Midlands3Cities DTP Research Festival 2017

Midlands3Cities Doctoral Training Partnership
AHRC funding for UK/EU doctoral students

25th May
Stamford Court
University of Leicester

#M3CFest17
FOREWORD

The M3C Research Festival is one of the highlights of the year. There have been a terrific range of cohort events taking place throughout 2016-17, from the innovative student-led workshops, writing retreats, and themed symposia taking place across the Midlands, to M3C partnerships with charities like Journey to Justice and The Brilliant Club and our first cohort event co-designed between students and M3C partners – an illuminating interdisciplinary workshop on ‘The Logic of the Archive’. However, the Research Festival is the time in the year when the whole M3C community comes together in one space to share, network, present and perform.

The festival has been curated and organised by the student researchers themselves and I would like to thank the cross-university team that has been instrumental in putting this day together, and to Susanna Ison, Sam Offiler and the M3C team for supporting the process. Last year, the M3C Research Festival was attended by the AHRC Director of Research, Professor Mark Llewellyn, and his observations on the day resonate with the aims and ambitions of this year’s Festival. He commented,

‘As with any event, it’s the informal chats and conversations that often count in terms of how an audience is engaging. Over lunch I chatted with a mix of first year students and new students who will be starting next year. Both groups were enthusiastic about the opportunities offered by the Midlands3Cities consortium, and I was really struck by how excited the 2016/17 cohort are about joining – not just because they are committed to their thesis topics but because they really want to be part of this DTP’s culture. The Midlands3Cities day demonstrated that it’s not such a lonely activity – the cohort really does change that dynamic and, as the event showed in many different ways, that is in itself enriching the content as well as the context of the research’.

I am very proud of what our PhD researchers are achieving as members of Midlands3Cities, and it is a pleasure to welcome back the AHRC to this year’s festival, as well as Dr Nick Barratt, Chair of M3C’s Partner Advisory Group (PAG), and representatives from several of our valued national and regional partner organisations.

Today’s event provides a snapshot of some of the myriad projects that are underway, and will also offer ‘pathway provocations’ for life beyond your PhD. The day will feature posters, research relays, digital stories, performances, writing and art. This is, of course, a networking event and there will be plenty of time to talk to many more M3C research students who are not presenting on this occasion but who are here to celebrate the research community in which they are active and productive members. M3C has recruited some 240 PhD researchers to date and more than 100 new researchers will join us in October. Some of those new researchers are attending the festival and will present their work at future events. All participants and guests are very welcome. I hope you enjoy the festival.

Warm wishes,

Professor Paul Grainge, Director of the Midlands3Cities DTP
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The Research Relay and Digital Stories will take place in three rooms (Shearsby, Mowsley/Hoby and Saxby) simultaneously.

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### SHEARSBY ROOM

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10:50  Anja Rohde: Coins as Windows on the Norman Conquest (p. 18)  
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11:00  Richard Fallon: Illustrators of Extinct Animals and Palaeontologist Politics 1892-1912 (p. 11)  
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12:05  Jan Tasker: The Changing Face of God in Early Modern Drama, 1533 - c.1580 (p. 19)  
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RESEARCH RELAY ABSTRACTS
Gilbert Murray Exhibition Space

Lindsey Annable
The Reception and Appropriation of Pompeian Wall Painting in British Properties c.1750-1880

Following the rediscovery of the ancient Roman town of Pompeii in 1748, references to Pompeian wall painting in the interior design of domestic spaces proliferated across Europe. My thesis explores the appropriation, commission, production and perception of this form of decoration in the homes of the British elite, from the time of the first excavations until a decline in the popularity of the practice in the later nineteenth century c.1880. Initially, motifs recovered from the walls of the Villa of Cicero were replicated in the wall and ceiling decoration of British stately homes alongside references to Greek, Roman and Renaissance sources. The later advent of ‘Pompeian Rooms’ in the mid-nineteenth century found supposed ‘complete’ reconstructions of the wall decoration of original Pompeian villas, when larger areas of the site had been excavated and the volume of source material increased.

Lauren Bellis
Ancient Dog Breeding: Classical Perspectives

Sources regarding dogs in the ancient world are numerous, but have been little studied thus far. A particular point of interest is the attention ancient authors devoted to the breeding of dogs for specific tasks: while a far cry from modern, tightly defined breed standards, this nonetheless suggests the creation of ancient breeds. This presentation will introduce the different types of dogs present in the Roman texts and how they varied according to genre.

Chloe Bent
Race and Remembrance in Jamaica: The Families of Treasure Beach

I am investigating the ‘distinctive appearance’ of Jamaica’s Treasure Beach population. The purported facial features, lighter skin tones, and blonde or ginger hair colours that emerge across the generations go against the grain of what society has taught us to believe about populations with a notable African heritage. Travel literature touts this ‘distinctive appearance’ as the result of shipwrecked Scottish sailors intermarrying with locals. Yet, genealogy and archival research clarify that these traits are due to intense occupation of the region by British slave-owners, African slaves, and a myriad of other international heritages. My methodology uses a combination of oral histories, demographic analysis, and archival research to investigate the history of this community. Furthermore, I will research the Treasure Beach diasporas within the US, Canada, and the UK to analyse the way these migrants were racially categorised and greeted in variable contexts.

Crystal Biggin
Conversational Criticism in Eighteenth-Century Novels

In my relay contribution I talk about how informal discussions about literature take place in everyday contexts in Sarah Fielding’s The Adventures of David Simple (1744), a commercially successful mid-eighteenth-century novel. These conversations are woven into the hero’s quest ‘to seek out one capable of being a real Friend’ and offer a critique of false criticism.
Nicola Blacklaws

Before the Welfare State? The Twentieth Century Poor Law 1900-1930

The poor law was one of the major sources of welfare in England and Wales for over three hundred years, and has provided a rich seam of research opportunities for historians. It continued to operate into the twentieth century and was abolished in 1930. However, the post-1900 poor law has received relatively little scholarly attention. My research aims to help fill this historiographical gap, exploring how the system functioned during this period, particularly in the Midlands and Wales. This includes examining the impact that new forms of welfare provision (such as the old-age pension) had on the poor law, as well as the ways in which it responded to major pressures of the early twentieth century, including the First World War and interwar industrial unrest. My presentation will highlight some of my findings relating to these areas of interest.

Kath Bradley

War Games: Staging Shakespeare's Histories in a US Presidential Election Year

This paper examines the ways in which the seldom performed collaborative play, Edward III, was re-contextualised by Barbara Gaines, Artistic Director of the Shakespeare Theater of Chicago, to produce a specifically presentist Histories Cycle during the 2016 US presidential campaigns. This play cycle formed two trilogies, the first of which was entitled Tug of War: Foreign Fire, comprising Edward III, Henry V and Henry VI Part I. The second trilogy, Tug of War: Civil Strife, comprised the remaining two parts of Henry VI plus Richard III. In addition to examining the rationale behind the choice of these specific plays, this paper will also address the limitations inherent in the available archival material when researching an ephemeral theatrical event, particularly one which has been edited and directed in order to address issues of specific and immediate political concern.

Sara Bradley

Being Brilliant

Sara is a second-year PhD student at Nottingham Trent University, researching the role of anti-Spanish sentiment in cheap printed materials between 1580 and 1590. This term she is working with the M3C partner organisation The Brilliant Club, a charity that places PhD researchers in schools to deliver university-style courses. The Scholars Programme works with the most able students in schools that have a very low participation rate in the top thirty universities in the UK, with an aim to encourage more pupils to apply to Russell Group universities. This short presentation will talk more about the Scholars Programme, along with this tutor’s experience of teaching university level History to some brilliant year 9 and 10 scholars!

Molly Bridges

‘The Happy Creatoress’: Margaret Cavendish and the burden of womanhood

In 1673, Bathsua Makin wrote that ‘a learned woman is thought to be a comet, that forebodes mischief whenever it appears;’ before her, the work of Margaret Cavendish, whose published writing on science and philosophy threatened to subvert the hierarchy of liberal education. Her venture served to make ‘women so high and men so low’ that it could ‘set the whole world in a flame’ and, perhaps unsurprisingly, prompted a weighty backlash from her male peers. As a woman of noble birth, Cavendish occupied an awkward middle-space between the elite and ‘non-elite,’ women. Her exclusion from the literary marketplace catalysed a struggle for discursive authority that manifests itself in peculiar images of hermaphroditism, both in her work and life. Indeed, Margaret King has since suggested that the learned women functioned as a ‘third amorphous sex.’ My presentation will explore these images and the implications this approach had on Cavendish’s pursuit for recognition in an environment in which she was considered, at best, a stranger, and at worst, an enemy.
Ruth Brittle
Walls and Fences at the Border: The Rights and Best Interests of Children Seeking Refuge

The best interests of the child principle is at the heart of the international children's rights framework. But the principle was developed in the nineteenth and early twentieth centuries at a time when children did not have rights. Decision makers focused on what was in the child's best interests, not on their rights. Now children are rights holders, is it right to say that best interests are the same as rights? But, if best interests are a primary consideration, does this mean that a child's rights are secondary? Refugee children ask for the protection of a state which is not their country of origin. My short presentation will consider the best interests principle and children's rights and what they add to a child seeking international protection whose rights, such as the right to education, right to health, right to life, etc., should be realised when seeking refuge from persecution and violence, and not just granted a temporary refugee status.

Richard Burn
Music Making for the Deaf - The Interviews

We experience the world around us in a multi-sensory manner and this is also true when considering the way we experience sound. Musicians who play acoustic instruments feel vibrations, sense movement in addition to hearing the sound. However, it is generally accepted that players of computer-based Digital Musical Instruments (DMIs) do not enjoy the same visual and tactile sensations. The lack of tactile and visual stimuli inherent in DMIs restricts both playability and enjoyment of such instruments, in particular for hearing-impaired musicians. A detailed understanding of the specific requirements and expectations of deaf musicians is informing the development of innovative visual and haptic feedback systems, taking into account their needs.

This five-minute presentation will focus on recent data gathering and will offer some insights drawn from preliminary analysis of interviews with a number of professional hearing-impaired musicians.

Lynda Clark
Not Your Average Arcade

In 2008, I attended my first GameCity Festival. Nearly ten years later, as part of my placement, I’m working at the National Videogame Arcade, an institution which seems to have grown organically from the fertile ground of the festival. Long-term relationships and organic growth is what the NVA is all about, which may seem unusual for an organisation concerned with something as ephemeral and technological as videogames. Yet this uniqueness, this bringing together of seemingly disparate qualities is precisely what makes the NVA such a good fit for my creative and professional development.

The majority of my time at the NVA has been dedicated to the expansion of the Continue Network, a forum which seeks to bring together videogame developers with culture sector curators, commissioners and policy-makers. However, the side projects, the unexpected perks and the serendipitous accidents have been just as beneficial to my research and it is these I aim to highlight in this brief talk.
Alberto Condotta
What if an Artwork is Not a Thing?

This presentation will glance at some practical possibilities that can open to art-makers and art visitors once rejecting representational understandings of art (and millennia of ontological tradition).

Jasper Donelan
René Girard’s Scapegoats and Aristophanes' Knights

I explore the applicability of Girard’s scapegoating model to Aristophanes’ Knights, a play that finds echoes with contemporary politics in Europe and the USA. While clear parallels emerge, the ending of Knights poses a problem, both in terms of what it means to be a scapegoat and for our reading of the comedy as a whole.

