Stuart Hall: Positions and Trajectories

Book of Abstracts

Stuart Hall Archive Project International Conference

Stuart Hall: Positions and Trajectories

The Exchange, University of Birmingham

Thursday 31 October – Saturday 2 November 2024

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'Stuart Hall: Positions and Trajectories' is an opportunity to assess the lasting significance of Hall's cultural, political and pedagogical interventions throughout the twentieth and twenty-first centuries. Hall made interventions across a diverse range of knowledge disciplines, cultural practices, and political formations, often identifying, clarifying and transforming major debates of his time. Subsequently, Hall's work has been taken up and extended in a number of directions. This conference brings together researchers who are investigating the history of Hall's intellectual and political formation and development, with those who work in critical dialogue with Hall's work in the analysis and transformation of the present. Our purpose is to provide a forum for critical dialogue and debate between scholars working in cultural studies and arts, humanities and the social sciences, artists, cultural and political activists.

Book of Abstracts

This book of abstracts includes all sessions as scheduled in the Programme. The abstracts are given in the order of Sessions (refer to Programme for schedule of Sessions).

Thursday, October 31

1. What Would Stuart Hall Do? Thinking together at the worst of times

10:00-11:30

Gargi Bhattacharyya (Sarah Parker Remond Centre, UCL)
Sita Balani (Queen Mary University London)
Sivamohan Valluvan (Warwick University)
Adam Elliott-Cooper (Queen Mary University London)

This panel considers the challenges of conjunctural analysis in our time. What lessons translate smoothly and what new glitches complicate our ability to construct an analysis fit for today? Are there additional areas of knowledge that should be added to our collective analytic approaches? Do we now think of the conjuncture in a broader geographical frame?   Our discussion here arises from our collective interests in the changing expressions of nationalism, including through the apparently most mundane texture of everyday life, and in the role of the state in modulating and directing our collective sense of self. We begin from a belief that the conceptual and analytic repertoire devised in response to the events and formations of the later twentieth century remain instructive, but, perhaps, are not sufficient. We take from Hall the lesson that this is a challenge that must be thought together. We are alert to the seduction of present-ism - and understand that the claim of conjunctural analysis can be a cover for a wilful disregard of history. In our view, we need to remain attentive to both the present conjuncture and to the broad sweep of history. We are living through a time when, once again, the Right seems to be more responsive, flexible and imaginative than the practised scripts of the (traditional) Left. Faced with the horrors before us, what would Hall do? Our session will consider: Changing state formations in the UK and Europe and beyond; How we might reinsert an account of culture that is fit for the challenges of today; Frameworks of consent, hegemony and identification, how does the ruling class rule now? What are our points of intervention in the authoritarian populism of today?

2. Stuart Hall, Representation and Media*

10:00-11:30

Marco Solaroli (University of Bologna)
'Stuart Hall, Cultural Studies and Visual Culture'

What is the legacy and utility of cultural studies for the study of visual cultures? The role played by (British) cultural studies, and in particular by Stuart Hall, in the process of development and institutionalization of the international field of visual culture studies has been increasingly debated over the last two decades. It is a subject of celebrated importance but also evident misunderstanding, serving as a litmus test of the fragmentation of the disciplinary perspectives involved nowadays in the study of visual culture.

This paper reconstructs the development of the relationships between cultural studies and visual culture studies with a specific focus on the work and legacy of Stuart Hall. In particular, it articulates these relationships based on three major focal points, aiming to shed light on Hall's visual sensibility as it developed throughout his career, from its very beginning and well beyond his most well-known works on visual representation and visual culture published in the second half of the 1990s.

Finally, by exploring the role played by different scholarly journals of visual culture/communication/studies since the beginning of the twenty-first century in potentially positioning or marginalizing Hall as a key author in the field of visual culture studies, the paper aims to suggest the critical relevance of Hall's gaze for contemporary visual culture.

Toby Bennett (University of Westminster)
'Codes, conversations, circuits: An institutional history of Encoding-Decoding at the Open University'

Stuart Hall spent eighteen years at the Open University's Faculty of Social Sciences; through consultancies and personal connections, he was affiliated for much longer. Yet his relationship with the OU is poorly understood. Drawing on former collaborators' reflections, and archival work at Birmingham and the OU, I have elsewhere described some of Hall's work developing a more cultural approach to political economy. Equally, this engagement drew from the "course team" model of collectively-workshopped curriculum design, which Hall described as "an intense kind of dialogue" that he "absolutely adored". This presentation extends this analysis to another dimension of Hall's institutional-intellectual development. As the first mass distance-learning institution, OU academics, assisted by the internal Institute of Educational Technology (IET), were perhaps unusually concerned to cultivate students' media literacy and interpretive capacities.

"Encoding-Decoding in the Television Discourse" (1973) was developed while Hall was consulting to a 1971 OU course, D102 "Decision-making in Britain" and further applied on arrival as Head of Sociology in 1980, before becoming canonised within wider media studies. Meanwhile, IET colleagues like David Hawkridge and Diana Laurillard were assembling an approach to mediated learning, drawing from the "conversational" theory of cybernetician Gordon Pask. This view of knowledge-construction paid as much attention to the objects and systems through which learning materials were

accessed, as it did to students' capacity to comprehend those materials. Both Hall's and Pask's critical reinventions of transmission models of communication are evident in the "Circuit of Culture", operationalised in the final (1997) course Hall worked on, D318 "Culture, Media and Identity". Just as Hall played a role in developing the intellectual life of the OU, the university played an important role shaping his thinking. Ultimately, I suggest, any reading of Hall's conceptual contributions is enriched by being set within the institutional contexts in which they were developed.

Amanda Dourador Carneiro (UCL)
'Selective Blurriness: Ignorance Production Through Representation, a Dialog with Stuart Hall'

This research proposes a connection between the theory of agnotology (the mechanisms of ignorance production) with Stuart Hall's studies of representation. Through an active engagement with his words on colour and race in media, the construction of a stereotype is here translated into a production of knowledge as an imagetic strategy to understand others, culminating in the process of shaping otherness by a colonial visual speech production. Furthermore, it advances by suggesting that what has been produced is not only knowledge but also ignorance, looking at its technologies of making and the visual vocabulary it relies on. Its consequences are further explored, analysing its outcomes inside museums, looking at moving-image exhibits and exhibitionary complexes. The paper as a whole argues and advocates for an epistemic responsibility, an ethics of the speech that is also to be charged within visual speech and representation. It casts light on how even representation itself can consist of voids and produce absences. The notion of passivity and operational choices of focus in representation is challenged by pointing at its disproportionality, with the Global Majority being the living proof of this inequality. The production of ignorance in representation is inaugurally debated, and establishes connections with the fields of interest and disinterest, attention and distraction, caving the epistemic colonial root in the exercise of focus.

Priscila Seixas (Senac-Rio/Mackenzie-RU/IBIC)
'Processes of identity construction among young people based on urban art: Proje7o Arco-Íris and empowerment through self-representation'

Drawing on Stuart Hall's discussion of Culture, Representation, and Identity, this study aims to comprehend the significance of self-representation in the identity formation of Brazilian peripheral youth. The hypothesis posits that urban art's artistic expression can function as a tool to facilitate self-expression and foster identity construction among young people. Methodologically, this research involves a case study of Proje7o Arco-Íris, a cultural initiative by Burburinho Cultural in 2023, offering graffiti workshops to public school students from various regions. This project was enabled by the Brazilian Culture

Incentive Law, legislation enacted in 1991 and widely known as the Rouanet Law, named after the former Secretary of Culture, Sérgio Paulo Rouanet. Fiscal incentives from companies across diverse economic sectors allowed the provision of graffiti workshops in seven schools across seven cities, underscoring the importance of decentralizing cultural actions and promoting local engagement. The project was conducted entirely in the peripheral areas of these cities, where many students had limited access to the cultural sphere, marking their first encounter with graffiti art. In addition to the exploration of identity in Stuart Hall's work, particularly through its connection with representation and the perception of difference, this study employs Paulo Freire's concept of 'conscientization' and the significance of liberatory education as discussed by bell hooks. It is within this interplay that empowerment becomes achievable. Preliminary findings indicate that cultural incentives within the educational sector foster creative identity construction through empowerment derived from awareness of one's social context facilitated by the offered workshops.

3.   Cultural Studies in the World*

10:00-11:30

Maria Manuel Baptista (Universidade de Aveiro)
'The Hesitant Construction of Cultural Studies in Portugal: Revisiting Hall's Legacy'

Contributing to a panel proposed by Isis Giraldo on the reception of Stuart Hall and Cultural Studies in continental Europe.This paper will examine the current state of Cultural Studies in Portugal through an analysis of approved doctoral programs, focusing specifically on the presence or absence of Stuart Hall's theoretical legacy. Despite the global influence of Cultural Studies, its implementation in Portuguese academia has been characterized by ambiguities and challenges. By investigating the theoretical frameworks, methodological approaches, and research focuses of existing PhD programs in Cultural Studies at Portuguese universities, this study aims to assess how these programs engage with or diverge from Hall's seminal work on power, identity, and post-colonialism. The research will consider how institutional and cultural factors, including the influence of the Catholic Church, the legacy of colonialism, and market-oriented reforms in higher education, have shaped the reception and application of Hall's ideas in Portuguese Cultural Studies programs. Through this analysis, the article seeks to contribute to ongoing discussions about the development of a critical and interdisciplinary approach to cultural analysis in the Portuguese academic context, highlighting both the challenges and opportunities for a more comprehensive integration of Hall's theoretical contributions.

Clara Sarmento (Polytechnic University of Porto)

'Doing Cultural Studies in intersectional peripheries: An experience at the Polytechnic University of Porto, Portugal'

The development of Cultural Studies by Stuart Hall at the CCCS and the Open University, along with the distinct strategies of education that Hall explored in higher education and non-traditional educational environments alike, have informed the research and teaching methodologies currently in practice at the Centre for Intercultural Studies (CEI) of the Polytechnic University of Porto (P.PORTO) and their Master's program in Intercultural Studies for Business.

Cultural Studies were born in a university that was peripheral to the British elites; they rose up against class, color and gender hierarchies, in a counter-hegemonic discourse that confronted established powers. Perhaps this is why Cultural Studies have struggled to be accepted by Portuguese mainstream academia. However, by standing at the intersection of several peripheries – polytechnic higher education subsystem, north of the country, suburban, based at the Languages department of a male dominated business school, led by young female academics – P.PORTO's CEI was able to create its own academic tradition.

Engaging in a critical dialogue with Hall's work in the analysis and transformation of the contemporary world, CEI's experience in teaching, research and co-creation replicated the diachronic evolution of Cultural Studies itself and their construction of a comprehensive and dynamic concept of culture. Because this concept includes not only cultural objects – both tangible and intangible – that have been ignored, excluded or subordinated, but also cultural subjects – individuals – likewise ignored, excluded or subordinated by power. Thus, Cultural Studies, as they are understood and practised at P.PORTO's CEI, put the "return of the excluded" into action, under an approach that is no longer merely prescriptive or descriptive, but rather actively critical, analytical, inclusive and political, by deconstructing subalternization and navigating peripheral territories unapologetically.

Stuart Hall's theories on cultural identity, representation and power dynamics are pivotal for Intercultural Studies, as they prepare students to critically engage with intercultural dynamics, fostering a nuanced understanding of global and local cultural exchanges, by employing key concepts such as cultural identity and representation, encoding/decoding models, hybridity and diaspora, power and ideology.

Roman Horak (University of Applied Arts Vienna)
'Stuart Hall and the Ups and Downs of Cultural Studies in Germany (and Austria)'

The delayed reception of Cultural Studies and the examination of Stuart Hall's work and politics began in Germany in the mid-1970s.

In a first attempt to analyse Cultural Studies in Germany, published in 1999, I placed my focus on criticising the non-acceptance of CS on general grounds. I also analysed the reasons behind the difficulties for a productive German appropriation of CS and further

development of the Cultural Studies project in Germany. This involved identifying the unique German intellectual tradition with its accompanying dominance of poetry (Dichtung) and life (Leben) over the 'cold' rational social sciences and the ongoing influence of the Frankfurt School.

The reception, however, was highly selective from the outset. The focus was primarily on popular culture and above all on the youth culture work of the Centre for Contemporary Cultural Studies and these aspects were taken to represent the whole of cultural studies. Stuart Hall's work in particular was more or less negated in this line of reception, which was enormously successful.

Aside from the actual preoccupation with cultural studies, however, there was an engagement with Hall's work on materialist state theory, and somewhat later with questions of ethnicity, migration, racism and nationalism in the course of the 1980s and later.

The publication of Hall's writings in German translation (from 1989 to the present day) by the small ‚Argument Verlag' proved to be a kind of connecting link; six volumes have now been published and this has also led to the renowned Suhrkamp Verlag bringing a volume of Hall's writings onto the market, which have at least been recognised.

If we look back today, we can say that after a brief boom in cultural studies in the late 1990s and early 2000s, it has declined again in the last decade. And: Stuart Hall's work (as well as his political work) has never been recognised in its entirety.

