

Éistigí – Picteilín

Joint Conference 2018



Creative Arts Research Centre

17 May 2018, Dundalk Institute of Technology.

Book of Abstracts

**Creative Arts Research Centre,
Dundalk Institute of Technology**

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Foreword

The cultural and digital media sectors are amongst the most dynamic sectors of a knowledge economy, with the creative origination that underpins the creative media industries affording much potential for experimentation. The twin conferences entitled *Éistigí* and *Picteilín* provide a platform for Irish and European academics, postgraduate students, and practitioners to share knowledge and expand the boundaries of research that pivots on culture and arts practice alongside digital and creative media.

Hosted by the Creative Arts Research Centre at Dundalk Institute of Technology (DkIT), *Éistigí* and *Picteilín* aim to provide a platform for communication between researchers, and ultimately to provide impetus and a common basis for the future of research in Creative Arts, Media and Music. The interchange of research results takes place through keynotes, oral presentations, film screenings and poster sessions.

A strength of the twin approach is that it maximises synergies between disciplines. The conferences not only promote multidisciplinary research, by bringing researchers from music, games studies, computing, traditional media and digital media together to talk about issues from each of their perspectives, but it also promotes and reflects on interdisciplinary research.

Éistigí and *Picteilín* 2018 are delighted to also facilitate the launch of *Interactive Narratives and Transmedia Storytelling: Creating Immersive Stories* by Creative Arts Research Centre member Dr Kelly McErlean.

We welcome the diverse cohort of academics and practitioners from Ireland and the UK, enabling participants to learn from others' experiences and to establish new networks to enable disciplinary growth.

About *Éistigí* - *Picteilín*

Éistigí - *Picteilín* is an initiative of the Creative Arts Research Centre at Dundalk Institute of Technology, Ireland. The Centre for Creative Arts Research at Dundalk Institute of Technology supports researchers across five thematic strands:

- Creative Arts Practice
- Media, Culture, Community and Society
- Creative Industries and Future Technologies
- Musicology and Ethnomusicology
- Creative and Aesthetic Pedagogies

These thematic strands reflect both the excellence in research achieved by researchers in the centre and pathways into which the researchers are moving in response to the demands of industry and society. For more information on us and our work, please see <https://www.dkit.ie/creative-arts-research-centre>

Conference Abstracts

“Louth in Revolution: Regional Impressions of the Irish Revival 1902-1922.”

Fiona Fearon, Dundalk Institute of Technology

Fiona.fearon@dkit.ie

Abstract:

The Irish Revival and the development of a new kind of Irish Drama has rightly been the focus of much research over the last century. However, the focus has been almost entirely on how this has manifested itself in the large cities, Dublin in particular, but occasionally Belfast, Cork or Galway. What is less clearly articulated is how the struggle for a nationalist cultural and political identity was played out in the towns and villages of Ireland, away from the major metropolis. Dundalk, located on the eastern seaboard almost equidistant between Dublin and Belfast, was a substantial town during the era, with a population of just over 13,000 people, larger than Kilkenny but not quite as big as Galway. It had the advantage of being at the centre of both rail and shipping networks and therefore by 1916 had become a hub of industry and commerce, as well as a substantial military base for the British Army. However, by 1922 it found itself a border town on the periphery of the new Irish Free State, with the military barracks now under the control of the National Army, and the urban council split between Pro and Anti Treaty factions. Touring professional companies that had frequented the Town Hall Theatre since the 1850s on their route between Belfast and Dublin almost completely disappeared, while organisations like the Catholic Young Men’s Society and the Young Ireland Society, and even Sinn Fein, that had entertained the local population with melodramas and Irish Revival plays before 1916 were now occupied with an armed struggle that would change the cultural life of Dundalk, and perhaps many other regional towns, for the next century. This paper will explore that cultural life of Dundalk during the years before and after the Rising, as the various cultural and political organisations sought to ignite visions of a future independent Ireland and also dealt with the consequences of those aspirations.

Biography:

Fiona Fearon is a Lecturer in Drama and Theatre Studies at Dundalk Institute of Technology, Ireland. Her principal areas of interest are audience and performance studies, and she has published on audience ethnography and the performance of grief in contemporary society. Recently she has been working on the Irish Theatre and grief in early twentieth century Ireland, and working class performance culture in County Louth from Home Rule to the Free State. Her most recent publication was ‘Playing the Rebel: Propaganda and Amateur Dramatics in County Louth, 1902-1916’ published in Donal Hall and Martin Maguire’s *County Louth and the Irish Revolution* (Irish Academic Press, 2017). Fiona is a former member of the executive committee of the Irish Society for Theatre Research, and convenor of the ISTR New Scholar’s Prize 2012 and 2013. She completed her PhD in December 2007 at the University of Sheffield on *The Selection, Production and Reception of European Plays at the National Theatre of Great Britain, 1963-1997*.