Tom Duncan
Museum Master Planning: Towards the Spatial, Strategic and Narrative Requirements of the Museum Environment

At a time when the museum experience, the services provided and the visitor expectations are expanding and changing, this research investigates how relevant the narrative aspects of the planning process are and how these can be developed together with spatial planning and learning concepts at an early stage in the design process. The rapid development of the museum experience may have outrun the critical thinking behind the design methodologies for the implementation of such complex projects. The research project is a route to developing a strategy for the master planning stage of museum projects. The research draws upon contemporary thinking about learning in museums, contemporary theorisations of the museum visit as a narrative experience and cutting-edge theorisations of architecture and film as a means to analyse and structure the spatial and time based qualities of the visitor experience.

David Eckersley
Get Rid of Yourself: Some Examples of Anonymous Subjectivity Past and Present

Under the conditions of modernity, anonymity is often understood as a negative marker. More often than not, anonymity is treated as a synonym for failure: we speak of the ‘faceless mass’ and those who fail to ‘make a name’ for themselves. However, historically, anonymous subjectivity has not always carried such a negative charge. Indeed, in certain situations it was considered the ethical condition par excellence. In recent times the taste for anonymity has resurfaced, most obviously perhaps with respect to online activity and questions of privacy: emancipatory or reactionary in accent. However, beyond this, we find a different terrain, one that is less concerned with ideas of protection and more concerned with transformation. This presentation will highlight examples that encourage us to think about anonymity, or more precisely the aesthetics of anonymity, as an ethico-aesthetic practice intimately linked to questions concerning an emancipatory and collective politics.
Bronwen Edwards  
**What You Have to Do is Remember: Representations of Women’s Experiences of Second World War Clandestine Warfare in Popular Fiction, Life Writing, Film and Television**

War has traditionally been gendered male. Despite the recruitment of women into the auxiliary services, the emphasis on men as fighters and women as supporters remained throughout the Second World War. This active/passive binary of women’s behaviour had a crucial impact on their experiences of clandestine warfare. Women who were part of the Special Operations Executive transgressed this barrier, fighting on the front lines. In contrast, the women who worked in Bletchley Park and its outstations remained in positions of passive war work. A comparison of these two areas of experience thus allows for an investigation into the relationship between gender, memory and war during this period. Throughout these texts, I believe that there is a conflict between an upholding of the version of the war created by the official Second World War ‘war culture’, which I refer to as ‘popular war discourse’ in its continuance into contemporary popular culture, and a questioning of this portrayal of the war.

Richard Evans  
**Finding the Non-Combatant within the Greek Poleis**

The term non-combatant is used frequently within modern scholarship concerning ancient Greek warfare, but rarely, if ever, do scholars define it. Rather, non-combatant is used as an evident fact, with no exploration as to its meaning and where it belongs, if at all, in describing conflict and law within the ancient Greek world. This is worrying, primarily because the concept of non-combatant status, for a modern audience, is wrapped up in expectations that are reflections of a post-WW2 world, not of the ancient Greeks. Consequently, to appreciate how conflict was structured between poleis without the imposition of modern expectations, I argue that it is vital for historians not only to investigate carefully what we mean by non-combatant, but also attempt to understand who or what the ancient Greeks themselves might have regarded as inviolable during periods of conflict.

Richard Fallon  
**Illustrators of Extinct Animals and Palaeontologist Politics 1892-1912**

In the late nineteenth century, discoveries of new dinosaur fossils in the United States dramatically reshaped conceptions of dinosaurs. During the late twentieth century, startling finds in China have provoked further revisions. Whether in 1890s New York or 2017 Beijing, most people’s conceptions of dinosaurs are shaped by the life-like illustrations and models known as ‘restorations’. Nineteenth-century palaeontologists knew that restorations were influential tools for promoting one’s own research, but such unscientific speculation had to be treated with caution. This paper will show how nineteenth-century palaeontologists pragmatically policed illustrations of extinct animals in order to keep separate polemical boundaries between science and art, palaeontologist and mere populariser, airy imagination and hard fact. In addition, it will demonstrate how this thesis work relates to my placement with Nottingham City Museums and Galleries for this year’s ‘Dinosaurs of China’ exhibition.
In recent years there has been a growing interest in studying American theatre as an institution with explicitly political, rather than purely literary, implications. Despite this growing interest, much existing scholarship has relied on examining individual case studies of single plays or performances without situating these examples within the broader *longue durée* in which they occurred. As such, my research into the depiction of the ancient world on the early American stage has begun with a data collection exercise, the goal being to produce a database of performances of plays set in the ancient world from 1730 to 1870. In addition to providing a solid evidential basis for my research, this database has also provided a macroscopic view of the broader trends present in the popularities of different plays set in the ancient world. This paper will discuss the process by which this data has been assembled and some of the initial findings revealed by analysing it.

The Cistercian Order was founded in 1098 by a small group of monks who were dissatisfied with monastic life, and spread quickly from Burgundy throughout Europe. Their way of life emphasised solitude, isolation and simplicity. Bernard of Clairvaux joined the community at Cîteaux in c.1112, and played a pivotal role in the development of the Order. He advised rulers and prelates, and engaged in political and theological debates. My research asks whether twelfth-century Cistercians can be said to have a uniform culture of relic devotion, by exploring the legacy of St Bernard of Clairvaux's rejection of Christian materiality. This thesis aims to highlight the diversity in practice that existed from the establishment of the order, challenging the 'ideal and reality' and 'golden age and decline' narratives. The evolution of the order and incorporation of other reform houses left some degree of variation inevitable, and should not be seen as a symptom of later decline.

Very little to be found in Britain today is in fact native to it. Since the sea separated it from the continent c. 8000 years ago, change has been the only constant. Ancient migrations of people, animals, plants and ideas are often celebrated as part of British culture, because they happened in the long-forgotten past, whilst modern migrations are generally rejected, being viewed as ‘invasive’ and ‘unnatural’.

My research explores the bio-cultural history of a key ‘alien’ in British culture: Easter. This celebration is a treasured component of British identity and yet astonishingly little is known about its origins and the non-native animals associated with it: the brown hare, rabbit and chicken. In this presentation, I will explain how the archaeology of hares and rabbits can be integrated with linguistics, history and folklore to explore changing attitudes to bio-cultural ‘aliens’.
Andrew Fox

**Trees in the Ancient City**

The presentation aims to address some of the key pieces of evidence for trees in the ancient city, and to introduce the potential consequences of my research in understanding the broader fabric of ancient cities, which have previously been considered on a simply architectural basis.

A key point through which this can be viewed is the Severan Marble Plan, an ancient map of Rome from the early 3rd century. This plan, which is fragmentary, and only partially extant, is widely thought to only detail buildings. However, excavations in the 1980s proved that some natural features were included, and through an examination of some of these natural features, the idea of the ancient city, and the reality of it, can be expanded.

Laura Fryer

**'nobody even thought to mention me': Ruth Prawer Jhabvala's position as a screenwriter**

First a novelist and then a screenwriter, Ruth Prawer Jhabvala felt more reverence towards her literature than she did towards her screenplays. She wrote films for almost fifty years with Merchant Ivory Productions and was considered an integral member of the production company, winning two Academy Awards. Archival materials such as annotated draft screenplays and filmmaker correspondence reveal her significant contributions to Merchant Ivory films. However, tracing the trajectory of Jhabvala's portrayal in publicity shows that her role was often under- and misrepresented. Furthermore, Jhabvala often appeared to be compliant with the underappreciation of her film work; its visual and collaborative nature leading her to view it as a lesser art form than her literature. With writers themselves pervading such views, it is perhaps no wonder that screenwriting has garnered little attention in both the industry and academia.

Emma Humphries

**Defending the French language: Comparing 19th Century and Modern-day Attitudes to ‘Good’ and ‘Bad’ Language in France**

This five minute presentation will introduce my comparative sociolinguistic study which considers lay conceptions of standard and non-standard language in France in the 19th century and today. A standard language is a variety of language held up in society as the ‘correct’ form for spoken and written communication. It is often claimed that France is a country in which standard language ideology and prescriptivism are deeply entrenched. In modern society, the Internet seems to have become a popular space to share and enforce prescriptive ideas about ‘correct’ and ‘incorrect’ language, often through the use of extreme imagery and ideas; yet lay commentary on language errors and non-standard use in new media, although rife, is under-researched. The 19th century is crucial because - with compulsory education leading to wide literacy - it marks the beginning of widespread lay linguistic concern about using French ‘correctly’, but this sociolinguistic development is, again, under-studied.
Neelam Hussain

From Kitāb Sirr al-Asrār to the Secretum Secretorum: The Transmission of a Pseudo-Aristotelian Arabic Text to Late Medieval England

The pseudo-Aristotelian treatise Kitāb Sirr al-Asrār was composed in Arabic during the tenth century. It asserts itself to be an epistle from Aristotle to Alexander the Great imparting the secrets of good statecraft and science. It promises great power and knowledge but only the worthy are deemed to be able to understand its true meaning. Sirr al-Asrār became a popular and widely copied text not only in Arabic but also across Europe, where the first translations were carried out from the twelfth century.

My research traces the transmission of this treatise to late medieval England and explores the reasons for its enduring popularity.

Hollie Johnson

Dystopia and the Ecocidal Imagination

Critical scholarship has marked dystopia as a conventionally anthropocentric genre, focusing on authoritarian governments, inter-human relationships, and social repression. However, growing environmental concerns, especially the emergence of global warming in the 1980s, has demanded that authors turn their attention outwards to consider humanity’s impact upon the environment, and equally the environment’s influence upon humanity.

My presentation will give a short introduction to my research, explaining the concept of ‘ecodystopia’ and exploring how growing environmental anxiety in the late 20th and 21st century has been expressed in recent examples of dystopian fiction. This presentation explores how authors use representations of environmental crisis to demonstrate the interdependence between humanity and the natural environment and introduces some of key arguments and questions put forward by these texts.

Ewa Kruszewski

Takeover Regulations in China

We are aware of the 2008 financial crisis, we all felt its consequences. We blame greedy managers of big corporations for running the firms in a way that put them in financial troubles. We are no experts, but we often wonder: is there any way to stop managers from behaving like this? Takeovers (one firm buying another) are often considered a miracle cure for such problems as they help to discipline managers when they e.g. buy a fancy car when what the firm badly needs is a new machine. That is why many encourage regulations that makes takeovers easier and oppose allowing managers to defend the firm against an unwanted buyer. But real life is not always as good as theory predicts. Thus, issues regarding the impact of takeovers on the economy, employees etc. should be addressed before making suggestions about how to regulate them. Moreover, the rules should fit the country’s unique legal, economic and social context. This is what I need to consider while proposing China’s takeover regulations reform.
Stefania Zardini Lacedelli
A Sound Journey in the Museum

Sound in all its forms – spoken words, music, natural soundscapes – is such an important part of human condition: it influences how we perceive the world, how we remember and socially interact. Nevertheless, sound is still underrepresented in the cultural institution par excellence: the museum. Museums have always been a predominantly visual - and silent - medium: the objects collected mostly belong to material and visual culture, the ways in which collections and information are displayed tend to privilege the eye over the ear. What happens if we imagine the museum as a place where people can listen and hear, where music, sounds and spoken words are just as important as physical and visual artifacts? An educational activity in the Civic Museum in Belluno (Italy) begins to answer, by guiding a group of children to develop an aural perception of a painting and to recreate personal soundscapes. How many other sounds are waiting to be heard and how many hidden dimensions can we release?

