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Foreword from WRoCAH Director

As we reach the end of our fourth year, WRoCAH is now running at full capacity. The majority of our first cohort have now submitted their PhD theses, and some have already been awarded. A few have already been offered jobs and post-doctoral opportunities. Meanwhile, at the other end of the cycle, 61 new PhD researchers accepted the offer of AHRC studentships, and will form our fifth cohort, and we also recruited a final six White Rose Network studentships. Having scrutinised the student applications in such detail I feel I already know them but I’m looking forward to meeting them in person at our Welcome event in October. The fact that we can manage a complex community of over 300 researchers with such a small team is down to the effective structures and procedures that we’ve been able to put in place, but also to the hard work and dedication of the WRoCAH Manager and Administrator, as well as to the contributions of all the academic and professional staff that support our studentship application process, our committees, and our events.

As we enter our fifth year, the White Rose Consortium has been notified that the AHRC has awarded WRoCAH funding for a further five years. This success is a credit to an excellent bid-writing team, and it reflects the strength of the Arts & Humanities across all three Russell Group universities. It also builds upon what has been achieved so far, and enhances the strongest aspects of WRoCAH, providing more opportunities for internationalisation and more flexibility in the design and length of REPs. It also allows WRoCAH to ring fence 15% of all studentships for Collaborative Doctoral Awards, emphasising the importance of working with non-HEI partners. So, whilst we prepare to greet our final WRoCAH1 cohort, we can also look forward to the challenges and excitement of establishing WRoCAH2.

Professor Julian Richards

Reflection from WRoCAH Manager

Now that we are nearing 2019, we have one cohort almost totally finished and another cohort near to completing their PhDs. It is hugely rewarding to us to see how they have grown and developed during their PhDs. WRoCAH’s doctoral researchers produce top class research using the resources of the college to deepen their understanding of their respective fields through well-organised primary research trips. They have also kept a firm eye on their own development as researchers, taking a huge range of opportunities from formal training courses, summers schools and research residencies to build their already formidable research skills.

Perhaps most gratifying to us is the way WRoCAH doctoral researchers have embraced the researcher employability scheme. What they achieve in just one month is astonishing and is all down to the good planning and preparation they do with their external project partners so they can ‘hit the ground running’ when they start. Partners have been pleasantly surprised by the high quality of work and dedication WRoCAH researchers bring to their organisations with over three quarters of projects exceeding Partners’ expectations and the same number describe the work done as invaluable. Our researchers not only complete high quality projects but they take the time to plan and reflect on how they will develop and use the skills and understanding of complex work environments they gain during these placements. This eye on future employability has helped students adjust or solidify their thinking about their career options post-PhD. While we facilitate this process, they do the hard work and it’s great to see our first cohort of students reaping the benefits and entering careers within and outside of academia.

Caryn Douglas
Management and Governance

Governance Structure

WRoCAH is formally constituted as a collaborative project of the three Universities of Leeds, Sheffield and York, defined by a detailed Memorandum of Agreement. The three Universities retain their statutory obligations and act within their own ordinances and regulations. The primary function of the Executive Board is to guarantee that WRoCAH can provide a collegial and supportive environment for student development in a framework that is properly sensitive and responsive to the obligations and traditions of each University.

Our management model observes the following principles:

- **Student participation** Students are central to all the activities of the College and student representatives on each committee ensure that their voice informs decision-making on training and strategy.

- **Academic participation** The Chairs of the **Subject Cluster Committees** (who form the Studentships Committee) lead teams of academics from across the three White Rose universities representing each area of research with membership drawn from the White Rose Peer Review Group. This group forms the pool of expertise essential to maintain the highest academic integrity in the selection of students and to inform WRoCAH’s development.

- **Process integrity** The **Operations Team** brings together the administrative and financial representatives from each institution ensuring that WRoCAH processes are co-ordinated and developed in line with those at individual institutions.

- **Added value** Our **Training and Engagement Group** ensures that the development opportunities offered by WRoCAH complement and build on those already in place at the three universities through existing postgraduate researcher development and faculty training activities.

