



New Perspectives

Postgraduate Symposium
on the Humanities

Maynooth University

12th & 13th October

Iontas Building, North Campus



New Perspectives: Postgraduate
Symposium For the Humanities



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Conference Information

UNSEEN VOICES: REPRESENTATIONS, INTERPRETATIONS & RECONSTRUCTIONS

funded by the MU Arts & Humanities Institute and MU Graduate Studies

'There's really no such thing as 'voiceless'. There are only the deliberately silenced or preferably unheard.' – Arundhati Roy

NPPSH is an annual conference, initiated in 2016 by Maynooth University. Designed and organised by postgraduate students, for postgraduate students – our objective is to highlight the scope and depth of emerging humanities across a diverse range of disciplines.

2018 is a year of both commemoration of past achievements in equality and inclusivity and a renewed awareness of our socio-political responsibilities as Irish and international citizens. This year marks the 20th anniversary of the Good Friday Agreement, the 100th anniversary of Armistice Day and 100 years since Countess Markievicz was elected to the Houses of Parliament and some Irish women gained the right to vote. In the wake of Repeal the 8th, #IBelieveHer and #MeToo campaigns, this year has been a watershed in terms of emerging voices. It is hoped that 'unseen voices' will foster an inquiry into the debates surrounding hidden and untold stories in various disciplines and time periods, as well as stoke investigation into our roles and responsibilities as researchers in making the invisible visible and the silenced heard.

Conference themes include but are not limited to:

Gender & Sexualities	Marginalisation and Boundaries
Digital Preservation	Families & Children
Communities and Societies	Womanhood
Cinema & Music	Media representations
Commemoration	Violence
Performance and Poetry	Representations in Novels

Conference Schedule

Day One

9.15-9.45: Registration

(Foyer, Iontas Building, North Campus)

9.45-10.00: Opening remarks

(1.33, Seminar Room, 1st Floor, Iontas Building)

Prof. Thomas O'Connor – Director of the Arts and Humanities Institute, Maynooth University

10.00-11.30: Parallel Session 1A - Gender and Sexualities (1.33, Seminar Room, 1st Floor, Iontas Building)

CHAIR - Dr. Anne O'Brien (Maynooth University)

Sarah Anne Dunne (University College Dublin) - Speaking sex in *Mrs Browns' Boys*

Judy Bolger (Trinity College Dublin) - Breastfeeding in nineteenth century Irish workhouses

Marion Rogan (Maynooth University) - The 'buoyant and quixotic' Fanny Bellingham: A nineteenth century evangelical missionary

10.00-11.30: Parallel Session 1B - Spatial Approaches and Digital Preservation (1.26, Boardroom, 1st Floor, Iontas Building)

CHAIR - Prof. Chris Brunson (Maynooth University)

Jessica Douglas (Waterford Institute of Technology) - The lived experience of social interaction and digital exclusion amongst older people in rural Ireland

Phil J. Ryan (University College Dublin) - Mapping invisible cities: Old media's lessons for the frontiers

Michael Kurzmeier (Maynooth University) - Preservation, reconstruction and usage of web community data

11.30-11.45: Coffee

11.45-13.15: Parallel Session 2A - Communities and Societies (1.33, Seminar Room, 1st Floor, Iontas Building)

CHAIR - Dr. Steve Coleman (Maynooth University)

Jamie Gorman (Maynooth University) - 'We've got to get to Dublin!': How Leitrim anti-fracking campaigners made their voices heard in national policy making

Tommy Coombes (Maynooth University) - Invisible men: 'Is there a way back to me, for me?'

Dave Donovan (Maynooth University) - Praxis bold as love: 'Professing' community work

11.45-13.15: Parallel Session 2B - Cinema & Music (1.26, Boardroom, 1st Floor, Iontas Building)

CHAIR - Dr. Denis Condon (Maynooth University)

Davide Abbatescianni (University College Cork) - The unseen cinema: The challenges of distributing student films in Italy and Ireland today

Chris McCann (National University of Ireland, Galway) - Breandán Ó hEithir's use of music in constructing and reconstructing community throughout his novel *Lead Us Into Temptation* (Lig Sinn i gCathú 1976/1978)

Ciara Gorman (Maynooth University) - Black butterfly: Maternal mutation narratives in French art-house cinema

13.15-14.15: Lunch

14.15-15.45: Parallel Session 3A - Commemoration (1.33, Seminar Room, 1st Floor, Iontas Building)

CHAIR - Dr. Jennifer Redmond (Maynooth University)

Catherine Barnwell (Trinity College Dublin) - Working women in the public eye?: A case study of public histories of women's suffrage.

Julie Trobitsch (Maynooth University) - Spain and the struggle to recover and understand the past: From the Spanish Civil War until today

14.15-15.45: Parallel Session 3B - Performance and Poetry (1.26, Boardroom, 1st Floor, Iontas Building)

CHAIR - Dr. Tracey Ní Mhaonaigh (Maynooth University)

Ian Hickey (Mary Immaculate College, Limerick) - Digging up spectres: Seamus Heaney's bog poems

Ellen Howley (Dublin City University) - 'An island at the centre of the world?': Ireland as an island in contemporary poetry

Shane Grant (Mary Immaculate College, Limerick) - An idirghabháil idir filí Gaeilge Chorca Dhuibhne agus Uíbh Ráthaigh agus an pobal léitheoireachta: Anailís ar pheirspictíochtaí na bhfilí i leith an phobail seo agus a ról sa tsochaí

15.45-16.00: Coffee

16.00-17.30: Parallel Session 4A - Marginalisation and Boundaries (1.26, Boardroom, 1st Floor, Iontas Building)

CHAIR – Jack Kavanagh (Maynooth University)

Aoife Kelly-Wixted: (Maynooth University) - Institutionalisation in Ireland: A history and continuation of attempts to silence marginalised people

Triona Watters (Mary Immaculate College, Limerick) - Facilitating insanity to practicing psychiatry: Limerick city

Leanne Watters (University College Dublin) - 'I had to swear not to tell': The Nested Voices of *The Garden of Allah*

16.00-17.30: Parallel Session 4B – Families & Children (1.33, Seminar Room, 1st Floor, Iontas Building)

CHAIR - Claire McGing (Maynooth University)

Rebecca Boast (University of Liverpool) - Voices of the referendum

Rebecca Murphy (Independent scholar) - An evaluation of child protection mediation programs operating in certain individual states in the United States of America

Sharon Healy (Maynooth University) - Lost and found: Web campaigns on the Marriage Equality Referendum

Day Two

10.30-11.00: Registration

(Foyer, Iontas Building, North Campus)

11.00-12.30: Parallel Session 5A - Womanhood (1.33, Seminar Room, 1st Floor, Iontas Building)

CHAIR - Dr. Ida Milne (Carlow College, St Patricks)

Sheena Graham-George (Glasgow School of Art) - The forgotten mothers of the Cillín

Nur Nadiah Binte Zailai (Maynooth University) - Finding balance: The relationship between work, (family) life and Irish children's development of working parents

Marine Galiné (University of Reims Champagne-Ardenne) - The portrayal of deviant women in Irish Gothic novels of the nineteenth century

11.00-12.30: Parallel Session 5B - Media representations (1.26, Boardroom, 1st Floor, Iontas Building)

CHAIR - Dr. Alan Grossman (Dublin Institute of Technology)

David Teevan (University College Dublin) - New ways of saying and seeing: Performing a two stage political action in multi-disciplinary collaborative arts practice

Maelle Le Roux (University of Limerick) - Representations of Irish nationalist women in the Capuchin Annual (1930-1977)

Sharon Healy (Maynooth University) - Political cartoons as critical commentaries of the past

12.30-13.30: Lunch

13.30-15.00: Keynote Lecture - Ailbhe Smyth: 'We call this edge our home': Reflecting on feminist and other radical voices, Ireland 2018

CHAIR - Dr. Sinead Kennedy (Maynooth University)

(1.33, Seminar Room, 1st Floor, Iontas Building)

15.00-15.30: Coffee

15.30-17.00: Parallel Session 6A - Violence, Persecution and Oppression (1.33, Seminar Room, 1st Floor, Iontas Building)

CHAIR - Dr. Abdullahi El-Tom (Maynooth University)

Westley Barnes (University of East Anglia) - Regarding testimony and multidirectional memory: A pedagogical argument for examining trauma in contemporary Irish history

Gerard Maguire (Maynooth University) - A genocide by any other name: Cultural genocide in the context of indigenous peoples

15.30-17.00: Parallel Session 6B - Representations in Novels (1.26, Boardroom, 1st Floor, Iontas Building)

CHAIR - Prof. Emer Nolan (Maynooth University)

Pimpawan Chaipanit (University of Aberdeen) - Neglected interwar domestic romance: A study of literary presentation of domestic space in Dorothy Whipple's novels

Chris Beausang (Maynooth University) - Digital literary criticism and the end of history

17.00-17.15: Closing remarks & announcement of 2019 committee (1.33, Seminar Room, 1st Floor, Iontas Building)

Ailbhe Rogers, Chair of NPPSH Organising Committee 2018

CHAIRS

Dr Anne O'Brien

Dr O'Brien is a Lecturer with the Department of Media Studies in Maynooth University and she coordinates the department's audio-visual production modules. Her research focuses on gender and creative industries, women's production work and representations of women in Irish broadcasting. She is a member of Women in Film and Television Ireland and was an appointee to the Broadcasting Authority of Ireland.