Meredith Laing
Making an Impression: The Use of Fingerprint Analysis in Archaeology

The use of fingerprints in crime scene forensic work is well known, but their application within archaeology is in its infancy. The epidermal ridges of human fingerprints vary with age and sex, and so basic demographic data can be obtained from them. Ancient fingerprints can survive on pottery, and occasionally on other materials like wax seals or viscous products such as resin or even Roman face cream. Analysis of these prints allows the age and sex of their makers to be revealed providing a window on the activities of people in the past.

My research focuses on British prehistoric ceramic material including salt working debris, and this presentation will demonstrate how fingerprint analysis can help reconstruct the demographic profiles of those involved in pottery manufacture in prehistory.

Sarina Landefeld
A Social Constructivist Approach to International Law

The distinction between combatants and non-combatants is one of the fundamental principles of international humanitarian law. While international law determines, interprets and applies the concepts of combatants and non-combatants in situations of war and international armed conflicts, it arguably fails to explain how and why these concepts have changed in their meaning and scope since the second half of the nineteenth century. This presentation provides a brief overview of how a social constructivist framework may overcome conceptual and methodological shortcomings of traditional international legal studies. It highlights some of the useful insights and techniques this theoretical approach from the discipline of International Relations provides for the analysis of the evolution of the concepts of combatants and non-combatants in international humanitarian law.

Elisabeth Maria Magin
Important Message Incoming!

‘Smiðr f*** Vígdis of the Snelde-legs!’ ‘Evil has the man who has such a woman …’ ‘Ingibjörg loved me when I was in Stavanger!’ If the messages above remind you vaguely of tabloid headlines or Facebook status messages revealing just a tad too much, this may not be far from the truth. However, they were written down centuries before tabloids or Facebook existed—between 1100 and 1400 in Bergen, Norway. Gossip and the need to share it, it seems, were as common in the Middle Ages as today. These three messages are examples of runic inscriptions on wooden sticks that were found during a 20-year-long excavation in the town centre of Bergen, and together with 600 other inscriptions they present a lively picture of everyday life in a medieval trading town. Today I will be sharing the story of how scholars discovered and unravelled the stories behind Smiðr's, Ingibjörg's and other inhabitants' stories.
Alex Marchbank and Esther Lewis
Medieval Midlands Postgraduate Conference CDF

After a successful initial conference at the University of Nottingham in 2016, a group of students from the new cohort decided to continue the Medieval Midlands Postgraduate Conference. This time, the conference was hosted at De Montfort and was expanded to a two day event. This presentation in the research relay will recount the highlights of the conference, our experience of planning it and some lessons learnt for future conference planning.

Liam McCarthy

From the inception of BBC local radio in 1967 through to 1987, each radio station set its own parameters for how it would connect with Asian audiences – or not. This history is set firmly in an analogue and unconnected world at a time when racial tension was high and right-wing, anti-immigrant politics came to the fore. The aim of this PhD is to find out why in this difficult broadcast and political climate the twenty different BBC local radio stations took highly individual paths offering, for example, a five nights a week programme in English in Leicester to a 40-minute weekly slot in Urdu in Blackburn. Working closely with BBC English Regions, the BBC Written Archive, the pioneer Asian presenters and producers, and critically analysing archived programmes, this PhD will ask if this service made a difference to the communities it served and to the wider BBC, and if it has a legacy today?

Michele McIntosh
Constructing the Model Citizen in Health Communication

Health authorities spend millions of pounds on marketing campaigns designed to change our behaviour. Do they work? What discursive strategies are they employing, and why? In my presentation, I will share some of the insights I have gained in my investigation of the discursive construction of the ‘model citizen’ or ‘model user of health services’. That is, one who absorbs the information and advice produced by governments and health organisations, and follows the guidance, modifying their behaviour appropriately in order to become healthy, or to use services in the way providers intend them to be used. My data is drawn from contemporary leaflets and posters, public health advertisements and web sites. By examining a range of these publicly available texts I explore the phenomenon of the model citizen construct, using multimodal Critical Discourse Analysis to discover and critique the discursive strategies present in these texts regarding ‘correct’ use of NHS services.

Jennifer Miller
Melodrama and domesticity in C.Z. Barnett’s Victorian dramatization of Charles Dickens’s A Christmas Carol

Focusing on C.Z. Barnett’s Victorian dramatization of A Christmas Carol, my presentation will address how modifications to the plot material and characterisation of Dickens’s novella reconfigured his text as a more open endorsement of domesticity. I will briefly examine alterations rooted in ideological imperatives alongside changes prompted by the shift to a new medium and genre. My PhD is a wider investigation into the Victorian theatrical adaptations’ contribution to Dickens’s public image as an enthusiastic supporter of family values and the extent to which they fuelled audiences’ and readers’ eagerness to embrace this image.
Sarah Nussbaum
Music as a Force for Good: A Perspective from Prison

Is music-making ‘good for the soul’ or ‘good for society’? Or is it just good? Indeed, is it ‘good’ at all?

Using evidence collected from my research into the use of music projects in prisons, I discuss different ways in which the value of music is articulated. In particular, I highlight some of the problems with speaking about music, and indeed the arts more generally, as a form of social work – a tool to bring about individual and social ‘outcomes’ that will solve societal problems. Whilst there are many non-musical benefits to being involved in musical activities, my research with prisoners found that most participants primarily see musical skill and participation as having inherent value. The ‘outcomes’ are secondary to the intrinsic appeal of making music. My talk will show some of the dangers of the current trend in rhetoric, which often overlooks the inherent value of music.

Jeremy Over
Beyond Mindfulness: Ron Padgett and the Art of Creative Misreading

In this presentation I will explore some of the ways in which Ron Padgett’s poetry and prose playfully instructs the creative reader and writer on how to benefit from everyday mistakes in reading and how this may lead to the development of a practice of mindful daydreaming. Paying attention after one has lost attention and ‘gone astray’ can lead to creative discovery. ‘Life is one continuous mistake’ as Zen Master Dogen is reported to have said. Wrongly reported it seems. That was someone else.

Katrina Peake
EU Trade and Sustainable Instruments in the Pursuit of Decent Work in the Clothing Industry

There is a myriad of EU trade and sustainable development instruments that aim to uphold the promotion and protection of human rights, specifically labour rights. Between them, the EU employs a variety of methods by which labour rights may be strengthened in developing countries. Yet it is doubted to what extent these instruments can be considered successful. This presentation will highlight a number of EU trade and sustainable development instruments and shed light on their perceived success.

Chris Pickup
The Interpretive Conservator: A New Protocol for the Heritage Sector

Within the heritage sector there are areas of specialism that interact to manage the process of understanding our material culture and interpreting that material. I have identified these as conservation, heritage science and interpretation. Conservation conserves the physical aspects of material culture. Heritage science investigates our material culture using scientific techniques; my focus is on scientific imaging. I seek to employ the power of this imaging to engage visitors by using it to enrich exhibition and interpretation. The research will analyse the relationship between the areas and proposes better integration if a protocol was defined that could mediate between them. This protocol is given the working title of ‘interpretive conservation’. Once defined, this protocol could raise the profile and significance of conservation and develop the potential for public engagement and impact in the other areas.
Kimberley Jayne Pullen

Rural Society at the End of the Old Poor Law, 1794-1834

In 1794, rural society was in crisis. Harvest failures, enclosure, population growth and other changes of this period had combined to generate a surge in the demand for poor relief. The Old Poor Law, which had been administering relief on the parish level for almost 200 years, now saw itself strained in the face of unprecedented demand. The tides turned heavily after 1815, when agriculture entered a long and intense period of depression. My paper will look at how these events unfolded in the two counties of Leicestershire and Rutland, drawing on evidence from poor relief accounts and parish records. I will show how the period of 1794-1834 was crucial for bringing about the decline of the Old Poor Law and the emergence of a new system of welfare.

Emily Rees

Archiving Television History with the National Media Museum

From October 2016 until January 2017, I was on placement with the National Media Museum. I was working with the collections team on a previously uncatalogued archive collection, the C.O. Stanley / Pye archive. I was given the task to list and partially re-home this collection, to produce three blog posts for the museum website, and to curate a small exhibition. The placement involved working from the museum's off-site storage facilities where I was given free access to the collection. This kind of access to a collection is not normally possible when doing archive research, therefore I gained unparalleled insight into how archives are stored, ordered and made accessible to the public. For me, the placement has given me a new area of employment experience, but one which directly relates to my research, as I was able to apply my research to the collections of the museum. This has helped me realise the potential for the wider application of doctoral research beyond academia.

Abi Rhodes

What's the Point of Protesting? An Analysis of What Political Impact Demonstration Participants Hope to Have on Policy

Social movements can bring about change through the use of a wide variety of strategies and tactics that influence public opinion, popular discourse and public policy. One such tactic is protesting, which allows 'people who lack power [in an institutional sense] to gain public attention and force authorities to pay attention and make concessions' (Staggenborg 2015: 1). My research builds on existing studies on how effective social movements are at challenging public perceptions of certain issues through protests and extends them into the sphere of parliamentary policy. My presentation gives an overview of findings from paper-based questionnaires of participants at a National NHS Demonstration protest in the UK, organized by The People's Assembly Against Austerity. It provides an insight into what impact participants hope to make by asking actors to describe what motivated them to participate in collective action and what impact, political or social, they think the action will have.

Anja Rohde

Coins as Windows on the Norman Conquest

During my doctoral research I have found that the coins issued by William the Conqueror and William Rufus have really proven to be windows on the Norman Conquest. They have revealed fascinating stories of people and places, and I have had the chance to tell those stories in a variety of ways to many different audiences. This short paper gives a flavour of what the coins can say, and how I’ve been able to share it, as well as how I hope to continue with this work as I go through my final year and beyond.
Thomas Sims
Location, Location, Location: an Italian Performance of Dicaeogenes' Medea?

At just over 630 lines and a handful of isolated words, the surviving fragments of fourth-century tragedy total fewer verses than even the shortest fifth-century play, Euripides’ Cyclops. In many cases, some semblance of now lost fourth-century tragedies can nonetheless be reconstructed from the extensive lines which survive from plays such as Astydamas’ Hector. Yet, even the smallest of fragments, namely isolated words, can have a huge impact. One example of this is Dicaeogenes’ Medea for which one word and one trimeter survive. On its own, the trimeter contributes little to our knowledge of Dicaeogenes’ tragedy and in fact, it is the single word which reveals far more about Dicaeogenes’ play. This presentation will show how the plot of Dicaeogenes’ Medea and its original performance context can be conjectured from a single word and how fragments, no matter how big or small, are important pieces of evidence in reconstructing works which have been lost to the ravages of time.

