



**Faculty of Arts, Humanities and Cultures**

**12TH  
UNDERGRADUATE  
RESEARCH  
EXPERIENCE**

**2023**



# PROGRAMME

**Monday-Friday  
20-24 February 2023**

The twelfth annual Undergraduate Research Experience (UGRE) is taking place 20-24 February.

We are back on campus, with the venues varying - so please make sure you check our website, <https://ugresearch.leeds.ac.uk/ugre/ugre2023/> for the most up to date information.



# **PROGRAMME**

## **SKILLS SESSIONS**

**Monday 20 February, Parkinson Building, SR B.10**

**Skills Workshop, 12:00-13:00**

### **Managing Your Time**

Sometimes it can be challenging to manage your university workload alongside other commitments, events, and opportunities and it can start to feel a little overwhelming. Reflecting on how you currently manage your time and thinking about how you would like to develop this is at the core of this workshop. We'll think about the challenges we all face and strategies and techniques to help you manage your time so that tasks and deadlines don't become overwhelming. By the end of the session, you will have developed a plan to feel more prepared, productive, and positive!

**Thursday 23 February, Parkinson Building, SR B.10**

**Skills Workshop, 12:00-13:00**

### **Building compelling arguments: how to use sources efficiently**

Through practical examples, this workshop shows participants a number of techniques relating to the tasks of screening, sorting, and presenting sources, with an emphasis on how these techniques can support argument building. The aim is to provide participants with guidelines on how to organise their own database and to demonstrate how a well structured database can be crucial to the task of developing compelling arguments.

**Book here: <https://forms.office.com/e/c9qJqKEyV0>**



# PROGRAMME

**Monday 20 February**  
**Michael Sadler LG15**

## Session One

**14:00-15:00**

Welcome: Professor Mel Prideaux, Pro Dean Student Education, FAHC

Nell Hayes, *The Colonial History of the University of Leeds*

Ella Barnes, *Migrant Identity & Nationalism as Explored in Mohsin Hamid's Novel Exit West*

Amelia Craik, *Memory Culture in Germany*

Ben Allerston, *The Origins of European Colonialism: An Imperial Plan or Economic Opportunism?*

Emma Haglund, *Creating a Transcultural Model of Sustainability*

## Session Two

**15:00-16:00**

Chair: Professor Joslin McKinney

Ellie Douglas, *Emotions of women*

Caitlin Forster, *Taking Back the Gaze: Female Photographers Destroying Male Fantasies*

Reese Wake, *Up The North!*

Reiham Amin, *"I see myself in you" - Poem By Reiham Amin*

**Plus Programme: Barriers to PG study info session**  
**16:00-17:00**



# PROGRAMME

**Tuesday 21 February**  
**Michael Sadler LG19**

## Session Three

**14:00-15:00**

Welcome: Professor Jeff Grabill, PVC Student Education

Iona Ogilvy-Stuart, *Traumatic Knowledge and Encryption*

Arlo Taylor-Osmond, *The Stevie Project*

Grace Marsh, *My Life Through Poetry: A Reading*

Martine Neang, *A Faceless Name*

## Session Four

**15:00-16:00**

Elizabeth Eastwood Dewing, *Campbell's Soup & Dostoevsky: Can 'Art' be History?*

Grace Patterson, *Does Love Really Conquer All? The representation of Passion from Virgil to Caravaggio*

Sarah Cole, *How and why do pregnancy portraits within the seventeenth century show a construction of gender in society?*

Niall Mapplebeck, *New Queer Cinema and the Complex Representations of Queerness*

Beth Norfolk, *Unideal Victims: The Unsolved Murders of Older Women*

**Paid Research Opportunities info session**

**16:00-17:00**



# PROGRAMME

**Wednesday 22 February**

**Michael Sadler LG10**

## **Session Five - HIST2505 Archive Intelligence**

**14:00-15:00**

Welcome: Professor Andrew Thorpe, Dean of AHC

Chair: Professor Nina Wardleworth

Flo Poncia, *British Attitudes to Immigration & Afro-Caribbean Experiences in the Late Twentieth Century*

Caitlin Slocombe, *Exploring Nineteenth Century Punishment and Crime in the Archives*

Alexander McCann, *David Oluwale: 50 years on*

Chris Wilkinson, *The Yorkshire Ripper Murders: The Failures of the West Yorkshire Police Force*

## **Session Six**

**15:00-16:00**

Chair: Roshni Marath Jairaj

Zoe Davis, *Greenwashing (the not so secret, secret of the fashion industry)*

Lily Mistry, *How did the Gibellina community respond to the natural disaster of the 1968 Belice earthquake?*

Della Stiff, *Marketing during a crisis of consumerism: how should the past be used in contemporary fashion campaigns?*

## **Film showing: 16:00-16:30**

*The Stevie Project* - short documentary following a family's experience with learning disability