- **Full accountability** The management structure provides a series of checks to ensure that WRoCAH acts in accordance with its responsibilities and in compliance with the terms of its funders. All the committees report directly or indirectly to the **Executive Board**, which (through the Director) has final responsibility for reporting to funders.
WRoCAH Team

Julian Richards
Responsibilities: Overall financial, administrative and staffing responsibility; reporting to the WRoCAH Executive Board and AHRC; Chair of Studentships Committee, Training and Engagement Group, and Partnership Advisory Board.

My role is largely about liaison, with academic staff and senior management across the White Rose University Consortium, and with our external partners. I need to make sure that we maintain the vision and values enshrined in the original proposal to AHRC and that the recruitment process is fair, transparent and effective. One of my personal highlights in 2017/8 was the final Colloquium for our second cohort held in May at Weetwood Hall in Leeds, as they came to the end of their funded research period. I never cease to be impressed by the abilities and talent of WRoCAH students and whilst it was sad to see them for the last time I’m sure we’ll hear lots about them in the future.

Caryn Douglas
Responsibilities: Financial management, coordination and evaluation of WRoCAH Training Programme, Chair of Operations Team, drafting WRoCAH policies, operational management of WRoCAH funding schemes.

One of my key contributions to WRoCAH is to keep the wheels rolling smoothly, making sure that our systems and processes are fit for purpose by working closely with administrative colleagues at Leeds, Sheffield and York. I was particularly pleased in 2017/8 to be able to establish and develop relationships with a number of new REP partner organisations and see students complete successful projects with them. One of the best bits of my job is getting to read the student reflections on their REPs and the partner feedback, reinforcing how important and useful the scheme is to both parties.

Clare Meadley
Responsibilities: Financial management of the WRoCAH operational budget, administration and servicing of the various WRoCAH committees, contributing member of the WRoCAH Operations Team, administration of the WRoCAH training events, maintenance of WRoCAH databases, administration of WRoCAH Small Awards fund, Editor of the WRoCAH Newsletter and Website.

My role is to provide administrative support to both Caryn and Julian and to be the first point of contact for our ever-increasing cohort of students. I enjoy a varied role from daily management of the office@wrocah.ac.uk email account and processing award letters and expense claims for Small Awards, to liaising with various venues across the White Rose region to support our ongoing training schemes. The latest addition to my role is that of trainer and I am proud to have been part of the team who put together and delivered our ‘Nurturing your Needs – Looking after your Wellbeing’ during your PhD training event in September.
Studentships Committee

The Studentships Committee holds the main responsibility for selecting students in the main AHRC competition. It is formed from the chairs of the Academic Cluster Committees who serve for three years.

Studentships Committee in 2017/8

Stuart Carroll  
History Cluster Chair

Richard Salmon  
English and Cultural Studies Cluster Chair

Liz Prettejohn  
Heritage and Material Culture Cluster Chair

Amanda Crawley-Jackson  
Creative Arts and Media Cluster Chair

Mark Wynn  
Thought Cluster Chair

Julia Dobson  
Modern Languages and Linguistics Cluster Chair

Reflection from Amanda Crawley-Jackson:

The WRoCAH cluster committee for Creative and Performing Arts, which grew to encompass Media during the period in which I have chaired it, receives a wide range of PhD proposals, including many which are practice-led. We assess applications submitted by students from a variety of disciplinary backgrounds, as well as emerging and more established practitioners. The composition of our cluster committee, which includes creative practitioners, reflects the scope and diversity of the applications it receives.

The quality of the applications is consistently high and it is the job of the cluster committee to apply rigorous selection criteria in assessing the research proposals, the applicants’ academic and professional profiles and the fit of the proposals to the WRoCAH scheme. As chair of the subject committee, I am confident that the thoroughness of the evaluation process, as well as the diligence and expertise of the committee members, ensure that the Competition Studentships are awarded to the very best applicants.

The cluster committee also meets several times a year to evaluate Large Award applications from WRoCAH PhD students. This is an important role, in that we oversee the allocation of funds to support such activities as conference attendance, training and primary research visits.