Prof Chris Brunson

Prof Brunson is currently Professor of Geocomputation, and Director of the National Centre for Geocomputation at Maynooth University. Prior to this he was professor of human geography at the University of Liverpool and before this he worked in the Universities of Leicester, Glamorgan and Newcastle. He holds degrees from Durham University (BSc Mathematics) and Newcastle University (MSc Medical Statistics, PhD in Geography).

Dr Steve Coleman

Dr Coleman holds an MA and PhD from the University of Chicago and lectures in the Department of Anthropology at Maynooth University. He is an associate of the Humanities Institute of Ireland and former editor of the *Irish Journal of Anthropology*.

Dr Denis Condon

Dr Condon is a Lecturer in Irish film at the Departments of English and Media Studies, Maynooth University. His research focuses on the impact of cinema and audiovisual media on Irish society and cinema and audiovisual media's global reach, historically and in the contemporary moment.

Dr Jennifer Redmond

Dr. Redmond is a Lecturer in the Department of History at Maynooth University. She completed her undergraduate degree at University College Dublin and an M.Phil and PhD at the School of Histories and Humanities at Trinity College Dublin, the latter on the discourses surrounding Irish female migration to Britain during the first decades of Irish independence. Her research interests include migration, women's history, Irish social history and digital humanities.

Dr Tracey Ní Mhaonaigh

Bíonn Dr Ní Mhaonaigh ina Léachtóir le Roinn na Nua-Ghaeilge in Ollscoil Mhá Nuad. Rinne sí a B.A., M.Litt. agus Ph.D. in Ollscoil Mhá Nuad freisin. Tá spéis ar leith aici in oidhreacht Ghaeilge Choláiste Phádraig, Má Nuad (agus ról Chuallacht Cholm Cille san oidhreacht chéanna), agus i dteanga, litríocht agus oidhreacht Iarthar Chiarraí.

Dr Ní Mhaonaigh is a Lecturer in the Department of Modern Irish at Maynooth University. She holds a BA, M.Litt and PhD from Maynooth University. Her research interests include: the Irish language heritage of St Patrick's College, Maynooth (especially the role of St Colmcille's community). Her research also focuses on the language, literature and heritage of West Kerry.

Jack Kavanagh

Jack Kavanagh is a third year PhD student in the Centre for Digital Arts and Humanities studying at Maynooth University. Kavanagh's research focuses upon the role of the National Army during the Irish Civil War.

Claire McGing

Claire McGing is Athena Swan Project Officer in Maynooth University Social Sciences Institute (MUSI). A human geographer by background with a focus on gender/feminist geography. She has lectured in the Geography Department of Maynooth University. Her main research interests lie in the history and operation of male-gendered organisational cultures, particularly Irish political parties, and the measures that can be taken to support women and to promote gender equality in such environments. She has published a number of articles and book chapters on gender representation in Irish politics.

Dr Ida Milne

Dr Milne is a Lecturer in European history at Carlow College, St Patricks. She held an Irish Research Council Marie Curie Actions Elevate Fellowship at Maynooth University and Queen's University, Belfast, from 2014-18. She has used oral history to unveil intimate stories of the 1918-19 influenza pandemic, childhood experiences of illness and the emotional impact of the chronically ill child on families, MMR vaccination resistance and working lives & gender in the medicine and newspaper industries. Her monograph, *Stacking the Coffins: influenza, war and revolution in Ireland, 1918-19* was recently published by Manchester University Press.

Dr Alan Grossman

Dr Grossman is Director of the Centre for Transcultural Research and Media Practice at Dublin Institute of Technology. His research interests include: migrant political agency, long-distance motherhood, the transnational family home, migrant representation in Irish cinema and radio; the globalisation of healthcare education and digital photography.

Dr Sinéad Kennedy

Dr Kennedy teaches in the School of English, Theatre and Media Studies at Maynooth University where she is a Senior University Tutor and MA Co-ordinator in Gender & Sexuality in Writing & Culture. Her research interests focus on critical theory, in particular the control and regulation of the female body by the neoliberal state. She has published widely on the politics of abortion in Ireland and internationally and has recently co-edited *The Abortion Papers Ireland: Volume 2* (2015). She has been involved in feminism and pro-choice activism for almost 20 years and she is a co-founder of the Coalition to Repeal the Eighth Amendment.

Dr Abdullai El-Tom

Dr El-Tom is a Senior Lecturer in the Department of Anthropology at Maynooth University. He has written widely on Sudan and particularly about his native region, Darfur. He has authored several books, the most recent of them include: *Ethnography of breastfeeding: Cultural contexts and confrontations* (2015), *The Zaghawa aptitude for commerce: A biography of Bushara Suleiman Nour of Darfur, Sudan* (2014), *Study war no more: Military tactics of a Sudanese rebel movement* (2013) and *Darfur, JEM, and the Khalil Ibrahim story* (2011).

Prof Emer Nolan

Prof Nolan is a Professor in the Department of English at Maynooth University. Her main teaching and research interests lie in the fields of Irish writing (especially fiction), modernism, and literary/cultural theory. In addition to a wide range of essays and reviews, her publications include *James Joyce and nationalism* (1995)

SPEAKERS

Parallel Session 1A - Gender and Sexualities

CHAIR - Dr. Anne O'Brien (Maynooth University)

Sarah Anne Dunne (University College Dublin) - *Speaking sex in Mrs Browns' Boys*

Bio

Sarah Anne Dunne is a third-year doctoral candidate at UCD currently researching the manifestations of rape culture which occurs on social media networks. This passion piece emerges in response to both her interest in the subject and her love of Agnes Brown.

Abstract

The proposed presentation aims to review the critically acclaimed television series Mrs Browns Boys and its representations of sex, sexual repression and pleasure, and even marital rape. The series relies on a bawdy a coarse humour which heavily incorporates the use of sexual innuendo and slapstick comedy to convey and address serious social issues which, historically and presently, are often silenced, such as that of marital rape – in a brief sketch, Mrs Brown describes her late husband ‘taking advantage of [her] whenever he likes’. Mrs Brown’s Boys further develops on themes of sexual desire and female pleasure and its repression in Irish culture up until the 1990s (and perhaps even beyond). Moreover, when such themes and discussed, often between Mrs Brown and her incumbent friend Winny, ongoing sexual pleasure and need is identified and given voice in an attempt to destigmatise and challenge the view of older women as de-sexed or un-sexual beings. Evidently, despite its (in)famous humour tones and comedic plotlines, Mrs Brown’s Boys is a series which frequently plays on and with narratives incorporating sexual pleasure – or a lack, thereof – and which, moreover, addresses the reality of marital rape at intervals.

Judy Bolger (Trinity College Dublin) - Breastfeeding in nineteenth century Irish workhouses

Bio

Judy Bolger is a PhD student in Trinity College Dublin, researching for a thesis entitled: 'Mothering in poverty: institutionalised motherhood in Ireland, 1872-1908'. She completed her M.Phil. also at TCD in 2017 and her thesis explored 19th century Irish breastfeeding.

Abstract

The State's attempt to alleviate poverty during the nineteenth century culminated into the creation of the Irish Poor Law in 1838, which saw over 150 workhouses erected across the Irish landscape. A particularly vulnerable cohort of impoverished paupers were mothers and infants. This paper will outline the provisions put into place during the period by the State for the nourishment of pauper infants within in the workhouses. By law, deserted infants were entitled to a wet-nurse. This wet-nursing arrangement often took place within the workhouses, but it was also outsourced to country wet-nurses. This paper, using surviving material from the Poor Law commissioners and local workhouses, will examine and contrast individual cases of wet-nursing to assess the viability of the practice in providing adequate relief provision. Breastfeeding experiences within the workhouse, unsurprisingly, did not coincide with the contemporary medical knowledge pertaining to the lifestyle of a breastfeeding mother. Considering the weight the medical profession placed upon their breastfeeding regulations regarding weaning and the ideal diet for a mother, it is important to highlight some of the major differences evident in workhouse breastfeeding in contrast to the idealised version depicted within the medical literature. This will be done by using a case-study centred upon the North Dublin Union (NDU) workhouse. The infant mortality at the NDU workhouse was so alarming in the early 1840s that it had been dubbed 'Infant Slaughter House' which resulted into an official inquiry. The findings of this report included concerns about maternal diet, milk quality and the appropriate weaning age of the breastfeed child within the workhouse. Through an assessment of the breastfeeding experiences of orphaned infants and pauper mothers, this paper will highlight the plight of pauper motherhood and infancy during the period, while also giving voice to a previously unheard and marginalised group of Irish women.

Marion Rogan (Maynooth University) - The 'buoyant and quixotic' Fanny Bellingham: A nineteenth century evangelical missionary

Bio

Marion Rogan is a John and Pat Hume scholar in Maynooth University. Her PhD thesis is entitled: The 'Second Reformation' in Ireland, 1798-1861: case study of Rev. Robert Winning and the Kingscourt District Publications.' A retired primary school principal, she lives near Kells, County Meath.

Abstract

Nineteenth-century Ireland saw the spread of Protestant evangelical missionary activism and the establishment of societies determined to bring the good news of salvation to the Roman Catholic population.