## **Berkofsky Arts Award info session**

**17:00-16:00**

Online: <https://tinyurl.com/berkofskyinfopanel23>



# PROGRAMME

**Thursday 23 February**  
**Parkinson Building, SR B.10**

## Session Seven

**14:00-15:00**

Chair: Lizzie Wright

Elin Eriksson, *Sad Girls & Feminine Rage: Escaping the Midwestern Suburbs*

Rosie Lawrance, *Porn, Violence and Free Will*

Joseph Buckingham, 'European and Welcome?' - Orientalism within the Western media coverage of Ukrainian refugees

Catelyn Louwrens, *Exploring Drag's Entrance into the Mainstream*

## Session Eight

**15:00-16:00**

Chair: Professor Mel Prideaux

Samuel Lou, *Shifting the Focus: Refocusing Photographies in British Hong Kong*

Iwan Lloyd, *Denaturalisation Returns*

Scott Harris, *The Chinese Influence on Press Freedom in Africa*

Xristos Minas, 'No highly esteemed deed is commemorated here': exploring intergenerational loss, materiality, and spirituality, within wider geological and nucleartime



# PROGRAMME

**Friday 24 February**  
**Michael Sadler LG10**

**FOAH2001 Student Research Partnerships**

**11:00-13:00**

Performing Federico Garcia Lorca in the UK

Museum Cataloguing: Wet Specimens

Black Orpheus – Nigerian Poetry of the Civil War

LS6 – History in the Community

Who is International?

Inclusive Citation in Audio-Visual Culture

Experiences of Chinese students living in Yorkshire

Education Support for Refugees and Asylum Seekers

Globalising 20th century women's stories in science and technology

Autism and Spirituality

Find out more: <https://ugresearch.leeds.ac.uk/faculty/foah2001>



# PROGRAMME

**Friday 24 February**  
**Michael Sadler LG10**

## **Session Nine - HIST2505 Archive Intelligence**

**14:00-15:00**

Chair: Chris Toole

Jamie Ashton, *Charlotte Bronte's Correspondence: An Archival Microhistory of Love, Grief & Loss*

Izzy Perryman, *Section 28: The Value & Constraint of Educators*

Finley Atkinson, *Making the Britons: Development of British Nationalism in the 18th Century*

Isla Defty, *British Folklore and Mythology in the 20th Century: Impact & Influence*

The following students will have their research posters on display, from 13:00 in Michael Sadler LG10.

Susannah Butland, *Researching Suffragettes in the Archives*

Amy Colvin, *Black Queer Culture in Britain during the 1960s & 1970s*

Joshua Elgin, *How women and ethnic minorities fought for better working conditions in Yorkshire*

Daniel Hunter, *The Homefront - understanding morale*

## **Session Ten**

**15:00-16:00**

Chair: Charlotte Durham

Rosa Coleman, *'A Wicked Voice': The Paradox of Repulsive Art*

Niamh Ingram, *"I heard this song on my for you page!": The New Era of Music in a Digital Age*

Matilda Lailey, *Localising Video Games*

Marcus Wright, *Tracing the origins of Romance: Who wrote the most famous classical guitar piece?*



**Monday 20 February, Michael Sadler LG15**

**Session One: 14:00-15:00**

**Nell Hayes, BA History, Final Year  
School of History**

### **The Colonial History of the University of Leeds**

The University of Leeds prides itself on diversity and inclusivity in everything that we do here. As such, students are becoming more integral in shaping the university's future and have been afforded the opportunity to explore our institute's background. This is done in the hopes that it might allow us to broaden our horizons and continue our work towards meeting our decolonising principles.

My project therefore explores the colonial history of the University of Leeds. It explores our university funding, looking at our origins as the Yorkshire College, as well as how we present our history today. It took me down a range of avenues, including lots of archival and library visits, finding texts, commissions, medals, and a whole host of other material that helped me work towards beginning to understand our history. This presentation therefore will briefly summarise the project, lay out some of the interesting things that I found out, and most importantly offer practical suggestions for what I believe needs to be done to take this research even further.

My hope for this project was to produce information that might capture the interest of anyone, not just historians, and to explore the student experience of accessing material on this matter as to gain a better sense of what it means to be a student researching our historical background. This project has shown me that that a chequered past is not something to be ashamed of, but rather something to learn from so that we can acknowledge where we must invite change. After all, how can we expect to understand our institution if we have no idea where we came from? This project is hoping to answer that very question.

**Ella Barnes, BA English Literature, Final Year (she/her)**  
School of English

### **Migrant identity and nationalism as explored in Mohsin Hamid's novel Exit West (\*Content Notes)**

I will examine questions of citizenship, migration and nationalism through the lens of Mohsin Hamid's incredible novel Exit West. Hamid imagines a world where migration is universalised through the appearance of doors that act as portals to new countries. Some characters thrive under these fluid conditions, others cling desperately and violently to their 'national identity.' As we have seen in the news of late, the issues of violent nationalism and discrimination against migrants that Hamid rallies so strongly against in his novel are very much present in our own country, right now. Even if you have never read this book, I hope I can outline the ways in which ourselves and our leaders can learn from Exit West's dynamic refugee narrative.