Rachel Small
A Humoral Diet

Humoral theory was the dominant health paradigm in early modern England (c.1500-1750). It was believed that the body contained four humors (blood, phlegm, black bile and yellow bile) and these had to be kept in balance to maintain good physical and mental health. One of the best ways to achieve this balance was through diet and a plethora of advice on which foods were best to eat was given in contemporary literature. By collating archaeological and historical sources and focusing on a case study, the diet of the aristocratic Grey family who lived at Bradgate House, Leicestershire, I aim to find out to what extent a ‘humoral diet’ was practised in early modern England. This digital story presents preliminary results including the humoral interpretations for chicken, beef and eel, food items which were consumed in large quantities by the Grey’s. The role of elite identity, taste and other factors in the formulation of humoral advice is also considered.

Kash Sunghuttee
Situated Knowledge as Perceptual Skill

Situated knowledge theorists argue that members of minority groups are in a better epistemological position to know truths in certain contexts. This superior epistemological position is granted to members of minority groups by mere virtue of the fact that they are members of a minority group. Further, something about the knowledge of these truths is supposed to be incommunicable or non-transferrable. The combination of these factors is supposed to provide us with good epistemological reasons to diversify decision-making bodies, as opposed to just moral reasons. In this paper I am going to assess three kinds of knowledge in order to find a suitable candidate for what kind of knowledge situated knowledge is - assessing phenomenological knowledge, propositional knowledge, and knowledge-how. I will then argue that we should adopt a compound view, emphasising knowledge-how in order to be able to retain the political importance of situated knowledge.

Jan Tasker
The Changing Face of God in Early Modern Drama, 1533 - c.1580

Initially a literal stage presence in the early Protestant ‘re-makes’ of medieval Biblical drama, the Christian God was increasingly abstracted into personified component parts, reflected only in the ‘godly’ language of characters and finally, apparently, disappeared completely long before James I banned Him in 1606. This paper will briefly consider the declining incidence of an anthropomorphic Christian God on the Early Modern stage.
Tia-Monique Uzor

Roots: Establishing British Caribbean Diasporic Identity through Dance

This presentation introduces my research which considers the way British Caribbean Diasporic (BCD) dancers use dance as a medium of establishing a sense of being rooted within their identities. It will analyse the ways by which this is established, and how this varies over two generations. These generations are defined as those who started working professionally in the 1970s and 1980s as the first generation, and in the 1990s and 2000s as the second younger generation. BCD people are defined for this research as, individuals whose parents are of Caribbean heritage and have been born or brought up in the UK, as I have been myself. This research aims to develop and identify choreographic strategies for staying rooted to British Caribbean Diasporic identity through movement. These strategies will enhance BCD understanding of their practice and will be able to be extrapolated to engage with the wider BCD community.

Elisa Vecchi

‘Put Your Maps to Work’: Introduction to ArcGIS (10.3) - 2nd Edition

ArcGIS skills are essential for historians, archaeologists and geographers. Exploring networks and finding connections to link with each other is not only a guideline to mapping, but also to modern academic work. These ideas have led to the organisation of ‘Put Your Maps to Work’, a CDF event that took place at the University of Leicester in 2016. Following its success and due to high demand for this training, the workshop has been proposed again. This year it was hosted by the University of Nottingham and organised in partnership with the Leicester Learning Institute. Thanks to the efforts of a team of students and to the financial support from the M3C, a valuable training opportunity was offered to the PGR community. This course is a resource for anyone who requires the use of ArcGIS for their PhD, but also to enhance career prospects. Since it involves people with various backgrounds and from different institutes, it fully represents the spirit of the M3C and fulfils its purposes.

Sarah Walden

Non/Synse

Imagine tasting a symphony, seeing Friday as a red square, or feeling sound on your face. These are examples of a neurological phenomenon called synaesthesia (syn = together; aisthēsis = sensation). Nearly everyone experiences some form of crossed senses, and around 1 in 23 people have an automatic and consistent form of synaesthesia. The causes of synaesthesia are not fully understood, but both nature and nurture play a part. This video uses the idiosyncratic nature of synaesthesia as a platform for a glitched, embodied storytelling: as a ‘deviation’ from standard neurology, the crossing-over of the senses produces surprising sensations in the body, and bodily sensations felt by the synaesthete produce affect/effect on the ephemera of the mind. Synaesthesia is the mechanism by which one sense response is felt and simultaneously translated into another, and we can recreate this translation by ‘hacking’ digital technology or by simply telling the stories of our perceptual quirks.
Olivia Webster  
**Cultural Identity and Religious Practice in Roman Phoenicia: the Evidence of Civic Coinage**

I research religious iconography on civic coins from the Roman province of Phoenicia, and how they can be used to explore expressions of local identity, religious practice, and cultural interaction with Roman authority. Today I am going to give a (very) brief overview of the medium which provides the foundation of my thesis - civic coinage.

I will begin by providing a quick background of how these coins functioned as actual currency, before explaining why I decided to focus on them in the first place. I will then highlight a few examples from my research to show how they are giving us new insights into the areas mentioned above, from a medium which has been largely overlooked.

Thomas Weir  
**Sporting Participation and People with Learning Disabilities: A History, c.1960-2012**

My project aims to be the first focused history of the sporting provision and experiences of people with Learning Disabilities in Britain between 1960 and 2012. It will provide a study of the changing status of people with Learning Disabilities in civil society through the lens of sporting participation, illuminating therefore broader ideas of citizenship, class, gender and ethnicity.

The core focus is on understanding how and why grass roots provision has grown. This will highlight the roles of the voluntary sector, professional sporting bodies, and the state at both local and national level. As there is minimal existing literature on the topic, and it is still a relatively recent area of historical enquiry, it has lent itself well to exploring the topic through Oral History interviews with athletes, coaches and volunteers. These interviews have used a number of innovative techniques, such as conducting the interview whilst participating in sport alongside the interviewee.

Adam Wilmington  
**Inclusivity in d/Deaf Performance: Red Earth Theatre**

This presentation outlines the approach, findings and difficulties overcome during my placement with sign-integrated theatre company Red Earth Theatre. Sign-integrated theatre is a mode of performance which incorporates sign language into on-stage action, making it distinct from mainstream approaches to d/Deaf accessibility which rely on interpreters or stage-text.

Over a period of three months I worked in close contact with the Midlands d/Deaf community and with the cast, crew and directors of Red Earth to determine the inclusivity of their performances and devising and rehearsal process in terms of d/Deaf and hearing actors and audiences. Members of d/Deaf and hearing communities demonstrated great passion for, and engagement with, the project and shared their ideas about access to theatre and the issues facing the d/Deaf community in general.

One of the key things I have taken from this placement is an appreciation of the impact which academic engagement with communities can produce. My presentation aims to persuade others of the many benefits and opportunities that a placement offers to both researchers and the community, and also to provide awareness of, and possible solutions to, the obstacles and difficulties found in qualitatively-based fieldwork and research.
POSTER PRESENTATIONS

Gilbert Murray Exhibition Space

**Matilde Aliffi**
**The rational assessability of emotions**

In the last thirty years, there has been a growing interest in the rationality of emotions. Extant accounts usually employ a normative notion of rationality, which spells out the norms that emotions should respect. However, these extant accounts rely on a hidden commitment: the rational assessability of emotions. If emotions were not rationally assessable, no normative rational standard could be applied to them and they could not be said to be either rational or irrational. So far, a defence of the rationally assessability of emotions has not been provided. To overcome this shortcoming is particularly important given that it is possible to extract arguments for the *a*-rationality of the emotions from other philosophical discussions. In my poster, I extract the strongest argument from passivity for the *a*-rationality of the emotions, and I argue that it is not compelling. I present the conditions for rational assessability of emotions, and I then show that emotions meet those conditions.

**Annika Bailey**
**‘The disease is the enemy, not you’: Identity construction on an online forum for people with dementia**

Dementia is often understood as an illness which causes a deterioration in an individual’s identity, to the point that the individual is seen as an ‘empty shell’ and a ‘living death’. This poster explores posts by people with dementia to an online forum, to examine the ways that users construct their identity. Identity is considered from a symbolic interactionist perspective, as something which one ‘does’ through language, rather than something one intrinsically ‘has’.

Using a corpus-assisted approach to discourse analysis, the poster reports on the discursive realisation of personal agency. Users distance themselves from their condition in order to emphasise their preserved identity, while acknowledging the dominance that their symptoms have over their sense of self. The poster illustrates the ways in which people with dementia resourcefully construct multiple identities for themselves, as they negotiate the daily challenges that living with the condition brings.

**Emily Banfield**
**Animals and ontologies: addressing the role and meaning of animal remains in the Neolithic long barrows of Wiltshire**

This research develops new interpretative frameworks that stress the importance of animal agency in the British Neolithic, questioning how animals were perceived and negotiated among Neolithic communities. It investigates the role of animals in Neolithic ontologies through exploration of faunal remains in 27 Neolithic long barrows from Wiltshire. Undertaken from within a posthumanist, relational, assemblage based ontological position, bone is examined as a series of typological assemblages. Standard zooarchaeological analyses focus specifically on seeking evidence of exploitation, so limiting understanding of the human/non-human relationships present in long barrows assemblages, so bone is also examined as a series of multi scalar depositional assemblages. This is achieved by drawing in both zooarchaeological and documentary data, including other materials (in the broadest sense), and through construction of a GIS, enabling emergent relationships to be visualised and queried.
Thomas Black

Gaelic perspectives on the Wars of Three Kingdoms

This poster will explore Gaelic perspectives on the Wars of Three Kingdoms (1639-51). The Gaels’ marginal place within Scotland itself has led to their dynamic involvement in this key moment of British state formation being underplayed, but Scottish Gaels played key roles throughout the wars. The Gaelic magnate Archibald Campbell, 1st Marquess of Argyll, dominated the Covenanting movement which set the British political agenda for much of the crisis. Whilst Argyll’s clansmen reputedly boasted that they would replace Charles Stuart with ‘King Campbell’, others continued to see the Stuarts as their traditional, if not perfect, overlords. Clan Donald ensured the Scottish war would retain an Archipelagic edge, as their kin in Ulster mobilised Irish Confederate troops to fight with royalist forces in Scotland. Clan Donald poet Iain Lom fought in the royalist campaign of 1644-1645, and his poetry is an exceptional source for understanding Gaelic cultural and political contexts of the wars.

Rhiannon Cogbill

Illness Discourses in Dorothy Richardson’s Pilgrimage

Illness pervades Dorothy Richardson’s thirteen chapter-volume novel Pilgrimage (1915-67). As Kristen Bluemel (1997), Joanne Winning (2000) and Stacey Fox (2008) observe, Pilgrimage’s quasi-autobiographical protagonist Miriam Henderson is often preoccupied with the material and ideological conditions that could predispose her to madness, but references to more quotidian illnesses also abound. In this poster, drawing from my larger doctoral research project about illness and the body in the work of early twentieth-century women writers, I interrogate how Richardson stages engagement with contemporaneous illness discourses in Pilgrimage. Placing the novel in conversation with Richardson’s extensive body of medically-orientated journal articles, I examine entangled threads of illness discourses at a character and textual level, ranging from Miriam’s friend’s shrewd mobilization of the figure of ‘the decayed gentlewoman’ to the novel’s allusions to Charlotte Brontë’s Villette (1853).