“Tourism, Touring and Staged Folklore: Constructing an Identity for Consumers.”

Daithí Kearney, Dundalk Institute of Technology
daithi.kearney@dkit.ie

Abstract:

Siamsa Tíre is one of the leading tourist attractions in Tralee, Co. Kerry with the National Folk Theatre presenting a series of summer performances throughout the season. Beginning in the 1960s, the developing group then known as Siamsóirí na Ríochta received considerable support from stakeholders in the tourism sector, leading to a summer season of performances. These performances were amongst a range of successful initiatives in the Shannon region at that time that resulted in a surge of tourism to the area. In the 1972 plan for the development of folk theatre, founding Artistic Director Pat Ahern recognised the potential for tourism to support the growth of the company but emphasised the need for a focus beyond tourism, concentrating on the presentation of folk culture on the stage. Nevertheless, financial support from initiatives related to tourism has underpinned many of the developments and audiences for the company during the summer months comprise primarily of tourists.

In this paper, I critically examine the construction of identity for Siamsa Tíre within a broader national tourism narrative and constructions of ‘Irishness’ for a tourist market that focus on the rural sphere. I present a brief analysis of how Siamsa Tíre markets itself to tourists and the physical spaces that the tourists encounter when attending performances. Furthermore, the performances by Siamsa Tíre ‘at home’ are supplemented through touring and the early success of tours to Germany and America are important in gaining critical acclaim that was used in subsequent marketing campaigns. Through touring, Siamsa Tíre established themselves as cultural ambassadors for Ireland, while simultaneously achieving their goal of preserving and presenting the cultural heritage of Kerry on the theatre stage.

Biography:

Ethnomusicologist, geographer and performer Daithí Kearney is a lecturer in Music at Dundalk Institute of Technology. His research is primarily focused on Irish traditional music but extends to include performance studies, community music and music education. Daithí has toured regularly as a musician, singer and dancer with a number of groups including Siamsa Tíre, The National Folk Theatre of Ireland. In 2012 he released an album with Cork accordion player John Cronin entitled *Midleton Rare*, which is related to a wider research project on the music and musicians of the Sliabh Luachra region. Most recently he released an album of new compositions with collaborator Adèle Commins entitled *A Louth Lilt* (2017) and together they are undertaking research on the musical traditions of County Louth.

“Issues of Authenticity: How Authenticity is Constructed in Irish Country Music.”

Christina Lynn, Dundalk Institute of Technology
christinalynn@live.ie

Abstract:

When people are asked what genre of music they are interested in, most have an eclectic mix, generally with the ideology of listening to ‘anything but Country’ (Hubbs 2014, p.23). However, Country music has a large reception and following in both Ireland and America. For many of these audience members the most authentic version of Country music is American, which leads us to wonder where authenticity comes from. This word can be heard in relation to all forms of music, and by all categories of people; from the western art critic to the lay man on the street listening to his own music. Authenticity often is used without a second thought of what it means, how it relates to music and where or how authentic music is created. At any given time, what is judged as being authentic is so judged in relation to a socially and culturally agreed set of signifiers; that is, that it is entirely context-dependent. This paper will discuss elements of authenticity in American and Irish country and discern if authenticity is a transferable trait or if it is created individually within each cultural and social performance space. Why are we, the audience, so caught up in the authentic music, is all music not authentic in some way? Who are the powers that decide if the music is authentic in its genre, and why does it matter?

Biography:

From Crossmolina in County Mayo, Christina has been studying music for the past seven years. She began her studies in Dundalk Institute of Technology in 2012 and developed a passion for academia from her time here. Her main areas of academic interest are in Musicology, Popular music studies, Ethnomusicology, and Gender studies. She is also an avid performer of Country music of both the American and Irish styles. Having completed her masters in UCD in 2017 on Country music in rural Ireland, Christina is bringing this topic to PhD studies with a focus on Gender and Identity issues within this genre at DkIT.

“The Role of Cinematic Heroines in Coming to Terms with the Past in Germany and France.”

Ingrid Lewis, Dundalk Institute of Technology
ingrid.lewis@dkit.ie

Abstract:

In the light of the ongoing process of revisiting the past in Germany and France, this paper discusses four internationally renowned films produced over the last three decades: Sophie Scholl: The Final Days (2005), Rosenstrasse (2003), The Nasty Girl (1990) and Sarah’s Key (2010). The chapter highlights how each of these films endeavours to promote an image of women as heroic figures who stand out for their integrity and uncompromising relationship with the Nazi regime and its legacy. This chapter also explains the reasons behind the recent foregrounding of female characters in filmic narratives of resistance in France and Germany.