\*Content Notes: this presentation discusses *terrorist attacks that are perpetrated on refugees*

**Amelia Craik, BA History & German, Final Year (she/her)**  
**School of Languages, Cultures and Societies**

**Memory Culture in Germany: The Berlin Dokumentationszentrum: Flucht, Vertreibung, Versöhnung as a case study in how historical narratives can be exploited**

My dissertation explores the "re-defining of German self-understanding" (Pawel Lutomski) through the discourse which has arisen surrounding the over twenty year project of a museum in Berlin commemorating the German expellees which finally opened in June last year. The project has been controversial since its inception as it represents the way in which commemoration/historical narratives function as a political tool which paradoxically work to perpetuate the myth of Germany as an 'Opferland' (country of victims) in a post-reunification context and thereby omitting/eclipsing its role as a 'Täterland' (country of perpetrators). Utilising Janet Marstine's 'New Museum Theory', the project explores the way in which the museum is simultaneously a negative and positive example of the German 'Vergangenheitsbewältigung' policy (overcoming the past) implemented in official educational and cultural institutions. Since the project's inception there has been a wide-ranging discourse surrounding the vision for a museum commemorating Germany's 'Heimatvertriebene' ranging from its controversial leadership under Erika Steinbach (affiliated with the AfD), the threat to German-Polish and German-Czech relations and how this narrative can co-exist with the events of the Holocaust.

**Ben Allerston, BA History, First Year**

School of History

The Origins of European Colonialism: An Imperial Plan or Economic Opportunism?

The history of European colonialism was shaped by the actions of individuals on the early fabric of empire, whether that was to build a trade enterprise or the conquest of the known world. It is important for our understanding and further researching of European colonialism to understand its origins and the motivations of the people that shaped their formations.

My project seeks to understand the motivations and interests of the Early Modern and Victorian peoples who participated in colonialism and shaped its nature. This therefore resulted in me researching a breadth of European empires and the key figures in their inception and what these people sought to achieve. My research will be divided into four sections: chartered companies and economics, settler colonialism, individual opportunism, and Victorian political and cultural ideas of empire. This approach will allow me to more effectively cover the various ways that Europeans practiced empire and how this changed throughout the centuries.

My idea for my presentation is to summarise my research and provide conclusions for the work that I have been researching, being able to provide a clear outline of the origins of European empires.

**Emma Haglund, School of Languages, Cultures and Societies**

BA Asia Pacific Studies & Chinese

Creating a Transcultural Model of Sustainability

In order for our planet to move towards a truly sustainable future, we need global cooperation. With every culture and every government initiative comes a different outlook on sustainability with varying strengths and weaknesses. Finding a common ground is the key to global cooperation, and through a careful consideration of each culture's strengths and weaknesses, we will gain a larger insight on how to find one. In this presentation, we will look at two opposing identities in China and the EU, go through the process of carefully analysing policies and initiatives, and explain the end goal of creating a new transcultural ideology of sustainability.

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**Monday 20 February, Michael Sadler LG15**

**Session Two: 15:00-16:00**

**Ellie Douglas, BA Philosophy, Psychology & Scientific Thought**

**School of Philosophy, Religion and History of Science**

**Emotions of women**

My presentation will examine the concept of 'female rage' and their sexuality. For a long time, women were seen as submissive beings who could bend to the will of whoever had a higher power over them. All throughout history, women were seen as lesser than men, causing them to be objectified, sexualised and controlled due to the patriarchal values that some people still can't let go of today. This can be demonstrated in the home, workplace and even the streets. From these values, I will specifically focus on the idea of a woman needing to remain virtuous and pure to be deemed worthy of anything. This presentation will show the transformation of a woman who had been viewed by the world as innocent into a being of power and rage.

**Caitlin Forster, BA Languages, Cultures & Business (French), Final Year (she/her)**

**School of Languages, Cultures and Societies**

**Taking Back the Gaze: Female Photographers Destroying Male Fantasies**

Why are there so many nude women in the Louvre, and so few female artists? Probably because historically, men were supposed to look, whilst women were there to be looked at. In my presentation, however, I'll be showing how female photographers are rebelling by using their medium to 'take back the gaze'.

**Reese Wake, BA Journalism, Second Year**

**School of Media and Communication**

**Up The North!**

**Proud northern students unite.**

A discussion of classism in the higher education system in the UK, how the North-South divide exists no matter where you are, and why, despite the struggle, I'm proud to be a working-class student at Leeds.

**Reiham Amin, BA Arabic, Second Year (she/her)**

**School of Languages, Cultures and Societies**

**"I see myself in you" – Poem By Reiham Amin**

In this poem, Reiham will be explaining the 'identity crisis' she went through growing up and the journey she embarked to reach self love of where she came from and who she is. She will explore the different factors that make her personality and herself, and how her surroundings/ethnic background and mother tongue come in to play when trying to figure out who she is.

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**Tuesday 21 February, Michael Sadler LG19**

**Session Three: 14:00-15:00**

**Iona Ogilvy-Stuart, BA in Fine Art and Contemporary Cultural Theory, Second Year (she/her)**

**School of Fine Art, History of Art and Cultural Studies**

**Traumatic Knowledge and Encryption**

Trauma exerts an invisible pressure on psychic life and language often fails to contain and represent traumatic traces. So what does artmaking offer that language cannot?