Matthew Collins

The Once and Future Text: Thomas Malory’s Morte Darthur, Manuscript, Print and Digital

This poster illustrates the two earliest-known versions of Thomas Malory’s Morte Darthur (one manuscript, one print) and how I have digitized these in parallel-text format. In applying new media to old, it borrows from Historical Pragmatic methodologies that map form and function (Jucker, 1995) to answer Busse’s call for a ‘New Historical Stylistics’ (2010), applying a context-sensitive approach to meaning making. It also illustrates the ways researchers can marry a text’s linguistic surface (lexis) with discoursal elements (e.g. event structure) and how digitisation attends to both co-text as well as context, linking the text with other digitised resources such as dictionaries and manuscript corpora. Such digitisation creates a truly interactive object of study, open to examination from different linguistic perspectives and at different linguistic levels.
Sophie Cope
Temporal Reflections in the Seventeenth-Century Hearth

The hearth was the symbolic heart of the early modern home, providing the fundamental necessities of light, warmth, and nourishment. From the late sixteenth century the move from a central open fire to the chimney stack in England revolutionised the layout of the home and daily experience within it. These new fireplaces provided a focal point for decoration, and as well as an opportunity to display wealth and social standing, they also became sites for temporal reflection. A range of associated material and visual culture offered a medium for dated inscriptions, from carved stone chimneypieces to warming pans and fire tongs. This poster focuses on one category of dated hearth wares, through a case study of firebacks that commemorated major life cycle events. It considers the context of their production, their materiality, and the spaces they would have occupied within the home to analyse the wider meaning these often-overlooked objects held.

Sean Donnelly
Teaching Young Adult Dystopia: Working with the Brilliant Club

From February 2017, I have been teaching the self-designed Key Stage 4 module 'Teens in Terrible Future: Young Adult Dystopian Fiction' at Holte School, Birmingham. This was as part of a work placement with the M3C partner organisation The Brilliant Club, designed to encourage pupils from state schools to apply to top universities by giving them a flavour of university-style learning. The modules also enable researchers to disseminate their findings outside the academy and I found this experience particularly useful, as my focus on Young Adult fiction is especially suited to school pupils. Their opinions have proven to be illuminating, instructive and hilarious and have enriched my own understanding. My module was designed to be interdisciplinary and multimedia to reflect the dissolving boundaries of the study of contemporary literature and enable me to use YA as a springboard for discussion of politics, feminism and the state of the world through the eyes of contemporary adolescents.

Jennifer Durrant
Developing transparency of practice within ethical museum collections disposal

Museums exist to protect and make accessible a community’s valuable cultural heritage. But alongside this goal of long-term preservation lies a controversial dichotomy: not all objects within publicly-owned collections are of enough aesthetic, intellectual or emotive value to warrant their retention. Through a process called ‘disposal’ staff are removing such objects from collections, steered by ethical best practice guidelines which require this process to be transparent to the museum’s visitors and stakeholders. Yet many professionals refrain from openly acknowledging the necessity of this curating process, nor involve publics in the decision-making processes.

What is causing the communication silence surrounding disposal? How are a minority of professionals attempting public dialogue, and how could these ideological and practical changes be adopted elsewhere? Ultimately, what would a transparent ethical disposal process sound like?
Rachel Eames
William Carlos Williams, Einstein, and the Cubist Agenda

The American modernist poet William Carlos Williams is known for his experimentations with form and lifelong search for a distinct American idiom for poetry. While several critics have commented on the influence of visual art and his connections with the New York avant gardes on his work, few have considered the thread of contemporary geometry and physics which connects Williams cubist vision for poetry with his later formulation of the relativity-inspired ‘variable foot’. I trace Williams’ relationship with Albert Einstein’s theories of relativity, from his first contact with the scientist in 1921 and relativity’s cultural interrelation with the cubist agenda, through to Williams’ appropriation of relative measure for poetry in the late 1940s to show the strong influence the new physics had upon Williams’ conception of art and poetic form.

Shantel Edwards
Marketing Mixed Race

My project investigates the ways in which discourses of race are constructed and circulated through the marketing of contemporary mixed race authors. It aims to assess what sense of mixed race identity is made available both through their work and through their presence as cultural figures, investigating the ways in which the ethnicity and racial heritage of the authors is constructed by outside agents - journalists, publishers etc. - to evaluate what sense of racial identity these materials create and disseminate to the wider British public. With reference to sociological frameworks of mixed race and the works of authors of mixed race, this project works towards a conception of mixed race identity and of what it means to be mixed race in British society. Using the work of prominent British mixed race authors, my thesis investigates the shifts in conceptions of mixed race, using their work to gather a sense of mixed race identity that they offer to the reader.

Ruben Montoya Gonzalez
Group identity(ies) in Hispania Baetica? Villa décor and wider contexts

The social significance of iconographies present in Hispano-Roman mosaics, paintings and sculptures has been subject of extensive investigation in the last decades. In many cases the nature of images represented has been related to associated economic contexts. In general, the display of such decoration in villas in the countryside has been closely related to an elite’s attempt to show and impose their power over inferiors and present themselves as members of a specific socio-cultural group. Although the latter has been understood as a heterogeneous assemblage in Roman provinces like Britannia, with regard to Hispania Baetica, however, it has been generally conceived as a static and unified group. Basing on some data collected in the initial stages of my PhD, this poster will suggest the coexistence of different group identities within such elite, considering evidence from other Hispano-Roman regions.
Hannah Halliwell
The Morphine Addict in Fin-de-Siècle French Visual Culture

Investigating and analysing visual representations of the morphinomane (morphine addict) in fin-de-siècle French visual culture, this research reframes the significance of this widely neglected epidemic. The research interprets the interdisciplinary usage of morphinomane imagery, alongside aspects of sexuality, medicine and femininity. The thesis questions the visual and literary absence of the male morphinomane, thus exploring wider societal attitudes towards women in late nineteenth-century France. In turn, the research evaluates visual and biological comparisons between hysteria patients and morphine addicts, disclosing the use of morphine at psychiatric institutions. The morphinomane, the thesis argues, incorporates and represents these various aspects of fin-de-siècle art-historical interest, operating across a breadth of discourses - artistic, medical, socio-political - in a range of artistic medium, from pseudo medical illustrations to institutionally-approved Salon paintings.

Natasha Harlow
Employability Placement Case Study: British Museum Iron Age Collections

In May 2017, I will be undertaking an employability placement at the British Museum, under the supervision of Dr Julia Farley, Curator of British and European Iron Age Collections, during which I will assist with the management of the Iron Age collections and gain key employment skills.

The project consists of enhancing public engagement with the Iron Age collections through the digital image gallery available through the British Museum’s website. I have also been invited to give a public gallery talk on Iron Age horse harness fittings as part of my placement. At the M3C Research Festival I will present a poster using my placement as a case study.

Katie Harrison
Linguistic Ethnography in the Ukrainian Diaspora: Some Reflections

Language is a factor that is frequently considered to be play an important role in the formation of an ethnic group: it can demarcate one ethnic group from another facilitate intra-group communication and coherence (Barbour: 2000, 9). My research aims to examine whether a link between language and ethnic identity exists within the Ukrainian diaspora of the United Kingdom, and to provide an in-depth analysis of the sociolinguistic situation within this diverse community.

This poster will focus on one of the qualitative research methods being used to collect data: ethnographic observations at the Ukrainian Saturday School in Nottingham. It will outline the main aims and objectives of the observations and contain some of my initial findings. The poster will also contain my reflections on the experiences I have had thus far in the field and discuss issues such as negotiating access to participants, ethical considerations, reflexivity, and conducting research in multilingual settings.
Ella Hawkins

The development of Jacobethanism through the history of stage and costume design for Shakespeare

My thesis investigates the use of Jacobethan aesthetics in present-day stage and costume design for Shakespeare. Particularly since the 1997 opening of Shakespeare’s Globe (a replica of the playhouse in which the playwright’s company worked between 1599-1613), the UK has seen a trend in the reproduction of Elizabethan/Jacobean clothing and iconography in Shakespearean performance. My research seeks to address the following: how have 21st-century directors and designers researched the Elizabethan/Jacobean periods, what impression do they intend to convey to an audience, and what might the audience actually read in the stage and costume design?

In this poster presentation, I set the scene for my thesis by looking back on the lengthy history of Jacobethan aesthetics in design for Shakespeare. I trace the origins of this approach to its earliest appearances on the British stage, and explore how Elizabethan and/or Jacobean clothing and iconography have since been adapted to various ends.

Gemma Jennings

Across the Mediterranean: A Transnational Approach to the Oil Industry

Contentiously linked to poor economic development, resource wars and corruption, the oil sector has become one of the world’s most controversial industries. Despite the wide debate, however, the history of the industry has been explored only in narrow terms, focusing primarily on the interaction between oil revenues and political as well as economic structures in Middle Eastern oil producers.

This poster will examine how alternative historical approaches-explicitly, social and transnational histories-can contribute to our understanding of the impacts of the oil industry in the Franco-Algerian context. Moreover, I illustrate that these perspectives are significant to the wider political and social histories of France and Algeria, particularly crucial to the development of encompassing historiographies of colonialism and decolonisation.

Lorna Kirkby

Motherhood and Female Bodies in Lusophone Women’s Poetry

Our material experiences of our bodies and sexualities are fundamentally shaped by the ideological limits placed on them by socially hegemonic definitions of ‘the female body’. My poster will demonstrate the diverse representative images of motherhood that have emerged in Angola, Portugal and Brazil, and the ways in which female poets from these countries create counter-discursive, alternative maternal bodies in their poetry. The theme of motherhood is particularly pertinent to the study of Lusophone women given the lasting influence of colonial narratives based on the physical miscegenation between white Portuguese men and black, female slaves. I intend to demonstrate how these narratives have created divergent images of the maternal body according to race, class and nationality, and how these differences have resulted in equally divergent contemporary poetic re-appropriations of the maternal body throughout the ‘Atlantic triangle’ of Angola, Brazil and Portugal.
Francisco Lopez-Santos Kornberger
Empowered through the divine: Attaleiates' historical account and eleventh-century Byzantine power relations

This poster focuses on the historical account of the eleventh-century Byzantine author Michael Attaleiates, and the dedication of such account to the emperor Nikephoros III Botaneiates, his patron. This dedication, I will argue, is a valuable tool for understanding Attaleiates’ use of the Byzantine ideological notion of the ‘God-beloved emperor’ as a way to achieve his goals of self-promotion in the court. Such notion of the emperor appointed by God has been traditionally conceived by scholars as a rhetoric discourse that conceded all the power to the ruler. On the contrary, I will argue that Attaleiates used a theological depiction of the emperor as a self-empowering tool, compelling the emperor to behave appropriately and to reward the narrator by his intellectual efforts. Further analysis of Attaleiates’ History seems to confirm such a reading of the dedication.

Esther Lewis
Orthodoxy, Heterodoxy and Neighbourhood in fifteenth-century Bristol

Bristol has been regarded as a ‘hotbed of heresy’ by many historians throughout the fifteenth century for three reasons: the large number of Bristolian participants in the 1414 Oldcastle Revolt, the division of the town between two dioceses, and the continuing prosecution of heresy throughout the century.

This poster will set the networks found in the wills registered in the Great Orphan Book alongside the networks found in the heresy trials. In doing so, it will highlight a correlation between the social networks of those who are considered ‘orthodox’ by historians, and those who are considered ‘heretical’. It demonstrates that a new approach to the town’s piety is needed and that orthodoxy and heterodoxy should be looked at within a wider spectrum of piety. More broadly, this poster will pose questions about the relationship between piety and neighbourhood.