Isis Giraldo (University of Lausanne)
'On Stuart Hall's Reception in French Academia: Belatedness, Misreadings, Occlusions'

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4. Thatcherism and After*

11:45-13:15

John Beeson (Columbia University)
'Art and "the Struggle against Thatcherism"'

In 1984, Stuart Hall announced, "The question of the GLC and local authorities [...] has become the most important front in the struggle against Thatcherism." In claiming as much, Hall laid the foundation for understanding two strains of the writer's thought in terms of their social and historical specificity: first, regarding neoliberalism's ideological dimension and, second, concerning art's new politics of representation. My paper revisits this pivotal moment in Hall's thinking to reveal the link between British neoliberalism and artistic production, and thus the paradigm shift in cultural politics that Hall's work presided over. I study archival documents outlining the cultural policy of the GLC, now housed in the London Metropolitan Archives, and I connect them to Hall's 1988 essay "New Ethnicities" and his writings in The Hard Road to Renewal. I draw on these texts to frame shifts in the representational and institutional conditions of contemporary art during the period. The 1980s Black Film Workshop Movement, I argue, took shape in part in relation to Thatcherism. Works within the movement countered Thatcher's racially exclusive definition of Britishness, and they were impacted by Thatcherite transformations on the level of political economy. When Thatcher abolished the GLC in 1986, she put an end to the funding that the socialists in power had provided for filmmakers in the movement. By unpacking the link between British neoliberalism and art—in Hall's writing and at the GLC—I show that this era is a key to understanding our current moment, in many ways an extension of that mid-1980s conjuncture.

Ferruh Yilmaz (Tulane University, New Orleans)
'Cultural Studies and Moral Panics and the Populist Far Right Strategy'

Despite the enormous success of the populist right across the world, very few Cultural Studies scholars have invested their research in a comprehensive analysis of this process. There is, for example, a curious lack of interest in studying communication strategies of the populist far right forces.

One of the central elements in the populist far-right's political strategy is the provocation of intense crises about moral and cultural issues. These attacks follow a familiar route of creating massive controversies about a threat to social norms and cohesion. Moral panics generate a simplified understanding of "our way of life" and create a powerful mobilizing force in support of a campaign against the perpetrators

who threaten "our values." In Hall and O'Shea's words, "Each crisis provides an opportunity to shift the direction of popular thinking instead of simply mirroring the right's populist touch or pursing short-term opportunism." (2013)

Hall et al.'s Policing the Crisis (1978) was prescient in its analysis of the emergence of what Hall later called, "authoritarian populism." Although the book often is read as if it is an analysis of a single moral panic about mugging, Hall et al. emphasize that moral panics converge and make "one kind of threat or challenge to society seems larger, more menacing, if it can be mapped together with other, apparently similar, phenomena" (226).

The central arguments developed in PC can easily be transposed to the current political contexts. I propose re-considering moral panics as a central element to the populist far right's hegemonic strategy that aims at securing consent to their vision of social division: 'the ordinary people' vs. an intellectual, cosmopolitan elite that allows the subversive forces to destroy the social fabric. This paper elaborates upon PC's insights to account for the populist right-wing hegemony in the current political context.

Tom Mayer (Independent Scholar)
'The Icon Lady: Fragments on Margaret Thatcher, Her Representation in Contemporary Popular Culture, and its Significance for a Modern Sociology of Culture'

The proposed presentation explores, re-visits, and updates my master's degree research, exploring the representation of Margaret Thatcher as an icon representing politics in the audio-visual popular culture of contemporary Britain following 1979.

Focussing on an icon in the Peircean sense interfaces a materialist ontology of culture in the Birmingham School tradition – inspired by Stuart Hall as a descendent of Raymond Williams – with the turn to materialist symbolic systems that post-dates the School's closure. Thatcher as an icon can be seen, across a wide sample of audio-visual material, to represent a specialised and spatialised image of late-modern democratic politics – politics as elsewhere and other people – that reflects and replicates a neoliberal order of society. This is what Thatcher sought to establish as consensus and was what Hall predicted and named in one of his most seminal contributions to political sociology. Further, however, the transmutation of "authoritarian populism" as envisioned in The Great Moving Right Show (Hall, 1979) into the overt democratic backsliding of the first quarter of the 21st Century can also be proposed as a consequence of this representation of politics.

The presentation does seek to go further and reflect on the limitations of textual research and 'content' analysis. How could it be possible to measure the impact of a materially structured semiotic pattern on an audience existing under those material conditions? To what extent should we factor in the social history and production environment of those 'texts' under consideration? Can a generation of directors and

writers raised under Thatcher be expected to produce a varied account of the Thatcherite life that inspired their craft? And, as cultural studies scholars, just as we question the nostalgia of creative professionals, how can we avoid, to paraphrase one of Hall's last contributions, "just producing another critical analysis of The Sopranos" (Jhally, 2016)?

John Clarke (Open University)
'Imagining wealth: crafting a populist politics of possession'

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5.   CND

11:45-13:15

Kate Hudson (CND)
Roger McKenzie (CND)

Madeleine Davis (Queen Mary University London)

This panel explores the history, politics and practice of the Campaign for Nuclear Disarmament (CND), Stuart Hall's contributions to the Campaign in the 1950s and 1960s, and the significance of CND to the broad 'New Left'.

6.   New Media*

11:45-13:15

Marilyn Facey and Steve Jones (University of Illinois Chicago)
'Technology and Identity: Music production and culture in Jamaica'

The impact of new media technologies on cultural production has been examined by communication scholars in recent years. Studies have focused on platforms and algorithms in the Global North while largely ignoring shifts in production culture in the Global South. This study examines the impact of new media technologies on cultural production in the Global South using the case of Jamaica. It considers cultural production from two perspectives: the normative - journalism or news production culture and the artistic - the cultural and creative economy or music production culture. Jamaica's dominant cultural artifact, reggae music, is also its primary means of culture capital. New media technologies have afforded small cultures access to spaces in which they have long found it hard to compete, let alone dominate. Changing music production culture is evidenced by shifts from industry to individual producers; radio and events to platform distribution; and available technologies which afford ease in the process. This paper examines the impact of such technologies on creative labor through digital ethnography and thematic analysis of online music production and consumption trends in Jamaica. It argues that platforms have replaced radio, disc jockeys and dancehalls as the preferred media for the production, distribution and consumption of local music. While reggae music continues to demonstrate its cultural, economic and social significance on the global scale in the face of increased competition locally. This represents an interesting interplay of cultural identity and cultural exchange in the face of dominant cultures and practices taking place online. This paper advances that changes in music production culture, which is largely impacted by the prevalence of new media technologies, is reflecting what reggae music and Jamaican cultural identity is becoming as it negotiates its current and future space in an industry and on platforms dominated by western music.

Roberto Gonzaga (Pontifícia Universidade Católica de São Paulo, PUC-SP) and Gisela G S Castro (Escola Superior de Propaganda e Marketing, EPM-SP)

'Brazilian trap as cultural resistance: an approach based on Stuart Hall'

This paper investigates the intersection between the emerging musical genres of Brazilian funk and trap and Stuart Hall's theories of identity and cultural resistance, using Brazil, particularly the favelas, as a vital social and cultural context. These music styles are explored as platforms for expression and resistance, highlighting the relevance of their practices within a challenging Brazilian context. Cultural studies stem from the confrontation between the critique of the Frankfurt School and the enthusiasm of functionalists for mass culture. In opposing positions, these groups share a belief in the supreme power of advertising and propaganda over society, and more broadly, the industrialization of culture as a whole. Alternatively, cultural studies recognize this influence but also relativize it by confronting it with the examination of popular and local cultural practices, where culture is seen as an arena in which meanings are contested. Reflecting on the complexities of diasporic and cosmopolitan identities in Brazil, the study reveals how funk and trap challenge the categorizations imposed by global capitalism. Using Hall's concepts of transnational cultural flows and identity politics, we highlight how these genres serve as arenas for the reconfiguration of cultural representation and media practices, influencing power dynamics within youth subcultures and their contemporary forms of political and educational practice. This work provides a critical analysis of the role of these musical genres as spaces for dialogue and resistance, suggesting that funk and trap are not merely reflections, but also active agents in negotiating identities and contesting cultural homogenization. By contextualizing Hall's theories in the vibrant Brazilian cultural scenario of the favelas, this paper offers new perspectives on the application of these ideas in a society characterized by its rich diversity and capacity to continually reinvent its cultural identity.

S. Nisa Asgarali-Hoffman (College of Information, University of Maryland)
'Reading the Body as Text: Racial identity, platform signification, and discursive practices in Caribbean genetic ancestry reveal videos'

This paper presents an analysis of YouTube videos wherein creators reveal the results of their direct-to-consumer genetic ancestry tests. I analyze these reveal videos, their comment threads, and the role of YouTube in hosting these videos, to capture the popular discourse around the relationship between DNA and racial identity. Methodologically I employ Critical Technocultural Discourse Analysis (CTDA), an analytical intersection of a "technological artifact and user discourse, framed by cultural theory, to unpack semiotic and material connections between form, function, belief, and meaning of information and communication technologies" (Brock, 2018). CTDA interrogates a technology not just for what it is but also for how it works, how users understand themselves when they use it, and for the ideologies embedded in the design of the technology. CTDA enables an exploration of how Caribbean content

creators discuss racial identity, particularly how online discourses negotiate, codify, or disrupt colonial and neoliberal notions of racial authenticity.

I focus on videos made by creators who self-identify as being from the Caribbean or of the Caribbean diaspora. I discuss the performance of platform signification that creators engage in with their viewers, wherein they invite viewers to read the body as a text. Using the theoretical concepts from Stuart Hall's Race, the Floating Signifier (Hall, 1997), I analyze how Caribbean creators employ a 'Creole imagination' to de/reconstruct racial authenticity in digital spaces. Finally, I interrogate the ways in which the conceptualization and mobilization of authenticity are intertwined with white supremacy. Analyzing YouTube creators' use of seemingly nonpolitical discourse allows us to broaden our future examinations of how marginalized groups organize to interrogate racial ideologies online, while recognizing the power of platforms in shaping this discourse.

7.   Colonial/Postcolonial/Decolonial

14:15-15:30

Hashem Abushama (Oxford University)
'*Cultural Boycotts, Settler Colonialism, and Late Capitalism*'

Practices of boycott have been central to anti-colonial liberation movements. Since the 2005 call for Boycott, Divestment, and Sanctions by Palestinian civil society organizations, boycott has taken different shapes and forms. In particular, the call for a cultural boycott of the Israeli settler state has been the site for debate, particularly with regard to its implications for the Palestinian cultural scenes. The BDS Movement makes a distinction in how its call is applied across different Palestinian geographies. In particular, it distinguishes between the '48 Palestinians (those living within the territories Israel occupied in 1948) and '67 Palestinians (those living within the territories Israel occupied in 1967). For example, while the boycott allows artists from the Arab World to perform in the West Bank, it sees the entry by the same artists into the '48 territories as 'normalization' with the settler state. In other words, the boycott call sees a danger, or a trap, in the visas and permits issued to Arab artists by the settler state as such documents constitute subjective pathways for settler influence and colonial recognition politics.

Drawing on interviews with Palestinian artists and activists as well as archival and online materials, this paper thinks through Stuart Hall's notion of 'practices of articulation' to explore the ways in which we might sketch a politics of cultural resistance in contexts of settler colonialism and genocide. Taking the concrete artistic practices of boycott across Palestine as vantage points for such an analysis, the paper

stresses the conjunctural nature of such practices and their mediation through the power coordinates that determine their specific historical moment. By extending Hall's analysis, I argue that culture and arts should neither be seen to exist outside the coordinates of power, nor to be fully subsumed into its folds. Rather, culture and arts are constituted by historically situated practices that come in friction with the horizon of possibilities determined by the power coordinates of each particular moment. There is neither a guarantee that arts will constitute a field of cultural resistance, nor a guarantee that they will be fully subsumed by power. Cultural resistance, as Hall was fond of saying, depends on the intrinsic and internal contradictions of each cultural field. Seen this way, the cultural boycott is constituted by historically determined, sometimes contradictory, and often transformative practices.

Lars Jensen (Roskilde University)
'Stuart Hall and the Postcolonialising of Cultural Studies in an emergent Postcolonial Europe'

I have worked over many years in the overlapping and contested terrain between the postcolonial and Cultural Studies. Stuart Hall has been a major influence on both my research and teaching practice as I have sought to chisel out my position outside the Anglophone world at a provincial university in a deeply provincialized country, where the national language has operated as a protective barrier against polluting influences from abroad. While this probably raises few eyebrows in a wider Europe in the grip of right wing nativist policies and conceptualisations of national selfhood, it is worth a pause for thought that racism remains an elusive subject in Danish academia. Stuart Hall's work has been immensely important in helping address why this is so and how this may be unpacked for a better future – to the benefit of all, including white Danes.

To do justice to the work and thought of Hall includes, in my view, a balancing act between pasts, presents and futures. But also a "geograpolitical" balancing act between Global Norths and Global Souths. In my own research I have been inspired by his work on reworking the Anglophone Caribbean from the Dokumenta workshops, whereas in my teaching I have found his article, "When was the Postcolonial?", immensely useful for simultaneously arguing for the need for postcolonial studies/theory and pointing to its Anglocentric limitations. Thus I thought I might offer a paper that speaks about the overlaps and productive tensions between postcolonial/decolonial studies and Cultural Studies. I will do that by on the one hand drawing on the historically intellectual shared territory between Hall, Gramsci and Said and on the other hand look to a more contemporary contextualization, the rise of the far right, possibly as a renewed Thatcherian moment across a Europe that refuses to recognise its postcolonial condition.