Jean Jacques coined the term "le differend." It is translated as that which cannot be phrased causes the perpetual search. This term becomes relevant to traumas aching presence and how it desires the relief of signification. Language seeks to define and create edges around an experience, whereas visual representation is able to mobilise the static site of trauma and transfer it into materials which contain its presence yet allow it an existence outside the rational confines of language. Using psychoanalysis and neurobiology this talk attempts to outline how trauma operates in the mind and how artmaking can offer a catharsis and containment.

**Arlo Taylor-Osmond, BA English Literature and Sociology, First Year  
School of English**

**The Stevie Project**

My presentation revolves around showing my short documentary that I made Fact Not Fiction Films. It follows the story of my family's experience with learning disability. The condition is Tuberous Sclerosis, a rare disorder that affects my 16-year old sister Stevie.

Tuberous Sclerosis causes (mainly benign) growths in different parts of the body, including the brain and heart. Common problems that come with it include epilepsy, autism, learning difficulties and kidney problems, all of Stevie experiences.

The film explores how Stevie copes, despite all the struggles she has in her life. She has a wonderfully charming personality, surprisingly sharp sense of humour and a loving energy that is shown in the film.

But this tale of disability isn't quite like others of its kind. Directing the film, I wanted my own story of being a sibling of a disabled child to be heard. He speaks about the struggles of having to grow up quickly, put your own needs second to your sibling, and coping with the needling thoughts of who they could have been had they been born without learning disability.

It also tells the story of the parent, one that is too often unheard. Not only do my parents have to work hard to dress, feed, and emotionally support my sister the same way they did when she was five, but they have to come to terms with the fact that Stevie won't do many of the things that girls her age will do. We wanted to resist the 'feel good' disability trope, and address the harsh reality of disability in an empowering way.

If nothing else, this film is about struggle. It's for anyone whose struggle is not seen, or recognised. We hope you can resonate with this film.

**Grace Marsh, BA English Literature with Creative Writing, Second Year  
School of English**

**My Life Through Poetry: A Reading**

This presentation will focus on an autobiographical poetry reading, touching on themes such as disability, bereavement and mental health difficulties.

**Martine Neang, A Global Creative Industries, Second Year (she/her)  
School of Performance and Cultural Industries**

**A Faceless Name (\*Content Notes)**

"You speak three different languages? That's so cool!"

"You're so lucky to be multicultural!"

Lucky.

But where, or what do I call home? Is it my homeland, where post-genocide trauma persists with the nation's traditional emotional reticence, or the liberal and expressive European culture I was raised in, chosen by my parents in the hope of a better future? Life is a circus, when one grows up juggling between two contrasting worlds.

When the Khmer Rouge seized power in Cambodia in 1975, a purgatory 'Year Zero' followed, exterminating almost 2 million innocents in the project of building a new Marxist society. If my family escaped the Killing Machine in time to reach asylum in France, it is a longstanding cultural practice to sink into silence in an effort to erase the past. But growing up, how does one find their identity without knowing their history?

'A Faceless Name' is a tribute to my Grandpa, whose existence within the long list of victims is now a simple blur in my family's memory. By encouraging dialogue, venturing into delicate terrain, and sometimes even unintentionally raising tension, what started as randomly filming my relatives about their stories with my old iPhone became a personal documentary project that gives them a chance to finally speak about the events that stole their childhood – and that hopefully fulfills my identity quest.

Because behind the enriching life experience of multicultural children, lies a conflicting identity crisis, deeper intergenerational trauma and constant imposter syndrome. Welcome to my take on the Immigrant Paradox. *Where do I belong?*

*\*Content Notes: presentation will address war themes, killings and trauma, nothing too explicit.*

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**Tuesday 21 February, Michael Sadler LG19**

**Session Four: 15:00-16:00**

**Elizabeth Eastwood Dewing, BA English & History, Second Year (she/her)  
School of History**

**Campbell's Soup and Dostoevsky: can 'art' be history?**

Our modern world is saturated with image, music and art, often to such an extent that we are not even aware that it is there. From the first cave paintings to Drake, the arts have been used to express joy, anger, subvert the status quo and free our imaginations.

But when studying the past, such central parts of the human existence are often shunted to the side as 'unreliable' and overly subjective sources. In a world obsessed with empirical evidence, the expressive and emotive powers of a poem written in 1813 calling for revolution, a scarf embroidered by a Palestinian exile in Damascus or the lyrics of the Beatles' Eleanor Rigby are disregarded. However, through such artefacts, a true insight is offered, not just into the lives of the creators but the contexts in which they are working and the intended, and true impact that such objects have on those whose lives brush against them.

In this talk, I will examine the impact that reinstating such multifaceted works as historical sources can have on our understanding of the past. For surely, as a species so shaped by the arts, only through them can we truly understand, and connect, to the people who trod this world before us.