Luigi Marino
Gesture and identity in electronic music performance

- What roles does gesture play in electronic music performance?
- What forms of identity does synthetic sound reflect?

Considering the worldwide spread of electronic music, these questions are essential in today’s musical practice. The computer has now become the principal medium of music production, and has helped electronic music spread as a global practice. However, from an engineering standpoint the computer’s primary strengths challenge our common sense concerning instrumental performance. Computers owe their seamless application to most of the fields of human activity to their automation and repetition power, and their general-purpose flexibility; whereas, traditionally, musical performances deal with specific instrumentations and the uniqueness of the concert. Therefore, the computer’s identity as a musical instrument continues to be a subject of debate, innovation and academic enquiry.
Shelagh Norton
The Berth Iron Age Marsh-fort – An Environmental Case Study

The evidence we have for the British Iron Age (ca800BC-AD43) is dominated by the enduring architecture of hillforts – places of communal storage, defence, or elite residence. Through their strong visible impact, they convey messages of power and prestige - ‘This land is ours’, ‘We are important’. Building the same monuments in low-lying wetland seems counter intuitive and yet such monuments exist – colloquially termed ‘marsh-forts’.

My research focuses on The Berth, near Baschurch, one of several potential marsh-forts in North Shropshire. By combining the analysis of sub-fossil plant and beetle remains with conventional mapping and LiDAR, I have created a detailed picture of the ecological development of the Berth’s landscape at micro- and macro-scale. The results have implications for how the monument was used and accessed (secret routes through marshland? by water?) and supports the concept that the Berth – and perhaps marsh-forts in general – were of more ritual than domestic significance.

This PhD research will deliver a greater understanding of the monument, indicating how representative this site is and how it can inform about Iron Age society in general.

Bradley Phipps
Womanhood and Manhood: Gender in the White Citizens’ Councils

This poster demonstrates the importance of gender in the White Citizens’ Councils, which were a network of groups formed in the 1950s to resist racial integration in the United States. Popular memory of the segregationist opposition to the Civil Rights Movement is dominated by photographs of white supremacist males meting out violence against African American activists. This overlooks the complexities of the less well-remembered ways that white supremacy was defended. Particularly overlooked areas are the role of women in the segregationist movement and the role of gender and sexuality in segregationist activity and propaganda. My research seeks to redress this oversight. The poster outlines the purpose of the research and its contribution to knowledge of the segregationist movement. It outlines the methodology I am using, my findings from Council propaganda and visual spectacle, and demonstrates the contemporary relevance of this project in light of recent political developments.

Karin Vivien Punte
Colonies as Experimental Spaces of Modernity: Afterlives of Conrad’s Heart of Darkness in German and English fictions

My study is a comprehensive investigation of responses to Joseph Conrad’s Heart of Darkness in German and English language literary and cinematic fictions. These fictions extend a critique of modernity implicit in Conrad’s critique of colonialism, where colonies are the site of an ‘experimental modernity’: for social interventions, politics of ethnicity, or new technologies. Through interdisciplinary research, the project combines comparative literary and cinematic analysis, postcolonial theory and theories of modernity. Intervening in the ongoing debate about postcolonialism as the retrospective re-phrasing of Modernity within the framework of “globalisation” (Hall 1996), my PhD aims to reveal themes and particular features of Conrad’s story used in the responses: colonial continuities and discontinuities, challenges caused by modernity, how humanity is tested in transcultural spaces and how this causes the emergence of postcolonial dystopias.
**Thomas Rose**  
*The Sylvan Prince: Hunting, Politics and Kingship in the Jacobean Court*

The criticism that James I was more interested in hunting than governing has dominated both contemporary Jacobean political thought and modern historiography. My research aims to challenge this perception through a more nuanced reading of the voluminous amounts of evidence that exists, especially from the first decade of his reign, when James was ably supported by his Secretary of State Robert Cecil. The hunting lodges and parks where ‘government by pen’ was conducted from were also a unique location where diplomacy, politics and kingship occurred. After Cecil died in 1612 and rule by favourites came to dominate, the Jacobean royal hunt also provides a crucial prism through which to analyse this shifting political culture, where favour through intimate access provided the bedrock for the power held first by Robert Carr and then George Villiers. It will therefore be suggested that dichotomies of both chronology and between the reality and perception of James’s hunting exist.

**Charlie Sarson**  
*Masc4Masc: Masculinity, Gay Men, and the Cultures of Online Cruising*

This research project explores the construction and management of masculinities among gay men and men who have sex with men (MSM), with a particular focus on ‘straight-acting’ masculinities, and how these identities are managed and negotiated between online and offline spaces. As such, the project will adopt a cyberethnographic approach and will use cruising apps and websites targeted at gay men and MSM as a starting point. Interviews conducted online and offline with participants will help shape our understanding of how masculine identities among gay men and MSM are performed; subsequent observational and textual analyses of venues frequented and materials consumed will illustrate and explore the ways in which the cultures of ‘straight-acting’ gay men and MSM are informed. Via the lens of queer theory, this project will confront normative understandings of gender and sexuality to allow for a discussion of sexualised genders and gendered sexualities (Edwards, 2006).

**Ruksar Sattar**  
*Putting the Welfare of the Child at the Heart of the Reconciliation of Work and Family Life Principle: A Role for Grandparents?*

Parents have long been confronted by the demands of participating in paid work and providing care for their children. A number of policies and legal measures focusing on addressing the work/life balance conflict are gradually emerging at both domestic (UK) and international (EU) level. This research argues that, whilst valuable, these measures do not place enough consideration on the welfare of children. The aim of my research is to consider how to address the disregard for the welfare of children within the reconciliation discourse. It is distinctively proposed that one of the possible ways to do so is through the regulation of the role of grandparents who are directly facilitating work/life balance by providing informal childcare.

**Sarah Scheffler**  
*All good things go by two. Double depositions in cremation burials and their significance*

Cremations touch various aspects of mortuary archaeology and despite their often highly fragmentary state they offer more information about funerary rituals, the expression of identity and cultural changes than frequently thought. Double depositions are evidence of the bi-partite character of cremation burials – one assemblage of artefacts was deposited on the funerary pyre and cremated together with the corpse; the other was buried in an intact state together with the cremated remains and ashes. The selection of artefacts for both assemblages could thus highlight aspects of the cremation ritual: which items accompanied the deceased on the pyre? Can we distinguish between shared objects (e.g. vessels for the preparation and serving or storage of food) and personal accessories (e.g. jewellery or a stylus for writing)? Is social identity expressed through both or any of the assemblages? And could this tell us something about the audience of the cremation and the subsequent interment?
Among the several, bizarre characters who populate the Italian comic texts in the early modern period, one is particularly fascinating because of her contradictory nature: St. Nafissa. She is a fictional saint-prostitute and a sort of sacred priestess of sex. Thus my poster aims at: offering a concise account of Nafissa and her origins; showing how she is depicted in early modern Italian literature; comparing the contemporary models of sanctity with the one provided by Nafissa.

Georgia Stabler
Peering inside ‘God’s House’: British Mosques & Islamic spaces in contemporary British Muslim Memoirs

One aspect that is observable in all the British Muslim memoirs considered in this research, yet overlooked in all associated promotional material is the presence and function of private, public and global Islamic spaces of worship. These texts offer insight into how Muslim spaces are connected, the ways in which they shape the British landscape, and also the role they play in the writers’ relationship with Islam. Further, the foregrounding of ‘space’ and ‘context’ provides one useful way of transcending the tendency of over-determining the homogeneity of Muslim subjectivities or interpreting contemporary British Muslim life writing chiefly as a response to Islamic terrorism. By drawing attention to the role of particular sites as contexts of negotiation – the home, the mosque, the Ka’ba and Mecca – this chapter analyses the ways in which differing aspects of British Muslim identity are articulated.

Alister Sutherland
Peasants and the Written Word in Medieval England, c.1200-c.1500

In both academic scholarship and popular culture, it has long been assumed that medieval peasants were totally illiterate and had no need, or indeed any use, for the written word. However, such perspectives are now outdated and necessitate some revision. Sources from agricultural treatises to seal matrices indicate that many peasants could in fact read and some of them might have been able to write, even if it was just to a basic level. Furthermore, the written word was a significant feature in the lives of medieval peasants irrespective of any reading or writing skills. Due to the narrowness of the modern definition of literacy as the ability to read and write, it has almost been forgotten that peasants did not need to possess such skills to use the written word. The meaning they ascribed to it, and the ways that they interpreted and used it, was far more important.

Helen Tatlow

The dramas, novellas and essays of German author Heinrich von Kleist have served as the source texts for a diverse range of adaptations since the author’s death in the early nineteenth century. Often said to be ahead of his time, and known for his idiosyncratic world view and style, Kleist continues to fascinate the writers of today. Irish author John Banville, winner of the 2005 Booker Prize, has written adaptations of a number of Kleist’s plays, including two versions of Kleist’s ‘Amphitryon’: once as a drama, ‘God’s Gift’ (2000), and the second time as a novel, ‘The Infinities’ (2009), both of which move the action of Kleist’s drama to an Irish setting. My poster explores the following questions: What is it about Kleist’s writing that attracts Banville? Why adapt the same source text twice, into two different genres? What is the effect of a modern-day Irish cultural context on the production of the target texts? Ultimately: Why adapt Kleist?
Mariele Valci
The economy of the Roman Commune, 1143-1389

My research examines the economic and political identity of medieval Rome, through its coinage. The focus will be the Communal period (1143-1398), which the scarcity of written and archaeological sources makes one of the least-known phases of Rome’s history. Although around 10,000 coins are known from the city and surroundings, scholars have not previously considered numismatic evidence as a valuable information source for the reconstruction of this period. My project aims to demonstrate that a systematic study of Rome’s coinage is actually crucial for a full understanding of the relationship between the two authorities ruling Rome at that time – the pope and the Roman Senate. This coexistence of powers is particularly important to recognise because it makes Rome different from all the other Italian communes. This study also intends to verify the hypothesis that coinage in Rome was not just a means of exchange, but also an instrument of propaganda exploited by both Roman institutions.

Flavia Vanni
Working stucco in Byzantium

This poster will present my current research on stucco craftsmen and stucco techniques in Byzantium that is part of my PhD project. Information about artisans in Byzantium are few. A fundamental work on Building workers is the volume of Robert Ousterhout, 'Master Builders of Byzantium'. Scholars used to focus their attention mostly on building artisans, architects, and painters. Sculptors and stucco workers remain in shadows. I will present, in a graphic way, results of my research about stucco workers that emerge from the written sources. The poster will show who the stucco workers were, what was their social condition, how a Byzantine stucco looks like, and finally questions and issues about them that require further studies. I will try to represent it as a dialogue between artisans.

Amy Wale
Fashioning Local Visual Culture: Mosaic Iconography in North Africa and Sicily

The links between mosaics in North Africa and mosaics in Sicily are well established, especially in terms of their iconographic repertoire. The repetition of these motifs suggests the presence of a shared Mediterranean elite cultural world. The fact that both North African and Sicilian elites chose to promote and express their identities using these popular decorative motifs is very significant. More so is the fact that the artistic rendering of these images, especially in terms of details of dress, are geographically specific for each area. They are not copies, but localised interpretations of shared mosaic compositions and iconographies.

