intent and mainstream medium plays a pivotal role in the shaping of the soundscapes of Black commercial independent cinema of the 1990s

(Watkins, 1998). Here, this 'racket' helps to develop the film's central narrative through a very specific control of cinematic space. In promoting these otherwise neglected sounds, the edges of films like Menace II Society, Boyz 'N' The Hood (1991) and Juice (1992) close in on their characters. Rarely appearing onscreen, the acousmatic sounds of these dominant infrastructures are consistently present in the lives of the films' young Black characters. Not so much keeping watch and protecting, but threatening their control. This research will map and explore the prominent and purposeful use of this 'racket' in the New Black Realist soundscape, arguing that these sonic utterances proffer developed and forgotten statements on the relationship between the young Black community and dominant American culture at the turn of the twenty-first century.

"Like A Rolling Stone": Bob Dylan's Subversive Identity in *Don't Look Back* (1957), *No Direction Home* (2005), and *I'm Not There* (2007)

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For over more than five decades, Bob Dylan has been subject of study by many researchers, literary critics and academics who have tried to analyse every single aspect about the 'artist', and what lies behind it: Dylan as a 'man'. However, there has not been a comprehensive study of Dylan's identity performances through his art (that is, his music, lyrics and published prose). Thus, the main aim of this paper will be examining Dylan's masculinity, in relation to key concerns with American subjectivity and social change, from three different perspectives: performance and the projecting of a subjective identity and viewpoint; how language is fabricated to create different identities and meanings; and how the performances of Dylan's 'identity' relate to concepts such as conflict, citizenship, and politics. The analysis will be focused on dealing with Dylan's evolving gender performativity both in music (1962-1966) and particularly in film: Dylan himself in D.A. Pennebaker's

Don't Look Back (1967) and Martin Scorsese's *No Direction Home* (2005), and other actors' performances of Dylan in Todd Haynes' *I'm Not There* (2007). In this way, I will present a series of readings in which concepts such as 'masks', 'subjectivity' and 'citizenship' will be key in approaching Dylan's chameleonic evolution as an innovative subject who was not only determinant in the musical field, but also acted as a catalyst in terms of presenting a renewed conception of 'masculinity' — that besides defying predominant models which were widely endorsed in American society, opened a new path regarding masculine performative identity.

Confinement in Indian Captivity Narratives – The Liminal Space of the Indian Village

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This paper investigates aspects of the third stage of captivity, the captives' confinement in an Indian village. While some kind of interaction between captives and captors is most likely depicted in every captivity or prison narrative, it is the circumscribed nature of the Indian village that needs to be seen as creating a distinct space that influences the captives' self-perception and how they describe their captivity. One of the questions that my project investigates is to what extent British colonial subjects were able to maintain their identities and in what ways their sense of identity was influenced by the interaction with their captors. By analysing the captives' descriptions of space in three representative narratives, I want to argue that most captives occupy an in-between state of being both insider and outsider, depending on their function within the Indian tribe, the treatment they receive and whether or not they are adopted by their captors. As 'insider' and 'outsider' are spatial terms themselves, I argue that the captives remain on a threshold rather than fully belonging to one space or the other. The descriptions of space that captives provide in their narratives give insight into the individuals' experience and perception of their captivity.

Consequently, captives experience a state of alienation and ambivalence that influences their self-perception and complicates their effort to maintain their identity as British colonial subjects.

Class Warfare, Ethnic Warfare, and Redefining American Identity: Analyzing Speech Rhetoric from the US Primaries and Presidential Election 2016

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On July 19th, 2016, one of the most influential sociologists of the modern era, Anthony D. Smith, passed away. His dichotomy of ethnic versus civic nationalism has been an academic pillar within the studies of ethnicity and nationalism. For decades, there was a consensus that Western Europe and the U.S. were bastions of civic nationalism, while Eastern Europe and the Middle East where symbolic of ethnic nationalism. Over the last two years, the world has undergone immense political change: ongoing conflicts in the Middle East and the European migrant crisis. Similarly, to Brexit, the results of the recent U.S. Presidential Election challenged the political, economic, and social *status quo*. For sociologists following the Marxist approach, the result of the U.S. election was a result of a class war. In terms of identity formation and nationalism, could the result have been caused by the creation of an ethnic war within the discourse of the political elite?

Regardless of which of these methods of power centralization are used, class and ethnicity play a key role in identity politics. The following paper analyses rally speeches by Hillary Clinton and Donald Trump. The rally speeches cover a time frame from June 13th, 2015 for Hillary Clinton and June 16th, 2015 for Donald Trump until November 7th, 2015 – one day prior to the election. Speeches of the candidates were been broken down into how much time was spent on a particular topic (hours, minutes, seconds). The topics, including the economy, ethics, security, religion, and the European migrant crisis, were compared to opinion polling during the election. The results show a class versus ethnic warfare dichotomy which persisted throughout an election filled with identity politics.

Voicing Identity: Migration Crisis and Ovid's *Metamorphoses*

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In recent years, migration crisis has gone hand in hand with the ongoing development of a new terminology and theories significantly aiming to express and define the emerging identities. The contemporary problematizing of identity following migration as well as the articulation of the shifted identity find significant precedents in ancient thought and literature. Nonetheless, the application of refugee studies theory to ancient literature has been very limited up to now (Gray (2016)).