**Grace Patterson, BA Classical Literature & Italian, Final Year  
School of Languages, Cultures and Societies**

Does Love really conquer all? The representation of passion from Virgil to Caravaggio

The universal theme of love and its all-consuming nature has gripped societies across the millennia. Its eternal hold over us means that the tropes and images used to describe it in the ancient world are still ubiquitous in our modern day films and popular music. But with this obsession has always come a fear, at least on the part of some, that dangerous and uncontrollable consequences may flow from passion unrestrained.

Focussing on the poetry of Ancient Rome through to the artwork of the Italian Renaissance and Baroque periods, this presentation will explore how love has been represented throughout the ages and what these representations reveals about us, our societies and our histories.

From Virgil's dramatic epic 'The Aeneid' to Caravaggio's erotic painting 'Amor Vincit Omnia', poets and artists have deployed the figure of Cupid as a warning of the power of love. Unlike other Gods from the ancient world, Cupid's presence is still with us today, as many modern 'Rom-Coms' will attest. But his longevity and representation as the winged cherubic boy with whom we are familiar disguises his darker, more ominous origins.

But have the warnings of some of the greatest poets and artists in our history, that desire should be restrained in favour of more rational relationships, served their purpose, or have they in fact left us all the more in Love's unrelenting thrall? And does this mean, therefore, that Love really does conquer all?

**Sarah Cole, BA Art History and Cultural Studies, Final Year (she/her)**  
**School of Fine Art, History of Art and Cultural Studies**

**How and why do pregnancy portraits within the seventeenth century show a construction of gender in society?**

Within art history the pregnancy of a woman has largely not been recorded as a portrait. This was touched upon in one of my modules in my second year and really got my attention.

As the majority of portraits in Europe prior to the 19C were a commission from a wealthy aristocratic family, the then pregnant wife would have played a particularly important role in bearing an heir to the succession of the family name. However there seems to be few portraits of pregnant women made, they were hidden from society. The problem of the lack of power that the women held meant that they were not able to decide to commission a portrait and if a request were made then it could have been denied.

There is also to consider that the artists involved would have been likely to have been male so there may have been an issue with the artist seeing the pregnant woman.

There is also the issue of the health of the pregnant woman to consider as there was a much higher risk to the babies' health as well as the mother in pregnancy, the risk of death was far higher in previous decades.

One author and curator Karen Hearn is one of the few people that I have found to have written on this subject, so I would like to explore her work more as I am extremely interested in the re-education of students to include more of this subject in the curriculum in schools.

In this presentation I will explore the power, fertility, and female body portrayal within the seventeenth century.

**Niall Mapplebeck, BA English and Film Studies, Final Year (he/him)**  
**School of Languages, Cultures and Societies**

**New Queer Cinema and the Complex Representations of Queerness**

The New Queer Cinema movement represented a revolutionary diversion in representation of queerness in film, breaking free from flat, one-dimensional characters and instead attempting to reclaim homophobic notions and stereotypes of

queer people by creating rebellious, subversive queer criminals. However, in the movement's efforts to present more complex depictions of sexuality, the mistreatment and glamourisation of specific topics such as sex work, AIDS and paedophilia present within certain films instead represents a regressive depiction of powerless, traumatised queer people.

**Beth Norfolk, BA English Literature, Second Year (she/her)**  
School of English

**UnIdeal Victims – the unsolved murders of older women**

There are over 80 unsolved murders in the UK in which the victim was an older woman, and there may well be more – there is no official record. These murders have been forgotten by the police, and were ignored by the media at the time. There is no reason that their cases should have been forgotten, but they were. Yet there is still a hope for justice for these women – by getting their names out in the open, their cases could still be solved. My research focusses on the women and their stories, exploring not only their lives & their murders but the complex reasons that render them still unsolved. These victims and their families deserve justice and answers, and my research is one step towards that.

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**Wednesday 22 February, Michael Sadler LG10**  
**Session Five – HIST2505 Archive Intelligence: 14:00-15:00**

**Florence Poncia, BA History, Second Year (she/her)**  
School of History

British attitudes to immigration and Afro-Caribbean experiences in the late twentieth century  
My presentation will discuss the ways in which Britain reacted to Caribbean immigrants in the UK post Windrush. I will examine British attitudes towards immigration as well as exploring the experiences of Caribbean immigrants and challenges they faced in response to these attitudes.

**Caitlin Slocombe, BA History, Second Year (she/her)**  
School of History

**Exploring Nineteenth Century Punishment and Crime in the Archives**

I have been researching letters and documents from the nineteenth century which discuss certain crimes that were prevalent during the period, as well as the way that these were punished. Vagrancy, extramarital relationships and desertion from the military were all types of behaviour that could be reported to the law enforcement of the era.

The sources I have been looking at reveal three perspectives: the criminal, the witness, and the member(s) of law enforcement. This works to provide an insight into the criminal system of nineteenth century England, as well as the way both punishment and crime were thought about within society.

In this presentation I will discuss these sources further and the way that they relate to the wider historiography

**Alexander McCann, BA History, Final Year (he/him)**  
School of History

**David Oluwale: 50 years on**

My presentation will look into the death of David Oluwale in Leeds in 1969. As the first successful prosecution of British police officers for involvement in the death of a black person, it gives interesting insight today in a period of heightened awareness of problematic policing. It will take a particular focus on the attempt to cover up the murder and the whistleblower who went against the "blue wall of silence" risking his career and safety.