By examining the iconography of shared motifs used in mosaic compositions we can begin to establish the presence of localised clothing fashions. Variations in dressing practices apparent in these mosaics show care and consideration in their sartorial depiction. Accurate iconography suggests an awareness of the significance of localised fashion.
Antonia Wimbush
Exile in Francophone Women’s Autobiographical Writing

My research offers a re-conceptualisation of exile in the Francophone postcolonial context. It analyses autobiographical narratives published by four contemporary women writers from across the Francophone world: Nina Bouraoui (Algeria), Gisèle Pineau (Guadeloupe), Véronique Tadjo (Côte d’Ivoire), and Kim Lefèvre (Vietnam). My project questions how these four authors articulate their exile, which they experience as a geographic, sexual, gendered, racial, and linguistic otherness, through the genre of autofiction.

I suggest that existing models of exile, which designate specific ‘home’ and ‘host’ countries, do not fit the complexity of the four authors’ situation. Yet their rootless existence makes them feel ‘exiled’. My work thus reveals the limitations of the cosmopolitan model of mobility and hybridity which has been put forward as empowering in postcolonial studies.

David Young
Networks of Command and Control: The Cold War History of The Internet.

This poster highlights how concerns of a surprise Soviet nuclear attack drove experiments in digital networking in the United States during the early decades of the Cold War. In the event of such an attack, the survival of ‘command and control’ – the information systems that allow military strategists to manage and conduct warfare – was seen as paramount to national defense and the capacity to counterattack. How did engineers working in the field of defense computing envisage solutions to these problems? How do these solutions persist in the geopolitical infrastructures that comprise today’s internet? My research takes a socio-technical perspective on these questions, exploring how social relations between individual “users” are modulated by the political history, technical affordances and interfaces of network technologies.

Andrea Zocchi
The Periphery of Lepcis Magna: Suburban Topography and Land Use of a Roman City.

The research deals with the suburban and periurban area of Lepcis Magna (Libya), one of the most iconic cities of Roman Africa. Although the core of the city has been deeply analyzed, its periphery has been, up to now, poorly studied and described. The poster summarizes the PhD research that, through the analysis of ca. 340 sites (from unpublished surveys of the Archeological Mission of Roma Tre University) located beyond the ancient urban fabric, together with new archival data, will contribute to a new understanding both of the development of this peculiar city and on the nature of its urban/rural boundary.

Beside cemeteries, ancient Roman suburbs often contained a range of other monument types and some key aspects of social life, often difficult to identify within the city, that may be clearer by the analysis of these hinterland areas. The Lepcitanian landscape represents in this sense an exemplary case and this research will indeed focus on several aspects of its countryside.
Journey to Justice is a national charity that aims to inspire and empower people to take action for social justice through learning about human rights movements. The project is principally a travelling exhibition about the US civil rights movement in the 1950s and 1960s, which tells the extraordinary stories of some of the less well-known women, men and children involved. Journey to Justice: Nottingham welcomed these stories to the newly refurbished National Justice Museum and sought to create a space alongside these stories in which Nottingham’s histories of struggle for social justice could be celebrated. Since June 2016, Midlands3Cities researchers have come together from across the DTP to work with local activists, cultural organisations, and educational institutions to feed into this project and have helped to commemorate some of the struggles that have taken place in Nottingham. M3C students have contributed significantly to the exhibition, the programme of events that runs alongside the three-month long exhibition, and the Journey to Justice: Nottingham website.

Journey to Justice: Nottingham is the largest CDF ever funded by Midlands3Cities and researchers will be on hand to discuss their experiences working on the project, all of which vary in scope and specificity. By speaking to colleagues on our stand, you will get a flavour for what is required of a project lead, a project facilitator, and the other roles available to colleagues on this project. You will also be able to discuss the different ways in which M3C researchers worked with partners, in partnership with other colleagues, the problems they faced and how these were overcome.

Mark Anderson and Sophie Clapp
Boots and Men’s Grooming, c. 1955-1980

The Boots Archive holds more than half a million documents, photographs and objects relating to the company’s history, all housed at Boots’ headquarters in Nottingham. This wealth of material is of interest to researchers operating in a wide range of academic disciplines; in this presentation Sophie Clapp, Boots Archive Manager, and Mark Anderson, PhD research student (History) from the University of Nottingham, will discuss some of the material uncovered as part of a Midlands3Cities Research and Employability Placement, focused on uncovering the post-war history of male grooming in Britain. Combining archival research and oral history, the placement explores shifting popular attitudes towards masculinity and the male body through the advertising and retail of hair products, shaving accessories and toiletries.

Sophie and Mark will be on hand to discuss the progress of the project and outline the benefits of collaborative placements, both for doctoral researchers and creative industry partners.
Natasha Barrett and Peter Lester

Logic of the Archive is a high-profile M3C-funded, collaborative CDF project exploring the nature, experience and use of archives. Bringing partners together with students, it goes beyond discovering the types of material available at different archives, seeking instead to understand the logic of archives, focusing on how material is acquired, managed, arranged, preserved and accessed for research purposes. The start of this ongoing project was a training event held at the University of Birmingham on 27 April 2017. Aimed at PhD students, the event explored three approaches to archives through presentations on the logic of the archive, the challenge of the archive, and the voice of the archive. Following an overview of the archival world by Dr Sean Cunningham of The National Archives, presentations were given by M3C students, Dr Nick Barratt of Senate House Library, and a range of M3C partners, including Boots Archive and the Shakespeare Birthplace Trust. In this research festival presentation, Logic of the Archive members Laura Sefton, Natasha Barrett and Peter Lester will discuss the organisation, delivery and impact of this CDF event and unpick some of the themes and discussions from the day.

Hannah Bird (Bird & Gorton)

Creative Leadership skills at NASA

Hear from Creative Producer and Clore Fellow Hannah Bird about the leadership skills that are crucial for mission success at NASA and how the expertise you’re developing during your PhD can be transferred across sectors and applied in new ways. Hannah worked at NASA's Jet Propulsion Lab in California alongside rocket scientists, artists, designers, engineers and climate experts whilst completing a Wellcome Trust Clore Fellowship.

During the research festival Hannah and Dr. Ceri Gorton will be mapping your experiences and insights to help shape a new M3C training and support programme for Autumn 2017, tailored to your needs and interests.

Martin Brooks

Reading Bodies, Writing Minds: Mental Health in the Medical Humanities

‘Reading Bodies, Writing Minds: Mental Health in the Medical Humanities’ was a one-day conference held 13 April 2017 at the University of Nottingham’s Highfield House. The event was majority-funded by a Midlands3 Cities CDF award. The conference organisers will present on arranging CDF applications, the experience of organising and running an interdisciplinary conference, practical advice for other CDF-funded projects, knowledge exchange outcomes from the conference, and the future direction of ‘Reading Bodies, Writing Minds’.
**Lynda Clark and Iain Simons**

**The National Videogame Foundation**

The National Videogame Foundation is a not-for-profit organisation that aims to celebrate, preserve and interpret videogames for everyone. The NVF operates the National Videogame Arcade, a living museum and visitor attraction which welcomes tens of thousands of visitors to engage with videogames every year. The NVA boasts international curatorial connections, strong links with industry patrons, and an ever-growing network of friends and supporters from a variety of adjacent fields such as cultural heritage organisations and modern art galleries. During her placement, Lynda Clark has led the organisation of the Continue conference, an annual event which aims to bring together these varied groups and individuals.

As an M3C partner, the NVA can offer other M3C PhD students the opportunity to be involved with this important and exciting work, be it through curatorial development, research into digital preservation techniques and best practice, or via an employability placement like Lynda’s. Videogames are visual, aural, kinetic, haptic, narrative – the list goes on and so to do the opportunities to enrich your studies through a placement with this unique organisation.

**Mark Eastwood**

**The Library of Congress and British Library: Personal Reflections on Two PhD Placements**

This presentation will offer a practical, first-hand, insight into both a work-based and research-based placement. The presentation will begin with an overview of the work-based placement undertaken by the speaker at the British Library in the summer of 2016. It will explain the realities of undertaking this kind of placement alongside your PhD, as well as the benefits to both one’s career and research. This will be followed by a brief discussion of the three-month research fellowship recently completed at the Library of Congress in Washington DC, as part of the AHRC’s International Placement Scheme. Crucially, the presentation will end with advice and tips for compiling a successful application for either a work-based or research placement and thoughts on how to maximise the unique opportunities both placements afford.

Students who attend the presentation will not only gain a better understanding of the reality and practicality of placements but will be leave with a range of useful suggestions for increasing the success rate of their own applications.

**Ella Hawkins and Paul Edmondson**

**Research Advocacy at the Shakespeare Birthplace Trust**

As Research Advocate at the Shakespeare Birthplace Trust, Ella Hawkins has been responsible for exploring the Trust’s Library, Archive, and Museum Collections, identifying possible future research projects, and disseminating her findings through a variety of channels. Working closely with Dr Paul Edmondson, Head of Research and Knowledge at the Trust, Ella has spent her time (one day per week since January 2017) producing a series of blog posts and videos, as well as curating an online exhibition relating to representations of Rome across the history of Shakespearean performance. In this presentation, Ella and Paul will discuss what it means to be a Research Advocate, and evaluate how each party has benefitted from the placement experience: Ella has made significant progress in developing her doctoral research, in addition to several employability skills (experience of working in an archival environment, promoting research through digital media, applying research specialism to the activities of an existing organisation); the placement outputs have contributed to the Shakespeare Birthplace Trust’s engagement with researchers, members of the public, and online communities.
**CREATIVE SHOWCASE**

**Gilbert Murray Exhibition Space**

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Jakub Ceglarz

PALIMPSETUOUSNESS

The queer-temporal-critical-spatiality of palimpsestuousness (of ‘Home’) allows for the future in-flux-ness of methodological approaches. Through the body – becoming – the Body with - model of Palimpsestuousness, the ‘wants’ that guide desire (Deleuze, Guattari, 2005) do not produce a ‘real’ experience, but rather transgresses the methods of doing art into the doing/as/slicing – as creating a new multi-dimensional becoming(s).

Becky Cullen

Hinge poems

My thesis considers the ways that poetry challenges the mastery of time, interweaving thinking on poetic form, linearity and time. Drawing on psychoanalytic theory, I write about the ways in which repetition in Michael Ondaatje’s Handwriting appears to bind time while simultaneously disturbing chronology. Sujata Bhatt’s poems inform a discussion of stratification, looking at notions of the verticality and horizontality of a poem and conceptualisations of past and present. Finally, I discuss the disturbance of time, and introduce my own poetry. Today’s poems are inspired by hinges, more specifically by the idea in Derrida’s Spectres of Marx that time is off its hinges, and by Howe’s Hinge Picture, so that the poems hang on the page as openings to different times and voices.