This paper suggests a novel deployment of refugee studies theory in a text primarily concerned with the concept of identity, the *Metamorphoses* (8 CE), a Latin epic poem composed by Ovid. In Ovid's metamorphic world, identity is constantly subject to change. The poem, presenting itself as offering a history of the world, encompasses multiple physical transformations resulting in the gradual emergence of new entities and the explicit construction of new names, which aim to define them. I will particularly focus on the figure of Arethusa, a nymph migrating from Greece to Sicily. Arethusa's physical transference from Greece to Sicily in the *Metamorphoses* and the shaping of her new identity parallels the shift of her identity as a result of her migration as a literary figure across different cultural and generic frameworks, namely from Greece to Rome and from bucolic to epic. Arethusa constructs her shifted identity deploying Roman legal terms for migrants, but also turns attention to the limitations of language to describe her new status, a problematization which parallels the contemporary discussion of language and identity with regard to migration. This paper aims to show how the discussion of identity in ancient texts can be renewed by being explored against the backdrop of contemporary reality and through the combination of literary approaches to interdisciplinary theories and particularly refugee studies theory.

Diaspora, Dynasty and Dispossession: English Identity and the Heroes of Philippa Gregory and Bernard Cornwell

Siobhan O'Connor

Manchester Metropolitan University, English

'Are we looking into the past, or looking into a mirror?' asks Hilary Mantel of historical reconstruction. Indeed, the period leading up to and beyond the 2016 EU referendum has seen an intensifying of popular interest in the nature of English identity, not least as part of an attempt by politicians and media commentators to explain the vote for Brexit.

Links between nationalism and the historical imagination are well-documented, and as Jerome de Groot has demonstrated, Brexit was preceded by a retrospective zeitgeist. Accordingly, this paper offers close readings of two contemporary historical novels in order to determine what they illuminate in relation to national subjectivity.

Evidence suggests that currently, the genre is dominated by the Tudors, with another popular trope being the Anglo-Saxons. Scholarly attempts to locate the nation in time have made cases for both of these ages as the time of England's birth. Philippa Gregory's *The King's Curse* (2014), set in the Tudor milieu, and Bernard Cornwell's Anglo-Saxon novel, *The Pale Horseman* (2005) share thematic similarities and depict an uneasy relationship between individual identity and the state. As such, a picture of English anxiety emerges which sheds light on the complex forces shaping the nation as it enters a post-cosmopolitan interlude.

Belonging through Non-Being: Understanding Reflexive and Refractive Identity within Indra's Net

Alexander James Owens

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Our Identity is something that adapts as each one of us moves throughout life, it is constantly in a state of change. But our identities are not composed within a vacuum, and it is indeed each other and all things that impact upon our own construction of identity. One of the best analogies for this is presented by the Chinese Hua-yen Patriarch, Fa-Tsang, in his presentation of Indra's Net. This paper seeks to explore the reflexive and refractive nature of our own identity and explore the 'interpenetration' of all Dharmas or events. In this way, this paper will argue that we never truly reside within a state of being, but due to this, we are all part of the universal nature of belonging.

Utilising a Mahāyāna Buddhist perspective, this paper seeks to explain and explore the analogy of Indra's Net in a way that will be accessible, and of use, to any scholar or practitioner within the humanities when considering their own specific understandings of identity.

Indra's Net seeks to view identity from both the macro, that is universal, perspective, as well as the micro. In presenting this, attendees will become acquainted with some key Buddhist terms and ideas such as Śūnyata (Emptiness), Tathagatagarbha (Buddha-embryo) and Dharmadhatū (phenomenon-matrix/partaking in the realm of reality). Through exploring these three key principles it will become evident that despite Buddhism's view of identity often being misunderstood as nihilistic, in the sense that there is no being, the analogy of Indra's Net presents thinkers with a meta-structure by which Buddhist declarations of Anatta or 'not-self' are not viewed as negative. Rather, this reality can be understood as a liberating principle that allows one's own identity to immerse itself with those around it, adding value to our own identity through the realisation of it's part to play in the construction of the all. That is, it is in fact our no-being, that leads to belonging.

Discursive Constructions of Being a Professional Youth Worker: A Life in Metaphor

Paula Pope

Keele University

This paper considers the findings of qualitative research into youth work identities and practices. The research process involved conducting focus groups and interviews with professionally qualified JNC youth workers, transcribing audio recordings and applying thematic and discursive forms of analysis. The discourse analysis highlighted the constructive nature of the participants' interaction with their peers as they took up subject positions in the unfolding narratives of practice. The youth workers proved adept at infusing their accounts with evocative imagery to represent the 'learner driver' construct of professional formation, the 'jack of all trades' metaphor to characterize the diversity of their roles and to engaging in sequences of talk that established the primacy of educational and advocacy roles in their practice. As they spoke, the workers were using a common language to express belief in the principles and practices of voluntary participation, equality and empowerment in their relationships with young people. These were coherent professional identities that became subjected to some disruption when youth workers were construed as 'the poor relation' in the face of dwindling resources and found themselves 'defending the corner' against managerial practices. Nevertheless, as the participants debated the challenges and rewards of their practice, they were portraying their shared understanding of 'the art and science of youth work' and professing commitment to a vibrant community of practice in which it was a 'privilege' to work with young people.