Jody Bauche (Simon Fraser University)
'Indigenous Performance as Communication; Lighting the Fire for Social Change'

This paper explores how the influence of Stuart Hall's ideas in cultural studies, youth movements and cultural identity, could revolutionize how Canadians come to understand what decolonization can mean within the context of arts, communication and technology. This is paper is the beginning of a larger project that will aim to build a First Nations' owned and designed arts and culture venue that will be motivated to invite Canadian citizens to engage with Indigenous reconciliation in a transformative way. Canada began its 'Truth and Reconciliation' commitment in 2015, following seven years of public testimony related to government funded residential schools in Canada. Since this historic public document was released the Canadian government has only been able to complete 12% of their 'Calls to Action". This paper explores the ideas and considerations that that by investing in the arts, culture and technology, there are more opportunities for genuine Indigenous cultural resurgence, the very thing residential schools attempted to erase.

8.   Diaspora Aesthetics

14:15-15:30

James Harvey (University of Hertfordshire)
"'To coin an ugly term": Diaspora aesthetics and contemporary British screen practices'

Echoing contemporaries including Homi Bhabha, Paul Gilroy and Kobena Mercer, Stuart Hall famously described a 'diaspora aesthetic' (1989: 80). Increasingly prevalent through black visual arts and film of the 1980s, signalling 'an awareness of the black experience as a diaspora experience' (1996: 447), the diaspora aesthetic came to underpin some of the most groundbreaking British art works of the late twentieth century. As public funding for independent screen practices was replaced by an increasingly creative industries machine, the language of nation would come to relegate the 'diaspora-ization' (1996: 447) of experience to the margins. This presentation reconsiders Hall's conceptualisation of the diaspora aesthetic in relation to his interlocutors (as well as later thinkers), to consider the continuing importance of the term for understanding post-imperial British screen practice, as it exists today in the work of (first, second and third generation) diasporic practitioners working across the various sites of exhibition in the UK creative industries. In Hall's writing, I argue, the concept of diaspora aesthetics potentialises a grouping together of typically unaligned artists, with the effect of creating new networks of collaborative possibility between hyphenated subjectivities. Moreover, while introducing a shared thematic frame around collective social and historical contexts, diasporic practitioners working in Britain today work in a fugitive way (Harney and Moten, 2013), challenging previously discreet media industries and traversing film, television, online platforms and the art world. Engaging

with examples of recent video installations, I will elaborate on some of the shared aesthetic tendencies preoccupying contemporary diasporic screen practitioners in Britain.

Gabriella Moise (Independent Researcher)
"'Countercut": Collage as a gesture of intervention in Maud Sulter's "Syrcas"'

My paper proposes to explore the subversive potentials of what, in his 2015 article, 'Stuart Hall and the Visual Arts,' Kobena Mercer terms as the 'countercut that punctures openings into the smooth surfaces of hegemonic formations' (82) executed by 'Syrcas' (1993), the series of sixteen photomontages by the Scottish-Ghanaian photographer, poet, curator and activist, Maud Sulter (1960-2008). The analysis of 'Syrcas' contextualized in the oeuvre of Sulter, more particularly but not exclusively in dialogue with her Jeanne: A Melodrama (1994), a set of four photocollages, revisits the politicized practice of the cut-out/collage/(photo)montage that David Banash views '[t]he cutting gesture [. . .] one of subversion and critique, an assault on accepted perceptions and representations' (Collage Culture, 2015: 135). In his 'New Ethnicities,' Stuart Hall reflects upon 'the black experience as a diaspora experience and the consequences which this carries for the process of unsettling, recombination, hybridization and "cut-and-mix"' (1996: 447). Collage can be considered as the artistic vernacular of the Black diaspora existence: the experience of being excised from one's original context and simultaneously being forced to reconfigure one's identity in an alien, domineering and hegemonic space of representation.

Collage as a gesture of intervention, as the manifestation of 'diaspora aesthetic' (Hall, 'Cultural Identity and Diaspora' 2021: 269) grasps comprehensively of what 'Syrcas' aims to achieve. Through the accentuation of Black experience as fragmented and disrupted, on the one hand, and the constitutive tension of hybridity, on the other, it ultimately creates a space for new significations, new meanings, new relationalities. I suggest that Sulter employed collage/photomontage as a means and a practice for articulating the disrupted and/or misrepresented historical narratives, not only that of African people living in the diaspora but of the interrelatedness of the (cultural) history of Europe and Africa.

Rehnuma Sazzad (Institute of Commonwealth Studies and Institute of English Studies, School of Advanced Study, University of London)
'Stuart Hall's Concept of Diaspora: Jhumpa Lahiri's Roman Stories (2023) as an illuminating construction of modernity'

I analyze Hall's 'Thinking the Diaspora: Home-Thoughts from Abroad' (1999), where he powerfully argues that 'Culture is a production,' which is the unstoppable force for evolution. Naturally, then, cultural identities are growth-oriented journeys. How

diaspora plays out in this context is not simply by energizing hybridization, which in turn leads to the construction of 'defensive walls' by the host communities, but also through the wider processes of modernist transformations. Thus, diaspora constitutes a pathway for Hall that leads to the '"other" kind of modernity' in the West through incorporating the outsiders' unique insights into the societal structures and narratives.

I extend Halls' work to the short story collection that Lahiri originally composed in Italian. Translating these into English, Lahiri illuminates how her unnamed immigrants living on the margins constantly encounter the 'defensive walls' Hall identifies. In 'The Reentry,' we meet two Rome-enthusiast friends. One's family is rooted in the city and she wants to recover from her father's death. The other one researches ancient Rome and receives a rude dismissal in a trattoria they visit by making her question her civilizational fascination. The unspoken foreignness is highlighted in 'The Boundary,' where a working class family struggles to recover from a hate crime. In 'P's Parties,' Lahiri shows that a middle-aged Roman citizen feels estranged from his neatly organized life, since his son presumably chooses a US-based lifestyle. Thus, the raconteur delivers her unuttered insights: neither the Romans nor their 'foreigners' can travel down the bifurcated roads consisted of the old ways and the new epoch at the same time. As Hall suggests above, diasporic insights like this enable the West to perceive the inevitable quandary. As Lahiri's linguistic adventures suggest, however, Western societies have to strengthen their forward-looking narratives for not thwarting the growth of modernity through the inescapable dilemma.

9. Popular Cultures Today

14:15-15:30

Malcolm James (University of Sussex)
'Popular culture, ways of struggle and the alternative, through UK drill and hyperpop music'

In his 1981 essay, "Notes on Deconstructing 'the Popular'" Stuart Hall laid out his approach to popular culture. Foregrounding 'ways of struggle', he explained how popular culture was a site of struggle for and again the culture of the powerful; and argued that those concerned with justice ('socialism') should attend to it for that reason. This paper extends that approach to popular culture. Using examples of contemporary digital music culture – UK drill and hyperpop – it will show how, and why, a political assessment of culture is still necessary. Developing Hall, the paper will also show how the centre of popular culture, and contingent sites of struggle, have shifted over the last 40 years. Popular music's aesthetic, affective and economic capture is

more complete than it was. Where and how struggle is registered is less 'fully formed', making articulations of justice harder to discern.

In this freighted context, the concept of the 'alternative' provides a useful complement to 'ways of struggle'. 'Ways of struggle' relied on negative hermeneutics. The 'alternative', as theorised by Raymond Williams shares more with Ernst Bloch's 'warm streams' – a positive hermeneutic. Both are present in the popular culture of UK drill and hyperpop. In hyperpop they are found in enjoyment and in UK drill in mutualism. Enjoyment and mutualism are ways of struggle (respectively against heteronormative and racial capitalism) but they also exceed that, connecting to wider cultural flows of justice. At a time of right-wing cultural ascendency, this paper argues that the study of popular culture and a commitment to justice continue to matter. It also argues that both require historically contingent substantive, theoretical and political development; and, that it is on those grounds that we should 'give a damn about it'.

Roberto Oliveira (University of Minho)
'Youth subcultures in the museum: MoPop's grunge collection'

MoPop (Museum of Popular Culture) opened in Seattle in 2000. According to the museum's website, the institution's mission 'is to make creative expression a life-changing force by offering experiences that inspire and connect our communities'. Much of the programme is community-based and educational, and events aimed at young talent, for example, are part of the annual calendar of activities. However, our attention is focussed on the permanent exhibitions: Hip-hop; Grunge; Hendrix; Guitars; Science Fiction and LGBTAQIA+. In each of these sections there are hundreds of objects that refer to the respective themes, such as record covers, clothes, props, musical instruments, etc. Three of these collections are presented on the website (even if not literally) as identity movements: Hip-hop; grunge and LGBTAQIA+. This description allows us to identify, even at first glance, an intersection between art, popular (or mass?) culture and identity, through the institutionalisation of objects loaded with symbolic value and recognised by groups that are not just 'fans'. These are youth subculture groups that recognise themselves as a 'community', where mediations take place through cultural products that as a whole manifest a distinct aesthetic, but also an ethos of their own. As part of a larger ongoing study on MoPop, this proposal sheds light on the permanent grunge collection, based on the following problematisation: What is the meaning of 'popular' for the 'Museum of Popular Culture' and, consequently, what is the relationship between grunge and popular culture? And how do the artefacts on display in the museum act as mediators of this identity recognised as a youth subculture phenomenon? To try to answer these questions, we will follow the paths outlined by Stuart Hall: firstly, about the transformations that popular culture underwent between 1880 and 1920, and then about the construction of identities in post-modernity.

Gilbert Rodman (University of Minnesota)
'Notes on Discarding "the Popular"'

One of the most important lessons I've taken from Stuart Hall over the years is that there is nothing sacred about the concepts that cultural studies works with. Everything is contingent. There are no eternal guarantees. Contexts and articulations can -- and do -- vary across both space and time, and so our intellectual work needs to be similarly flexible if we want to make useful contributions to ongoing struggles for social justice. With this in mind, what I want to argue in this paper is that the time has come -- it may, in fact, be long overdue -- to let go of "popular culture" as a productive concept for cultural studies work.

To be sure, "popular culture" still exists (even if it hasn't become any easier to define) and -- as Hall argued in his seminal 1981 essay, "Notes on Deconstructing 'the Popular'" -- it remains both the terrain on which important political struggles take place and a significant prize to be won in such struggles. But, at least in the US (though my sense is that we're far from alone in this regard), current versions of those struggles no longer involve a clear opposition between a dominant "high" culture and a popular "low" culture. Instead, they are largely over which fractions of popular culture are -- or should be -- the "true" reflection of the nation's core values (cf. the US Right's embrace of country music and NASCAR, and its attacks on hip-hop and "woke" Hollywood). In these cultural/political struggles, the qualifying label "popular" has largely become superfluous, as there is no longer some other (different, better, higher, etc.) form of culture against which "the popular" is measured.

10. Racial Capitalism and Conjunctural Analysis

16:00-17:45

Sarah Bufkin (University of Birmingham)
'In Pursuit of Conjunctural Specificity: Theorizing Racial Capitalism with Stuart Hall'

Following Cedric Robinson (Robinson 2000), critical theorists have recently sought to theorize "racial capitalism" by construing the production of racial difference as internal to capital's functioning (Dawson 2018; Fraser 2018; 2019; Go 2021; Melamed 2011; 2015). This paper seeks to contribute to these debates by turning to Stuart Hall. Throughout the 1970s, Hall responded to the real challenge that British Black Power posed to the British Left, both in theory and in praxis. This talk argues that Hall made two primary moves so as to better diagnose the mediating role that 'race' and racism played in the crises of post-war British capitalism (Hall [1980] 2021a). First, he shifted his analytical lens from a narrow focus on the "nation-state" to an imperial frame that

situated Britain's industrialization in relation to its colonial sites of production (Hall et al. 2013). And second, Hall looked for new concepts that could explain how racialized difference had become embedded within specific relations of production as a regulative norm. In particular, he drew productively on Althusser and Laclau's work on "articulation" (Grossberg 1986) and on Gramsci's analysis of hegemony (Hall 1986) to theorize the mediations by which capital's systemic imperatives became entangled with racial hierarchies. I conclude by suggesting that critical theorists could learn from both Hall's historical-political analyses and from the conceptual toolkit he developed. I contend that his commitment to conjunctural analysis should caution against efforts to theorize racial capitalism solely at the abstract level of capitalism's formal logic. Doing so, as I'll explore vis-à-vis the binary that Nancy Fraser introduces between exploitation and expropriation (Fraser 2018; 2019), ends up oversimplifying the relations which obtain between differently positioned and racialized groups under concrete conditions — and it can lead to an unproductive politics that misunderstands the possibilities of solidarity.

Robert P. Jackson (Manchester Metropolitan University)
'Race, Capital, and Hegemony: Stuart Hall and Gramscian theories of racism'

For Gregor McLennan, Hall's account of Gramsci's Marxism is a fair description of his own, namely 'that the general framework of Marxist theory had to be constantly developed theoretically; applied to new historical conditions [...] expanded and refined by the addition of new concepts' (Hall 2021: 296). For Hall, Gramsci's work is of a 'sophisticating' kind that generates theoretical differentiations from his engagement with concrete historical problems. Hall represents, both as a theorist and an engaged public intellectual, a key figure shaping contemporary understandings of the racialisation of social formations.

This paper investigates Hall's relationship to Gramscian thought, examining the ways in which his encounters with Gramsci contribute to the distinctive character of his conceptualisation of racism. It reads the resources that Hall finds in Gramsci's writings to act as a 'dialectical mediator' at the intersections between different aspects of racialisation and capital accumulation. It considers the ways in which his thought constitutes a distinctive Gramscian approach towards theorising race and racism, offering reflections on its enduring potentials and limits.