As the paper argues, these four films released in Germany and France bring to an international audience

a unique perspective on women's resistance, which has not yet been replicated in any other European country. They eschew conventional narratives about resistance by foregrounding women who opposed the Nazis (Sophie Scholl: The Final Days and Rosenstrasse) or by acknowledging women as catalysts for a non-complacent attitude towards the past (The Nasty Girl and Sarah's Key). Moreover, they represent valid examples of film intervening positively in the history of women's resistance in a way that other media have failed to do. However, as the paper further argues, one has to consider that such cinematic interventions take place in the two main countries responsible for the Holocaust: Germany and France. Therefore, this paper will perform a critical assessment of the motivations for such an unprecedented approach to resistance. Importantly, the paper will connect the emergence of cinematic women as resisters in contemporary Germany and France with the efforts of these two countries to redefine and integrate the discourse of resistance, despite their past shadowed by the Holocaust.

Biography:

Ingrid Lewis is Assistant Lecturer in Film and Theatre Studies at Dundalk Institute of Technology, Ireland, where she teaches modules on European Cinema, World Cinema and Film Theory. She was awarded with a PhD in Communications at Dublin City University and has taught within the discipline of Film Studies at universities in Ireland, Croatia and Italy. Her latest monograph entitled *Women in European Holocaust Films: Perpetrators, Victims and Resisters* has been recently published by Palgrave Macmillan. Over the past five years, Ingrid was awarded three summer fellowships at Royal Holloway, University of London, UK (2016), Northwestern University, Evanston, United States (2015), and Shoah Memorial in Paris, France (2013).

“Digitising Consciousness.”

Kelly McErlean, Dundalk Institute of Technology.

kelly.mcerlean@dkit.ie

Abstract:

Early predictions of conscious, sentient technologies include EM Forster's 'The Machine Stops' and Alan Turing's 'Abstract Machine.' The latter even recognised the unpredictability of computer code. In 1928, 'Eric' the humanoid robot, enthralled London spectators by moving and speaking. Today, algorithms synthesise data, 'learning' at an unprecedented rate. When will we consider artificial intelligence to be conscious and will our own consciousness (which is in a constant state of flux) be digitised? Terence Deacon suggests cybernetic sentience is 'a typical emergent attribute of any teleodynamic system.' Nicholas Carr states that technology is changing our brains, re-coding synaptic structures to change the way we 'think'. Transhumanists seek to circumvent their biological obsolescence with digital enhancements. We are slowly being 'digitised' through our online presence. Our memories are plastic, altered over time, but our digital selves will remain fixed forever.

Biography:

Kelly McErlean is a lecturer and researcher at Dundalk Institute of Technology. He has developed graduate and post-graduate courses for local and international delivery. He has successfully delivered eLearning and on-site contracts for international broadcast organisations (Romania, Bulgaria, Egypt) on behalf of the European Broadcasting Union, Geneva - 'the world's leading alliance of public service media'. He has won several awards for film and photography including a Golden Spider Award and a

Digital Media Award. He holds a PhD in Visual Culture from National College of Art & Design, Dublin and a MA in Mass Communications from University of Leicester. His book on storytelling strategies and related theoretical concerns *Interactive Narratives & Transmedia Storytelling: Creating Immersive Stories Across New Media Platforms* will be published by Taylor Francis (New York) in April 2018 under the Routledge / Focal Press imprint.

“Artificial Realities: New Realm of Human Experience, as Significant an Invention as that of Theatre, the Novel, Film or Television”

Sharon Morgan, Dundalk Institute of Technology
sharon.morgan@dkit.ie

Abstract:

This research extrapolates the possibilities and limitations VR storytelling creates. Critical mass is imminent, Immersive technology is advancing rapidly and affordability is becoming less of a barrier to entry. The exponential growth of VR is unprecedented; one of the primary factors restricting the mass integration remains the lack of quality VR film content in particular suitable narratives to maximise the medium's full potential.

The autonomy VR affords the individual parallels the theory that we have many selves influenced by experience, context etc. This approach to constructing a narrative seems logical for a medium that is experiential in nature. VR allows us to 'walk in the shoes' of others, step into the skin of a protagonist. This unprecedented ability to dictate the trajectory of the narrative, and collaborate with the creator greatly empowers the participant. We tend to instinctually identify with characters that are most like ourselves; however, in film and VR especially that paradigm shifts.

Metaphysical narratives are more prevalent among independent film makers and in 2nd and 3rd Cinema. It is encouraging to see contemporary directors such as Gaspar Noe, Terence Malick, & Alejandro Inarritu markedly delve into the metaphysical aspect of film with a focus on consciousness. Their recent offerings being more and more hyper realistic, Inarritu proclaims that "I'm less interested in reality. I'm more interested in perception, the truth of the universe that we see" his latest project a VR experience exhibited at Cannes, he is one of the emerging high profile proponents of the medium.