Many women immersed themselves in the work. One such activist was Fanny Bellingham. 'This remarkable woman, whose powers of organisation were as uncommon as her energy and quickness of judgement' is unseen except through the lives of her male relatives and co-workers. Born in 1808, she was granddaughter of Sir Alan Castlebellingham, a substantial landowner in County Louth and the city of Dublin, William Stewart, merchant, and member of a prominent linen family from County Down . She was a committee member in the Ladies' Auxiliary to the Irish Society which supplied and funded missionaries and Scripture Readers to follow up on the work of the male Society. With the Dublin brewer and philanthropist, Arthur Guinness, she established the Dublin Visiting Mission in 1848, sending missionaries' into the back streets and lanes of Dublin teaching Catholics 'the way of Salvation though Jesus Christ'. She was one of Rev. Alexander Dallas's 'most valued and useful aids' in the foundation of the Irish Church Missions to the Roman Catholics from 1845 onwards. Married to Rev. Hyacinth D'Arcy of Clifden in Maynooth in 1852, she 'threw herself heart and soul' into D'Arcy's evangelical mission in Connemara. Her fragile health soon broke down under 'her unremitting exertions'. She died childless, aged forty-six, on 26 June 1854 in Clifden. Her name is not included on D'Arcy's headstone.

Parallel Session 1B - Spatial Approaches and Digital Preservation

CHAIR - Prof. Chris Brunson (Maynooth University)

Jessica Douglas (Waterford Institute of Technology) - The lived experience of social interaction and digital exclusion amongst older people in rural Ireland

Bio

Jessica Douglas is a first year PhD student at Waterford Institute of Technology and part of the Research Group of Design and Social Innovation (DASI). Her research is an interdisciplinary study of the social lives of older people in rural South East Ireland and their interaction with technology. She is also Assistant Digital Editor of the *Irish Journal of Anthropology*. She gained her MA Public Cultures & Society, First Class Honours, from IADT in 2016 and she previously graduated from the University of Liverpool and The University of Sheffield with a BSc and MSc.

Abstract

The digital divide has been discussed as a limiting factor in social cohesion, since the early 2000s (Korupp & Szydlak, 2005). Authors suggested that the digital divide was a new form of social inequality, and therefore the term digital exclusion would better reflect the unequal access to digital resources among low socio-economic and ethnic minority groups (Cushman & Klecun, 2006). With the emergence of the smartphone as a relatively cheap and ubiquitous gateway to the digital world, access has somewhat widened for many people. However, a recent study (2018) by OFCOM in the UK reveals that there still is a distinct digital divide: non-users of the internet are more likely to be aged over 65 than users. Knowles & Hanson (2018) propose that despite being more proficient than previous generations, some older people may be rejecting digital technology in protest of an increasingly digital society that they do not trust. Whether rejection, digital exclusion or a myriad of factors, low participation in digital technology may be contributing to social isolation and exclusion among this age group in Ireland, especially in rural areas. Ethnographic methods have the potential to reveal how older people interact with digital technology, and socially, in their everyday lives and thus illuminate any issues of social isolation and exclusion. This paper explores digital exclusion as a social process and discusses preliminary findings from my research into the social lives of older people in the rural South East of Ireland, and their daily use of technology.

Phil J. Ryan (University College Dublin) - Mapping invisible cities: Old media's lessons for the frontiers

Bio

Phil J. Ryan is a PhD student in Inclusive Design & Creative Technology Innovation candidate based in SMARTlab, University College Dublin. He works on sociologically informed technological solutions to problems of population movement. He researches migration, bureaucracy, user experience, and inclusive design. His dissertation is titled 'Bureaucracy Map: An inclusively designed dynamic informatics system for institutional navigation.'

Abstract

This paper explores the insights provided by the old media of novels, to informatic strategies implementable through AR technologies, using *Invisible Cities* (2010) by Italo Calvino. The social systems that must be traversed in basic everyday life can be labyrinthine and opaque to all but the most indoctrinated. The individual's experience of the world is guided our by memories and communications with others. Society attempts to create collective actions strategies through which to communicate information, but all too often systems are set up for a normative level of intellect and ability. Managed subjectivity is a vital aspect of literature, as books act as partnerships between authors and readers. There are lessons to be learned from this developed medium which have huge value in guiding good design in new frontiers. Using Critical Disability Theory (Pothier and Devlin, 2006) and concepts such as emotional design (Norman, 2004), and civilising processes/habitus (Bourdieu, 1977; Elias, 2012) the paper argues for inclusive design approaches. The paper attempts to bring lessons from traditional mediums' narratives to inform the design of informatic strategies for AR/VR/MR. *Invisible Cities* follows Kublai Khan and Marco Polo as they discuss 55 distinct cities all of which are Venice, all discovered through the consideration of different fundamental aspects of perceptions and human life. These all co-exist layered on top of and intertwined with each other. Every individual experiences the world through their own lens, influenced by their physical and emotional condition, and their context in the world.

Michael Kurzmeier (Maynooth University) - Preservation, reconstruction and usage of web community data

Bio

Michael Kurzmeier is a PhD candidate in Maynooth University and supervised by Prof Susan Schreibman. His thesis investigates questions of preservation and presentation of digital cultural heritage. The age of digital communication is also the age of massive data collection driven by very different intentions. As those archives serve as memory agents for current and future ways to remember and portray the past, it is necessary to understand the challenges and opportunities that an increasing digitization of memory brings. Michael received his BA European Literature from Marburg and MA American Studies from Tübingen University.

Abstract

As more and more of daily communication happens through a digital medium, so are “unseen voices” often spoken and sometimes heard within the digital sphere. Especially marginalized and counter-public groups have often used the new media to overcome real-world limitations. This phenomenon can be traced back to the early days of the Web, as projects such as the Transgender Usenet Archive show. Archives like this allow the reconstruction of a community and enable users to experience this part of history. At the same time, an archive of any community’s past helps against misrepresentations. With the growth of data output and the dominance of a few social media platforms, projects like the Transgender Usenet Archive will be harder to accomplish on data created in the present. For the presentation’s first part, I am going to give a brief introduction on what memory means in a digital context and what distinguishes data collections from digital sites of memory that affect our understanding of the past. Moving on from there, I am going to introduce the Transgender Usenet Archive as an example for successful reconstruction of largely unheard voices. This part will be focused on preservation, reconstruction and usage of the data. Finally I will give some examples from current situations which I understand to be lost voices or voices at risk of being lost. Through this, I will explain challenges arising with contemporary Web archiving and hope to be able to give some general principles for preserving currently unseen voices.

Parallel Session 2A - Communities and Societies

CHAIR - Dr. Steve Coleman (Maynooth University)

Jamie Gorman (Maynooth University) - 'We've got to get to Dublin!': How Leitrim anti-fracking campaigners made their voices heard in national policy making

Bio

Jamie Gorman is a PhD researcher in community development at the Maynooth University Department of Applied Social Studies. His research is a case study of community action for environmental justice in the north-west of Ireland. He is a board member of Community Work Ireland and the Chairperson of Friends of the Earth Ireland.

Tommy Coombes (Maynooth University) - Invisible men: 'Is there a way back to me, for me?'

Bio

Tommy Coombes manages the Bluebell Community Development Project. His doctoral research, at the Department of Applied Social Studies, Maynooth University, explores stories of the lived experiences of older men residing in a sheltered housing complex in Dublin.

Dave Donovan (Maynooth University) - Praxis bold as love: 'Professing' community work

Bio

Dave Donovan is a PhD researcher in the Department of Applied Social Studies in Maynooth University. His research is a narrative study of community workers professions. He lives and works in Galway city.

Panel Abstract

Questions of voice, agency, participation and empowerment are central to the practice of community development, and for this reason it has been described as a subversive occupation (Ife 2013). Its way of working is to challenge and question the done thing, the taken-for-

granted. Yet, funding cuts and structural changes within the field since 2008 have seen the spaces for community work increasingly narrowed and squeezed (Harvey 2015; Community Work Ireland 2017). This situation places community workers in a dilemma: do they cease telling uncomfortable stories and cease being true to the values of community work; do they step away from long term community struggles? This panel details research from the field of community work that speaks back to such restrictive forces as communities and practitioners struggle to find their voices: From the voices of marginalised older men in Dublin city, to a community finding their voice when faced with the threat of fracking and the voices of community workers themselves as they navigate a path for critical practice in neoliberal times. Bringing together three community worker who are engaged in research, this panel seeks, as Okri evocatively suggests, to ‘breach and confound the accepted frontier of things’ by amplifying unseen voices and placing them at the centre of conversations about social change in Ireland.

Parallel Session 2B - Cinema & Music

CHAIR - Dr. Denis Condon (Maynooth University)

Daide Abbatescianni (University College Cork) - The unseen cinema: The challenges of distributing student films in Italy and Ireland today

Bio

Daide Abbatescianni is a PhD Excellence Scholar in Film and Screen Media at University College Cork. His research project, entitled Young Filmmakers in the Time of the Great Recession: A Focus on the Irish and Italian Film Industries, comprises an academic dissertation and the making of a feature documentary. He holds a Professional Diploma in Stage Directing (International Theatre Academy of the Adriatic), a BA in Communication Studies (University of Bari) and an MA in Documentary Directing (Baltic Film School). He currently works as a foreign correspondent for the EU-funded film magazine Cineuropa. He is also active as a director and assistant director.

Abstract

Film students know how challenging it is to distribute their independent works in the absence of financial or other supports. At the moment too little attention is paid to the problem of distribution in film schools and universities, and it is very rare to find curricula offering distribution courses or even providing useful distribution tips. Moreover, many young artists fear screening their student works and consider them mere shooting exercises. This is not always the case, and notable films may have been kept unreleased or had extremely limited distribution.