The paper also reflects on Hall's Gramscian-influenced theory of racialisation in relation to the lines of enquiry developed by the wider literature on racial capitalism. It will consider the influence that Hall has had, via his coining of 'authoritarian populism' (Hall 1980), on depictions of the present conjuncture as a form of 'authoritarian neoliberalism' (Bruff and Tansel 2019). It asks how the latter portrayals of the specificity of the intensification of coercive statecraft, and their relation to the reproduction of neoliberal forms of inequality, speak to the interrogation of racial logics and the global

structures of capital accumulation articulated in recent accounts of racial capitalism (Bhattacharyya 2018, Gilmore 2022).

Michael Wayne (Brunel University)
'Stuart Hall's Gramscian Critique of Economism'

My research has been inspired by Stuart Hall's engagement with Gramsci through which Hall made what Perry Anderson called 'the most clairvoyant single example of a Gramscian diagnostic of a given society on record.' From Hall's work we can extrapolate a model of key Gramscian terms: the historical bloc, the power bloc, the social bloc, an electoral bloc and how these are integrated by political leadership (hegemony). The emphasis is on politics, political interventions, and in Hall's analysis, how the discursive-ideological field stitches the electoral bloc into the power bloc. To a degree Hall did not focus sufficiently on the social bloc that gives the electoral bloc durability, something which he was critiqued for by Jessop et al. Conversely there was a touch of economism in Jessop et al's position in so far as they quite confidently expected the 'two-nations' strategy of Thatcherism to become unviable as the problems of British capitalism intensified. Hall is often remembered as a critic of Marxist economism, the famous slogan 'Marxism without Guarantees' seemingly capturing this. Yet the slogan comes from the title of Hall's most considered and sympathetic engagement with Marx's mature theory of ideology implicit in Capital. According to this essay, Marx cannot be accused of an epistemological economism. Instead I will seek to remind audiences that Hall's main critique of economism was directed at the Labour party. I want to bring out what 'economism' meant in relation to the Labour party then and whether today's neo-liberal Labour party can be classified in the same way.

Jacob Bard-Rosenberg (University of Edinburgh)
'From the Cultural Revolution to Cultural Studies: Stuart Hall reading the Black Liberator'

In a 1979 interview with The Afras Review, Stuart Hall described The Black Liberator magazine as "In my view, nearly the most sophisticated Althusserian journal in Britain." The Black Liberator had been published sporadically between 1971 and 1978, and what is remembered of it today arises mostly from Hall's own account of it. Yet far from Althusserianism, the magazine's most prominent theoretical feature was its promotion of a distinctive, highly theoretical global Marxist-Leninism. Hall turned to its pages while drafting the explosive final chapter of Policing the Crisis, which was constructed out of two extended interviews: the first with the Darcus Howe, who edited Race Today magazine, and the second with Cecil Gutzmore and Alrick 'Ricky' Cambridge of The Black Liberator.

This paper offers a rich intellectual and media history of The Black Liberator magazine, examining its influence on Hall's analysis. What develops is a global account of the composition of the 'reserve army of labour'. This in turn is shown to emerge from an early engagement with Marxist-feminist accounts of political economy in the early years of the British Black Power Movement. I show how Hall traced these same arguments to offer a scalable account of the production of class, with increasingly fine-grained peripheries.

Yet, I suggest that the notions of culture and cultural politics staked on such an analysis are at times considerably more capacious (as well as more violent and at times more authoritarian) than that offered in Policing the Crisis. Ultimately I argue that Hall's critical category of the cultures of the migrant workforce reflect a domestication of this global politics following the collapse of Maoist and Third-Worldist movements, and the emergence of new dominant regimes of finance capital.

11. 'In the sugar you stir': Diasporic imaginings and alternative futures

16:00-17:45

Roshini Kempadoo (CREAM [Centre for Research and Education in Arts Media], University of Westminster)
Jacob Joyce (CREAM)
Christina Peake (CREAM)
Hope Strickland (CREAM)

'If their blood has not mingled extensively with yours, then their labour power has long entered the economic bloodstream of British society: It is in the sugar you stir; it is in the tea-leaves at the bottom of the next "British Cuppa" (Hall, 1978, p.25)'.
Stuart Hall voices a condition of simultaneous convergence and contestation. In evoking the symbolism and ritual of having a "British Cuppa" we reflect on social, cultural and economic culpability of colonial inheritance; we consider the signification of the quintessential British beverage; we think about identification and ethnicity – our own and that of others – as diasporic and migratory; we are reminded of the contemporaneous connectivity between labouring bodies, plantation resources and a British economy, evoked through a corporality of action that is familiar, visceral, knowing and implied. As part of the Matters of Extraction project of artistic research, accelerated climate change, plantation legacies and its impact on the Caribbean, our panels present visual work in dialogue with Stuart's concepts of culture, materiality, representation: Cruising Amidst Colonial Tides by Jacob V Joyce presents their research and creative work as counter hegemonic pedagogy, animating historic anti-colonial and queer education practices in Africa and the Caribbean drawn from carnival performance. Roshini Kempadoo's Kissing Life Better responds to accelerated

extraction of Caribbean resources emergent from colonial trading and Victorian botany. Her speculative fictional videos are created from 'a diasporic distance', evoking potential power of international networking by local women environmental activists such as Red Thread women's collective, Annette Arjoon-Martins and Wangari Maathai. Barabajan and Blue Geographies by Christina Peake introduces a cultural ecosystem health framework to develop speculative creative work that responds to threats to marine environments in the Caribbean and UK. Her artworks are regenerative and restorative, emergent from Barbados marine research and colonial archives. Hope Strickland will present Nothing to affirm: a contemporary, diasporic moving image practice in conversation with Stuart Hall's politics of representation. She draws upon her film 'a river holds a perfect memory', shot between Jamaica and the UK to explore Hall's work on diaspora identity and cultural representation on film and TV in Britain. In a changing, contemporary terrain of Black British experimental filmmaking, Hope explores new concerns in experimental form and diasporic representation on screen.

12. Stuart Hall in the World*

16:00-17:45

Ibai Atutxa (University of the Basque Country, UPV/EHU)
'Translating for Political Action: Bringing Stuart Hall into Basque'

With this paper I aim to engage with Stuart Hall's work from a twofold perspective: i) as a scholar curating and working on the first ever translation of Hall's work into the Basque language; and ii) as a political activist in the autonomous squatters' movement in the city of Bilbao. For the conference I'd like to reflect on this work of translation, which is going to be published by Katakrak, a press that works with critical theory and activism.

Until now, Stuart Hall has been read in the Basque speaking community mainly within the academic sphere and generally through scattered Spanish translations of his essays. That is why his reception in the university has been uneven, and his impact on political action and activist praxis has generally been contained.

In my paper, I will begin by presenting the translation as a work that aims to remedy this intermittent reception. I will discuss how it collects various referential texts of Hall's earlier period (from the 60s to the 80s) and organizes them into two main categories ("On Class and Race" and "About Cultural Studies"). Additionally, I will explain how the selection of essays dialogues deeply with current debates within the social movements of the Basque Country. Finally, I will elaborate on the reasoning behind the selection of the texts and on the ways Hall's thought might be able to help critically develop said debates.

Following the presentation of the translation, I will then bring forth the notion of "language struggle", a notion that is central to the multitude of social movements in the Basque Country, in order to draft a dialogue with Hall's work. I will briefly illustrate how Hall's critical examination of national, racial, and class identifications can help disentangle some of the more difficult questions around that language struggle.

Stephen Sewell (Independent Artist/Filmmaker)
'Return of the Repressed - Ron Clark, Stuart Hall and the Independent Study Program'

The Whitney Museum of American Art Independent Study Program (ISP) was officially formed in 1968. Until 2023 the ISP was almost exclusively led by former director Ron Clark. Composed of three programs; Studio, Curatorial and Critical Studies; the ISP quickly gained an international reputation as a space for the discussion and interrogation of politics, culture and the role of art in questioning dominant structures. The ISP is the lifetime pedagogical project of Ron Clark and has undergone several alterations over the decades. In this paper, I will focus on the theoretical turn of the program that began in the late 70s and early 80s with Ron's increasing interest in Althusser, Lacan and British Cultural Studies, particularly Stuart Hall. As the title of this paper suggests, Hall's writings on ideology were pivotal for Clark and the ISP. For Clark, art was, and remains, a site where the politics of representation can be interrogated, contested and reimagined. Hall's conception of ideology as the mental frameworks which different classes and social groups deploy in order to make sense of the way society works underscored Ron's insistence on the dialectical relationship between theory and practice and the role of art in the disarticulation and rearticulation of counter ideologies. In addition to his writings, Hall was also invited to lead seminars at the ISP beginning in the 90s and continuing until his health no longer permitted him to travel. In closing this paper, I will also reflect on my own experiences as a participant in the Studio Program from 2017-18 and subsequently as the Program Assistant for the ISP from 2018-2020. Hall very much remained the theoretical core of the program and his writings and Ron's instruction have significantly influenced my own practices as an artist, filmmaker and educator.

Muhammed Afzal P. (Azim Premji University)
'Stuart Hall's Relevance for the Study of the "Culture of Politics" in Contemporary India'

This paper is an attempt to engage with the legacy of Stuart Hall from the vantage point of contemporary India, characterized by authoritarian populism. The paper argues how Hall's writings that treat "culture as political and politics as cultural" provide a cultural studies practitioner with useful tools for making sense of political developments in contemporary India. While most of the analyses of the rise of authoritarian populism in

India fail to acknowledge the multiplicity of factors that go into the making of authoritarian populism, a conjunctural analysis similar to the one Hall demonstrates in the collaborative work Policing the Crisis, later refined by Lawrence Grossberg, can help us see the contemporary in terms of an overdetermined conjuncture. The paper approaches Hall's writings in the same spirit in which Hall approaches the writings of Antonio Gramsci, thereby paying attention to local specificities instead of looking for ready-made answers in Hall's writings. Given that Hall wrote in a different historical and geographical context, a focus on local specificities attains relevance. However, the rise of authoritarian populism, the gradual dominance of neoliberal conditions, and the articulation of the question of cultural identities by new social movements provide useful grounds for comparison. This paper is particularly interested in Hall's formulations on the construction of "moral panics" (to make sense of the "othering" of various social groups, especially religious minorities and lower castes, in India); the analysis of the rise of Thatcherism (to make sense of electoral mobilizations in cultural terms); and the writings on neoliberalism. Drawing inspiration from Grossberg's proposition that the task of cultural studies is to tell better stories, the overall aim of the paper is to propose an outline for a conjunctural analysis that will help us to tell better stories and to imagine better politics. This becomes particularly significant given that the Left in India often fails in "shaping the culture and educating desire." Thus, the paper is an attempt to retrieve the political task of cultural studies in the contemporary context.

Benjamin Davis (Texas A&M University)
'Essays Without Guarantees: On Stuart Hall's Method'

This paper examines how, as David Scott commented, 'it is the essay that is the generic form most conducive to [Hall's] work'. Putting Hall in conversation with Edward Said, I will consider why Hall wrote in what Said called 'a comparatively short, investigative, radically skeptical form'. I proceed by examining three essays that span the course of Hall's work: 'Political Commitment' (1966), 'The Great Moving Right Show' (1979), and 'Through the Prism of an Intellectual Life' (2007). While the latter was first a recording at the Caribbean Reasonings conference, I will read it as part of his essayistic method: as investigating history and reality, as skeptical of teleology, and as working in and through an intellectual community. Such a return to Hall's method matters, I will suggest, in our era of hyper-critical theory, in which many concepts, figures, and traditions are read for their limitations instead of experimentally. In other words, I will argue that Hall offers critical theory today a method for thinking about our writing as 'strategic points of departure' (as he called it in reading Marx and Gramsci in his 1980 'Race, Articulation and Societies Structured in Dominance'). This method will help those of us interested in building a planetary New Left in the present. Finally and separately, attending this conference will allow me to connect some Hall-related networks I have been a part of in North America to others reading Hall across the world. I ran a university-wide reading group on Hall for years during my time at the University of Toronto, and I have worked to

bring Hall's writings to consideration in academic philosophy through, for instance, my interview with David Scott in the 'Ethics and Caribbean Philosophy' series that I ran in Toronto.

Keynote: Ruth Wilson Gilmore*

18:00-19:30

Ruth Wilson Gilmore is Professor of Earth & Environmental Sciences at the City University of New York Graduate Center. Co-founder of many grassroots organizations, Gilmore is author of *Abolition Geography: Essays Towards Liberation* (Verso; available as *Geográfa de* abolicionismo in Castilian from Virus Editorial, Barcelona) and *Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California* (University of California Press, available as *Cálifornia gulag* in Portuguese from Editorial Igra Kniga, São Paulo). She and Paul Gilroy co-edited *Stuart Hall: Selected Writings on Race and Difference* (Duke University Press). The Antipode documentary *Racial Capitalism with Ruth Wilson Gilmore* features her internationalist work. *Change Everything* is forthcoming from Haymarket. Gilmore has lectured around the world. Recent honors include The Association of American Geographers Lifetime Achievement Award (2020); the 2020 Lannan Foundation Lifetime Cultural Freedom Prize (with Mike Davis and Angela Y. Davis); and the 2022 Marguerite Casey Freedom Scholar Prize. She is a member of the American Academy of Arts and Sciences.