Jo Dixon

Uncomfortable Epiphanies

In his review of Carl Phillips’ seventh poetry collection The Rest of Love (2004), Ira Sher tells us that he ‘wants a branching voice, something to escape the comfortable trope of epiphany, staking itself more dangerously.’ Although Sher argues that epiphany is an unadventurous mode of writing, my own experience suggests that this is a reductive view of epiphany in contemporary Anglophone poetry. By taking the Formalist view that across time literary devices renew themselves, the poet-centred chapters of my thesis focus on how new iterations of epiphany are present in the work of Alice Oswald, Kathleen Jamie and Liz Berry, particularly how they resist the linear epiphany paradigm of ‘observation—triggering memory—insight’ (Perloff, 2015). The poems that I will read for this showcase demonstrate my creative response to translating epiphany into poetic utterance in more uncomfortable ways.

Amanda Fromell

The Algo Movement

The Algo Movement is a series of audio theatre in the form of 10 pod casts, to be listened to during everyday mundane activities (such as while eating lunch or lying in bed, before falling asleep). Each ‘play pod’ tells a story of an automated society where our lives are increasingly guided by computer algorithms. These mathematical formulas supply us 24/7 with a smooth reality, filtering our Internet searches, matching us with partners, making stock market transactions, diagnosing our illnesses, predicting our desires while searching for signs of suspicious behavior. But what happens when the systems we depend on begin to rule our lives? Autonomous in terms of story and characters, the play pods are connected through overlapping themes and characters, together forming a joint narrative of a society dominated by computer code.
Tim Hannigan
Travel Writing on the Creative-Critical Frontier

Travel writing – first-person narratives about journeys or sojourns in foreign places – is a genre particularly open to scholarly criticism. It dwells on difference, and comes freighted with issues of power and authority, otherness and identity. But how to confront those issues in practice? My PhD project is a creative-critical investigation of travel writing, a self-reflexive travel book which attempts directly to engage with questions about the genre more usually the preserve of formal academic study. In parts of my travel writing practice, such as the piece I will present during the Creative Showcase, I try to play with the problems that have been identified with travel writing – issues of narrative authority, issues around the genre’s equivocally “non-fictional” status, and more besides. In doing so I aim gently to poke fun at travel writing, to undermine its more unthinking modes, but also to investigate its flexibility and its capacity to respond to criticisms.

Suzy Harrison
The Living Heritage of the East Midlands

My research explores the safeguarding of intangible cultural heritage in England, focusing on the practices of the East Midlands. In 2003, UNESCO’s International Convention for the Safeguarding of the Intangible Cultural Heritage attempted to show that UNESCO accepts that cultural heritage does not end at monuments. It also includes ‘living expressions … such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts’ (UNESCO 2013). These photographs are some of the results of my non-participant observation of traditions such as the Ashbourne Shrovetide Football, Hallaton Hare Pie Scramble and Bottle Kicking, Castleton Garland, Abbots Bromley Horn Dance and the Nottingham Caribbean Carnival.

Sophie Hedderwick
Swift as a shadow

‘For Deleuze and Guattari, the time-line for this political activity is that of aion, the continuous tense of becoming, which is different from working within or against the chronos of the hegemonic political order’ (Braidotti 2013). My latest works seek to explore the time-line of aion, particularly in relation to the film, Swift as a shadow. The video installation interrogates the idea of curved time in relation to childhood and the ‘becoming’ (Haraway 2016) of adulthood. The film is non linear and uses footage from the dancer’s childhood up to the present day. The performer is the artist’s own daughter and the film plays with the notions of time, (Barad 2007) memory, dream-state, and duration.

Joanne Krawec
Punching Hitler: comic books and their uses for the historian

On 20 December 1940, two New York Jewish comic book creators demonstrated what they thought of US non-involvement in the Second World War by having their new character – Captain America – punch Hitler on the front cover of his first issue. Since then, comic books and graphic novels have been filled with histories of many kinds, from the global as in Captain America #1 to family history, such as Ethel and Ernest - an illustrated history of the author’s own parents. I think comic books are a great source for the historian – from teaching to actually presenting histories within its pages. My love of graphic storytelling has brought me closer to my research. Its focus is a factory magazine, in which the employees contributed many of their own illustrations and cartoons. They valued a creative life alongside their work life. Following their example, I am teaching myself to draw. This is with the aim that, by the end of my PhD, I will present both a thesis and a comic book of my research.
Emma Margetson

Waves

The audio-visual work, Waves, a multi-channel soundscape composition has been devised for an upcoming workshop at the IKON gallery in Birmingham in May 2017. The work explores the relationship between art and sound, influenced by the current exhibition artists Jean Painlevé and Oliver Beer who both heavily utilise sound within their works utilising different approaches and mediums. This work draws on sounds recorded of water and the sea to create an immersive sound-world experience to engage with inexperienced listeners. The research is a practice-led enquiry through collaborative multichannel, multidisciplinary electroacoustic compositions to explore engagement and accessibility of electroacoustic music with different art mediums. Through empirical workshops and projects with different arts organisations across Birmingham the research hopes to address why despite there being a vibrant practitioner community why this music is often still struggling to reach the wider public.

Timothy McManus

Inquisitio

The year is 1242: paranoia grips the Catholic faith, from the papal curia in Rome to the lowest parish priest all are consumed by the dread of heresy. Amid this climate of hysteria, the Languedoc, a small region of France, has become the epicentre for the Catholic faith’s war on heresy. Devastated by years of bitter warfare this once remarkably urban and diverse region will be subject to a new form of torment: inquisition. Join us in the summer of 1242 as Guillaume Arnaud begins conducting his inquisition of Toulouse. Discover the individuals who lay at the heart of the contestation of belief and faith in the high middle ages. This short piece, explores conceptions of legality, justice, religious freedom and individuality, through a series of monologues devised from the trial records of the inquisitors. Ultimately the viewer will become judge, jury and (possibly) executioner.

Cosmin Minea

The Creation of a National Architectural Heritage in Modern Romania

My research analyses how a national architectural heritage was defined in late 19th century Romania. The monuments of the former Ottoman provinces of Wallachia and Moldavia, that from 1859 formed Romania, consisted mostly of Orthodox churches and monasteries, reflecting the multiple Byzantine, Ottoman and Slavic influences in the region. In the second half of the 19th century, they gradually acquired new meanings, from symbols of medieval rulers to symbols of the state, the King and ultimately the nation. The monuments came to represent concepts such as ‘the people’, ‘ancestors’, ‘living history’, in a new language that related directly the monuments with the imagined community of the Romanian nation. The photographs show some of these monuments in key moments for the modern Romanian history, from the reconsacration of the Royal Mausoleum at Curtea de Argeș in 1886 to the moment Văcărești Monastery was demolished by the Communist regime, a century later, in 1986.

Corey Mwamba

Corey Mwamba presents a guided improvisation exploring affect through the timbral range of the vibraphone. This work is part of a larger series of writing that explores the perception of the instrument in jazz and improvised music.
Richard O'Brien
Speech from 'Sanctuary'

'Sanctuary' is a modern verse play, written as part of my practice-led investigation into the possibilities of verse drama today. In its original form, ‘Amnesty’, it explored the rise and fall of a utopian religious settlement in rural America, based loosely on a true story from the 1980s. As the project was revised, however, two concerns became more prominent. Firstly, the overarching critical argument of my thesis became increasingly clear: I was interested in verse drama primarily as a way of making visible/audible the tension between individuals and the communities in which they live, whereby similarity and difference is ‘marked’ in the use of the shared language of poetic metre. Secondly, as the political situation in the USA became increasingly alarming, I felt I needed to revise the play to take full account of this shifting landscape: to present some of the settlers not simply as idealists, but as a burgeoning political resistance.

Zeandrick Oliver
A melody in search of harmony

My recent PhD work attempts to use poetic practice to help interrogate and analyse reading, and is inspired by feminist poet-critic Rachel Blau DuPlessis’ ‘Drafts’ series. Interrogating reading in practice requires a different register to the essay and permits a wider compositional focus. By necessity, this requires a formal ‘torquing’ or ‘queering’ to establish dialogue with a text (or texts) as they ‘interject’ into poems. The challenge here, to ensure a formal elasticity that permits practice (via irony, allusion, a counter-play with sound) to ‘speak’ to texts and yet ensure the formal result are poems and not mini essays. This work forms part of a larger project to try and establish the formal controls inherent in LGBTQI writing, and how such controls might be refocused (reharmonised if you will) as writers learn from each other.

Aly Stoneman
Coastal Change Poetry

The British geographic and political sense of identity as an island nation – where no place is more than 75 miles from the coast – is inevitably characterised by its relationship with the sea. The shape of the British Isles is ‘sheered into our memories from an early age, a mental cartographic construct of Englishness’ (Dodge, 2012), but limits and definitions of the British coastline are subject to change. My practice-led project comprises a collection of poetry exploring sea-level rise and coastal flooding in Britain and a critical consideration of contemporary Anglophone coastal change poems. I use ‘coastal change’ as an umbrella term for phenomena associated with climate change in the Anthropocene, including sea-level rise, erosion and coastal flooding due to extreme weather events. Each of my poems connects with an artifact as a locative technique and material point of inspiration and reference, exploring the social and cultural impact of ‘loss of place’.

Maya Verlaak
Johann Ludwig Luig, A lecture (December 2016)

Johann Ludwig Luig A lecture performed by solo performer. A performance performed by the audience. Johann Ludwig Luig (1910 - 1996). The composer who only wrote pieces of music to catalogue the seconds of clapping afterwards.
Midlands3Cities would like to extend sincere thanks to all of the festival contributors, exhibitors and partners.

Nick Barrett  Chair of Midlands3Cities Partner Advisory Group
Hannah Bird  Bird and Gorton Consultancy
Sophie Clapp  Boots
Paul Edmondson  Shakespeare Birthplace Trust
Zelina Garland-Rowan  Birmingham Museums Trust
Ceri Gorton  Bird and Gorton Consultancy
Annalise Grice  Nottingham Trent University
Paul Hough  Broadway
Ron Inglis  Nottingham Museums and Galleries
Sarah Levitt  Leicester Arts and Museum Services
Joe Loudon  Brilliant Club
Ben Offiler  Sheffield Hallam University
Sean Perkins  British Film Institute
Philip Pollard  Historic England
Iain Simons  National Videogame Arcade
Rachel Sykes  University of Birmingham
Rachel Williams  University of Hull

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The planning, publicity and delivery of this second M3C DTP Research Festival has been carried out by:

Carl Dixon (UoN)  Digital Stories
Angela English (BCU)  Research Relay
Phil Hughes (UoL)  Poster Presentations
Elizabeth Kendrick (NTU)  Creative Showcase
Emma Margetson (UoB)  Poster Presentations
Emily Mills (UoN)  Research Relay
Connor Murphy (NTU)  Creative Showcase
Amna Nazir (BCU)  Research Relay
Chiara Ravera (UoN)  Digital Stories
Alyson Stoneman (NTU)  Creative Showcase
Richard Vytniorgu (DMU)  Abstract booklet
Stefania Zardini Lacedelli (UoL)  Digital Stories
Lunch will be served in the John Foster Dining Room and Hospitality Lounge. (Located across the road from Stamford Court. Please follow the venue stewards.)

**Stamford Court** is located in the Oadby Student Village which is a short bus ride away from Leicester train station. Take route **80** from the City Centre from University Road to Stamford Court (Oadby Conferences Centre) located on Manor Road.

Free parking for all delegates is available on site and you will be directed to a space on arrival.

Directions to the venue can be found at: [http://bit.ly/2nGlAtk](http://bit.ly/2nGlAtk)