I have been delighted, over the last three years, to see how WRoCAH is able to provide such outstanding levels of support, training and encouragement to some of the finest students. I have no doubt that each of the cohorts will make an outstanding contribution to scholarship, creative practice and knowledge exchange, both within higher education and in partnership with others. I look forward to following their successes.
Partnership Advisory Board
This committee provides advice on the development of WRoCAH’s engagement with external partner organisations, including the Researcher Employability Project Scheme.

2017/8 committee membership
Liz Colquhoun – Senior Publisher, Arts & Humanities Journals, Routledge, Taylor & Francis Group
Sean Cunningham – Head of Medieval Records, National Archives
Nat Defriend – Programme Leader, Young Foundation
Caryn Douglas – WRoCAH Manager
Julie Edwards – Director of Therapy Services, Sheffield Health and Social Care NHS Foundation Trust
Paul Goodman – Head of Collections, Royal Armouries
Dominic Gray – Projects Director, Opera North
Ann Gurnell – Marketing Director, Ideas Group
Alison Houston – Head of Board Performance and Archive Project, Marks & Spencer
Bill Lawrence – Executive Director, Reel Solutions
Clare Meadley – WRoCAH Administrator (Minutes)
James Perkins – Research & Postgraduate Development Manager for the British Library
Barney Sloane – Head of Strategic Planning and Management, English Heritage
Helen Parrott – Senior Relationship Manager, Arts Council England
Michael Terwey – Head of Collections and Exhibitions, National Media Museum

Student representatives:
Rebecca Herd – School of Languages and Cultures, University of Sheffield
Joshua Maxwell-King – Department of History, University of York

Reflection from a WRoCAH Partner Organisation: Dr Elaine Tierney, VARI Teaching and Training Coordinator, Victoria and Albert Museum:

"The Victoria and Albert Museum has collaborated on three Researcher Employability Projects (REPs). WRoCAH students were matched with V&A projects that fitted their research profile and wider professional skills. In each case, students used their research expertise to advance existing museum projects, including temporary exhibitions, permanent galleries and research proposals, which were all strategic priorities for the V&A. The variety of work undertaken reflects the rich diversity of WRoCAH’s doctoral community, with projects spanning chronologies, materials and technologies.

Being a WRoCAH partner demonstrates the V&A’s commitment to being a truly national institution with an active role in developing the next generation of collections-based researchers. We value the opportunity to expand the research and professional horizons of talented doctoral students. This includes sharing the museum’s collaborative and interdisciplinary research methods, its expertise in engaging diverse publics and showing students how skills honed during thesis research have application beyond the academy in a busy national museum. With the increasing emphasis on the ‘impact agenda’, this is vital experience for all PhD students, including those who wish to pursue an academic career."
Studentships Representation

Students form an important part of our governance structure, bringing their first hand experiences and input to the Executive Board, the Partnership Advisory Board and the Training and Engagement Group.

I represented the University of Leeds at the WRoCAH Executive Board meeting in November 2017. Prior to the meeting, I analysed all the materials disseminated to Board members and contributed suggestions on several items. I proposed that information about WRoCAH and its application process could be disseminated to students outside of Leeds, Sheffield and York, to help ensure that the opportunities offered by WRoCAH are available to all outstanding scholars. It was a pleasure to take part in such a well organised discussion, aimed at furthering the success of WRoCAH and its students in their noble aim of advancing and disseminating knowledge of the Arts and Humanities.

Luke Daly-Groves
School of History, University of Leeds
WRoCAH Executive Board member 2017/18

Participating as a representative for the Training and Engagement group has been a great opportunity to engage with fellow members of the WRoCAH cohort and staff across the consortium who are involved in planning, developing and assessing training opportunities for doctoral researchers. Through attending meetings, I have gained a greater understanding of how the training needs of PhD students are interpreted by funding bodies, and how this translates into organising and facilitating opportunities. This role has also allowed me to share the experiences of researchers at my home institution (University of Leeds) with the cohort and suggest areas for improvement.