Ireland is significantly behind the US/UK with regards to innovation in the highly lucrative Immersive Industries, this positioning in the market will have to change and it is imperative that people with knowledge of the subject are available, particularly in the education and entertainment sphere.

Biography:

Sharon Morgan is a graduate of the BA (Hons) Video and Film Production at DkIT. She is currently studying for the Masters by Research in Creative Media. Sharon is an Industry Professional, with more than a decade's experience in U.S. Film Studios including, Walt Disney TV, 20th Century Fox & ABC, & Acme Post Production Studio in Los Angeles, California. She has worked on several animated features, a Grammy Award winning TV series, advertising campaigns and games. She studied in Fine Art in her early career at D.I.T. and attended Chelsea School Of Art, London where she studied Spatial

Planning & Design while working in as an assistant Interior Architect. Sharon's research at DkIT is in the 'Potential of Cinematic Virtual Reality as an Audio Visual Medium'.

“Creating a Signature Sound: Blending Celtic Roots and Aesthetics With Popular Music Production in The Corrs’ Debut Album.”

Stephanie Caffrey

stephaniecaffrey@gmail.com

Abstract:

The music industry is comprised of three essential branches which are interwoven and connected to each other: the music itself, music production and the music business. Responding to societal and technological shifts (Burgess 2014), music production is the link between the music and the music business, putting a representation of a song or musical work onto a record for the music business to distribute and disseminate to a mass audience. While the practice of recording and producing music is little over a century old, the musicology of music production is a new and developing area of academic research and is even lesser explored in terms of Irish music. This research engages with the soundscape of The Corrs, a popular music group from Dundalk, Co. Louth, who draw upon traditional Irish music influences with folk, rock and pop genres to achieve global commercial success. While their blanket sound is evident throughout their entire recording career, each of their studio albums offer different musical flavours, interpretations and styles, exhibiting the band's musical growth and development. This paper will critically analyse and evaluate the music production techniques implemented on the Corrs' debut album *Forgiven, Not Forgotten*. This analysis will involve the reverse engineering of one official single released from the album to consider the song's attributes in terms of structure, melody, harmony, rhythm, arrangement, instrumentation, lyrical content and mix production. The role and impact of music producer David Foster on this recording will also be critically considered. Through a critical examination of their signature sound created through a multi-faceted production process, this paper will consider the music of The Corrs in the context of the music industry in Ireland at the time of their initial chart success.

Biography:

Stephanie Caffrey is a postgraduate research student at Dundalk Institute of Technology who graduated in 2015 from the BA (Hons) Production of Music and Audio. Her passion is recording and producing music in the studio and Stephanie has particular interest in cross-genre music, having worked with traditional Irish musicians in the context of popular music. Stephanie is also a songwriting musician and her studies in music production and sound engineering have expanded and enriched her creative-self. Her research project aims to bring her understanding of the musicology of record production to the next level while contributing to the field.

“The Influence of the Synthesiser and Drum Machine on Popular Music.”

Niall Coghlan, Dundalk Institute of Technology.
niall.coghlan@dkit.ie

Abstract:

Synthesised sound has had a strong and at times controversial influence on the creation of popular music, from the ‘electronic tonalities’ of the Barron’s legendary score for ‘The Forbidden Planet’, to Robert Moog’s decision to attach a keyboard to his fledgling synthesiser, to the rise of House, Techno and their mutant offspring. This talk examines some of the most significant moments in synthesiser design and evolution and the effect they had on the development of popular music.

Biography:

Niall Coghlan has an extensive background in the music industry having worked in diverse roles from live sound, to interactive media, to mastering. In addition he has a significant track record in education and academia, from workshops to post-graduate education and is currently the Programme Director of the BA (Hons) in Production of Music & Audio at Dundalk Institute of Technology. His research interests cover the relationship between music and emotion, sensor technologies, the musicology of record production and the appeal of vintage hardware. He also has a practice as an installation artist, whose works have been exhibited worldwide, as well as releasing and performing electronic music as 2BiT.

“Reconciling Creativity and Regimentation in the Classroom.”

Kenneth Sloane, Dundalk Institute of Technology.
kenneth.sloane@dkit.ie

Abstract:

The regimentation of the traditional education model is arguable ill suited to fostering creative expression and experimentation amongst students. Like any system, the education system requires order and consistency. This manifests in a myriad of ways from the regularity of the recurring weekly timetable to the ranks and files of students attending (it is hoped) to the wisdom dispensing lecturer.

While order is essential, it may deter the potential chaos and rupturing from routine that free creative expression invites. This discussion reports on an Action Research experiment with the goal of enhancing students creativity and self expression, while balancing the requirement for order and with the creative potential of a little chaos.

Biography:

Kenneth Sloane is a lecturer in Film Studies and Production, whose research interests include the relationship between film and history, media effects, the interface of film and digital technology, and

teaching and learning in the digital age. Kenneth is a graduate of the Institute of Communications Studies at the University of Leeds.