Progress and Changing Minds on Religious/Spiritual Identity in the Irish Sea Area during Viking Settlement

Danica Ramsey-Brimberg

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When the word "Viking" is used, the associations with the term tend to conjure images of blonde, white males acting violently, raiding and pillaging towns, and practicing pagan beliefs linked to Norse gods and mythology and often focused on sacrificial offerings. While academics have critiqued and shown the first two to be far more complex than they are often portrayed, the same has not been done regarding Vikings' belief systems. Religious or spiritual identity is far more ambiguous, altering over time and space and being manipulated to gain an advantage in both this plane of existence and the next. This can especially be seen in the Irish Sea area, where they settled a landscape in which Christianity was already practiced and the Church was a dominant figure. The Irish Sea area comprises modern-day southwest Scotland, northwest England, north and west Wales, the Isle of Man, southeast Northern Ireland, and east Ireland. Realizing the Church was the established power, many Vikings sought to negotiate with ecclesiastics, hoping to increase their Sea area comprises modern-day southwest Scotland, northwest England, north and west Wales, the Isle of Man, southeast Northern Ireland, and east Ireland.

Realizing the Church was the established power, many Vikings sought to negotiate with ecclesiastics, hoping to increase their power and status. Similarly, many ecclesiastics recognized the newcomers' dominance and sought to negotiate with them, attempting to increase their own power and status. Using the concept of religious or spiritual capital, this presentation highlights the ambiguity and malleability of this aspect of identity and supports a re-evaluation of the current portrayal of Vikings' religion as a fixed entity. Applying modern concepts to the past can create problems, but overall, it is a useful tool to shape our understanding of the potential thought processes and motivations behind groups of people. A theoretical underpinning deriving from anthropology and sociology allows a new approach to history, thereby revealing the changing minds of Vikings and ecclesiastics that facilitated the process of acculturation in the Irish Sea area.

Sounds Like Me: Hyperreal Identity Construction, Impression Management and the Plausibility of Aesthetic Judgement

Jonas Roberts

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This paper will explore the relationship between social media, online identities and the process of aesthetic judgements in the 21st century. Facebook, Twitter, Instagram and, even, to some extent, Spotify provide a space for the construction of Hyperreal identities, where certain performative aspects of identity are distilled into a secure, yet fluid, digital artefact. These platforms become a conduit for digital impression management. What I aim to investigate is how this affects judgements both of taste and value. Is it possible, presuming it ever was, for a disinterested aesthetic attitude to arise whilst an individual's active, and unconscious, value judgements are bound up in the very form of their identity? When I make a decision to listen to X music on Spotify or Youtube, or decide to post a link to Y song on my facebook profile I participate in a hyperreal construction of my own ego-identity both in digital networks and my own imagined self-world; I become entrenched in a web of cultural, social and linguistic value-relationships associated with the music X or the music Y. If this is the case and ones online, and construction of my own ego-identity both in digital networks and my own imagined self-world; I become entrenched in a web of cultural, social and linguistic value-relationships associated with the music X or the music Y. If this is the case and ones online, and internal, relationship with the arts is forcibly bound up in identity construction how then, if at all, can sufficient critical distance for disinterested aesthetic judgement be attained? If disinterested judgement is not possible, then how can we re-work our understanding of aesthetic value between subjectivism and elitism?

Photogenic Interventions within the Edward Chambrè Hardman Portraiture Archive 1923-1963

Keith W Roberts

Manchester Metropolitan University, Practice Based Photography

The proposed paper and supporting visual presentation will focus upon issues of identity in relation to the geographic area of Liverpool specifically, through the research conducted into a large commercial photographic portraiture archive created in Liverpool by Edward Chambre Hardman between 1923 to 1963. The visual presentation will depict many of these portraits, representing people directly from historic Liverpool communities. The paper is concerned specifically with what it actually means to shift the status of these portraits from a private collection both hidden and anonymous, to becoming named and displayed within a public arena as part of an archival artist's intervention and creative output.

Many of the portraits discussed within the paper were taken solely for identity purposes during WW2 and display pre/mid/post conflict servicemen and women, some of which have inevitably constituted their final likenesses. The research methodology makes use of emerging technologies, using databases in order to map an existing archive and thus offers the opportunity to interrogate large datasets of individuals photographed over a 40-year period.

One of the main areas of discussion will be the creative output to the research, which is the presentation of what has been called 'Intermission Portraits'. These are portrait pairings of the same individual taken at different points in time throughout Hardman's 40 year photographic practice. The gap in time represented by these different points in time throughout Hardman's 40-year photographic practice. The gap in time represented by these portraits often spans the WW2 period and therefore offers a clear visual representation of an individual's identity as they progress through a period of international conflict. The conceptual framework and underpinning for the research draws upon theories surrounding the familial portrait as proposed by Annette Kuhn (Memory Work) and Marianne Hirsch (Post Memory). As Kuhn suggests, there is a common familial connection evident within these identity portraits, even without any physical or ancestral connection. These portraits have spent their time located within a contradictory space somewhere between the fictional identity of an ideal family life and the factual reality of that family, with all its challenges and difficulties.

A Passing Resemblance: Racial Passing in the United States from the Harlem Renaissance to the Present

Laura Ryan

University of Manchester, English and American Studies

Racial passing, historically usually the act of a black or mixed-race individual affecting whiteness, is a common trope in Harlem Renaissance literature. Indeed, Sinéad Moynihan notes that '[p]assing is typically associated with a period stretching from post-Reconstruction to the Civil Rights Movement […] or, even more specifically, yoked to the years of the Harlem Renaissance'. In the 21st century, this phenomenon has long been considered a relic of a bygone era, yet this consideration is accompanied by an 'unwavering interest' in the subject. This paper highlights this 'unwavering interest', exploring racial passing in an American context from the early 20th century to present. Specifically, it compares the examples of Harlem Renaissance figures like Jean Toomer, a mixed-race author who often passed as white, with modern-day cases like Rachel Dolezal.