Rebecca Starr
School of Fine Art, History of Art and Cultural Studies, University of Leeds
Training and Engagement Board Member 2017/18

I attended a WRoCAH Executive Board meeting for the second time in 2017. It was very interesting to see how issues discussed at the previous meeting had been resolved, and what new challenges had arisen. The Board is responsible for overall strategic management and governance and includes representation from WRoCAH, the universities, partner organisations, AHRC, and current students. As one of the WRoCAH students attending, it felt that our presence was valued as a way to bring current issues and research interests into sharper focus. In this meeting, the current programme was reviewed, and there was a focus on the potential future form that WRoCAH might take as the new funding cycle approaches.

Nicola Pennill
Department of Music, University of Sheffield
WRoCAH Executive Board member 2017/18

I was a Sheffield Student Representative on the Executive Board for two years. This involved attending one meeting per year and taking any issues to the board that were of relevance to students. The meetings were extremely interesting from my perspective; they gave me some insight into how WRoCAH as an organisation works, as well as some quite significant broader issues in Higher Education. I gained an understanding of how funding is structured, the ways in which the three institutions deal with similar problems and the implications of Brexit.

Ailson Horgan
School of English, University of Sheffield
WRoCAH Executive Board member 2017/18
A diverse student body

And also...
Australia
USA
Zimbabwe
WRoCAH at a glance

2017/8 Cohort

- Creative Arts and Media: 12
- English and Cultural Studies: 16
- Heritage and Material Culture: 17
- History: 19
- Modern Languages and Linguistics: 9
- Thought: 14

2017/8 Cohort

- York: 23
- Sheffield: 22
- Leeds: 22

Female: 38
Male: 29

- 29 & under: 72%
- 30-39: 17%
- 40-49: 8%
- 50-59: 3%

57 AHRC Competition Studentships

6 WRoCAH White Rose Networks

4 AHRC Collaborative Awards
All Students since 2014

- 59 Creative Arts and Media
- 55 English and Cultural Studies
- 68 Heritage and Material Culture
- 63 History
- 24 Modern Languages and Linguistics
- 43 Thought

- York 119
- Sheffield 98
- Leeds 95

- Female 194
- Male 118

- 29 & under 76%
- 30–39 15%
- 40–49 6%
- 50–59 3%

- AHRC Competition Studentships 235
- WRoCAH White Rose Networks 23
- AHRC Collaborative Awards 31
- AHRC Project Studentships 6
- Wolfson Postgraduate Scholarships in the Humanities 14
- Other 2
# 2017/8 Financial Report

<table>
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<th>INCOME</th>
<th>BUDGET</th>
<th>EXPENDITURE</th>
<th>YEAR END BALANCES</th>
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<tr>
<td><strong>AHRC Funds</strong></td>
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<tr>
<td>Brought forward from 2016/7</td>
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<tr>
<td>Studentship Fees and Stipend (including SDF)</td>
<td>£12,230</td>
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<tr>
<td>Reimbursement for 2014-2017 RPMs</td>
<td>£412,503</td>
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<td>Student targeted funds – Budget for Cohort 1 only</td>
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<tr>
<td>Training Mobility Awards (SDF)</td>
<td>£15,528</td>
<td>£24,415</td>
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<td>Researcher Employability Projects (SDF)</td>
<td>£35,653</td>
<td>£1,970</td>
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<td>Knowledge Exchange Projects (SDF)</td>
<td>£108,865</td>
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<td>Stipend Extensions (WRoCAH Associate Awards, SDF)</td>
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<tr>
<td>Research Support (RTSG)**</td>
<td>£42,400</td>
<td>£65,977</td>
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<tr>
<td>Cohort Development Fund (CDF)</td>
<td>£184,176</td>
<td>£139,963</td>
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<td><strong>£3,810,285</strong></td>
<td><strong>£3,733,879</strong></td>
<td><strong>£3,729,145</strong></td>
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<tr>
<td><strong>Carried forward to 2017/8</strong></td>
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<td><strong>£93,370</strong></td>
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| Additional funding from Leeds, Sheffield and York Universities | | | |
| Brought forward from 2016/7 | £58,820 | | |
| Networks Studentships Fees and Stipend | £187,480 | £187,480 | £187,480 |
| Networks/CML Student targeted funds | £23,000 | | |
| Training Mobility Awards (SDF) | £4,500 | £4,219 | |
| Researcher Employability Projects (SDF) | £10,000 | £11,905 | |
| Knowledge Exchange Projects (SDF) | £4,800 | £0 | |
| Stipend Extensions (WRoCAH Associate Awards, SDF) | £29,100 | £24,497 | |
| Research Support (RTSG) | £2,000 | £3,400 | £10,152 |
| Fee waiver Masters | £160,080 | £154,400 | £154,400 |
| WRoCAH staff salaries (York only as lead partner) | £135,915 | £135,915 | £135,915 |
| | **£508,475** | **£529,595** | **£528,572** |
| **Carried forward to 2017/8** | | | **£38,723** |