Friday 1 November

13. Cultures of Resistance*

9:30-11:00

Cheraine Donalea Scott (NYU London)
'Listening as Method: Navigating the Sounds of Crisis and Resistance through Grime Music'

Grime music has emerged as a powerful force in mobilizing Britain's youth, providing a platform for collective expression and social advocacy. Originating in east London's ethnically diverse boroughs in the early 2000s, Grime's rapid 140 bpm tempo and distinct lyrical style reflect the multicultural realities of British urban life. During the 2017 and 2019 general elections, campaigns like #Grime4Corbyn and Fck Govt Fck Boris exemplified this influence, merging protest with communal music experiences through raves and street parties. These events played an important role in encouraging record youth voter turnout, referred to as "Youthquake." My research employs "social listening" to interpret significant social moments, such as the 2019 election, as aural events where political, cultural, and ideological antagonisms in society became audible, cutting through the orchestrated sound of mainstream discourse. This auditory approach to conjunctural analysis is fitting since sound, like cultural and political phenomena, is an event in time, continually transforming and merging with other sounds, which move "in and out of focus and clarity" (Labelle, 2010, p.xix). It also encourages reflection on quieter, less conspicuous social instances within everyday life that often elude our notice. Through this approach, "listening" to Grime becomes a multisensorial ethnographic method for perceiving moments of contestation, where Grime's practice, production, and expression clashed with established norms or "common-sense" views. As Stuart Hall reminds us, crises "are moments of potential change" (Hall and Massey, 2010, p.57). This method provides a "rough sketch of the society under construction" (Attali, 2009, p.5), encouraging us to reflect on Grime as not only making perceptible quieter everyday struggles but also subverting established social norms through the act of making noise. Therefore, recognizing Grime as a creative response to evolving social, political, and economic conditions.

Nadia Buyse (University of Sussex/Institute of Contemporary Music Performance)
'37 Bands: Punk practice and post diaspora'

37 bands is a practice-based research project that looks at punk not as music genre or subcultural space, but as a methodology for making art and music and connects that

practice to a conversation about post diaspora. Using ideas rooted in Stuart Hall's Cultural Identity and Diaspora, this research looks at how one can define an embodied experience of post diaspora and how this informs punk as practice. Post diaspora can be the phenomenon of being from generational diaspora and having new intersections of this identity such as queerness or nomadic/ stateless living. Post diaspora can also be a framework in which we consider thinking and existence stemming from generational diaspora and the influence that has on culture production. While Punk as practice can mean starting a band, it can also be the art, ephemera, and community actions/ collaborations that come from DIY / punk ethos and communities.

Arsenii Platonov (National Research University Higher School of Economics/UCL)
'Decoding Resistance: A critical analysis of algorithmic power and user agency'

In the rapidly evolving digital landscape, algorithmic technologies increasingly infiltrate various social spheres, driven by big tech companies leveraging extensive data collection practices. However, this rapid adoption poses significant risks and dangers, especially concerning the opaque nature of these technologies. Researchers call this the "black box" problem, where algorithmic codes remain inaccessible to researchers, complicating the understanding and analysis of their societal impacts and the power dynamics they create. Current theoretical frameworks, such as digital capitalism and surveillance capitalism, focus predominantly on the macro-level implications, often neglecting the micro-level practices of user agency. This study addresses this gap by employing a critical and cultural studies paradigm, drawing on Stuart Hall's theories on encoding/decoding, representation, and resistance. The main benefit of this framework is that this perspective emphasizes the active role of individuals in interpreting and challenging media messages, offering a nuanced understanding of digital resistance. The study is primarily theoretical, focusing on analyzing existing theoretical frameworks to develop an independent theoretical apparatus. The methodology includes examining existing literature and providing case studies on algorithmic resistance practices. The central argument posits that while algorithms reinforce hegemonic discourses, users actively decode and resist these messages, highlighting the significant potential for agency within these digital structures. This resistance is not only crucial for understanding the broader implications of algorithmic power but also for formulating more democratic and transparent digital environments. This study contributes to the field of cultural and social theory by offering a nuanced analysis of user resistance within algorithmic systems. It challenges the dystopian view of digital dominance and emphasizes the active role of individuals in shaping their digital interactions. This research enriches the theoretical discourse on algorithmic power and provides practical insights into fostering user agency and resistance in the digital age.

14. Reading Stuart Hall: Epistemologies and Knowledge Production

9:30-11:00

Deanne Bell (University of Birmingham)
Balwant Kaur (University of Birmingham)
Kamran Khan (University of Birmingham)

In this conversation we respond in the spirit of a collective, to the questions and provocations that arise from our reading of Stuart Hall. Our discussion is a place of collectively thinking out aloud in a space where this is allowed. To think through together means we can work through the messy co-labouring that underpins the complexity of our political and domestic identities and how that informs our praxes as academics. We neither deny or dismiss this complication in all of its dissonance but find ourselves more richly adorned and armoured for the work. As post-colonial subjects within the neoliberal university we reflect on / chew through the everyday, the pedagogical, the scholarly and beyond that collides, contradicts and comforts. Stuart Hall's work offers much needed comfort and strength to accompany those who live the haunted experience of living between multiple cultural worlds. We remain attentive to the fact that Stuart Hall's was a precarious existence in recognising that we are less displaced because he was here; that there is a lineage that alleviates our isolation. We are witness to and are confronted by the ways in which we create knowledge whilst being co-opted and immersed into the ongoing colonial epistemic project. We are immersed and invested in (re)considering the processes by which this knowledge creation emerges and the surrounding regimes of perception and permission, remaining troubled but mindful about who possesses this power and from what ground. The work of Stuart Hall offers a pragmatism that is not limited to being in the university and so we find ourselves colluding with capitalism whilst managing the distracting but home-calling magnetism of diaspora.

15. Wrestling with an Angel: Inside the Stuart Hall Archive Project*

9:30-11:00

Jazmin Maço (Duke University, Franklin Humanities Institute/SHAP Fellow)
Rukimani P. V. (Duke University, Franklin Humanities Institute/SHAP Fellow)
Nzinga Simmons (Duke University, Franklin Humanities Institute/SHAP Fellow)

Facilitator: Rebecca Adams (Cadbury Research Library, University of Birmingham)

"Wrestling with an Angel: Inside the Stuart Hall Archive Project," is a panel led by Duke University PhD students about their experiences working as SHAP Fellows. This panel will entail presentations from the Fellows, followed by a moderated panel discussion led by Head Archivist Rebecca Adams. Listed below are the respective panelist's projects.

Rukimani's project, "Dialogues of Blackness," explores the collaborations (and tensions) between Black and Asian communities through Hall's work on political blackness/multiculturalism/diaspora/identity. Hall's contribution to the infamous Macpherson report, Ten.8 magazine, and partnerships with (politically) Black British artists, including Sunil Gupta, Sunil Janah, and Sutapa Biswas, reveal the ways Hall's work shaped these dialogues and movements.

Jazmin's project, "Critical Collaborations," excavates materials related to Stuart Hall's creative collaborations with various members of the 80's Black British Arts Movement. This project highlights Hall's involvement with organizations and works such as Autograph, INIVA, Ten.8 magazine, Looking for Langston (1989), and Different: A Historical Context (2001), as representative examples of Hall's sustained contributions to the creative field which broaden his intellectual-political legacy.

Nzinga's project, "Kaleidoscopic Blackness," will examine Stuart Hall's contributions to the British Black Arts Movement. This project will specifically consider the impact of Stuart Hall's media theories on the formation of the Black Audio Film Collective, through a presentation and discussion of John Akomfrah's film, The Last Angel of History (1998), examining the role of new media in challenging the hegemony of British modernism as a symbol of national artistic culture. This project will also present essays culled from Stuart Hall's archive that demonstrate his involvement and contribution to artists and arts organizations throughout the British Black Arts Movement.

This panel demonstrates the ongoing relevancy of Hall's theories/methods and provides us with useful tools to think through the contemporary political moment.

16. Stuart Hall's Teaching and the Pedagogy of the CCCS

11:30-13:00

Lucien Baskin (City University of New York)
Tony Jefferson (Keele University)
Sucharita Kanjilal (Bard College)
Chas Critcher
John Clarke (Open University)

This roundtable conversation will bring together three of Hall's students from CCCS-- John Clarke, Tony Jefferson, and Chas Critcher--to discuss his teaching. The conversation will be grounded in a brief overview of some of the teaching materials in Hall's papers, housed at the University of Birmingham. We will examine the relationship between activism and the Centre, including the the Paul, Jimmy, and Mustafa Support Committee and other community work in Handsworth. We will also discuss how Hall's teaching and research were intertwined, including in the writing of Policing the Crisis. Another topic of discussion will be Hall's understanding of the university and its political and intellectual potential, with particular attention to the student movement at the

University of Birmingham in the 1960s and 70s and its resonances with the Palestine solidarity movement on campus today, as well as the Open University modules he created and taught with Clarke. Our hope is for this to be as open a session as possible for Hall's students to share their reflections on his teaching, so there will be ample time for audience participation.

17. Race is the Prism: Revisiting Stuart Hall's conceptual legacy in media and communications*

11:30-13:00

Wendy Willems (London School of Economics and Political Science)
Anamik Saha (University of Leeds)
Suzanne Temwa Gondwe Harris (London School of Economics and Political Science)
Clive Nwonka (University College London)
Vashan Brown (London School of Economics and Political Science)
Solomon Katachie (London School of Economics and Political Science)

Through his extensive writings, Stuart Hall shaped a number of key debates in the field of media and communications (Brunsdon 2021). Despite his crucial contributions to the examination of race in relation to communication, Hall's work on encoding/decoding has received more recognition, as evidenced by a recent analysis of US top-ranked doctoral curricula in media and communications which demonstrated that Hall's work on active audiences was more likely to be taught than his work on race, diaspora and colonialism (Chakravartty and Jackson 2020). Hall approached race not as simply another prism or perspective on the world but for him, it was the prism — constitutive of the world we live in (Gilroy 2021). Centring Hall's work on race and communication, this roundtable revisits the following of his concepts in relation to five case studies: new ethnicities (in relation to the 'diversity turn' in the cultural industries in the United Kingdom), structured representation (in relation to humanitarian communication about Africa and the Global South more broadly), moral panic (in relation to the film and creative industries and cultural production in the United Kingdom), identity (in relation to news production culture in Jamaica), diaspora (in relation to cultural production and circulation of Afrobeats music in Accra and London), and race as a floating signifier (in relation to racialised publics in Southern Africa). In this roundtable, we reflect on the persistent relevance of these five concepts in researching and teaching race and communication in a digital age, in a neoliberal conjuncture and in a reactionary political climate. We demonstrate that Hall's concepts easily travel across time and space. Furthermore, we discuss what Hall's work means to different generations of scholars, ranging from those at the very start of academic trajectories to those in more established institutional positions.

18. Conversations with Hall (Stuart Hall Foundation)*

11:30-13:00

Presenters:
Caetano Santos (Stuart Hall/Merton College Fellow)
Gabriel Marques Camargo (University of Manchester/Stuart Hall Foundation Scholar)
Sylvia Ikomi (University of Leeds/Stuart Hall Foundation Scholar)

Discussants:
Lola Olufemi (CREAM, University of Westminster/Stuart Hall Foundation Scholar)
CJ Simon (University of Sheffield/Stuart Hall Foundation Scholar)

This session brings together a number of Stuart Hall Foundation scholars to explore the legacy of Hall's writing with regard to education, cultural production, Afro-Diasporic cultures and the nature of intellectual scholarship. Ideas are presented using a dialogic format, honouring Hall's prioritization of intellectual exchange with three presentations whose themes and arguments are expanded through peer-to-peer discussion. Addressing the relevance of Hall's reflections in the field of education, Sylvia will reflect on her journey as a Stuart Hall Foundation scholar and the challenges of applying the tenets of the critical academic scholarship that Hall outlined in his renowned speech 'Through the Prism of an Intellectual Life'. Gabriel will examine how a traditional Umbanda *terreiro* community in Brazil constructs its understanding of an Afro-diasporic identity, which informs the community's engagement with local public and political spaces. Departing from examples of songwriting by Haitian migrants in Brazil, Caetano will discuss how music emerges as a consequential form of understanding Haitian migrant experiences in Brazil and how it manifests the consequential impacts of migration on notions of cultural identity and diaspora.

19. Relational Identities

15:30-17:00

Hannah Crawforth (King's College London)
'Articulating Friendship: Stuart Hall and David Scott'

In Stuart Hall's Voice: Intimations of an Ethics of Receptive Generosity (published by Duke University Press in 2017), critic and anthropologist David Scott considers the close bond he shared with Hall. Seeking to prolong their long-running conversations in

the immediate aftermath of Hall's passing, Scott writes a series of long letters to Hall in which he explores the deep connection they shared. This connection did not always imply agreement, Scott acknowledges, but was expressed in a desire to keep talking that is felt even more keenly after Hall's death.