As Pamela Caughie asserts, passing 'undermines the reliability of the binary logic of identity (you are either black or white)', thus exposing the fluid, fragile nature of racial constructs. By destabilizing this 'binary logic of identity', passing threatens established orders and indicators which allow us to 'locate' individuals within particular identities. Thus, in 2015, when Rachel Dolezal's parents disclosed that the NAACP chapter president was not in fact of African American heritage, worldwide interest was sparked; she was accused of fraud and cultural appropriation. However, Jelani Cobb argues, Dolezal was not lying about who she was, but rather 'lying about a lie', revealing the 'fictive garb of race'.

Today it is generally accepted that racial identities are 'performances' rather than biological facts, yet as a society we remain obsessed with defining and maintaining racial categories.

This paper thus posits passing as not simply historical phenomenon but as contemporary fact, unveiling the instability of racial classifications and our paradoxical need to conserve them.

Artificial Identity: AI Subjectivity in the Far Future

Mike Ryder

Lancaster University, English

Technology has come a long way in recent years and we are at a point now where AI are fast becoming a common feature of our modern-day lives. From electronic personal assistants to the systems that filter search results to match our reading habits, there can be no escaping the inevitable march of 'progress'.

One of the most notable features of this new technology is our insistence on 'humanising' machine thinking – to give computers *human* personalities. Science fiction has a lot to say on this subject, from the artificial 'brains' powering the robots in Isaac Asimov's *I, Robot* to AI supercomputers in Arthur C. Clarke's *2001*. Robert A. Heinlein in particular has written widely on this area, and his 1966 novel *The Moon is a Harsh Mistress* engages with many contemporary issues surrounding 'artificial identity' and ways in which machines manipulate the way we think and act. In the AI character Mike, Heinlein has created the perfect example of AI performativity, with the AI construct shifting seamlessly between male and female personas, and introducing a whole raft of features and performative elements to persuade the citizens of Luna that he is 'real'.

Drawing on a range of philosophical perspectives and modern-day examples, this paper will explore how AI are depicted in science fiction, and will examine how science fiction is very quickly becoming science fact. This paper will ask: Why do we assign human traits to machine thinking? Do AI need to have human identities? And finally, are the machines 'duping' us, or are we really just duping ourselves?

The Translator's Identity: Seamus Heaney's Virgilian Refrain

Elaine Christina Sanderson

University of Liverpool, Classics and Ancient History

Aeneas' journey into the Underworld in Virgil's Aeneid (c.29-19BC) has been handled repeatedly in modern translations, such as that of the late Irish poet Seamus Heaney. Recent examinations of the relationship between modern translators and the ancient text they negotiate have questioned the translation process' perceived violence the tension between domesticating and foreignising translations, and the invisibility of the translator.

This paper will focus upon Heaney's translation of Aeneid VI. 679-702, a scene laden with pathos in which Aeneas is reunited with his deceased father, Anchises. This rich theme of the father/son relationship surfaces frequently in Heaney's own poetry, particularly that composed following his father's death in 1986. As a Latinist, Heaney is well prepared to produce a 'fluent and transparent' translation of Virgil's narrative. However, as a poet himself, this is not enough. I will suggest that Heaney himself is placed at the centre of his audience's experience of Virgil's text, repeatedly identified as a poet to be admired in his own right through the translation's rich intertextual connections with his other poetic works, such as the deeply personal Human Chain. In doing so, I will build upon Martindale's arguments emphasising the importance of the translator's own cultural origins in shaping modern translations, and challenge Venuti's assertions that transparency and fluency within a translation result only in the invisibility of the translator.

This paper will show that, far from being 'invisible' in his act of translation as Venuti might suggest, Heaney creates his own poetic masterpiece through which to view Virgil's text. Thus this monumental work of ancient literature is made accessible and tangible to a modern audience, all the while enriched by elements of Heaney's personal and artistic identity.

The Woman Between the Lines: Re-Imagining Sophie von Baudissin's Identity with the Help of her Fairy-Tales

Sophie Schuenemann

Keele University, Creative Writing

Little is known about the German nineteenth-century children's author Sophie von Baudissin (1817[?]-1894). Published sources about this female writer's life are confined to encyclopaedia entries, to brief verbal sketches that accompany a translation or discussion of her work, and to mentions of her in the biographies of others. The available unpublished sources I am currently aware of comprise circa ninety letters to and from Baudissin, a few surviving snippets from her husband's diaries and the memoirs of a niece. But none of these give any clear indication of Baudissin's childhood life, nor do there seem to be any diaries or memoirs written by Baudissin herself. So, faced with the self-set challenge of writing a novel that re-imagines Baudissin's life, I continue to find myself wondering: But what did Sophie think about this, and how did she feel about that? In some instances, I argue, these questions can be addressed by a further, biographically-speaking less conventional source: Baudissin's fairy-tales. In this talk, I will consider how the tales provide clues to one particular aspect of Baudissin's identity: her sense of belonging. Specifically, I will examine how Baudissin's sense of belonging was affected as she married from her Jewish-bourgeois background into a Christian-aristocratic family. I argue that several of her fairy-tales indicate that, at times, she felt this displacement acutely, that she did not feel fully at home, or even welcome, in the higher echelons of society. I will conclude this discussion by reading a few extracts from my novel-in-progress, to show how the findings from my fairy-tale analysis inform my own re-imagination of Baudissin's identity, her sense of not quite belonging, of not quite being welcome – in short, to show how the woman between the lines can help me write the woman in the lines.