| **WRoCAH Administration Fund** | | | |
| Brought forward from 2016/7 | £17,023 | | |
| 2017/8 income | £30,000 | | |
| Travel for WRoCAH Committee members | £4,000 | £2,164 | |
| WRoCAH staff travel | £2,500 | £3,182 | |
| Training and Conferences | £4,500 | £982 | |
| Website development and hosting | £200 | £3,140 | |
| Advertising and Marketing | £2,000 | £9,256 | |
| Catering | £3,000 | £1,745 | |
| Printing and copying | £7,500 | £10,542 | |
| WRoCAH Office Costs | £2,000 | £2,326 | |
| Casual staff | £6,000 | £4,631 | |
| Equipment purchase | £900 | £1,537 | |
| Other | £5,000 | £1,122 | |
| | **£47,023** | **£37,600** | **£40,626** |
| **Carried forward to 2017/8** | | | **£6,397** |

* income to be received in Y4 for each cohort
** includes pooled contribution to RTSG from AHRC CDA and CDP studentships at Leeds, Sheffield and York
## Research Students

### Full 2017/8 student listing

<table>
<thead>
<tr>
<th>Name</th>
<th>AHRC Competition/CDP</th>
<th>University</th>
<th>School</th>
<th>Research Area</th>
<th>Supervisor(s)</th>
<th>Collaborative Project with gallery</th>
</tr>
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<tbody>
<tr>
<td>Holly Anderson</td>
<td>AHRC CDP</td>
<td>University of Leeds</td>
<td>School of Design</td>
<td>Heritage and Material Culture</td>
<td>Supervised by Elizabeth Willneff – Leeds</td>
<td>Collaborative Project with Tate Gallery</td>
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<tr>
<td><strong>Pigment-additive interactions in synthetic emulsion materials and implications for the conservation of modern and contemporary art</strong></td>
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<tr>
<td>Nathaniel Andrews</td>
<td>AHRC Competition</td>
<td>University of Leeds</td>
<td>School of History</td>
<td>History</td>
<td>Supervised by Peter Anderson – Leeds, Richard Cleminson – Leeds</td>
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<tr>
<td><strong>Anarchist counterculture in Argentina and Spain, 1917–1936: a transnational study of libertarian culture, identity, and prefigurative politics</strong></td>
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<td>Joel Baker</td>
<td>AHRC Competition</td>
<td>University of Sheffield</td>
<td>Department of History</td>
<td>History</td>
<td>Supervised by Mary Vincent – Sheffield</td>
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<td><strong>Public works, welfare provision, and the social construction of the Spanish state under the Primo de Rivera dictatorship, 1923–1930</strong></td>
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<td>Emily-Rose Baker</td>
<td>Network</td>
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<td><strong>Dreams and Death-Worlds: Situating the Post-communist Emergence of Holocaust Memory in Central-Eastern Europe within a Literary Theory of Dreams</strong>&lt;br&gt;Responding to the disparity between Holocaust memory-cultures in the European east and west, this project adopts a historical-psychoanalytic methodology to explore the nature and scope of Nazi killing in central-eastern Europe, and the various ways it has come to be remembered and forgotten in these nations post-communism. Via an analysis of representational Holocaust texts from 1989–91 onwards, my research will extend Achille Mbembe’s notion of ‘death-worlds’ to include Jewish conditions of life, as well as murder, beyond death camps in easterly territories, and to use this as a platform on which to develop a literary theory of dreams.</td>
<td>University of Sheffield&lt;br&gt;School of English&lt;br&gt;<em>Supervised by</em>&lt;br&gt;Sue Vice – Sheffield&lt;br&gt;Hugo Service – York&lt;br&gt;WRoCAH Network: The Future of Holocaust Memory</td>
<td></td>
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<tr>
<td><strong>Research Area</strong> History</td>
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<thead>
<tr>
<th>Fabrizio Ballabio</th>
<th>AHRC Competition</th>