Therefore, this topic opens these questions:

- Why are young Italian and Irish film students afraid to get their hands dirty and refrain from distributing their works? What kind of obstacles do they encounter?
- What plans can film schools put into action to teach students distribution?
- Is it possible to spread/share a proper film distribution culture?

My study will try to answer these questions by analysing a few case studies from Italy and Ireland. Based on my past experiences as a documentary film student and on interviews with a number of students and graduates from these two countries, my presentation will identify problems and suggest possible solutions that could support the distribution of independent films and the development of young filmmakers' work.

Chris McCann (National University of Ireland, Galway) - Breandán Ó hEithir's use of music in constructing and reconstructing community throughout his novel *Lead Us Into Temptation* (Lig Sinn i gCathú 1976/1978)

Bio

Chris is a first year PhD candidate in English at the National University of Ireland Galway. His current research analyses the role of music as a device for the creation of social hierarchy within Irish prose literature of the twentieth century. His research interests are in word and music studies, and the coalescence of visual and aural art forms in prose literature. He completed his MA, entitled *Singing Exile: Music in Irish Emigration Literature*, at The University of Notre Dame Fremantle in Western Australia in early 2017.

Abstract

This paper analyses Breandán Ó hEithir's use of music in constructing and reconstructing community throughout his novel *Lead Us Into Temptation* (Lig Sinn I gCathú, 1976/1978). It also explores the role that music plays in memory, political affiliation and expression, and *communitas* within both the text and wider Irish society during the middle of the twentieth century. Musical participation is an important aspect of collectivity and *communitas*. It is a public articulation of adherence to community values, and carries with it culturally encoded understandings of cultural and political (dis)affiliation. While music is a kind of social mortar, as Ó Laoire (2005) observes it also exists as a “veiled discourse, which may at once uphold the social system at the very moment it criticizes it”. Ó hEithir’s novel deals with lingering issues of affiliation and disaffiliation, and points out the problematic nature of the nation through the eyes of a fictional town closely modelled on Galway. One of the preoccupations of the text is the competition between voices surrounding the declaration of the Irish Republic in Easter Week 1949, which is presented in the text as unifying and divisive in alternate measures. In *Lead Us Into Temptation*, music brings simmering tensions to the surface and shatters a tenuous sense of unity coloured by ambivalence and occlusion. This is encapsulated by snatches of music leading to a climactic cacophony of competing musical voices in the commemorative parade, during which ironically the louder the voice is, the less it is truly heard.

Ciara Gorman (Maynooth University) - Black butterfly: Maternal mutation narratives in French art- house cinema

Bio

Ciara Gorman is currently a candidate for the MA in French at Maynooth University, where she completed her undergraduate degree in French and Law. She intends to pursue a PhD in French in the near future so that she may pursue a third-level teaching career. Her areas of research include the detective novel and women's writing. The topic of her MA thesis is Louis XIV iconology in the current French presidency.

Abstract

#MeToo and #IBelieveHer vocalised personal traumas within the frame of a global conversation about sexual violence, and a movement to carve out space for the most disenfranchised under capitalist patriarchy. However, not every story of trauma, marginalisation and repression is suitable for a hashtag; there are some stories that society still denies mainstream attention and acceptability because of an unwillingness to engage with the difficult and complex issues they bring to the fore. The surge in writing about the complicated maternal experience in the last decade has not been paralleled by mainstream visual representation precisely because of this fact. The previously unheard voice of the mother continues to go largely unseen. This paper will outline recent developments in French art-house cinema to give this 'seen' dynamic to alternative stories of maternal trauma, ambivalence and rebellious transformation. *Our Children* (2012), *17 Girls* (2011) and *A Happy Event* (2011) explore undersides of the maternity narrative that range from difficult pregnancies, to the weaponisation of pregnancy as a tool to dismantle capitalist patriarchy, to that most taboo of maternal traumas: infanticide. This paper will draw on the work of Rye and Chodorow, and their interrogations of motherhood narratives and stereotypes, to locate these three films within larger myths about mothering as a site of positive transformation and analyse individually their subversion of this trope. Finally, this paper will conclude with an analysis of the place of such visual representations of darker maternity narratives within the larger mainstream conversations about female liberation from patriarchy.

Parallel Session 3A - Commemoration

CHAIR - Dr. Jennifer Redmond (Maynooth University)

Catherine Barnwell (Trinity College Dublin) - Working women in the public eye?: A case study of public histories of women's suffrage.

Bio

Catherine Barnwell is an M.Phil. candidate at Trinity College Dublin, studying Public History and Cultural Heritage. Her research interests focus on economic history, including such topics as the representation of working women within commemoration, and rural electrification under the New Deal. She also currently works on monastic heritage sites with Dr Ann Buckley of the Trinity Medieval Research Centre. Catherine holds a B.A. in History and Economics from McGill University in Montreal, Canada.

Abstract

At the 1913 St Patrick's Day procession in Dublin, Irish suffragettes were met with a crowd eager to remind them that their presence in the streets meant "home duties neglected and babies unwashed" (Evening Herald, March 18, 1913). The discourse surrounding the suffrage campaign in Ireland was undeniably tied to conceptions of women's newfound participation in the public sphere—be it political or economic. In the Canadian context, female suffrage is further entrenched in a discourse of women's economic agency. The right to vote is presented in the national narrative as a direct result of women's participation in the war effort through labour; military nurses serving in World War I were the first Canadian women to vote in a federal election. While Irish women also contributed to the war effort as professional and voluntary nurses, and to a lesser extent as munitions factory workers, recent commemorations of the centenary of the Representation of the People Act have made only few causal connections with wartime labour. Female activists' ties with trade unionism and the anti-conscription movement complicate Irish suffragism's relationship with war work. Thus, how is the connection between wartime labour and suffrage represented in different national narratives of women's history? This paper examines commemorative and educational materials related to the Irish and Canadian suffrage campaigns from a public history perspective, in order to assess the representation of women as economic agents, and the perception of women's wartime labour as a factor in gaining the right to vote.

Julie Trobitsch (Maynooth University) - Spain and the struggle to recover and understand the past: From the Spanish Civil War until today

Bio

Julie Trobitsch has recently completed a Taught Masters in Narrative of Conflicts at Maynooth University. She is a French native who is passionate about foreign languages and culture. She has just embarked upon a PhD.

Abstract

After three years of Civil War and almost forty years of dictatorship under Francisco Franco, Spain spent most of the twentieth century being repressed: religiously, ideologically, economically and socially. Many see Franco's regime as a period of forced return to the past in every aspect of life. That is the result of high control and manipulation of the Spanish society during the Franco era. The dictatorial years triggered a wave of exile for those who opposed the regime. Those who could not leave had to stay and obey the new political and social expectations; meanwhile, the ""winners"" of the Civil War were celebrated. During the dictatorship, the only type of memory that was commemorated was the memory from the nationalists' point of view. Monuments were erected to celebrate Franco and his fellow soldiers who died during the conflict. When Franco died in 1975, Spain underwent a period of political transition. However, today, even after the democratic governments passed two laws regarding historical memory, Spain is still struggling to recover its lost memory. The memories of those who suffered during the Franco regime were silenced until the beginning of the 21st century. Around the year 2000, a new artistic wave, who touched both literature and cinema for example, was born. This study will focus on the process of recovering Spain's historical memory from the first law passed to the latest book published.

Parallel Session 3B - Performance and Poetry

CHAIR - Dr. Tracey Ní Mhaonaigh (Maynooth University)

Ian Hickey (Mary Immaculate College, Limerick) - Digging up spectres: Seamus Heaney's bog poems

Bio

Ian Hickey is a Ph.D research student under the supervision of Dr. Eugene O'Brien in Mary Immaculate College, Limerick. His current field placement is in Mary Immaculate College as a departmental assistant in the Department of English Language and Literature. He is interested in Modern Irish poetry and fiction, Irish theatre, hauntology and literary theory.

Abstract

This paper seeks to examine the haunting function of the bog in the poetry of Seamus Heaney through the theoretical lens of Jacques Derrida's Specters of Marx. The paper argues that the present and future are influenced by spectres of the past through what Derrida would term hauntology with Derrida himself noting that 'a ghost never dies, it always remains to come and to come-back' (Derrida 2006, p.123). In the bog poems Heaney uses the bog as a way of viewing contemporary violence from a wider, older, Northern European perspective. Similarities are drawn between contemporary Northern Ireland and that of Scandinavia in the poetry and it is the circular, repetitive nature of history that enables the poet to locate a plateau, outside his primary world, to view the events of his present world. The spectres voice influences and guides the unconscious of the poet and society in a manner that makes history repeat itself, albeit under a different guise with Derrida noting that 'we inherit the very thing that allows us to bear witness to it' (Derrida 2006, p.68). The function of the bog in the poetry will be traced through the poems 'Bogland', 'The Tollund Man' and 'Punishment' in order to show how the spectres voices escalated to coincide with the violence during the Troubles in Northern Ireland.

Ellen Howley (Dublin City University) - ‘An island at the centre of the world?’: Ireland as an island in contemporary poetry

Bio

Ellen Howley is a PhD student in the School of English at Dublin City University. She has previously studied in UCD, the Sorbonne, Paris and the University of Edinburgh. Her research focuses on contemporary Irish and Caribbean poetry and is concentrated on the work of Nobel Laureates Seamus Heaney (Ireland) and Derek Walcott (St. Lucia) as well as current Professor for Poetry Eiléan Ní Chuilleanáin (Ireland) and Poet Laureate Lorna Goodison (Jamaica). She has published in the Irish Literary Supplement.