Scott chooses the epistolary form for his book not only, perhaps, in the interests of prolonging a fantasy of receiving an impossible reply, but also because "the letter is potentially the literary embodiment of a quality of relationship that might be called, simply, friendship." Scott goes on to list the qualities that the letter form and friendship itself seem to share: "among them (in no particular order), affection, loyalty, indulgence, sympathy, complementarity, tolerance, equality, stability, candor, respect, truthfulness, liberality, trustfulness." Scott's account of friendship is also rooted in Ancient Greek political thought, notably Aristotle's Nicomachean Ethics. "Now, central to Aristotle's theory of friendship," Scott recalls, "is his memorable idea that a friend is essentially 'another self.'" This paper explores connections between Hall's thought and Scott's – as well as the ways both writers respond to a longer literary history going back to Ancient Athens. It takes friendship as a model for theorizing the relationship not only between individuals but also between texts, considering how far the Aristotle's emphasis on mutual recognition can help us to rethink intertextuality. Drawing upon Hall's influential redefinition of "articulation" – as both a speaking forth and also a connecting forged through links that can be broken – I argue for the value of friendship in his life and thought.

Aruna Wittmann (Tavistock and Portman)
'How does my analyst identify? The Other in Therapy'

Stuart Hall writes: "The future belongs to those who are ready to take in a bit of the other …" If this 'other' happens to be a therapist who you are taking in as part of your journey, does their identity matter? When it comes to the mutual recognition of the psychoanalytic encounter, how do the identifications of your interlocutor affect how you are seen and heard? And what does this mean for your subjecthood? That these questions are not only theoretical but in need of pragmatic answers was made clear to me recently, as I found myself sitting in psychotherapy team meetings experiencing brain fog, which also seemed collective, over questions about whether patients should be allowed to choose the therapist they see. A private client can seek out someone with a similar background they feel would understand them, but in a publically funded institution, which struggles with disparity in terms of the availability of minoritarian professionals, should we give patients choice and if so, how much? If a patient only wanted a diasporic, brown, non-binary, bi-sexual analyst, should we accede? What if they wanted only an older, white woman? Does identity matter in the therapy room? This paper is an attempt to think through these issues of identification, self- and subjecthood through the writings of Stuart Hall. That Hall increasingly turned to psychoanalysis in search of answers and as a field of debate, and in deed the

characterising of his thought as implicitly psychoanalytic, has been pointed out by many. A recent conversation between Jacqueline Rose and Sharon Numa, entitled What is a subject? Politics and psyche after Stuart Hall, opened up the question of what a psychoanalytically inflected subject might look like. In what follows I would like to add the question of the other - the therapist and the importance or otherwise of their identity.

Isabelle Higgins (University of Cambridge)
'"Thinking about [my] thinking": Doing digital ethnography and auto-ethnography with insights from Stuart Hall'

My PhD research examined the cultural representations and everyday practices enacted by actors encouraging the adoption of children into families in the USA. These actors digitally share photographs and written text about children of colour without their consent, online in the public domain. Hall's theoretical insights have been hugely beneficial to my analysis. I use various parts of his work (from his arguments on 'regimes of representation' to engaging with historically contingent cultural formations and conducting 'a history of the present', to his writings on Foucault/discourse, as well as more specific writings on the rise of the 'radical right' and the 'sliding signifier' of 'race'). I'll begin my presentation by briefly highlighting this range of ways that Hall's work has proved invaluable.

The remainder of my presentation will focus on the 'meta-theoretical' value I find in Hall's work, closely engaging with his paper 'Cultural Studies and its Theoretical Legacies' (1992), and his lecture 'Through the Prism of an Intellectual Life'. To explain this, I'll present some auto-ethnography, which explores why and how my own identity and experiences as a mixed-race, white-passing, white British and Afro-Caribbean woman who grew up in a low-income household in the rural UK in the 1990s shaped my intellectual interests and digital research into adoption. Drawing on Hall, I will argue that historic contingencies shape subject positions in the present, and that from one such subject position I have conducted my PhD research project. Whilst in this subject position, I experienced a range of affective responses that emerge from my specific, situated and contingent history, my engagement with research as a process and my research experiences with specific texts and contexts. These histories and affects shape the representation I create in my own writing. This understanding of my research - that the act of representing, of engaging with and writing about texts, and in doing so, creating new texts, is a project fraught with complex signification and meaning creation - would not exist in the same way, without my engagement with Hall. His writings have thus functioned as a prism through which I can take a 'detour through theory' to do my own 'thinking about [my] thinking' - processes that have proved fundamentally important to my own academic development and my digital empirical research.

20. Histories of Cultural Studies*

15:30-17:00

Jorge Llanes (University of Santiago de Compostela)
'Stuart Hall, the Humanities and the methodological question in the 1970s: an extension of the critique of idealism towards a materialist theory of culture'

Stuart Hall's work during the 1970s should be framed in terms of his efforts at theoretical clarification and guidance as director of the CCCS, but also in a broader context of refining the appropriate theoretical frameworks for approaching the study of humanistic phenomena. In particular, based on the growing relevance of such a thing as the 'cultural dimension' of social and political phenomena since the 1950s, he was confronted with the need to construct a theory capable of giving an adequate account of such an object 'culture' –mainly related to that of 'signification'– whilst taking a materialist premise as its point of departure: the necessary material production of the conditions of life. Thus, during the 1970s, he will undertake a more systematic theoretical study of all the texts and influences that dominate the period: fundamentally, the methodological contributions of Marx in the light of Althusser's structural reading –as well as the impact and decisive relevance of Gramsci's terminology.

Yet, a careful study of the materials contained in the Stuart Hall Archive, in particular Meaning and Methods (1970s; Stuart Hall Archive, US 121, Box 19) and Theories & Methods in Cultural Studies (1975-1979; Stuart Hall Archive, US 121, Box 9) –personally reviewed during a three-month research stay at Cadbury Library in 2023– as well as his publications during that period, allows us to defend the thesis that Stuart Hall did not seek to set himself up as the most insightful reader of Marx, Althusser or even Gramsci, but to address the 'methodological question' in a broad sense. In particular, to radicalise the Marxist critique of idealism as a fundamental matter of study in order to ground a theory of the subject capable of conceptualising the 'individual' as a socially determined being rather than as substance or essence.

Ben Highmore (University of Sussex)
'The Future and Past of Cultural Analysis: Learning from A Cure for Marriage'

The discovery of the complete manuscript of A Cure for Marriage: A Case Study in Method (1968) provides an opportunity for revisiting the question of cultural studies as a methodological approach. If the practice of cultural studies can be termed cultural analysis, then is there a recognisable analytic dispensation that is peculiar to the cultural studies being practiced in Birmingham in 1967-8 under Hall's direction? How

does this dispensation accord with analytic approaches being discussed at the same time, notably Hoggart's 'reading for tone', or Williams' 'structures of feeling'?

In this paper I want to explore the form of cultural analysis that is being practiced in A Cure for Marriage and ask what lessons it supplies for our current moment. In returning to a relatively early moment in the history of CCCS and the history of British Cultural Studies can we recover modes of analysis that became marginalised in the move from culturalism to structuralism and beyond, as identified in Stuart Hall's Cultural Studies 1983: A Theoretical History? And what valency do these older modes of analysis have for the practice of cultural studies nearly sixty years later? How does the method of analysis of A Cure for Marriage fare when it is set against the practice of metacommentary and cognitive mapping, or conjunctural analysis and social allegory, or affect theory and critical race theory? A central question of method is, of course, pedagogy: how to equip students of cultural studies in the business of cultural analysis.

Erik Borda (State University of Campinas)
'The early thought of Stuart Hall and the emergence of race in the Centre for Contemporary Cultural Studies: 1960-1973'

In 1990, during a conference at the University of Illinois, Stuart Hall famously stated that race emerged at the Centre for Contemporary Cultural Studies (CCCS) in Birmingham as a result of a "long, and sometimes bitter-certainly bitterly contested internal struggle against a resounding but unconscious silence." According to Hall, this silence was ultimately shattered with the publication of "Policing the Crisis" in 1978. However, as this presentation seeks to show, the emergence of race has its own often untold history within the CCCS, complicating Hall's narrative. As Kieran Connell and Matthew Hilton noted, race, feminism and other characters "had been invited to a seat at the table when the cultural studies party threw its doors wide open in 1968." Drawing on interviews with former CCCS members and archival research, this presentation – part of an on-going PhD research – revisits the problematic history of race in the CCCS by examining lesser-discussed interventions by Stuart Hall, from the 1950s and 1960s, and by early CCCS researchers. It is argued that attention to this body of work allows us to complexify not only our understanding of the emergence of race scholarship in the CCCS, but also to reconsider assumptions about the engagement of the area of cultural studies more broadly with issues of race and ethnicity. The guiding hypothesis is that cultural studies in general and a new discourse on race shared the same times and spaces of construction of its intellectual innovations. During a time of increasing social change and when no satisfactorily avowed approach on race existed in Britain, less than a silence we find Hall and the Centre both struggling to establish a theoretical position that could accurately respond to the political and epistemological demands of the conjuncture.

Saturday 2 November

21. Race and Social Justice

9:30-11:00

Ingrid Abrahams (University of Birmingham)
'An exploration of the experiences of black senior leaders in schools in England: Race, Space, Pace'

This qualitative research explores the life experiences of black Afro-Caribbean senior leaders in primary and secondary schools in England following major changes in educational policy and practice over the last four decades. From the 1980s, policies under successive governments have vastly shaped education. This paper argues that with the development of academies and free-schools, autonomy has moved away from the Local Authority to individual/groups of schools, resulting in a demise in the number of Senior Leaders of Caribbean heritage. I argue that educational reforms and ideology of a neo-conservative and neo-liberal persuasion has had a significant negative impact on both the education and careers of those leaders.

Using questionnaires, visual diagrams, semi-structured interviews and a forum discussion group, this multi-method study adopts a chronological approach to their leadership journey. The findings commence with an exploration of the leaders as diasporic Caribbean people, moving on to explore how growing up in 1980s Britain has impacted aspects of their identity. This research engages directly with and extends the work of Stuart Hall in relation to his work on concepts of diaspora and creolite. There is a focus on personal and professional identity which encompasses a critical discussion on national and ethnic representation, also dislocation and displacement. The Black experience is given context in two regions: the Caribbean and Britain.

The school workforce data of 2023 shows that, nationally, just 0.8% (164) of Head teachers are from a Black African or Caribbean background yet approximately 30% of students are from minority ethnic backgrounds. It is not only necessary, but imperative, to have black representation in schools at senior level: the importance of developing effective global majority leaders for future generations of students must not be underestimated.

Nyala Thompson (Formerly Sarah Parker Redmond Centre, UCL)
'Seeking Justice, Mobilising for Sustainability: Considering Stuart Hall's discourse today through a Caribbean Lens'

Regarding a Caribbean context, Stuart Hall denotes the distinction between a rediscovery, and a production of identity... [Hall, 2021]. To some extent, this speaks of communities, forced to cohabit, composing cultural trajectories that produce a nuanced "oneness" in "Caribbeanness" [Hall, 2021]. Part of Hall's consistent concern with cultural studies, cultural identity evidently draws from his Caribbean perspective, and the multiple dislocations caused by the specific circumstances of Caribbean development [Hall, Meeks 2001]. Significantly, Hall notes the lived experience and memory of a traumatic rupture situated, in linear chronology, in the 16th to 19th centuries [Hall, Meeks 2001], indelibly marking the production of Caribbean identities and consciousness. As also supported by McKittrick, Benitez-Rojo, Ferdinand - among many others - Stuart Hall's interventions highlight the extent to which the Caribbean region was the lab ground for the development of harmful modern, global system-ic and system-atic processes. To what extent, in current discussions and movements organising for intersecting forms of social justice, particularly relating to the geographies of Stuart Hall's discourse, is the Caribbean lens and experience crucial to moving ahead? Through the lens of Hall's discourse on diaspora and culture, how can we better understand what links peoples and communities together when finding sustainable ways forward? What does the particular diasporic/indigenous dynamic within Caribbean consciousness indicate for how we exist as humans in this world [Hall, Meeks 2001]? Building on this, what could this dynamic indicate for global modes of being human? The scope of Stuart Hall's thinking touches upon the vast formations of black ontologies and cultures following the ruptured histories of the Middle Passage, as it touches upon the global scale of the connected productions of race, gender...This paper, grounded in a Caribbean perspective, aims to explore the relevance of the scale and depth of Hall's thinking in sustainable movements.

Paul Warmington (Coventry University)
'Stuart Hall's "social death": the phenomenological disappearance of the Black and Brown working-classes'

Stuart Hall's posthumous publications have, both in their biographical detail and their examination of under-appreciated aspects of Hall's work, drawn attention to under-examined conjunctures in Black Atlantic thought (see Hall, 2017). One notable intellectual connection is the influence upon Hall of Jamaican novelist and social theorist Orlando Patterson. Both were concerned with slavery's ontological transformations, its postcolonial 'afterlife' and the necessity to understand slavery not primarily as a legal category but as a social relationship of domination (see Patterson, 1982). Hall had particular regard for Patterson's analysis of chattel slavery as a form of 'social death'. Social death denotes a state of abject non-personhood: exile from social recognition, subjecthood, agency and social birth rights (Krávolá, 2015). Hall viewed Patterson's Black Atlantic iteration of the concept as a significant contribution not only to the study of Atlantic slavery, but also as applying to myriad contexts in which power is 'structured under the banner of race' (Hall, 2017: 70). This paper compares Hall and

Patterson's accounts of 'social death' with overlapping accounts of racialisation, domination and social formation in the work of Sylvia Wynter, Charles M. Mills, Cedric Robinson and Frank Wilderson. The paper argues that, in the current British political context, the concept of social death is analytically significant. In the past twenty years Britain has seen a resurgence of Powellite framings of nationhood, wherein politicians, policy-makers and media have fetishised the 'authentic white working-class' in ways that necessitate the phenomenological disappearance of Black and Brown working-class people. In Britain being placed discursively 'outside' of the social class matrix confers precarious status: in particular, the danger of being misrecognised as a 'legitimate grievance'. There is a sense in which this Black 'classlessness' indicates a kind of social death, with profound implications for national, racial and class representations and identifications.