“The Impact that Contemporary Attitudes Towards the Photographing of Children is Having Upon the Everyday Practice of Photographing and Sharing Images of Children.”

Glenn Doyle,
Dundalk Institute of Technology, Dublin City University.
glenn.doyle@dkit.ie

Abstract:

Acknowledging the sensitivity towards the photographing of children within society, this research maps the shaping of contemporary attitudes towards the practice of photographing children and the changing habits concerning the sharing of images of children across both traditional and social mediated platforms.

Despite the focusing being concerned with a practice of photography that is somewhat removed from published and publicly circulated images, the research takes cognizance of the previous work conducted within these arenas by Holland, Higonnet and Rose. Considering key theoretical frameworks of meaning, interpretation and engagement with personal photographs of children, the research will provide an appropriate commentary upon an escalating discourse within contemporary society from an Irish perspective.

Using a mixed-method research methodology, the research will elicit sentiments and attitudes towards the photographing of children. Both online and offline surveys concerning the practice of capturing and sharing photographs of children have thus far yielded proportional responses, with the intention of screened responses being further engaged with using focus groups and semi-structured interviews.

Being an on-going work in progress, as part of my PhD, the research is concerned with any potential impact changes in attitudes will have, not just upon societal practices, but additionally upon photography and sharing as a normalized practice of documenting childhood. The implications of this research are that a conscience may be awoken within society regarding contemporary attitudes towards the photographing of children and highlight any potential consequences said attitudes may have upon the area of concern.

Biography:

Current PhD student in DCU (School of Communications) and Lecturer in Dundalk Institute of Technology.

“Boss of the Road: The Effect of the Construction of Drivers as Dominant Social Group on Cycling Safety and Uptake.”

Nadia Williams
nadia@mercystreet.ie

Abstract:

In spite of intent and effort to increase cycling uptake in Ireland, bicycle modal share stands at 1.7% with annual growth of 0.1%. Cyclists are disproportionately represented in road fatalities. The most commonly identified reason for poor cycling uptake is fear. This fear is for physical safety as well as what can be described as sociological or psychological safety. Perceived and actual safety of cycling is therefore a factor in cycling uptake. At the same time, the “safety in numbers” effect, where an increase in the number of cyclists leads to an increase in cycling safety, has been one of the few safety measures shown to be reliable. Therefore what harms cycling safety harms cycling uptake, and vice versa.

Drawing on academic literature, I have devised a hypothesis that the roads network is a social system, in which a Social Dominance dynamic is in operation. If this hypothesis is correct, certain characteristics should be found in the discourse. The most common media depiction of road use is found in television advertisements for cars. An analysis of ninety such artefacts reveals representation of drivers as a dominant social group, and driving as a key to membership of an elite. Active travel is depicted as a product of misfortune, and cycling as a sport rather than an everyday means of transport. Roads are depicted as the territory of drivers, and driving as a satisfying, pleasurable experience which gives you control. These findings are consistent with drivers being constructed as a dominant social group. This social dynamic has predictable negative consequences for the behaviour of drivers on the road, and the likelihood of cycling uptake by any non-cyclist. Poor cycling uptake and safety is consistent with this dynamic, and campaigns striving to persuade people to modify their behaviour are bound to fail.

Biography:

Nadia Williams completed a BSc in Multimedia Web Development in 2016 before obtaining a first class BA (Hons) in Communications in Creative Multimedia in 2017. She is currently engaged in postgraduate studies in Creative Media of Dundalk Institute of Technology, examining the effect of social dynamics on cycling safety and uptake through analysis of media, design, and audience perception. She is a regular contributor to news website Irish Cycle, and lives car-free with her family in Dundalk.

“A Case for Ethnomusicology in Irish Traditional Music and Society Today.”

Maurice Mullen, Dundalk Institute of Technology
mauricedmullen@eircom.net

Abstract:

The research project “Return to Fingal: A critical review of the Irish traditional music heritage and music making in north County Dublin”, is being undertaken to better understand the social and

economic factors, networks and processes that actualise and shape artistic life and involvement in Irish traditional music in the study area. The overall project will mix desk research with in-depth fieldwork. In this regard, a mixed-methods research process that engages in both quantitative and qualitative inquiry will be pursued, including adopting an ethnographic approach to best discern lived experience.

The presentation will consider how developments in ethnomusicology in recent decades can have relevance in studies relating to the place and the significance of traditional music in Irish society today. Since its identification as a discipline, ethnomusicology has itself experienced marked periods of fresh thinking, including in relation to definition of the field and fieldwork methodologies. On from the days of, for example, defining what music genres should be included in the discipline, the investigation of sonic phenomena in music or assessments of the value of field recording equipment, the application of ethnomusicology today is wider and is being pursued in more complex social environments. Many commentators situate the challenge for ethnomusicology today in such settings, focusing on exploring how people and communities in all societies make and experience music in changing social and musical contexts.