Abstract

Kristin Morrison, lamenting the amnesia surrounding Ireland’s “ancient nautical heritage” (111), asks, “how does the fact that Ireland is surrounded by water manifest itself in contemporary fiction? [...] how does that fiction conceive of a ‘mainland’?” (111). Critical attention towards the representation of Ireland as an island in literature has been lacking until relatively recently. Scholars from many disciplines have begun to redress this through a consideration of Irish coasts in projects such as UCC’s Deep Maps and UCD’s Cultural Value of Coastlines. This paper continues some of these conversations by turning specifically to contemporary Irish poetry and interrogating how Ireland figures as an island in the work of important poets. Using recent work published in *Island Studies Journal* which posits that islands are presented through sensory and spatial experiences (Graziadei et al.), this paper examines the work of Seamus Heaney and Eiléan Ní Chuilleanáin within a framework which analyses the effects of these sensory and spatial cues. It provides a new perspective on two canonical writers, shifting attention from a land-based, rural outlook by situating Heaney’s and Ní Chuilleanáin’s poetry within important conversations around the study of islands. It will discuss, visual, aural and spatial conceptions of islands in the work of these two poets to come to an understanding of how Ireland’s ‘islandness’ is presented. Crucially, in asking these questions of Heaney’s and Ní Chuilleanáin’s poetry, larger questions about the island itself are implicitly addressed. Ireland is the world’s 20th largest island and in examining what its island status means, we can begin to see and hear Ireland anew.

- Graziadei, Daniel et al. ‘On Sensing Island Spaces and the Spatial Practice of Island-Making: Introducing Island Poetics, Part I’. *Island Studies Journal* 12.2 (2017): 239–252. Print.

- Morrison, Kristin. ‘Ireland and the Sea: Where Is the “Mainland”?’ *Back to the Present, Forward to the Past: Irish Writing and History since 1798*. Ed. Patricia A. Lynch, Joachim Fischer, and Brian Coates. Vol. 2. Amsterdam: Rodopi, 2006. 111–123. Print.

Shane Grant (Mary Immaculate College, Limerick) - An idirghabháil idir filí Gaeilge Chorca Dhuibhne agus Uíbh Ráthaigh agus an pobal léitheoireachta: Anailís ar pheirspictíochtaí na bhfilí i leith an phobail seo agus a ról sa tsochaí

Shane Grant (Mary Immaculate College, Limerick) - Irish poetry and the elusive audience: An analysis of the perception of audience, role and purpose by a group of West and South Kerry Gaeltacht poets

Bio

Tá Shane Grant mar mhac léinn PhD le Roinn na Gaeilge i gColáiste Mhuire Gan Smál, Luimneach. Cáilíodh é mar bhunmhúinteoir i 2016 agus bronnadh ‘Comhaltacht Taighde’ air sa bhliain 2017. Baineann a chuid taighde le filí comhaimseartha na Gaeilge i ndá cheantar Gaeltachta i gCiarraí; Corca Dhuibhne agus Uíbh Ráthach faoi stiúir an Dr. Róisín Ní Ghairbhí. Féachann an taighde ar conas a ghintear, a chothaítear agus a chleachtaítear an chruthaitheacht sa Ghaeilge ag díriú ar na ceantair seo mar chás-staidéar. Tá spéis ar leith ag aige i bhfilíocht chomhaimseartha na Gaeilge, sa tsochtheangeolaíocht, i bhfoghlaim an tarna teanga, i bpleanáil teanga agus i bhforbairt pobail Ghaeltachta.

Shane Grant is a PhD student with the Irish Department in Mary Immaculate College, Limerick. Shane graduated as a primary school teacher in 2016 following his completion of the Bachelor of Education (B.ED) programme. He was awarded a Departmental Assistantship with the college in 2017 to undertake his postgraduate studies under the supervision of Dr. Róisín Ní Ghairbhí. His research is concerned with the practices and fostering of a group of Irish poets linked to the West Kerry Gaeltacht of Corca Dhuibhne and South Kerry Gaeltacht of Uíbh Ráthach.

Abstract

Fiosraíonn an páipéar seo an idirghabháil atá idir filí na gceantar Gaeltachta seo i gCiarraí agus an pobal léitheoireachta. Is gníomh imeallach é an fhilíocht in aon teanga – gan trácht ar mhionteanga a bhfuil dúshláin éagsúla roimpi. I measc an chomhthéacs dúshlánach seo, tá líon suntasach filí ag cumadh na filíochta i ndá cheantar Gaeltachta i gCiarraí. Léiríonn na filí amhras ar leith go bhfuil aon phobal léitheoireachta acu agus deir cuid acu nach mbíonn siad ag cuimhneamh ar an bpobal léitheoireachta ina gcleachtas cruthaitheachta. In ainneoin seo, tá na filí an-ghníomhnach i bhfoilsíú saothar filíochta. Téann an dearcadh seo i gcoinne teoriricí móra na cruthaitheachta a leagann béim ar thábhacht an chomhthéacs agus ar thábhacht na hidirghabhála leis an bpobal léitheoireachta maidir le cruthú chiall an ghníomh chruthaitheigh. (Ó Cruaíoch 1992, Gláveanu 2016 & Sternberg 2016). Muna bhfuil na filí ag cuimhneamh ar an bpobal léitheoireachta – conas go mbeidh pobal ann dóibh? Cén ról atá ag na filí seo sna pobail Ghaeltachta mar sin? Féachann an páipéar ar cheist an easpa pobail léitheoireachta agus ar an tost indéireach a ghintear as an saothrú pearsanta seo. Mar

a d'aithin an file Paddy Bushe 'Aon ealaíontóir a dhéanann dearúd ar phobal, bíonn sé ag labhairt leis féin'. Chuige sin, díreofar ar thuairimí pearsanta na bhfilí a nochtadh in agallaimh agus déanfar anailís téacslárnach mar thaca don bplé.

This paper seeks to tell the story of a group of active, contemporary Irish language poets of the south and west Kerry Gaeltacht areas of Corca Dhuibhne and Uíbh Ráthach. These poets demonstrate a meta-awareness of being a relatively unheard voice, they deem their work to be generally unread and as a result present with a sense of doubt as to whether an audience even exists for their poetry. Despite this, the poets continue to publish material and engage in public readings and performances. Marginalisation forms part of each of the poets' lives due to several factors, from writing in a minority language, being based physically on the edge of Europe, engaging in poetry, a creative mode that tends to have a limited audience even in majority languages, along with finding refuge in isolation as an important part of the creative process. The paper will highlight a range of thoughts and ideologies pertaining to this sense of indirect silence and lack of audience, drawing on material from interviews with several of the poets. It aims to provide an interpretation of this phenomenon of writing for an audience, whom does not appear to be present, with a particular focus on the poets' feelings and outlook to this regard.

Parrallel Session 4A - Marginalisation and Boundaries

CHAIR – Jack Kavanagh (Maynooth University)

Aoife Kelly-Wixted: (Maynooth University) - Institutionalisation in Ireland: A history and continuation of attempts to silence marginalised people

Bio

Aoife is a doctoral student in the Education Department at Maynooth University. She is undertaking research on the education of refugees in Ireland who have fled war and conflict. She is conducting her research through a decolonial lens using Arts-Based Research methods. She has worked as a teacher for over eleven years, including four in Australia where She returned from last July to begin my PhD. She completed her primary degree and post-graduate teacher qualification in Maynooth, while she graduated with a Master of Education from Notre Dame University Australia.

Abstract

This paper will examine institutionalisation in Ireland and its role in the attempt to silence marginalised groups. Drawing on policy, media sources and academic literature the presentation will examine ‘othering’ practices at play which serve to deliberately attempt to silence vulnerable groups and individuals. The paper will be divided into two distinct categories in an examination of the treatment of women and refugees in Ireland. It will provide contextual analysis of historic and contemporary institutionalisation in light of feminist and critical theory. The role of the church, health services and educational facilities will be analysed with respect to their role in silencing marginalised people. A number of key questions will be central to the paper including:

- What are the foundations of institutional practices in Ireland?
- Who can speak for whom? Who attempts to do so?
- Who is silenced or unheard?
- What impact has deliberately silencing women and refugees had on society as a whole?

The main argument of the paper will be that institutionalisation in Ireland has and continues to be detrimental to an ethics of sexual and racial difference (Ingram, 2008) through deliberately silencing women and refugees.

Triona Watters (Mary Immaculate College, Limerick) - Facilitating insanity to practicing psychiatry: Limerick city

Bio

Triona Waters is a doctoral researcher in medical history at Mary Immaculate College, Limerick. Her research centres on the history of Irish psychiatry and asylumdom. Her PhD focuses on the Limerick District Lunatic Asylum archives under the supervision of Dr Sarah-Anne Buckley (NUIG), Dr Una Bromell (MIC) and Dr Maura Cronin (MIC). She is funded by a MIC scholarship and her Departmental Assistantship involves tutoring and lecturing in the BA history programme. She has graduated with a BA and MA awarded by the University of Limerick, with a year of study also based in Syracuse, New York where she was awarded ‘student of the year’. Author of 'An oral history of the past, present and possible future of Europe’s Oldest Horse Fair: Local voices from the Ballinasloe Horse Fair'.