Naaz Rashid (University of Sussex)
'From Silent Majority to Safeguarding: mapping the representation of Muslim women in UK counterterrorism policies'

The paper draws on Stuart Hall's articulation of mapping the conjuncture in relation to the changing representations of Muslim women in the context of the UK's counter terrorism regime. I will explore how Muslim women have gone from being regarded as silent facilitators in need of empowerment to potential terrorist threats. 'Mapping the conjuncture' involves tracing the evolving policy landscape of Prevent since its inception in 2006 and the role of women and girls within it, highlighting the processes of gendered racialisation, which the securitisation agenda has facilitated. It begins with the empowerment narratives of the early years of Prevent and then examines the gendered politics of safeguarding which emerge after 2015. It draws on the example of Shamima Begum to explore these changes, setting out the contradictory ways in which Muslim women and girls are simultaneously infantilised but also denied the affordances of childhood.

I suggest that we can only fully understand the shifting meanings of Prevent and the decision to revoke Begum's citizenship through analysing the wider forces at play i.e. mapping the conjuncture. We can identify three distinct phases in this wider landscape, which map across the two principal phases of Prevent. In each of these phases we can observe changing national politics and policies in relation to race and migration against a backdrop of increasing financial austerity following the global financial crisis of 2008. These changes in the wider political landscape go some way to understanding Shamima Begum's fate. It concludes that these narratives represent a form of gendered Orientalism (Abu Lughod 2013) and reflect, re-produce and legitimate gendered anti-Muslim racism.

22. Living Archives

9:30-11:00

Gaverne Bennett (Leicester University)
'Stuart Hall and the Black Cultural Archives'

Stuart Hall spent eighteen years at the Open University's Faculty of Social Sciences; through consultancies and personal connections, he was affiliated for much longer. Yet his relationship with the OU is poorly understood. Drawing on former collaborators' reflections, and archival work at Birmingham and the OU, I have elsewhere described some of Hall's work developing a more cultural approach to political economy. Equally, this engagement drew from the "course team" model of collectively-workshopped curriculum design, which Hall described as "an intense kind of dialogue" that he "absolutely adored". This presentation extends this analysis to another dimension of Hall's institutional-intellectual development. As the first mass distance-learning institution, OU academics, assisted by the internal Institute of Educational Technology (IET), were perhaps unusually concerned to cultivate students' media literacy and interpretive capacities. "Encoding-Decoding in the Television Discourse" (1973) was developed while Hall was consulting to a 1971 OU course, D102 "Decision-making in Britain" and further applied on arrival as Head of Sociology in 1980, before becoming canonised within wider media studies. Meanwhile, IET colleagues like David Hawkridge and Diana Laurillard were assembling an approach to mediated learning, drawing from the "conversational" theory of cybernetician Gordon Pask. This view of knowledge-construction paid as much attention to the objects and systems through which learning materials were accessed, as it did to students' capacity to comprehend those materials. Both Hall's and Pask's critical reinventions of transmission models of communication are evident in the "Circuit of Culture", operationalised in the final (1997) course Hall worked on, D318 "Culture, Media and Identity". Just as Hall played a role in developing the intellectual life of the OU, the university played an important role shaping his thinking. Ultimately, I suggest, any reading of Hall's conceptual contributions is enriched by being set within the institutional contexts in which they were developed.

Rebecca Adams (Cadbury Research Library, University of Birmingham)
'Practice or Action: Working as the archivist of the Stuart Hall Archive'

How can I as an archivist who has been trained within a colonial institution decolonise and explore my archival practice when working with the Stuart Hall Archive collection, whilst simultaneously retaining some of the archival teachings to best catalogue and provide access to the Stuart Hall Archive Collection? I will be reflecting on my first year as the Archivist of the Stuart Hall Archive collection and questions I continue to ask

myself and those who have engaged and continue to engage with Hall's work and archives. Using Hall's key texts from Selected Writings on Race and Difference as well as 'Whose Heritage? Un-settling 'The Heritage', Re-imagining the Post-nation' and 'Constituting an Archive' I will be to exploring my own approaches to the collection and my past experiences with black archive collections. Through archival practice and the work of memory workers and archivists on ideas of decolonialising archives explored in detail through research by Ego Ahaiwe Sowinski, Dr Etienne Joseph, Connie Bell and Andrew Flinn I will investigate my own understanding of Hall's 'living' archive collection.

Kaitlene Koranteng (Institute of International Visual Art)
'Analysing Artist Ephemera: Iniva as a Case Study'

In Stuart Hall's 'Constituting an Archive' (2001), he suggests that an archive can be a mechanism for 'self-consciousness and self-reflexivity', particularly in the examination of an artistic movement. This paper seeks to respond to Hall's statement using the archive of the Institute of International Visual Arts (Iniva) as a case study. Iniva was founded in 1994 with the purpose of redressing the imbalance in the representation of artists and curators from African, Asian, and Caribbean diaspora perspectives in the UK. Through this examination, we will gain an understanding of diasporic visual arts practices in Britain and, subsequently, Stuart Hall's relationship to visual arts practices in this context, particularly Black British artists, photographers, and filmmakers.

This research concentrates on Iniva's 'Artist File Collection' and 'Global Ephemera', two collections which largely contain ephemeral material connected to artists, exhibitions, and artwork. The collections, accumulated throughout Iniva's existence, document relationships, conversations, and emergent visual arts practices. Through critical analysis of Iniva's 'Artist File' and 'Global Ephemera' collections, we gain understanding of how artists have sought to represent and document their artistic practice, consciously or unconsciously. In this analysis, Hall's relationship to networks of artists and their practices will be highlighted, especially in the context of role as Chair both at Iniva and Autograph (APB). The methodology includes reviewing archival materials, conducting analysis of Hall's writings, and situating these findings within the broader discourse of visual culture and archival studies.

The implications of these findings suggest that a living archive is tool for the continuous development and recognition of artistic practices. This study demonstrates the importance of archival work in not only preserving history but also in actively shaping the cultural and artistic narratives of the present and future.

Ashwani Sharma (London College of Communication, UAL)
'"Miles Davis put his finger on my soul": The Stuart Hall Project, diaspora and archival melancholia'

The Stuart Hall Project (2013), directed by John Akomfrah, is an essay film that provides an intimate portrait of Stuart Hall, using extensive archival footage of Hall with more recent interviews and voiceovers. The film weaves events from Hall's life between Jamaica and the UK, with the emergence of the New Left, and the ongoing historical crisis of race and class in postwar Britain.

An important formal aspect of the film is the use of the music of Miles Davis as a way of organising the historical chronology, periodisation and narrative. It is the predominately melancholic sounds of Davis' trumpet that create the tone of the film and Hall's biography. This paper focuses on how this melancholic affect sutures together the diverse set of archival images and voices creating a figure while always intervening in the conjuncture is also mournful with a sense of loss across family, diaspora and politics. The film's elegiac mode offers a way of understanding some of Hall's disappointments and critical relationship to the contemporary, especially in terms of race and neoliberalism.

The paper situates the analysis of the film in relation to the formal aesthetics and content of Akomfrah's broader corpus, especially with the use of archival material, experimental sound and music in postcolonial British, diasporic and global contexts. This includes reference to Akomfrah's three screen installation The Unfinished Conversation (2013) that similarly reassembles Hall's archive. In what ways does Akomfrah deconstruct and reimagine Hall's archive? What are the film's politics of the archive, memory and history? The paper partly develops this by bringing into critical dialogue the recent developments in US Black Studies with UK Cultural Studies, in particular the ideas of Fred Moten on music, black aesthetics, temporality and sociality with the work of Hall and Akomfrah.

23. CND Workshop: Peace Education's Work with Schools

9:30-11:00

Convened by Bob Banks and Zahid Saddal (Peace Education, CND), this workshop will provide participants with the opportunity to learn about CND Peace Education's programme of work with primary and secondary schools in England. The workshop will:

- Describe Peace Education
- Discuss the scope and impact of the work nationally
- Give participants a chance to try out some of CND Peace Education's interactive material used in secondary schools
- Discuss successes and challenges of working with schools

24. Stuart Hall and History: Re-Imagining Twentieth Century British History

11:30-13:00

Benjamin Bland (University of Reading)
Stephen Brooke (York University)
Liam J. Liburd (Durham University)
Saima Nasar (University of Bristol)
Camilla Schofield (King's College London)
Olivia Wyatt (Queen Mary University of London)

Stuart Hall is surely the most widely cited Black British thinker in works of twentieth century British history, not to mention the most featured Black British scholar on reading lists. Despite this, Hall's hugely significant body of work on questions of race, class, diaspora, migration, activism, and culture has too often been reduced to a footnote. This roundtable discussion reflects on how Hall's thinking has shaped the writing of twentieth century British history to date – and, with an eye to the future – on how the field might look if historians thought more consistently and thoroughly with Hall's work in these areas. What topics might Hall's frameworks and theories direct historians to study? What methodologies might be employed? To encourage discussion, the roundtable will feature short contributions from six historians at various career stages, working on a range of topics and all influenced by Hall's work in different ways. Stephen Brooke (York, Toronto) and Camilla Schofield (King's College London) have both produced field-shaping research on the political history of modern Britain, left and right respectively. Saima Nasar (Bristol) will speak from her position as part of a wave of historians bringing questions of race, migration, and diaspora to the forefront of British social history. Olivia Wyatt (Queen Mary) is part of a new generation of scholars of Black British history and will draw on her ongoing research into race, class, and identify formation. Liam J. Liburd's (Durham) important work on the place of the far right within the wider politics of race in modern Britain has increasingly led him towards engaging with ideas of criminalisation and deviancy, recurring themes in Hall's research. No discussion of Hall's work would be complete without considering popular culture, and Benjamin Bland (Reading) will thus base his contribution upon his current research into race and music.

25. Rewrite the Margins into the Centre, A workshop with artist Tracey Thorne

11:30–13:00

Join artist Tracey Thorne for an engaging talk, interactive gallery tour, and open Q&A session, exploring the **Intended for Jamaica** exhibition. This session focuses on how

contemporary artists are increasingly using archives to rethink the past in the present. Archives serve as powerful tools for artists to bring forward stories and perspectives that have often been relegated to the margins of history.

The artist will share insights into her creative process and the importance of engaging with archival materials, specifically highlighting her work with the Boulton and Watt Collection. The session will include an interactive tour of the gallery, where participants will be invited to reflect on how archives can challenge dominant historical narratives, followed by an open Q&A.

Note: The session will take place in the Library of Birmingham's 3rd Floor Gallery.

26. Teaching Stuart Hall Today*

11:30-13:00

Steve Dixon-Smith (Goldsmiths University of London)
'Everyday Articulations and Identity in Higher education: discourses of race and class in the neoliberal university'

This paper engages Stuart Hall's work on identity and social and cultural formations in conjunction with critical sociolinguistic approaches to the study of discourse and identity to explore articulations of race and class in Higher Education (HE). It presents analysis and findings from a recent doctoral study that responds to persistent racial inequalities in architectural education, and HE more generally, while problematising policy responses that rely on essentialist categorisations of ethnicity and disaggregations of race and class that serve to dehistoricize social structures (Hall, 2021 [1980]:235).

The analysis draws on Hall's insight that identities need to be understood 'as produced in specific historical and institutional sites within specific discursive formations and practices, by specific enunciative strategies' (Hall, 1996:4). Using the analytical tools of critical sociolinguistic approaches to the analysis of discourse and identity in interaction, it tracks the strategies and practices employed in everyday talk in an undergraduate Architecture studio.

The notion of articulation is used to show how these strategies and practices comprise the ordinary everyday social calculations of interactants. The paper shows how these calculations are employed to navigate locally recognisable discursive formations in which 'historically specific racisms' (Hall, 2021 [1980]) articulate with class, reproducing the unequal material conditions of the institutional site. To this end, Shilliam's (2018) historical account of the mutual constitution of race and class in Britain supports the analysis of these articulations in their racialised neoliberal manifestation.

Vikram Kershan Pancham (Africa Studies Centre, Leiden University)
'Stuart Hall and Representations of Africa in South African Public Memory'

The paper traces some trajectories and "reaches" (drawn from Sara Ahmed's (2006) 'Queer Phenomenology') of Stuart Hall's work in South African higher education curriculum, student movements and public memory - specifically in the fields of Sociology, Diversity Studies and African Studies; before, during and after the Rhodes Must Fall movement.

I do so by focusing on (cultural) actions made at/through the University of Cape Town (UCT), where I have been a student and teacher of Hall's work since 2011. I draw on curricula and courses that I have taken, and taught - courses designed by other educators and delivered by myself (like 'Representations of Africa'), and also in a course I designed and delivered individually ('Who is the Other?': Representations of Otherness and Discourse Analysis').

The Representations of Africa course, designed by the late Harry Garuba became foundational to the teaching of, and majoring in African Studies, as a discipline. Further, I focus on two seminal texts that reached students, and that continued to make foundational impacts for majors in Sociology and African Studies - 'The West and the Rest' (Hall 1997), 'Representations (Hall 1992)'.