Biography:

Maurice Mullen is a PhD candidate currently undertaking research into Irish traditional music practice in north County Dublin. Maurice was awarded an MA in Traditional Music Studies by Dundalk Institute of Technology, in the course of which he undertook a critical review of the Irish Arts Council's DEIS support scheme for the traditional arts. A traditional musician himself (flute player), Maurice has been centrally involved in running a large community organisation promoting and teaching the playing of traditional music to children and adults in Dublin for over 25 years.

“Public Resignation but a True Supporter: Stanford’s Relationship with the Dublin Feis Ceoil.”

Adèle Commins, Dundalk Institute of Technology
adele.commins@dkit.ie

Abstract:

At a time of intense cultural development in Ireland, a letter written to the *Evening Telegraph* in 1894 sparked a lively debate about the interest shown in Irish music by leading figures in Ireland at that time. Meetings were held which attracted interest from the press, the musical profession and the Gaelic League and Literary Society. The Feis Ceoil Association, taking its name from the Gaelic language to mean ‘Festival of Music’, was founded in 1895 and reflects similar musical activities in England, Scotland and Wales at the time. The first Feis Ceoil was held in Dublin in 1897. Credited today as one of Ireland’s most significant musical movements Dublin-born composer Charles Villiers Stanford (1852-1924) is a central figure in the narratives and history of the Feis Ceoil movement. Too often accounts of the Feis Ceoil focus on the negative aspect of his initial involvement with the movement and his public resignation. The larger narrative is far more interesting and complex, and much more positive in demonstrating Stanford’s integrity as an adjudicator, the respect for his legacy amongst members of the Feis Ceoil movement and the popularity of his music to the present. Through detailed archival research, this paper represents a new appreciation of Stanford’s role in the development and evolution of the Feis Ceoil movement and, by extension, musical life in Ireland in the early twentieth century. This

paper aims to address the gaps in Stanford research in relation to uncovering the full extent of his connection with the Feis Ceoil by outlining his contributions, trials and tribulations in relation to this extraordinary Irish musical movement. That he remained involved so directly, and his music remained a prominent part of the Feis Ceoil soundscape, despite his resignation as president, marks out Stanford's importance in this movement and deems it worthy of consideration.

Biography:

Adèle Commins is Head of Department of Creative Arts, Media and Music at Dundalk Institute of Technology. Her main research interests lie in nineteenth and twentieth century English and Irish music. Other research interests include music editing and the scholarship of teaching and learning. She has presented her work internationally. She is a council member of the Society for Musicology in Ireland and a national committee member of the Society of Music Education in Ireland. She is also a performer and in 2017 released an album of new compositions with Daithí Kearney entitled *A Louth Lilt*.

“Francis Wright and Gerald Crossman’s Contribution to the Classical Accordion in Britain.”

Lauren Farquharson, Dundalk Institute of Technology
Laurenfarquharson15@gmail.com

Abstract:

The inspiration for this research topic and presentation stem from the dearth of academic research carried out on the Classical Accordion in both Britain and Ireland to date. This can be attributed to how modern the Classical Accordion is as an instrument combined with social and economic factors it faced from the late 19th century onwards.

This research project will investigate the music of prominent British composers of accordion music and explore their roles in the creation of a distinct repertoire for this instrument over the course of the past hundred years. The presentation will discuss the composers Francis Wright and Gerald Crossman, their repertoire, the British College of Accordionists and the development of the Classical Accordion in Britain. Specific aspects that will be discussed in the presentation include the types of classical piano accordions, a performance analysis of one piece of repertoire by each composer followed by a performance of each piece. The performance analysis will include visual scores of each work with any performance amendments marked and explained clearly. The presentation will also highlight the methodology employed throughout.

This project will focus primarily on 'how the British College of Accordionists and a number of their prominent members contributed to the creation of a significant classical accordion repertoire over the past 100 years?'. In addition to this, there will include the secondary question of 'how a selection of that repertoire might be performed, specifically on the converter accordion?'

In conclusion, this presentation will showcase the importance of this research on a relatively undocumented topic while simultaneously conveying the high standard of musical repertoire that exists

in accordion music to date. This study will also inform and develop my own practice as a classical accordionist and music researcher.

Biography:

Lauren Farquharson is a graduate of the BA (Hons) Applied Music at Dundalk Institute of Technology. During her studies she specialized in solo performance on the classical piano accordion. Throughout her undergraduate studies she played the classical piano accordion as part of the DkIT Traditional Ensemble, in several classical showcases and as part of a contemporary group. She has also taken several master classes with notable accordionists such as Ian Watson (England) and Ksenija Sidorova (Latvia). She is currently undertaking a MA by Research at DkIT.