National Identity and Statelessness: Palestinian Refugees in Syria

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By definition, statelessness necessitates the lack of a national identity. A free, unified nation with the right to exist is the first building block of national identity, but stateless people are those who are not recognized as nationals by any such nation as defined by the 1945 Convention on stateless persons. However, these people do not exist in a vacuum. They often live in a physical space they may call home despite the lack of an official stamp of approval. So how do they navigate that space and what defines their belonging and identity? Do they identify with the space they inhabit or with a belonging they aspire to or hold on to beyond it? The cause of statelessness often holds the key to the answers, which are never straightforward, especially in a rapidly changing and challenging world for stateless people. This paper explores these issues by looking at stateless Palestinian refugees in Syria. I offer my personal journey and perspective as a member of that group by attempting to shed light on how five generation of Palestinian refugees in Syria navigate these issues and what identity or identities define their being and belonging within Syria and beyond it, especially as many deal with a second diaspora as a result of the ongoing crisis in Syria. Syria had become another home away from home to Palestinian refugees despite the lack of citizenship, which many of them viewed as allowing them to belong without compromising their identity.

Their legal status in Syria plays a pivotal role in shaping their identity along with their geographical proximity to Palestine and cultural proximity to Syria. However, the impact their statelessness has on their movement means another layer of complication to disentangle.

Identity in Later British Prehistory, 1000-100BC: Reconsidering Ancient Identities

Eleanor de Spretter

University of Liverpool, Archaeology

Archaeologists have been reconstructing ancient identities since the discipline's antiquarian origins. However, when deconstructed, archaeology can be recognised as a product of contemporary identities and viewpoints. Bronze and Iron Age Britain are a time-period and geography that have endured appropriation of Roman history, British tradition, and European mythology, as well as of methods borrowed from natural history, anthropology and ethnography. Imposed models have obscured the diversity and complexity of the past, resulting in over-simplified interpretations of ancient identity that became fixed in academic research and persist in popular representations of Ancient Britain. When tested against archaeological evidence, these historic interpretations are quickly shown to be an inadequate depiction of Prehistoric lifeways. It is now essential to reconsider historic understandings of ancient identity and to appreciate how misinterpretations arose. Once that is done, those ideas can be deconstructed to extract the necessary data and methods to build a progressive and meaningful representation of Identity in Prehistoric Britain that is sensitive and responsive to archaeological data.

Identity can amount to ever-changing qualities that define who or what a person is. It is a concept that relates to people's understanding, experience, and relationships with themselves, other people, living things, and the environment, to form complex, interconnected, webs of social, group and individual identity. Because factors affecting identity are

multifaceted and challenging, research must be sensitive to the subtle and nuanced nature of the topic to achieve a meaningful representation. Identity is manifest in material culture, including architecture, objects, and the body, each of these contexts must be carefully considered, in relation to one another, to enable the construction of a matrix of data that can inform the reconstruction of ancient identity.

A Body, a Story and a Nansen Passport: Technologies of Identification and Displacement in the Inter-War Period

Rebecca Frances Viney-Wood

University of Manchester, Humanitarianism and Conflict Response

Who are you? How do you prove it? These questions, particularly in moments of confusion and collective social upheaval, underpin this paper's investigation into relationships between technologies of Identification and displacement in half of the twentieth century. This paper draws upon research from a range of disciplines, including refugee and forced migration studies and science and technology studies, to contribute to the small but growing body of historical scholarship addressing technologies of identification and displacement. It examines specific technologies of identification devised and utilised during experiences of displacement, such as the Nansen Passport which was created by the League of Nations as a response to the displacement

of Russians and Armenians in the interwar period.

Through analysis of material devices in relation to specific cases of displacement, this paper argues that the period following World War One and preceding the landmark international legislation of the 1950s was a formative one for both technologies of identification and understandings of displacement. Contributing to an argument that the first half of the twentieth century was formative for both technologies of identification and displacement, this research makes use of a variety of archival resources, from the League of Nations archives in Geneva to a range of State, organisational and personal archives in the United Kingdom and United States. Recognising that marginalised people, such as the displaced, often appear to be absent from national records, which presents historical referencing with a challenge, this paper seeks to give the underrepresented a voice by utilising the records of technologies of identification themselves to trace their experiences of displacement and negotiation of the technologies of statecraft in the first half of the twentieth century.

Translation as Manipulation: The Role of the Translator in Contemporary Western Translation Theory

Malin Christina Wikström

University of Aberdeen, Language, Literature, Music and Visual Culture

When translation theory appeared as a field of study in the West during the second half of the 20th century, the goal of a perfect machine translation emerged. The idea was that translation could be perfected and full equivalence – a term that has been widely debated – could be achieved. However, in light of the history of translation that has been analysed since, it has become clear that there is no one perfect system for translation that can be applied to all languages, cultures and times. Both the methods and the aims of translation change continuously alongside the evolution of cultures and languages.

The Manipulation School consisted of a group of scholars (Theo Hermans, Susan Bassnett, André Lefèvre, etc.) who believed that translation theory should be descriptive rather than prescriptive. They proposed that there is always an element of manipulation in the translation process. No author or poet can write a subjective text, as their vocabulary, expressions and opinions are shaped by their own experiences. Similarly, the translator's reading of the source text and their choices of words and expressions for the target text influence all translations. The translator is influenced by what he reads and his own subjective beliefs, which will necessarily influence the finished product.

In my presentation I will discuss how the subjective viewpoints and the identity of the translator is projected onto their translation of a text, using the 19th century poet James Clarence Mangan's translation of the Old Norse poem "Krákumál" into English as an example. I will argue that Mangan projected his own voice and identity onto the poems he translated. According to Mangan the role of the translator was not to recreate the original poem faithfully in the target language, but rather to improve upon the original.