**Chris Wilkinson, BA History & Philosophy, Second Year (he/him)**  
**School of Philosophy, Religion and History of Science**

**The Yorkshire Ripper Murders: The Failures of the West Yorkshire Police Force**

This presentation will outline my research into the failures of the West Yorkshire police force in investigating the Yorkshire Ripper. It will discuss key failures which undermined the investigation including the catastrophic organisation of the main incident room and the failures of the police to correctly distinguish between hoaxes and actual evidence. However, the main portion of my presentation will be focused on analysing the impact of police attitudes towards women and especially prostitutes on the investigation and examining what has changed, if anything, as a result of the investigation.

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**Wednesday 22 February, Michael Sadler LG10**  
**Session Six: 15:00-16:00**

**Zoe Davis, BA History of Art with Cultural Studies, first year (she/her)**  
School of Fine Art, History of Art and Cultural Studies

**Greenwashing (the not so secret, secret of the fashion industry)**

Examining the advantages and disadvantages of the fashion industry and the problems with greenwashing.

**Lily Mistry, BA French & Italian, Final Year**  
**School of Languages, Cultures and Societies**

**How did the Gibellina community respond to the natural disaster of the 1968 Belice earthquake?**

My FYP will be a social anthropological perspective on the town of Gibellina and its community. My FYP will be focusing on the resilience and sense of community in Gibellina post 1968 Belice Earthquake. I have conducted interviews which involved speaking with different age groups within the community and asking for their stances on the community, town economy, impact of art and culture on the town post-earthquake.

**Della Stiff, BA Fashion Marketing, final year**  
School of Design

**Marketing during a crisis of consumerism: how should the past be used in contemporary fashion campaigns?**

Do you long for the familiarity of the good old days? Was the past really a simpler time?

British fashion marketing campaigns are tapping into our affection for the past now more than ever. Heritage branding appeals directly to our emotions, making it a powerful tool. In the current crisis of consumerism, how should these links to the past be used in a strategic, yet ethical and sustainable way? And is there a way that heritage branding can be beneficial to not only the profiting brand, but also the consumer and the environment?

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**Thursday 23 February, Parkinson Building, SR B.10**  
**Session Seven: 14:00-15:00**

**Elin Eriksson, English & Sociology, Final Year (she/her)**  
**School of English**

**Sad Girls and Feminine Rage: Escaping the Midwestern Suburbs (\*Content Notes)**

Women struck by tragedy have been a long-time staple in our literature and wider society. Melancholic women seem to have a grip on our popular consciousness. In more recent years, the Sad Girl has emerged as a subculture of young women embracing their sadness in what Audrey Wollen theorised as an act of resistance against neoliberal politics. The Sad Girl rebels against the Can-Do-Attitude and productivity expected of individual women within neoliberal capitalism. In my dissertation I seek to explore how the Sad Girl can also work to rebel against gender norms and expectations of women in the suburbs.

More specific to the presentation, I will be discussing how women turn to self-destructive sadness and rage to subvert the gender roles placed upon them, looking at the women characters of the Midwestern suburbs in *Gone Girl* and *the Virgin Suicides*. What is it about these suburbs that feel so oppressive and how can self-destructive behaviour be an escape? These are questions that my presentation will try to answer.

*\*Content Notes – might contain mentions of self-harm and suicide.*

**Rosie Lawrance, BA Philosophy, Final Year (she/her)**  
**School of Philosophy, Religion and History of Science**

**Porn, Violence and Free Will (\*Content Notes)**

My dissertation investigates the impact of pornography and violence on women's free will within sexual contexts through Fischer and Ravizza's reasons-responsiveness understanding of control. I endeavour to discuss male sexual violence against women as well as the rise in popularity of mainstream violent pornography, and will examine the implications of such on female free will, specifically: freedom in relation to consent in sexual contexts.

*\*Content Notes – This presentation centres around the influence of sexual violence, consent, and pornography on female free will and consent in sexual contexts, so although no distressing media will be shown, these concepts will be referred to and used throughout.*

**Joseph Buckingham, BA Philosophy & Sociology , Final Year (he/him)**  
**School of Philosophy, Religion and History of Science**

'European and Welcome?' – Orientalism within the Western media coverage of Ukrainian refugees  
It has been pointed out by many articles that the media has represented Ukrainian refugees in a much more positive light relative to how the media has typically represented refugees from the Middle East and North Africa. The former group of refugees have been described as 'European', 'like us', and 'civilised' and the later group, the opposite, echoing the arguments made in Edward Said's influential critique of Orientalism. This is of great importance, as the language used by the media does not simply reflect attitudes, but can reinforce attitudes as well as legitimise policy. The language used by the media therefore plays a role in the widely different treatment of Ukrainian refugees and Middle Eastern/North Africa refugees, which has seen the unconditional welcoming of the former and the brutal securitisation of the later. Such language, and how it functions as a discourse, should be therefore be studied and critiqued, which is the focus of this presentation.