“The Changing Status of Percussion in the Twentieth Century.”

Georgina Hughes,
Dundalk Institute of Technology, University College Dublin.
Georgina.Hughes@dkit.ie

Abstract:

This paper will consider changing perceptions of percussion in orchestral and chamber music of the twentieth century by examining attitudes towards the section in orchestration manuals.

Percussion is arguably the defining timbral identity of contemporary music; its growth and expansion from the rear of the orchestra to centre-stage has been a relatively sudden (and largely unanticipated) progression. Despite the fact that percussion instruments are amongst the oldest known to man, their value above and beyond colouristic or exotic effect was not acknowledged until well after Varèse emancipated the section in Ionisation.

Commencing with exploration of cautious advice (and at times derogatory commentary on the limitations of percussion) issued to orchestrators and composers in the early part of the twentieth century, this paper will trace the gradual growth of interest in the section. From the 1960s onwards a percussion renaissance was in full effect; this is made manifest with the advent of instrumentation manuals devoted solely to percussion. Such publications were of fundamental importance in promoting greater understanding and more effective use of percussion instruments.

Initially condemned at best as exotic and colouristic additions to the ensemble, and at worst as barbaric and ‘unmusical’ instruments, percussion has become a powerful force in shaping the sound and direction of contemporary music. This presentation will chronicle the metamorphosis of percussion from occasional (and troublesome) orchestral member to its full realisation as a chamber and solo entity – one capable of renewing and reinvigorating compositional and performance practice.

Biography:

Georgina obtained her BA (Hons) from Trinity College Dublin (majoring in percussion performance). She then returned to Northern Ireland to complete an MA at Queen’s University. Georgina has performed extensively as both a solo and orchestral musician and was a founder member of the South

Ulster Percussion Ensemble and the DIT Percussion Ensemble.

Georgina's current research is centred on the evolution of percussion. As part of her studies she is collaborating with Dame Evelyn Glennie. Once complete, her thesis will be made available worldwide via the Evelyn Glennie Archives. Georgina lectures at Dundalk Institute of Technology where she teaches a range of subjects including musicology and classical performance.

“A Critical Examination of Whole Class Ensemble Teaching in Music Generation Louth’s Introducing Strings Programme for Schools.”

Gemma Murray, Dundalk Institute of Technology

GMurray@lmetb.ie

Abstract:

The Introducing Strings programme, devised, organised and delivered by Music Generation Louth, is an innovative music education programme that has had a significant impact on musical activity in Louth since its inception. The purpose of this presentation will be to highlight successes of the programme over its initial six years and also to identify some of the challenges that have emerged during that period. Informed by concepts of enculturation and the development of communities of musical practice as defined by Ailbhe Kenny, the paper is based upon current MA research on the topic.

The presentation will focus on four themes. The first will provide an overview of the Introducing Strings Programme within the context of Music Generation Louth's overall portfolio of activity. The second theme will critically examine the development of a community music ethos. The third aspect will focus on the musical choices within the programme in terms of repertoire and genre. Finally and most importantly, the presentation will reflect on the factors that enable the programme to be successful.

Biography:

Gemma Murray is a music graduate from Queens University in Belfast, and holds a Masters degree in Business Administration and a Post Graduate Diploma in Cultural Management, both from the University of Ulster. Gemma took up post as Coordinator for Music Generation in 2011. She has worked in the area of arts administration and management for over 20 years, previously holding several key positions within the music sector in Ireland, both north and south. Gemma is also qualified in the area of early years music and in recent years has combined music teaching alongside her freelance work in arts management and consultancy.