What Are You Anyway?: The Passing Narrative in the Dominican American Experience

Cindy Withjack

Lancaster University, Creative Writing

The African American passing narrative is a feature of Nella Larsen's *Passing* (1929) and Philip Roth's *The Human Stain* (2000). While these novels are thematically linked through the act of camouflaging heritage, they also depict the subsequent—in these examples, quite dire—consequences. The passing narrative is characterized by a person of color who, through genetics or the ignorance of others, bears enough White European features to posture and pass as a white person. The experience of passing, although most commonly discussed as an African American experience, can be observed in both Dominican and Dominican American cultures where fair(er) complexions and

fine hair types are preferred over dark(er) complexions and thick hair types, despite centuries of racial blending in the Caribbean country.

Historically, racial tensions in the Dominican Republic have been stained with genocide, corruption, and explicit racism, not limited to the tragic years of Rafael Trujillo's presidency. Such experiences have shaped and confused Dominican and Dominican American identities. My paper explores how Dominican American issues of identity have a direct relationship with displacement and generational tensions. The fear of being too dark in the Dominican Republic is inversely experienced by Dominican Americans— that is, being too light is also a point of contention. How does one understand culture and, by way of culture, oneself, if one must arrive at some arbitrary and yet concise coloring to be considered racially acceptable within their own race? Referencing texts by Angie Cruz, Junot Diaz, Raquel Cepeda, and Henry Louis Gates Jr., I examine how this void in understanding seeps into issues of identity and shame, directly influencing, consciously and unconsciously, the incentive to question what and who one is, and, perhaps, censoring the conclusion.

Exploring Identity: Between Being and Belonging in an In-between Social Space

Jingran Yu

University of Manchester, Sociology

This paper will address the conference theme by exploring the extent to which identity is shaped by cultural dislocation based on a case study of a British branch university in China. There are adequate literatures in transnational studies exploring social actors' identities between 'the ways of being' and 'the ways of belonging' in the context of cultural dislocation for people living in a foreign country as migrants. However, parallel research is sorely lacking in the case of spaces within the domestic context which are effectively transnational spaces by virtue of the imposition of the cultural values of another country, such as in a branch campus.

This paper will on data from an ethnographic study of the branch campus over a period of seven months, incorporating interviews with staff and students, participant observations on campus and online ethnography. The case study campus was designed to resemble the home campus in the UK, is staffed by English-speaking academics and is equipped with British curriculum design. Similar to UK boarding schools, domestic Chinese students have to live and study on campus during term time following strict timetables. Spending most of their time in this social space that is both Chinese and British (and arguably neither Chinese nor British), they exhibit mixed ways of being, such as using English in studying but Mandarin in life outside of the classroom, making friends from diverse cultural backgrounds, etc., which also profoundly influence their 'material belonging', 'relational belonging' and 'cultural belonging'(May, 2013).

For the conference, I plan to focus on the 'in-betweenness' of participants' identities between being and belonging, which is largely shaped by cultural dislocation in the case study hybrid transnational space of branch campus.

Abstracts - Performances

Between the Lines of the EEA Form I Imagine the North

Sara Davies

Manchester Metropolitan University, Art Practice

My art practice examines issues of belonging in the Swedish diaspora in the north of England, bringing a minority discourse into the public realm. I am developing a notion called diasporic touch, exploring how a combination of seeing, touching and creative writing opens up an imaginary space where 'there and then' is 'here and now,' where the process of making art generates a sense of belonging. My gesture maintaining residence, explores the hyphen between Anglo and Swedish, negotiating the 'uncertain I/eye' of my wavering diasporic experience.

In this performance I explore the tensions between my embodied double narrative experiences of Anglo-Swedish belonging and post EU-referendum questions around citizenship. I explore my unsettled residence, in an improvised performance with a series of 'memory lanterns' which re-construct memories of my former home in Sweden from my position in Manchester and the 85 pages long EEA(PR) form currently used by EU citizen in the UK to apply for permanent residency cards. In this performance I will examine the changing nature of my diasporic touch, before the EU referendum it was a gentle gesture synthesising cultural material. With increased uncertainty, is it more disruptive and turbulent?

Identity as Larval Subjects

Hyeyound Maeng

Lancaster University, Contemporary Art

Documentation Art *Sandys* is a video portrait created from the process of traditional Korean Bunche painting.

Bunche is a thousand-year-old painting technique which uses powder pigments mixed with animal skin glue diluted with water on Korean paper in numerous multiple layers. The whole process of the Bunche painting *Sandys* was documented with digital photography and film, and was reinvented as an independent video art piece, through video and sound editing process, which I call Documentation Art.

The Documentation Art Sandys was created as an outcome of my art-practice based PhD research which explores a new way of seeing identity as what French philosopher Gilles Deleuze calls "larval subjects" or "ante-self", swarming with differences in intensity underneath the active self. The larval subjects are modification themselves which transfer one to others underneath the external and internal self, which is what Deleuze calls becoming. Becoming is the process of desubjectification; 'keep moving, even in place, never stop moving, motionless voyage, desubjectification'.

Documentation Art *Sandys* is a time-lapse photography-like video piece capturing the multiple layers during the process of painting. This video piece challenges the portrait of Sandy as a single identity as it reveals invisible multiple images of Sandy underneath of the painting which is imperceptible if audience only see the final state of the painting. I will argue that this approach to art practice opens up a new potentiality for painting to be seen as a virtual multiplicity, not as a single identity or essence. The title *Sandys* refers to the multiple subjectivities the teenage girl Sandy has been synthesizing, which cannot be defined within the constraints of a single identity or static boundary, but can be expressed by a dynamic transferring process of becoming and endless potentiality.