Abstract

Giving a voice to patients within nineteenth century lunatic asylums is a feat that is considered near impossible within the scholarship of psychiatric history. Indeed, sources relaying personal opinion from those admitted are highly uncommon. However, the records of St. Joseph’s Psychiatric Hospital, formally known as the Limerick District Lunatic Asylum, offer an insight into the psychiatric experience and outcome of those admitted into such an institution. The curable and incurable patients of this asylum were faced with the daily battle of maintaining their in-patient status, due to excessive levels of constant overcrowding. In order to ‘apply some remedy to that daily growing evil of which this Board has long complained the increasing number of incurables,’ the next of kin, friends, other custodial institutions as well as members of the Clergy were all called upon to take onus of these people’s outcome. By reconstructing this history, the voice of the patient, or rather lack of, is exhibited in terms of their admittance, treatment, discharge or continued incarceration. This paper will delineate the history of the Limerick asylum over the course of two decades concerning the struggles met in facilitating the insane, and will elaborate on why incarcerating the incurable idiot took precedence over the treatment of the curable lunatic.

**Leanne Watters (University College Dublin) - 'I had to swear not to tell': The Nested Voices of
*The Garden of Allah***

Bio

Leanne Waters is in the final year of her PhD at University College Dublin. Her research looks at bestselling religious fiction in Britain between 1880 and 1910. Its main objective is to examine the ways in which religious impulses are rendered affectively through the techniques of melodrama, and to compare popular religious novels with their later stage adaptations. Her chapter, “Christly Children, Affect, and the Melodramatic Mode in Late-Victorian Fiction” is forthcoming in *The Figure of Christ in the Long Nineteenth Century* (Palgrave Macmillan, 2018).

Abstract

In 1904 British author Robert Hichens published his popular desert-adventure story, *The Garden of Allah*. Set against the backdrop of the Sahara Desert, the novel is replete with silences that, for the most part, are codified as moments of intense religious devotion. At other times, however, the text also subtly makes manifest the condition of silence as it relates to and is imposed upon marginalised individuals within the novel’s broader context of turn-of-the-century colonisation. Indeed, the affective enterprise of *The Garden* relies on the discovery of an alternative, emotional language within the gaps of language proper. Beyond the level of content, the novel was a landmark bestseller; as well as tremendous sales figures, the book was dramatised for the stage in 1911 and for the screen in 1936. Yet, despite its enormous success across mediums, *The Garden* is largely unheard-of today. Like so many of his voiceless characters, therefore, the once world-famous Hichens has become little more than a footnote to literary scholarship. Moreover, the 1911 stage adaptation, which opened at the Century theatre in New York, was produced on the back of countless voices that have been long since forgotten. In part, some of these creative participants orchestrated their own anonymity, such as Mary Anderson de Navarro, who coscripted the play with Hichens, but who featured on programmes only as ‘a collaborator’. In other instances, participants were actively silenced, such as the play’s Moroccan cast members, who, like its ‘real foliage’ and ‘live animals’, functioned as mere scenic effects. Indeed, in an interview with the *New-York Tribune*, lessee and director George C. Tyler, amplified the play’s aura of mystery and silence, commenting, ‘To obtain the contract I had to swear not to tell’. Textually and extratextually, *The Garden*’s development as a story is a layered and multivocal one. Like a Russian doll, embedded within its history are countless, ‘nested’ voices that have remained inaudible. My paper attempts to recuperate the artistic renditions of the narrative, as well as the many collaborators who made its evolution possible, but whose voices have been consigned to the margins of literary and theatrical history

Parallel Session 4B – Children & Families
CHAIR - Claire McGing (Maynooth University)

Rebecca Boast (University of Liverpool) - Voices of the referendum

Bio

Rebecca Boast is currently an MRes student at the University of Liverpool, studying with the Institute of Irish Studies. Her research is focused on stigma and shame within the abortion debate in Ireland; with a particular focus on the recent referendum. This research will be continued at PhD level, commencing in October 2018 and will introduce a comparative analysis with Malta.

Abstract

The voices of the female Irish citizen have long gone unheard and ignored. The call for comprehensive bodily autonomy for the Irish woman has, for example, been marginalised and buried beneath the ‘traditional’ roles of motherhood and childbearing. Now with the upcoming referendum on repealing the 8th amendment to the Irish constitution and prevalence of the #Repealthe8th campaign, we as a society have seen Irish women (and men) come together to canvas support for the liberalisation of Irish abortion law. The referendum results will be a strong indicator of the societal standpoint on the liberalisation of abortion law in Ireland. However, by analysing the coverage of the upcoming referendum and the Oireachtas debates it has become clear that are bilateral exchanges of stigma, in the form of reactive discourse, between ‘pro-life’ and ‘pro-choice’ proponents. Encompassing the themes of gender and tradition vs modernity, the paper will therefore explore the long standing ‘traditional’ views of female bodily autonomy; and consider if they have remained firm or if a new-found tolerance has taken hold as Irish society faces of a new chapter of bodily autonomy for female citizens.

Rebecca Murphy (Independent scholar) - An evaluation of child protection mediation programs operating in certain individual states in the United States of America

Bio

Rebecca Murphy graduated from Maynooth University with a double first-class honours degree in law and music (BCL). Since July 2015, Rebecca Murphy has been employed by the Courts Service as a judicial assistant/researcher for Her Honour, Judge Rosemary Horgan, and President of the District Court, who has extensive knowledge in all areas of family and child care law. Rebecca’s role as a judicial assistant/researcher has allowed her the opportunity to witness the realities and in some cases the distresses of family and child protection proceedings brought before the Dublin Metropolitan District (DMD) on a daily basis.

Abstract

Children often find themselves at the centre of a variety of legal disputes and, as a result, they may enter the court system through a number of possible doors. Some of these disputes involve disagreements between parents, while others involve the possibility of state intervention due to child protection and safety concerns. What must be remembered is that children's futures are significantly impacted by the door through which their family enters the legal system. In Ireland, there are many instances where parents recognise that they are unable to care for their children and these children are received into care through a voluntary care agreement. However, the details of the parenting plan are often left vague, with the potential for future disagreement. In many instances, such voluntary care agreements result in applications to court leading to high tensions and a breakdown of trust between the parents and the child welfare agencies (section 4 of the Child Care Act, 1991). This process of reaching “agreements” may, in some circumstances, more appropriately be managed through alternative dispute resolution, such as mediation. Unfortunately, the use of mediation within child protection cases is not current practice in Ireland. Building on this existing research regarding alternative dispute resolution processes, this paper will examine child protection mediation programs operating in the USA and explore the largely uncharted potential of child protection mediation in an Irish context. This will inform policy and state actors as to the potential benefits/disadvantages of developing child-inclusive mediation at a national level.

Sharon Healy (Maynooth University) - Lost and found: Web campaigns on the Marriage Equality Referendum

Bio

Sharon Healy is a PhD candidate in Digital Humanities at Maynooth University and is a recipient of the John and Pat Hume Doctoral Scholarship. Her research focuses on bridging the gap between the creation of web archives and the use of web archived materials for current and future research in the humanities and social sciences.

Abstract

Imagine a researcher studying the Irish Divorce Referendum of 1995. S/he would consult newspaper archives, and likely refer to the National Library of Ireland’s election ephemera collection, interview politicians of the time, and survey people who voted in the referendum. Fast forward to 2015 and imagine that same researcher studying the Marriage Equality Referendum (Same-Sex Marriage). S/he would still consult newspaper archives and ephemera collections (or the digital surrogates available in online library/ archive databases), conduct interviews and surveys, and most certainly consult the World Wide Web (‘the Web’). However, while the Web is a major resource for researchers, it is ephemeral; information is in constant flux with content updates and removals. The 2015 Marriage Equality Referendum was a key milestone in Irish constitutional history, and both the ‘Yes’ and ‘No’ campaigns had designated websites to convey their message to the voter audience. Yet how many of these websites are still discoverable or available on the Web? This paper looks at the extent to which campaign websites for this referendum have disappeared from the Web and offers solutions for researchers to use a web archive as a possible means for finding lost websites.

Parallel Session 5A - Womanhood

CHAIR - Dr. Ida Milne (Carlow College, St Patricks)

Sheena Graham-George (Glasgow School of Art) - The forgotten mothers of the Cillín

Bio

Sheena Graham-George is an Orkney based visual artist and is currently half way through her practice-based PhD at Glasgow School of Art. Her research is concerned with memory, place and community in relation to the Irish cillíní, the un-baptised infant burial grounds and disenfranchised grief. Her work as an artist looks at the role of memorializing the marginalized dead through art as a conceivable way for communities to make peace with a past which differs in attitude from the present and the ways that art might communicate universal loss and compassion whilst becoming an integral part of the healing process.

Abstract

Over the last thirty years communities throughout Ireland have actively been engaged in reclaiming part of their past. The legacy of the cillíní, the un-baptised infant burial grounds, have over the generations cast a long shadow across the lives of many Irish families whose children lie buried in these plots. But what of the families who lost wives and mothers ‘who died in childbirth but haven’t been churched’ (Dixon 2012)? Oral history sources tell us they were also buried there along with suicides, strangers, shipwrecked sailors, murderers and their unfortunate victims, criminals, famine victims, the mentally disabled. All considered unsuitable for burial within consecrated ground. Why would a Catholic ‘woman who had died in or shortly after childbirth’ (Donnelly & Murphy 2008:213) be denied burial in consecrated ground? Apart from mention in oral history little information appears to be available regarding these women who have all but become invisible which makes one question if this invisibility is a reflection of their status in society in rural Ireland during the late 19th and mid twentieth century or is it as a result of Canon laws pertaining to women and childbirth in relation to the traditional Christian ceremony of The Churching of Women mixed with local superstitions and folk-belief concerning post-parturient women? Or possibly it is a potent concoction of all the above elements, society, church and superstition colluding to obscure the memory of these many wives and mothers.