**Catelyn Louwrens, BA Fashion Marketing, Final Year**  
**School of Design**

### **Exploring Drag's Entrance into the Mainstream**

Examining the performance art drags evolution, from being a resistance to capitalism now moving into a form of mainstream entertainment. This includes consideration of the contributions drag queens have made to the world of celebrity culture, beauty and fashion.

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**Thursday 23 February, Parkinson Building, SR B.10**  
**Session Eight: 15:00-16:00**

**Samuel Lou, BA History and Sociology, Final Year (she/her)**  
**School of History**

### **Shifting the Focus: Refocusing Photographies in British Hong Kong (\*Content Notes)**

Photography plays a crucial role in colonial history. As suggested by Susan Sontag in her book *On Photography*, photographing the world is a mean of collecting the world. Photographs in colonised lands have inseparable links with imperialism and western hierarchy. As shown in the case of Africa, India and America, photography is also practised as a way of archaeology collection of human types.

This project will shift the focus from commonly explored former British colonies to a place which shares less spotlight, Hong Kong. Excluding three years and eight months occupation period by the Japanese, the place was under British rule for ninety-nine years until 1997. Because of its geographic location and historical background, the place experiences a different colonial experience than the others. This led to unique sets of photographs presented from this place.

Through examining the legacy of photographs of post-war (1945-1984) British Hong Kong, this research aims to explore other possibilities and perspectives in photographs during colonisation. The examination of the chosen photography genre, lifestyle photography and street photography, will be divided into three sections, the photographers' intention, photographed subjects, and the presentation and understanding. An approach of comparing western photographers and native photographers will be attempted in each section. Since the place and time explored are unpopular, I would apply theories and arguments from other British colonies' photographs to examine my findings.

By reshifting and repositioning the focus on British Hong Kong photography from 1945 to 1984, I wish to propose alternative perspectives on photography during colonisation.

*\* Content Notes: presentation will discuss racism and colonisation, photography also may show images of nudity, death and cruelty.*

**Iwan Lloyd, BA International History and Politics, Final Year (he/him/she/her/they/them)**  
**School of History**

### **Denaturalisation Returns**

Much has been written about individuals' struggles to claim citizenship, yet the inverse process remains relatively neglected. Shamima Begum ignited a venomous and visible debate over the efficacy, legality, and morality of stripping individuals of their citizenship. However, this case was not unique. In the UK, the state practice of revoking citizenship has fallen in and out of fashion over roughly 100 years. The first half of the 20th century witnessed its construction and rise in popularity, it fell out of favour during the second half, and has re-emerged from its slumber over the last 20 years. I will account for the mechanisms behind this yo-yoing favour by presenting the stories of three individuals who struggled to

retain their citizenship, each an archetypal example from each aforementioned period. In doing so, I will illuminate the stipulations of citizenship, which may confront the audience's conceptions of "Britishness".

**Scott Harris, BA Asia Pacific Studies, Second Year**  
**School of Languages, Cultures and Societies**

**The Chinese influence on Press Freedom in Africa**

How is the Chinese government influencing the African press? Allegations of spreading propaganda, threatening local reporters and subliminally controlling the portrayal of China and its business with Africa. I share the story of how, while scouring various African countries' national newspapers for material for a separate project, I found how some articles were being written by ambassadors and other senior politicians of the Chinese Communist Party, and, intrigued, I dug deeper, to see how far a country can stretch itself beyond its own borders.

**Xristos Minas, BA Fine Art, Final Year (he/him)**

School of Fine Art, History of Art and Cultural Studies

**'No highly esteemed deed is commemorated here': exploring intergenerational loss, materiality, and spirituality, within wider geological and nuclear time**

I will be reading a piece of creative writing which explores my background as a Greek-British dual national, the gaps in my knowledge of my cultural histories, and examines the tension between the two cultures and their different spiritualities. I use this text to weave these objects of mundane, daily life, into wider temporalities, particularly wider geological and nuclear temporalities, and I invoke themes of longing and belonging, permanence and waste, collecting and archiving, to create a narrative that shifts between spiritual and mundane life.

I will also present a short research piece on long-term nuclear waste warning messaging, and outline its significance within wider cultural concerns about language, 'civilisation', and waste. I want to draw connections between this specific mode of intergenerational communication, and other intergenerational, historical and cultural narratives.

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**Friday 24 February, Michael Sadler LG10**

**Session Nine, 14:00-15:00**

**HIST2505 Archive Intelligence**

**Jamie Ashton, BA History, Final Year (he/him)**

**School of History**

**Charlotte Brontë's Correspondence: An Archival Microhistory of love, grief and loss**

The Brontës have become so engrained in myth that it is often difficult to separate them and truly place them in their historical context. This presentation will aim to separate the myth from reality and explore Charlotte Brontë through her seldom studied letters to friend, Amelia Ringrose, considering these through a framework of microhistory and the history of the every day. This shall aim to place Charlotte firmly within her context, noting a woman who was struggling with grief and loss and her place in society, following the death of her sisters, studying Charlotte in the terms she would want to be seen; as a woman, sister and author.