Navigating

Marli Roode

University of Liverpool, Creative Writing

A woman travels across a city to her dying husband. She is not from here. She has not been alone in 40 years. *Navigating* takes the form of an animation of a chapter of my novel, the movement of the words mirroring her movement across the city and attempting, too, to capture the movement of her thoughts, herself. It is a visual representation of the interconnectedness of the world and the self: an outward projection of subjectivity onto the topography of Toronto, an intrusion of the world and other people into her consciousness. It addresses questions of belonging and becoming, and seeks to explore the capacity of language for representing identity, as well as its fractionation through trauma.

A Space to Tell

Winda Setia Sari

University of Salford

My project, "A Space to Tell," is a collection of poems on Mother-daughter relationship, in Islamic-matrilineal society. This project is derived from my practice-based research of producing a collection of second language poetry as the body of creative work. By combining autobiography, memory and second language creative writing, I develop a collection of poetry, narrating my personal history and identity, exploring the religious-cultural-academic convergences, the different aspects of being a daughter as well as a mother. The readings will take audiences to series of mental pictures, from a maternal house, rice paddy's field and cultural quilt called songket. The collection of poetry on mother-daughter relationship reveals my voices, my identities, my transformation from being a reader, a language learner, into a writer.

Abstracts - Posters

Orality in Berber Culture between Past and Present

Fatiha Bouanani

University of Liverpool, Comparative Literature

The poster deals with the concept of identity of Berber Population in Algeria and how it is expressed through media including Tv channel and social media such as facebook pages created by Kabyle people. This population has experienced a kind of eradication of their identity with the occupation of Arabs in Algeria and their long struggle to make the government acknowledges their language along the Arabic language. The only way to maintain their identity was through storytelling or what is called orality. This has been done through transmission from one generation to another and by old men or women to younger people. This process is called primary oral culture. The techniques they used encompass riddles, folktales, songs, poems, idioms and many others. The secondary Oral culture is done through animation of images, videos, and films through media. Both of the primary and secondary oral culture share the same aims that are to preserve the Berber culture and identity from disappearance on the one hand and the value and richness of orality and vocabulary specific to the Berber culture on the other hand.

Mapping Liverpool's Medical Community: Digital humanities and the Physical Archive

Felix Goodbody

University of Liverpool, History

My project, entitled "Liverpool's Medical Community since 1930," explores the development of the medical profession in the city of Liverpool. A key methodology in my work is the use of innovative digital mapping techniques to present my data in an interactive, accessible format.

The geographically specific nature of my research enables the development of mapping techniques that show the evolution of medicine in the city, sensitive to how this is reflected in the familiar architecture, popular residential neighbourhoods, and layering the city with new meaning.

This work corresponds to the conference theme of identity, by showing how members of a profession cluster around key sites in the city, taking ownership of them and creating an alternative geography that resonates with a particular group. My particular method of delivery, a digital tool, encourages users to consider their own relationship with the city and will indicate to scholars the potential for mapping their research.

Staging Identity: The Seville European Film Festival

Nicola Daisy Tomlinson

University of Manchester, Spanish Studies

Historically a somewhat overlooked region with respect to filmmaking in Spain, the Andalusian film industry is attracting increased attention following the success of Sevillian director Alberto Rodríguez' La isla mínima (2014). This poster will present findings from an NWCDTP-funded fieldwork visit to the 2016 edition of a key contemporary film festival taking place in Andalusia - the Seville European Film Festival - and discuss what the event's organisation (in terms of decisions made about programming, budgeting, marketing and prizes awarded) can reveal about the priorities of the Andalusian film industry, a decade after the introduction of the Ley del Cine in Spain. Due to their differing sizes, budgets and locations, analysis of film festivals as events helps to elucidate the vision of each committee in communicating a specific vision of Andalusian identity. The paper will draw upon contemporary film festival research, such as the studies led by Dina Iordanova at the St Andrews Centre for Film Studies, the theorisation on 'city-branding' of Thomas Elsaesser (2005) and, in the context of Spain in particular, the observations made by Núria Triana-Toribio on the Ficxixón and Seminci festivals, with a view to proposing the particular Andalusian identities which are made available at the Seville event.

European Citizenship under Stress: How Nationalist Politics Affects the Identification of UK and Dutch Mobile Citizens

Simone Wilhelmina Haarbosch

University of Aberdeen, Sociology

In current discussions about European processes of integration, the notion of a national identity is frequently discussed. It is often assumed that a strong national identity, combined with a high degree of national pride, forms a barrier to the integration process of European countries and particularly to the formation of an identity with Europe. The idea of European identity however, is plagued but vague concepts, poorly measured data and lack of information on which claims are based. The Netherlands and the UK are particularly interesting countries in which to research these processes because in both countries there is an increasingly nationalist and anti-foreigner focus of national politicians across Europe would seem to have turned the tide in the opposite direction towards intolerance and a more narrowly defined nationalism. The literature review undertaken here started with exploring the field of place-identity followed and in-depth review of the parameters suggested by Bechhoffer & McCrone: 1) Critical understanding of reality; 2) othering; 3) belonging. The last decade citizenship and identification processes are highly unstable within terms of belonging and othering, for that reason it is important to note that especially the understanding of the term identification as meant in literature will be valuable for the future of these ongoing debates.