Nur Nadiah Binte Zailai (Maynooth University) - Finding balance: The relationship between work, (family) life and Irish children’s development of working parents

Bio

Nadiah is a first year postgraduate student who is interested in the research field of children, families, work-life, mental health and socioeconomic well-being, technology use and methodologies. She has previously worked with children and families in a childcare setting.

Abstract

This innovative multi-method study addresses a significant gap in the literature by examining how the health and socio-economic conditions of working couple parents affect children’s development (Perry-Jenkins and MacDermid 2017). Irish parents’ experiences of constraints on time (McGinnity, Russell, Williams and Blackwell, 2005) and stress (Puff and Renk, 2014; Harold, 2016; Jabakhanji, 2016) have been reported. Where parents may no longer depend on previous models of behaviour with increasing experiences of family life as an act of balancing and co-ordinating (Beck-Gernshiem, 1998), it is imperative to discover what work-life balance means for dual-earner Irish families and its influences on both children and parents. This study will focus on how children development is connected to work, socio-economic environment, parental health, parental stress, couple relationship and parent-child relationship conditions. First, employing both 9-months-old and 9 years-old cohort datasets from the GUI study, “longitudinal methods utilizing multilevel modelling techniques and panel designs that address both change over time and dependent data among family members” (Perry Jenkins and MacDermid, 2017) from all waves (years 2008, 2011, 2013) will be conducted. Second, an online qualitative data collection platform informed by the experience sampling method (ESM) – a unique time diary method in collecting information on participants’ activities, thoughts, and emotional states as they occur in natural settings for a week (Hektner, Schmidt, and Csikszentmihalyi 2007), will be constructed to facilitate interview processes. It is hoped that upon interpretation of the two phases can mechanisms and any potential causation effects to be clearly established.

**Marine Galiné (University of Reims Champagne-Ardenne) - The portrayal of deviant women
in Irish Gothic novels of the nineteenth century**

Bio

Marine Galiné is a French Ph.D. student with particular interests in gothic studies, Irish literature and gender studies. Her current research centers round the representation of women and femininity in nineteenth-century Irish literature, but she is also interested in the transdisciplinary use of the gothic in films and series. She has published on William Carleton's "Wildgoose Lodge" (1833) and in the Liverpool Postgraduate Journal of Irish Studies. She has also co-edited a collection of post-graduate essays in various disciplines entitled 'Corps en crise, crise(s) du corps' (body in crisis/crises of the body) which was released in July 2018.

Abstract

In most gothic works of the eighteenth and nineteenth centuries, women are reduced to conventional categories defined by age, social class and narrative function. Beside the benevolent nurse or domestic servant and the absent-present mother figure, the most represented archetype is that of the young and naive heroine endowed with recurring tropes and characteristics, which scholars of the gothic tend to associate to the archetypal 'female gothic' trajectory (that of a helpless heroine who, harassed by a patriarchal villain, manages to escape from the oppressive walls of the gothic castle). However, it seems that Irish gothic fiction of the nineteenth-century articulates new constructions for the feminine by staging a variety of female characters, including deviant, transgressive or ectopic women, who undergo a narrative process of rehabilitation, or of expulsion from the diegetic scene. This paper intends to shed light on marginalised and transgressive women whose voices are silenced by the patriarchal discourse (and actors) of the time, and who manage to express their femininity otherwise. William Carleton's Lianhan Shee (1830) is depicted as a deviant and intrusive folkloric creature; Michael Banim's 'The Ghost Hunter and his Family' (1833) features Heather Bonnetty as a manipulative and abusive old crone, a feminised gothic villain. Joseph Sheridan Le Fanu's Maud Vernon is accused of violent and hysterical fits and sent to a mental asylum by her own unapologetic mother (The Rose and the Key 1871). All these women, whose abject bodies disturb conventional representations of femininity, strive to have their voices heard in various forms of discourse and narrative.

Parallel Session 5B - Media representations

CHAIR - Dr. Alan Grossman (Dublin Institute of Technology)

David Teevan (University College Dublin) - New ways of saying and seeing: Performing a two stage political action in multi-disciplinary collaborative arts practice

Bio

David Teevan worked for 25 years as a creative producer in the professional arts sector in Ireland, engaging with many artforms including theatre, street arts, music, dance and circus, specialising in devising collaborative durational, multi-disciplinary projects with artists and community participants. He is currently researching for a PhD examining the challenges and outcomes of co-creating and co-authoring art with communities. David is the Festival Advisor for the Arts Council of Ireland, for whom he recently co-authored “Festival and Events Scheme Review 2004-2017”. Over the last number of years he has been a regular lecturer at Birkbeck, and UL and UCD.

Abstract

In recent years collaborative art-making in which artists have worked with community participants to delivery co-created, co-authored artistically ambitious outcomes employing amalgams of artistic forms, have become a regular feature of Irish festival, theatre and museum programming. This paper will focus on “Natural History of Hope”, a performance piece created by Fiona Whelan, who comes from a visual arts background that emerged out of a four-year process of enquiry undertaken with five social workers in the Rialto area of Dublin. Working with material collected from over 200 members of the local community that explored issues of identity in relation to class, power and gender, this core group, with Dublin based theatre makers Brokentalkers and six Rialto women residents, created and performed the show. Presenting this work in Project Arts Centre as a piece of contemporary theatre invited comparison with other Brokentalkers work, and the wider field of experimental theatre-making in Ireland at this time. However, the creative process from which the work emerged has more in common with durational, process-based visual arts enquiries than the Irish theatre-making tradition. The long history of association between RYP and community arts practice also contributed to shaping of the piece, and provides a further context of analysis. What emerges from a multidisciplinary interrogation of this work is an understanding of a two-staged

political action. In the process of making the work the artist(s) and participants test a presupposition of equality, establishing an alternative social realm where everyone's subject position is recognised and their voice given the space to be heard. In the presentation of the work the group test this presumption of equality in the public domain, utilising the power of the artist to access the platform of the arts institution. In both cases the participants are, in a Rancèirian sense, "(re)constructing the distribution of the sensible, making possible a new way of saying and a new way of seeing".

**Maelle Le Roux (University of Limerick) - Representations of Irish nationalist women in the
Capuchin Annual (1930-1977)**

Bio

Maelle Le Roux started studying for her PhD in January 2018 at University of Limerick, in the Department of History and School of Modern Languages and Applied Linguistics. Her research focuses on the representations of Irish nationalist figures in the *Capuchin Annual*. She has a Research MA in History from Université Paris-Sorbonne (June 2016), for which she wrote two dissertations, the first on Masculinity in youth literature in France (1960s and 1980s), in 2015, and the second on the representations of the 1916 Easter Rising for children in Ireland (1923-2016), in 2016. Both used cultural history methods.

Abstract

The Capuchin Annual was a periodical published between 1930 and 1977 by Irish Franciscan Capuchins, a Roman Catholic order. Over 44 issues it contains various articles written by members of various Catholic orders and by authors who were not members of the Catholic Church. It is known to have held nationalist views, even at a time when the Catholic Church and the Irish state were opposed to nationalist movements. It was digitized and made available online for scholarly use in 2016. Even prior to digitization it was widely used in scholarly studies, especially its 1966 issue, but so far, no work has focused exclusively on the periodical itself and its links to nationalism. This study will use ‘history of representations’ methods, a cultural history method which analyses social representations in cultural objects and often draws on sociolinguistics. As this research draws on digitized materials, this study is also linked to digital humanities methods. As women’s participation in the revolutionary events was not always recognized, and in keeping with the conference theme, this paper will examine their representation, or lack of, in the *Capuchin Annual*. It will determine if their under recognition also affected their representations. Through the textual analysis of their mentions in the periodical, it will determine which criteria are used to describe nationalist women. The data will then be compared to men’s representations to see how the patterns differ.

Bio

Sharon Healy is a PhD candidate in Digital Humanities at Maynooth University and is a recipient of the John and Pat Hume Doctoral Scholarship. Her research focuses on bridging the gap between the creation of web archives and the use of web archived materials for current and future research in the humanities and social sciences.

Abstract

Political cartoons are often referred to as editorial cartoons with the term ‘political’ being applied in a constricted sense, in that the portrayal of social, cultural and economic issues may result in political consequences. They tend to be single panel illustrations and are typically published as an accompaniment for, or a response to an editorial or commentary page of a newspaper or periodical. Traditionally, political cartoons were seen as a form of protest, and resistance to hegemonic practices and representations and so provide a window to critical commentaries of the past. Consequently, they offer a rich source of evidence for the historical study of social, cultural and political phenomena. While traditional access to such cartoons in archives was problematic, they are now accessible through online digital collections. Yet, the provision of access in digital collections does not mean they will be easily discovered, as they need to be indexed with a broad range of meaningful attributes, both generic and specific. Moreover, even when discovered, political cartoons are not easily interpreted or understood unless they are accompanied by sufficient contextual metadata to enable a user to acquire relevance and meaning. This paper looks at the various challenges for the discovery and retrieval of political cartoons in online digital collections. It also offers some solutions for the interpretation of such cartoons as communications between a cartoonist and a reader, and thus a real-time response to the news of that time.