By a review of curricula, and certain monumental (decolonial) moments of Rhodes Must Fall at UCT (two naked protests, for instance), I show some links in how Hall's work was pivotal in the shifting representations of Africa in both the curriculum of the university, and through the interventions of the student movement. For the latter, I draw on my doctoral work on the artistic, aesthetic and archival aspects of Rhodes Must Fall. The paper then focuses on Hall's work, linked with Garuba's and the work of other thinkers in the higher education and public spheres (e.g. Sean Jacobs, founder of Africa is a Country), to trace some incipient features of a what I am calling a 'representational impulse' which appears to have been influenced by Stuart Hall, and moved through South African public memory in the 2011-2019 period.

Caitlin Cawley (Fordham University)
'"The Things Cultural Studies Can Address": Teaching War and Stuart Hall in 2024'

Last spring at Fordham University, I began the semester by introducing undergraduates in my advanced English elective "American Cultures of War" to cultural studies and Stuart Hall. My paper describes how and why I included Hall's "Cultural Studies and Its Theoretical Legacies," and it examines how 35 students understood this work through our discussions, activities, and their final projects, independent cultural studies of texts that represents the ongoing campaigns in the Middle East, the so-called war on drugs, the US military, and the concept of war. Their varied and sometimes surprising interpretations and applications of "Cultural Studies" offer insights into major debates in war studies and humanities pedagogy. They also bring attention to what features of

this work were especially generative and challenging — for both me and students — in our efforts to engage with the unfolding crisis in Gaza, among other immediate contexts for the course, individually, in the classroom, and on Fordham's campus, including the question What is cultural studies?; Hall's conception of a performative and dialectical rather than prescriptive and stable practice; and his critiques of apoliticism, formalism, and disciplinarity.

27. Histories of Stuart Hall

14:00-15:30

John Munro (University of Birmingham)
'When the Doors were Clanging Shut: Viewing the International Order from Muirhead Tower'

This paper aims to locate Policing the Crisis historically and geographically in order to argue that this book both described a moment of ruptural unity in a global order now in the process of unravelling and foresaw the international arrangements of power that would obtain during and beyond the remainder of the twentieth century. Placing Policing within the spatial politics of Birmingham, and putting it into dialogue with that other touchstone text of 1978, Edward Said's Orientalism, I will first survey the scene from Prichatts Road to Palestine near the end of a pivotal decade. Here, I will situate those generative arguments about exhaustion of consent, crisis of hegemony, and representation in local and global contexts of constricting political possibility. Next, I will consider the extent to which Hall and his colleagues' analysis remained relevant during and beyond the Reagan and Thatcher eras. Finally, I will return to the streets of Birmingham today to suggest that converging mobilizations around the climate crisis, public space, housing, and above all Palestine speak to the promise of extra-parliamentary practices that might point beyond our uncertain moment – one in which the kind of law-and-order society Policing the Crisis analyzed is coming apart, but when what will replace it remains far from certain.

Marco Meliti (University of Bologna)
'The politics of articulation. Hall's engagement with black politics in the 1970s'

The paper examines Stuart Hall's writings on the black proletariat in the late 1970s. Drawing primarily on the final chapter of Policing the Crisis, it explores the articulation of race and class in both their sociological and political relevance, that is, the theoretical understanding of black people's position and role in post-war British capitalism and their political efforts to resist and organise against exploitation and

racism. The paper starts from Hall's and his co-authors' critical engagement with some of the most prominent black British theorisations of black labour in relation to the working class as a whole, its white section, and migrant workers – specifically the Race Today Collective's wagelessness thesis and the Black Liberator's characterisation of the black proletariat as a sub-proletariat. On the one hand, Hall et al's critique reveals different sociologies of the working class in Britain and within the global class structure, as well as different interpretations of the relationship between racism and capitalism in the post-colonial conjuncture. On the other hand, the authors of Policing the Crisis directly address the issue of political organisation along racial and class lines developed by these grassroots black collectives and contribute to the discussion with original theoretical insights on race and class as political concepts. In this sense, the paper argues that Hall's later reflections on the concept of articulation not only provide an interpretive Marxist lens for understanding the interplay of racism and capital in specific conjunctures but also serve as a principle and strategy for radical political projects. This paper is part of my PhD research on the conceptual and political articulation and disarticulation of race and class in Britain during the rise of Thatcherism.

Aasiya Lodhi (University of Westminster)
'A Mid-Century War of Position: Hall, Lamming and the Politics of BBC Voice'

The BBC presents many problems to those trying to reclaim Black British history from state-adjacent archives. The erasure of mid-century radio recordings – deemed by the Corporation to be of lesser importance – runs, unsurprisingly, along gendered, classed and racialised lines. Meanwhile, the BBC's organisation of its records also demonstrates what Stuart Hall identified as a media defensiveness about the 'sacred institutions of society', including those intertwined with British imperial legacy. Nonetheless, by listening out for the near-but-not-quite silences within the BBC's extant archives, contestations over the grain of the nation's voice become more audible. This paper places Hall, along with Barbadian novelist George Lamming, within the trajectory of anti-colonial Caribbean writers wanting to speak aloud a new cultural-political idiom via the apparatus of post-war BBC Radio at what's been called the British end of the British empire. Both Hall and Lamming led an attempt in 1958 to move to the 'first class' of the Third Programme from the 'back door' of the Overseas Service, home to the influential literary series *Caribbean Voices* which came to an end that same year, and coinciding with the racial violence that would mark a turning point in Britain's social fabric. I explore the politics of Hall's radio voice, encoded on air in the 'seawater sounds' of the Caribbean (to use David Scott's description) and off air in the mechanics of a Gramscian war of position. Tuning into this battle for radio space, we hear traces of a fight that was ultimately successful but perhaps, in the final analysis, also delimited by a strategic essentialism. Hall's and Lamming's pushbacks – countercurrents in the post-war circulation of Britain's image as a moral empire – carry important but complicated lessons for today's tussles over colonial past and present.

Zachary Myers (University of Cambridge)
'Locating Caribbean Identities: Stuart Hall and the West Indian Federation'

The purpose of this paper is to examine an early moment in Stuart Hall's intellectual formation: the rise and fall of the West Indian Federation. The process of decolonisation in the former 'British West Indies' was one without guarantees. Today, we narrate this process as the inevitable emergence of discrete island-nations, but independence in "Jamaica" and "Trinidad and Tobago" were historically contingent outcomes of a conjuncture in which multiple political possibilities jostled against each other for primacy. Largely forgotten, British Caribbean anticolonialism was animated by the dream of a larger, unified "West Indian" nation which briefly took shape from 1958-62 in the Federation. This was a dream shared by Hall and a network of West Indian intellectuals in England during his time at Oxford from 1951-57. However, as Hall repeatedly stated, the divergence between him and people like Willie Demas and Lloyd Best is that they went home, and he stayed. Like many diasporic intellectuals this question, "when are you coming home," plagued Hall's life. In his interviews and in his memoir, one answer he repeatedly gave was the collapse of the Federation. Remembered primarily as a Black British intellectual, scholars often ignore the Caribbean in the geography and history of his thought. Untangling an early knot in his stated 'politics of location', I aim to return to his early writing in which the Caribbean, and the politics of "Caribbeanness", were at the forefront of his mind. My intention is to establish his hitherto unexamined attitude to Federation as a basis for exploring his fraught place within Caribbean intellectual history more widely. Furthermore, I aim to outline how Hall's predicament, shared by a growing Caribbean diaspora today, can illuminate the current conjuncture in which migration and regional integration are growing concerns in the face of climate disaster in the Caribbean.

28. A Place for We: Living engagement with the archives of African Caribbean Oxford

14:00-15:30

Rachel Barbaresi (Lecturer Foundation Arts, Oxford Brookes University)
Khisha Clarke (Senior Lecturer Architecture, Oxford Brookes University)
Rosa Codina (Senior Lecturer Tourism and Events, Oxford Brookes University)
Euton Daley (Unlock the Chains Collective)
Hanna Klien-Thomas (Research Fellow, Oxford Brookes University)
Sylvia Morgado De Queiroz (PhD student Fine Arts, Oxford Brookes University)
Dolcie Obhiozele (Oxfordshire Community Education Group)

This workshop is led by a research group which has emerged from collaborative projects with community, creative and academic partners in Oxford. We will give an insight into our explorations of archiving as a living practice through interactions with troubled and violent institutional archives and collections on the one hand, and the rematerialization through storytelling and public performance of the individual and communal stories these archives (fore)tell. First, an introduction to the Oxford context will be given through the use of audiovisual recordings of previous events, including a theatre performance at the All Souls library and a community event activating the sonic archive through records and sound systems as Memories in Motion.

In the interactive part of the workshop, participants can choose between the following two options:

The journey of a community archive: Participants will be invited to contribute to the making of 'wearable archives' to be worn at future events, which are a creative response to our research. The activities will form a backdrop to conversations about the lived experience of African Caribbean Oxford, the journey of a community archive across four decades, the urban landscape of sonic memories, and the experience of working collaboratively across institutions and collectives. with Dolcie Obhiozele and Rachel Barbaresi

Reclaiming Carnival: Memory, Identity, and Evolution in Diaspora Communities Participants will be invited to explore the rich cultural significance of carnival for diaspora communities in the UK. The session will include group discussions alongside a craft-based activity, offering participants a creative space to express their thoughts and engage in collective dialogue about the importance of reclaiming and reimagining carnival in today's society.

With Khisha Clarke and Rosa Codina

29. "I, too, am": Critical University and Student Movements Then and Now

14:00-15:30

Minjie Cai (University of Birmingham)
Azadeh Sarjooghian
Hanan Fara (University of Birmingham)
Sophia Butt

The key objective of this workshop is to reflect on the role that universities play in shaping the narrative of student voice, what constitutes staff-student solidarity in the face of on-going political struggles, and how to approach such struggles in teaching. The essence of critical pedagogy (Carrim, 2017) in addressing complex issues pertaining to equality and human rights requires not only reflexive dialogues to deconstruct the obvious and resist the sometimes taken-for-granted progress, but also

purposeful cultivations of a belief in the agency of learners to question, challenge, and change the existing structures that sustain and reinforce social injustice. This workshop offers a creative space for critical and pedagogical reflexivity that problematises the framing of the 'majority vs. minority' in student movements (Hall, 1969) and situates intersecting identities and power relations within a 'historical premise' (Hall, 2021). Drawing on Stuart Hall's writings on 'numerical legitimacy' (1969), teaching race (1983) and 'new ethnicities' (1996), this 90-minute workshop will invite conference attendees to interact with a series of materials related to the 1968 student sit-in and recent student encampments in response to the genocide in Gaza. The selection of these materials, including texts and images from the Stuart Hall Archive at the University of Birmingham and relevant press coverage of student activism, deploy a co-constructivist approach in collaboration with UK university students on a voluntary basis before the conference. The participants will be encouraged to engage with these materials in a format of their choice such as creative writing or drawing.

Afternoon Keynote: Thinking with History: A Panel Discussion

15.45-17.00

Catherine Hall and Jeffrey Williams

Catherine Hall will reflect on the changes in history writing that she has witnessed and participated in, from her encounters with cultural Marxism in the 1960s to the subsequent challenges of feminism and postcolonialism. For the panel, she will be in discussion with Jeffrey Williams, an historian of criticism who has conducted a series of interviews with critics, historians, and writers, including a recent longform interview with Hall.

The discussion will focus on Hall's work and career, from her initial explorations in feminism and history to work on England and Jamaica in the midC19, addressing the importance of history writing to the construction of racial thinking in Britain. The discussion will elaborate on Hall's collaborative work on the Legacies of British Slave-ownership (www.ucl.ac.uk/lbs), as well as her 2024 book, *Lucky Valley*, a case-study of a form of racial capitalism that operated across the Atlantic in the mid C18.

Looking back, Hall will also reflect on the formation of cultural studies and the early influence of history and figures such as E. P. Thompson, as well as conditions in Birmingham, both at the Centre and in the city. More particularly, they will discuss the conditions that shaped Hall's career—the challenges of working in a male-dominated and conservative profession, the joys of teaching in a Cultural Studies Department, and the complexities of work and family life. Catherine was married to Stuart at 19 and lived with him until his death in 2014.

In addition, Williams will comment on the practice of the interview and how it offers an alternative genre in our critical repertoire. In its better uses, it reorients our intellectual stance toward listening, as David Scott puts it in his book about Stuart Hall, to build greater understanding. It presents another way to understand intellectual life and work.

Catherine Hall is Emerita Professor of History and Chair of the Centre for the Study of the Legacies of British Slavery at University College London. Her recent work has focused on the relation between Britain and its empire: *Civilising Subjects* (2002), *Macaulay and Son* (2012) and Hall et al, *Legacies of British Slave-ownership* (2014). Between 2009-2015 she was the Principal Investigator on the ESRC/AHRC project "Legacies of British Slave-ownership," which seeks to put slavery back into British history. Her most recent book is *Lucky Valley: Edward Long and the History of Racial Capitalism* (2024).

Jeffrey J. Williams writes on contemporary American fiction, the history of contemporary criticism and theory, and critical university studies. Since the 1990s, he has conducted and published more than eighty full-length interviews with critics, writers, philosophers, and editors. In addition, he has published seven books, among them *How to Be an Intellectual: Essays on Criticism, Culture* (Fordham, 2014), which aims for a public criticism and includes a section of profiles that draw on interviews, and as co-editor, the *Norton Anthology of Theory and Criticism* (3rd ed., 2018), a standard textbook. He is currently Professor of English and of Literary and Cultural Studies at Carnegie Mellon University, US.