Foresight Centre – Map

Foresight Centre, 1 Brownlow Street, University of Liverpool, Liverpool, L69 3GL

The Foresight Centre is a 10-15-minute walk from Liverpool Lime Street Station. Leaving the station by the exit nearest to the ticket office, through the taxi rank, turn right and take the first left onto Pudsey Street. At the end of the road, turn right onto London Road and continue up London Road. The Foresight Centre can be accessed through gates at Pembroke Place.
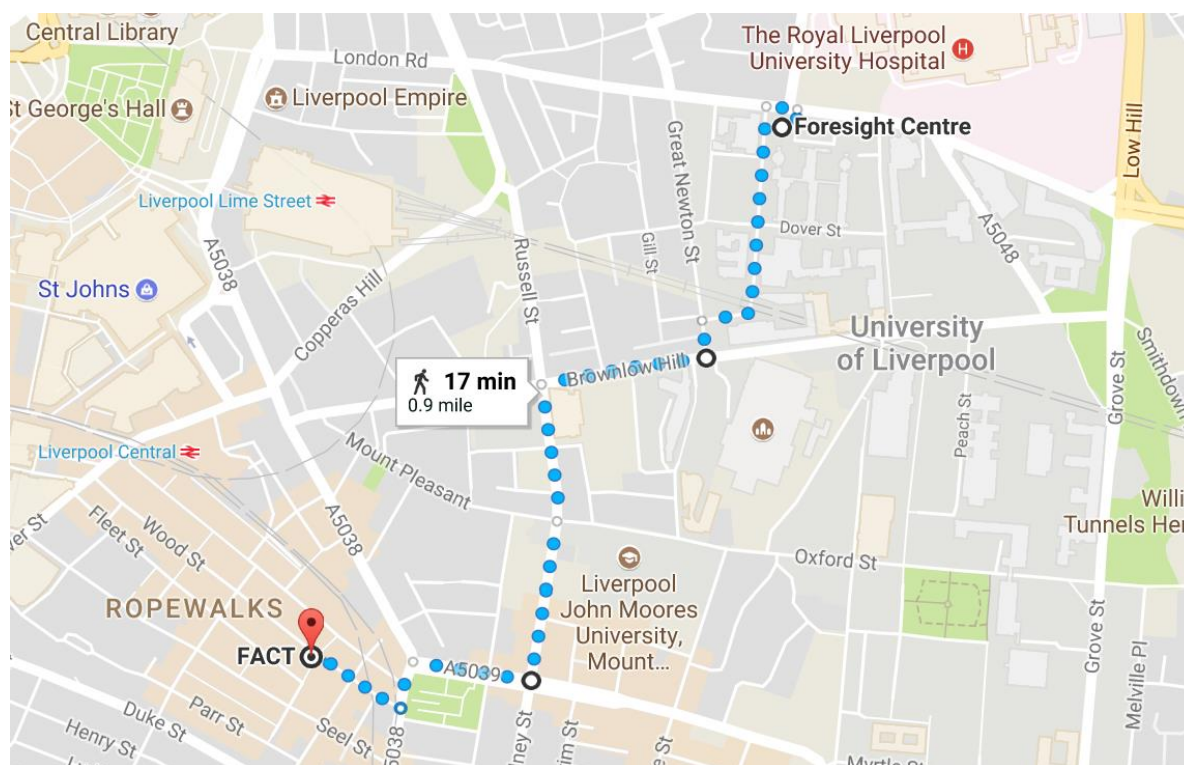

FACT – Map

FACT, 88 Wood Street, Liverpool, L1 4DQ
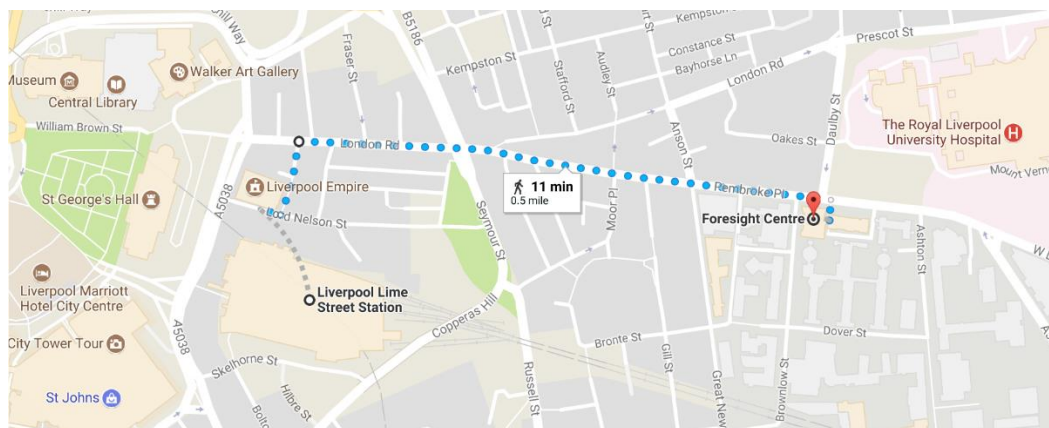
From the Foresight Centre, walk from Pembroke Place onto Brownlow Street, and turn left onto Great Newton Street. Turn right onto Brownlow Hill. Half-way along Brownlow Hill, at the junction, turn left onto Rodney Street. Continue along Rodney Street, then turn right onto Leece Street. Walk along Leece Street to the junction at the bottom of the hill; cross the junction, then turn left onto Berry Street. Turn right onto Wood Street. Walk along Wood Street; FACT is located on the left. The walk takes around 15-20 minutes and is primarily downhill.

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