**Keynote Lecture - Ailbhe Smyth: 'We call this edge our home':
Reflecting on feminist and other radical voices, Ireland 2018**

CHAIR - Dr. Sinead Kennedy (Maynooth University)

Ailbhe Smyth is an activist and former academic who has been involved in feminist, LGBT, and radical politics since the 1970s. The founding director of the Women's Education, Research and Resource Centre (WERRC), she was head of Women's Studies at UCD from 1990 until 2006 when she left UCD to work independently. She has lectured and written extensively on feminist issues. She is Convenor of the Coalition to Repeal the Eighth Amendment and a founding member of Marriage Equality.

Parallel Session 6A - Violence, Persecution and Oppression

CHAIR - Dr. Abdullahi El-Tom (Maynooth University)

Westley Barnes (University of East Anglia) - Regarding testimony and multidirectional memory: A pedagogical argument for examining trauma in contemporary Irish history

Bio

Westley Barnes is a 3rd year PhD candidate in the Department of Art, Media and American Studies at the University of East Anglia (UEA), where he is currently completing his thesis which is entitled ‘American dream, American disillusionment: Forms as ideology and the discontent of cultural assimilation in Michael Chabon’s Post-2000 Fiction’. He obtained an MA in American Literature at UCD in 2012. His interests include postwar/contemporary American, British and Irish fiction, the influence of continental philosophy on contemporary fiction, trauma studies and contemporary film and documentary.

Abstract

This paper makes a pedagogical argument for applying studies of what Michael Rothberg terms “multidirectional memory”, a practice which stresses relation between the effects of the Holocaust and Postcolonial studies on contemporary research of trauma and historiography. By examining Rothberg’s theory alongside the documentary films Shoah (Claude Lanzmann, 1985) and States of Fear (Mary Rafferty, 1999), I intend to examine how visual testimonies of genocide, religious suppression and the psychological affects attributable to transitioning postcolonial states affect the ways in which historians discuss trauma. By bridging the major concerns of Holocaust Studies with studies of Church related suppression in postcolonial Ireland this paper investigates the similar aspects of how memory and trauma are represented. Debates concerning the methodology and historical impact of documentary approaches have resonated throughout trauma studies, and this paper demonstrates how filmed research that has generated mass public debate have simultaneously attracted significant controversies. Considering the debate established by Susan Sontag that visual evidence of trauma are a means of “making real (“or more real”) matters that the privileged or merely safe would prefer to ignore” questions surrounding documentary’s aim at producing an authentic reading of trauma, and how this relates to intellectual discourse that exists outside of historical locations of traumatic memory, frame the narrative of how postcolonial trauma and memory studies are taught in classrooms.

Gerard Maguire (Maynooth University) - A genocide by any other name: Cultural genocide in the context of indigenous peoples

Bio

Gerard Maguire is a second year PhD student in the Department of Law, Maynooth University. His field of research is in the area of the rights of minorities and indigenous peoples with a focus on the dangers posed by cultural genocide to vulnerable populations.

Abstract

This paper will highlight the atrocity that is cultural genocide. It will offer two case studies to highlight the destruction caused by cultural genocide in varying forms by detailing acts perpetrated by the State in both Guatemala and Canada. Cultural genocide is especially applicable to the indigenous peoples of the world, who continuously face treats to their cultural survival. A topical study with the evolving nature of the indigenous identity in the contemporary world, a people, transitioning from weak and vulnerable subsections of the population to a self-actualizing entity demanding the rights and protections they deserve. This paper examines the history and continued plight of the indigenous peoples of Guatemala in the pursuit of their collective cultural survival. The measures, actions and inaction taken by the Guatemalan government through acts of both physical and cultural genocide. Secondly this piece will analyse the Canadian residential school system. The State and Church sponsored campaign ran with the slogan ‘don’t kill the child, kill the Indian in the child’. Over the course of more than one hundred years the central goals of Canada’s Aboriginal policy were to eliminate aboriginal lifestyle and custom by forcibly weakening the traditional and cultural links that bind them as a people. This piece will then assess the lack of prosecution of the cultural element to acts of genocide at present and question the validity of this crime in the indigenous context. A shared history of violence and oppression that has scared the face of two different nations.

Parallel Session 6B - Representations in Novels
CHAIR - Prof. Emer Nolan (Maynooth University)

Pimpawan Chaipanit (University of Aberdeen) - Neglected interwar domestic romance: A study of literary presentation of domestic space in Dorothy Whipple's novels

Bio

Pimpawan holds an MA in English Language & Literature from Thammasat University Thailand and an MA in Contemporary Literature from the University of Liverpool. She started her PhD in English in 2016 at the School of Language, Literature, Music and Visual Culture, University of Aberdeen. Her current research interests include spatial turn in literary theory, women's literary history, women and romance writing, gendered space, and domesticity in women's novel.

Abstract

Despite her being dubbed as 'Jane Austen of the 20th century' by JB Priestly, Dorothy Whipple's fame for her popular interwar domestic romance, ironically, did not last like her literary precursor until the recent republication by Persephone Books. Whipple wrote not only the courtship and the romance tale, but the post-matrimony story such as extramarital affair, divorce, and domestic violence with a profound understanding of the importance of women's education and profession. Studying her novels as the cultural products of the middle-class and from the interwar period, a topoanalytical reading of Whipple's domestic images finds that they represent home as a contested site to the women's heterosexual identity, desire, and economic conundrum, and reveals the history of heterosexual femininity not as a steady and voiceless conformity to the patriarchal hegemony, but a constantly reforming effort to improve and undermine the traditional heterosexual structure in the patriarchal design of suppressive spatial division, in which home is considered as a socially and economically rightful realm for women to reside and to identify their gender with. By reading her novels following the proposed method, the researcher aims to show how Whipple's domestic romance about the quiet disquiet from the middle ground and the mid-century deserves to be reinstalled in the feminist literary canon and protected from oblivion and neglect.

Chris Beausang (Maynooth University) - Digital literary criticism and the end of history

Bio

Chris Beausang is a second year doctoral student in An Foras Feasa in Maynooth University under the supervision of Professor Susan Schreibman. He completed his undergraduate degree in English Studies and his MPhil in Digital Humanities & Culture in Trinity College Dublin, and has written dissertations on Roddy Doyle's historical fiction and quantitative approaches to the prose style of Samuel Beckett. His research investigates the development of modernist literary style through computational methods.

Abstract

The aim of this paper will be to present a sequence of results obtained from i) a network-based analysis created through the 'Stylo' package (a library developed within the statistical programming language R for the quantitative analysis of literary data), and ii) a network-based visualisation generated in the open-source software package Gephi. This analysis reflects an attempt to develop a definition of literary style by the comparison of word frequencies embedded in two corpora, the first of which will be composed of just over 250 modernist novels, novellas and short story collections, and the second, which will contain 250 works written and published during the victorian era. In addition to outlining the process by which this analysis was arrived at, this paper will consider some of the methodological tensions surrounding computational methods operationalised within the context of literary studies. As a discipline, the study of literature has become increasingly indebted to analyses of broader cultural and historical trends at the expense of an attention to generic developments inculcated by particular authors or works. This has resulted in an ambivalence with regard to the sorts of categorical reasoning required in order for computational analyses such as this one to function. This paper will therefore suggest a means of productively fusing the dialectical materialism of contemporary literary studies with stylometry without doing a disservice to experimental design or seeking to re-animate a retrograde formalism.

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Meet the NPPSH Committee 2018

Ailbhe Rogers - Chair

Ailbhe Rogers holds a BA in History and Irish and an MA in Irish History from Maynooth University. She is a recipient of the John and Pat Hume Scholarship Award and is currently working on her doctorate thesis entitled, 'Irish revolutionary women in counties Louth, Armagh and Down, 1900-1924' under the supervision of Professor Terence Dooley. Her Masters thesis was recently published as a chapter in Donal Hall & Martin Maguire (eds.) *County Louth and the Irish revolution, 1912-1923* (Dublin, 2017). She has also worked as a tour guide in Kilmainham Gaol Museum, Dublin.

Jack Kavanagh – Technology & Administration Officer

Jack Kavanagh is a third year PhD student in Digital Arts and Humanities studying at Maynooth University. Kavanagh's research focuses upon the role of the National Army during the Irish Civil war.

Laura Loftus – Communications & Outreach Officer

Laura Loftus is a second-year PhD student in the School of English, Drama and Film at University College Dublin where she is currently researching the field of Irish literary magazines during the 1980s and early 90s exploring how they helped or hindered Irish women poets during this key period in Irish literary history. She holds a Master's Degree in Gender, Sexuality and Culture from University College Dublin. Her research interests include gender and sexuality, contemporary Irish poetry/Irish women's poetry and critical and cultural theory, particularly feminist and psychoanalytic.

Rachel McMahan – Publications Officer

Rachel McMahan is currently in the third year of her PhD in Anthropology at Maynooth University. Her research is on the use and implication of metaphor in the French political cartoon. She completed an MSc in Social Anthropology at the University of Edinburgh. She has previously worked as a journalist, as well as in administration for a cultural publication. She has also worked as Production Assistant for an animation company. She completed a course in Visual Merchandising at the Dublin Institute of Design.

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