**Izzy Perryman, BA History, Final Year, (she/they/he)**  
School of History

**Section 28: the value and constraint of educators**

Using archival sources of educational material supplied to secondary school teachers, prior to the implementation of Section 28 by Margret Thatcher in 1988, this presentation will explore the restrictions on education often overshadowed by wider media oppression of the LGBTQ+ community. The sources will reveal positive educational material recommended by pro-equality organisations pre-1988 and explore the harmful impact of their removal on LGBTQ+ children in the 80s and beyond.

**Finley Atkinson, BA History, Second Year (he/him)**  
School of History

**Making the Britons: Development of British Nationalism in the 18th Century**

In 1707, the Acts of Union created a new state out of the prior independent kingdoms of England and Scotland, the Kingdom of Great Britain, which would eventually become the United Kingdom. But there is a difference between creating a state and having your citizens identify with that state. How did British nationalism (or Unionism) evolve as an ideology after 1707? To what extent did it develop and for whom? How did it interact with other factors such as the growth of Empire, religious issues, and Britain's wars both internal and external?

**Isla Defty, BA History, Second Year**  
School of History

**British Folklore and Mythology in the 20th Century: Impact and Influence**

Folklore and mythology forms the basis of our cultural roots yet today it is often disregarded and overlooked. We have come to conceptualise myths and folklore as relics of the past, static and unchanged with no impact on modern society. However, this is far from true as they are constantly evolving and being retold. Our modern world is littered with symbols of mythology from the face of the Green Man staring down at you from a church archway, to pagan rituals on Iona, to the bedtime stories parents tell their children. Its influence is virtually inescapable. Through analysing primary sources dating from the 20th century held in the Brotherton Library Special Collections, I have pieced together some of the impact and influence British folklore and mythology continues to have. I have focused in on the attitudes people held towards these stories, whether they viewed them through a purely fictional lens or whether there was an element of belief. I have then tried to track the modern influence of British myth in both the physical and cultural spheres. The 20th century is also an interesting period to look at as it marked a significant resurgence in the studying of mythology. Therefore, we can interpret many sources from this period concerning folklore and mythology as quests for identity, attempts to connect with a British history outside of common religious and societal structures.

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**Friday 24 February, Michael Sadler LG10**  
**Session Ten, 15:00-16:00**

**Rosa Coleman, BA English and Philosophy, Final Year (she/her)**  
School of Philosophy, Religion and History of Science

**'A Wicked Voice': The Paradox of Repulsive Art**

Vernon Lee's short story 'A Wicked Voice' details the repulsion felt by a character towards the supernatural voice of a castrato. However, the character is also strangely enchanted by the voice. This relates to an interesting philosophical discussion on the paradox of painful art. This paradox is the inquiry into why we attend to art that is not beautiful but

actually quite horrifying. This presentation will look at how we can be repulsed by an aesthetic yet still attracted to it.

**Niamh Ingram, BA Digital Media, Final Year**

School of Media and Communication

**“I heard this song on my for you page!”: The New Era of Music in a Digital Age**

The new era of music in a digital age is firmly upon us and this presentation – based on my ongoing final year dissertation – explores the influence of TikTok on a multi-million pound industry. No longer a lip-syncing app for 12 year olds, I will briefly explain the algorithms behind TikTok’s operations, the darker side we mightn’t see behind the platforms, and wider implications amongst society and the music industry.

**Matilda Lailey, BA French & Russian, Final Year (she/her)**

School of Languages, Cultures and Societies

**Localising video games**

Video games are an increasingly global industry, with excellent titles being lovingly crafted by developers all over the world. As fans continue to enjoy works that were originally created on the other side of the planet, the need for talented localisers grows. You may not have heard of video game localisers before, but you’ve almost definitely benefited from their work! They translate and adapt video games from one cultural and linguistic context to another. It may seem like the same kind of translation as translating a novel, for example, but as interactive pieces of audiovisual art, video games come with their own unique set of challenges. I’ll be explaining the localisation process, why it’s important, and how it differs from other forms of translation. Above all, I want to shine the light on the hard work of localisers: the all too often unsung heroes of game development.

**Marcus Wright, BA Spanish, Portuguese and Latin American Studies, Final Year (he/him)**

School of Languages, Cultures and Societies

**Tracing the origins of Romance: Who wrote the most famous classical guitar piece?**

Tracing the origins of Romance will be made of two parts. The second will be a live performance of the piece, performed on classical guitar. In the first, I will provide a brief overview of some of the most viable (and even some less viable) theories of who exactly composed this piece, complete with evidence. Mentioned will be both classical guitar giants such as Fernando Sor as well as other less known composers that may have been responsible for the piece. Classical guitar is not a particularly popular nor well-known instrument, however it has an extensive history, originating in Spain, travelling through Europe, and even down to South America. For this, it is sometimes called Spanish guitar. Some pieces are recognisable to the general public, but most are not. Romance is one of a rare few that became quite popular. There are around five theories I will touch on considering the composer of it, hoping to provide a general idea of the debates around the topic before performing it for the audience to hear themselves.

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