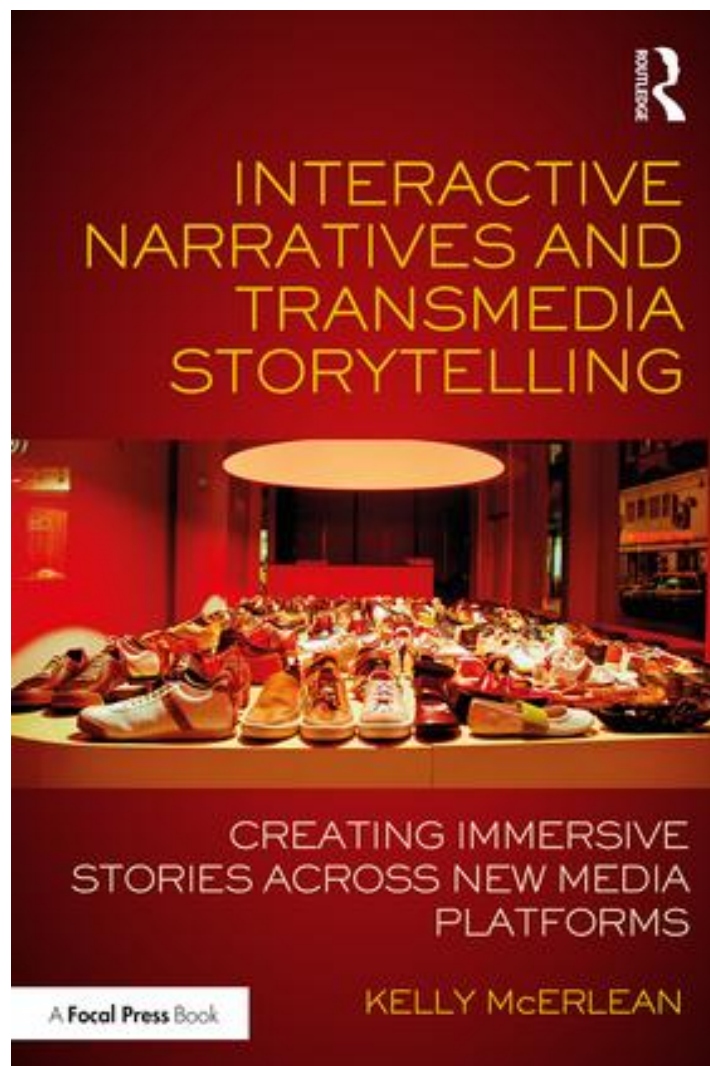
Book Launch

Interactive Narratives and Transmedia Storytelling

Dr Kelly McErlean

Interactive Narratives and Transmedia Storytelling provides media students and industry professionals with strategies for creating innovative new media projects across a variety of platforms. Synthesizing ideas from a range of theorists and practitioners across visual, audio, and interactive media, Kelly McErlean offers a practical reference guide and toolkit to best practices, techniques, key historical and theoretical concepts, and terminology that media storytellers and creatives need to create compelling interactive and transmedia narratives. McErlean takes a broad lens, exploring traditional narrative, virtual reality and augmented reality, audience interpretation, sound design, montage, the business of transmedia storytelling, and much more.

Written for both experienced media practitioners and those looking for a reference to help bolster their creative toolkit or learn how to better craft multiplatform stories, *Interactive Narratives and Transmedia Storytelling* serves as a guide to navigating this evolving world.



Conference Programme

	<i>Performance in Ireland</i>	<i>Film and Games</i>
9.30	Fiona Fearon “ Louth in Revolution: Regional Impressions of the Irish Revival 1902-1922. ”	Ingrid Lewis “ The Role of Cinematic Heroines in Coming to Terms with the Past in Germany and France. ”
	Daithí Kearney “ Tourism, Touring and Staged Folklore: Constructing an Identity for Consumers. ”	Kelly McErlean “ Digitising Consciousness. ”
	Christina Lynn “ Issues of Authenticity: How Authenticity is Constructed in Irish Country Music. ”	Sharon Morgan “ Artificial Realities: New Realm of Human Experience, as Significant an Invention as that of Theatre, the Novel, Film or Television ”
	<i>Production and Aesthetics</i>	<i>Media and Society</i>
11.30	Stephanie Caffrey “ Creating a Signature Sound: Blending Celtic Roots and Aesthetics With Popular Music Production in The Corrs’ Debut Album. ”	Glenn Doyle “ The Impact that Contemporary Attitudes Towards the Photographing of Children is Having Upon the Everyday Practice of Photographing and Sharing Images of Children. ”
	Niall Coghlan “ The Influence of the Synthesiser and Drum Machine on Popular Music. ”	Nadia Williams “ Boss of the Road: The Effect of the Construction of Drivers as Dominant Social Group on Cycling Safety and Uptake. ”
	Kenneth Sloane “ Reconciling Creativity and Regimentation in the Classroom. ”	Maurice Mullen “ A Case for Ethnomusicology in Irish Traditional Music and Society Today. ”
	<i>Musicology and Music Education</i>	
14.00	Adèle Commins “ Public Resignation but a True Supporter: Stanford’s Relationship with the Dublin Feis Ceoil. ”	
	Lauren Farquharson “ Francis Wright and Gerald Crossman’s Contribution to the Classical Accordion in Britain. ”	
	Georgina Hughes “ The Changing Status of Percussion in the Twentieth Century. ”	
	Gemma Murray “ A Critical Examination of Whole Class Ensemble Teaching in Music Generation Louth’s Introducing Strings Programme for Schools. ”	
16.00	Book Launch: Dr Kelly McErlean <i>Interactive Narratives and Transmedia Storytelling: Creating Immersive Stories</i> (Taylor and Francis, 2017)	



Creative Arts Research Centre,
Dundalk Institute of Technology,
PJ Carroll Building,
Dundalk, Co. Louth,
Ireland

eistigi.picteliln.com