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<td><strong>The Architecture of the Governmental Machine: Architecture, cartography and cadastral reform under the Bourbons of Naples</strong>&lt;br&gt;My project investigates the architectural interventions and administrative reforms of the Bourbon Kings of Naples as inter-related modes of government and territorialization. It does so through the architecture of Ferdinando Fuga which I approach as a crucial component of an ambitious restructuring of political, economic and architectural systems which sought to impose ‘modern’ forms of social and territorial government on the new Kingdom. I treat the architecture not as representation of pre-conceived modes of rule, nor as separate from other means of government, but in its processes and practices and as a crucial articulation of dominion.</td>
<td>University of York&lt;br&gt;Department of History of Art&lt;br&gt;<em>Supervised by</em>&lt;br&gt;Helen Hills – York</td>
</tr>
<tr>
<td><strong>Research Area</strong> Heritage and Material Culture</td>
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<thead>
<tr>
<th>Shuna Beckett</th>
<th>AHRC Competition</th>
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<td><strong>Changing spaces: The appropriation and transformation of space as a manifestation of power and belonging among young Roma Slovak women in Sheffield</strong>&lt;br&gt;This research will explore the role of the participatory arts as an innovative methodology to aid social integration through an understanding of Roma women’s subjective experiences of belonging and power. It centres these around the appropriation and transformation of physical and conceived space. It focuses on gender as a social factor which intersects with other identities and social divisions (Valentine 2008). The study will also contribute to understanding art as a formal methodological approach, creating a dialogue between collaborative ethnography and participatory theatre.</td>
<td>University of Sheffield&lt;br&gt;Department of Geography&lt;br&gt;<em>Supervised by</em>&lt;br&gt;Deborah Sporton – Sheffield&lt;br&gt;Ryan Powell – Sheffield&lt;br&gt;Gill Valentine – Sheffield</td>
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<tr>
<td><strong>Research Area</strong> Heritage and Material Culture</td>
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<tr>
<td>Name</td>
<td>Research Area</td>
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<td>My thesis reads a history of imaging environmentalism in the work of self-identified queer/feminist artists, with focus on critical representations of the more-than-human in moving images and photographic portraiture. Attending to how issues of the 'eco-' intersect with 'feminisms', the project tracks the development (but not necessarily contiguous evolution) of LGBTQ, environmental justice and women's health movements from the 1970s to the present day. Understanding spaces of nature as complex sites of cultural, social, political and economic interest, I query what it means to pose, stage and perform with and against nature.</td>
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<tr>
<td>Andrea Blomqvist</td>
<td>Obtaining happiness: The reliability of affective forecasting for decision-making</td>
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<td>Recent research in psychology shows that our affective forecasts (AFs) are often faulty. We predict the intensity of our emotions as higher and their duration as longer than they will be. This raises the question of whether we should make decisions based on AFs. It seems that we should not, since the process appears to be unreliable. I will argue that a constructive process like AF should in fact be taken to be reliable, lest we risk scepticism about common belief-forming processes like memory. Therefore, making a decision based on an AF is rational.</td>
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<td>This PhD provides the first cross-disciplinary study of the 1536-9 Dissolution of the monasteries in England to focus specifically on its consequences for urban development in Yorkshire. It will primarily utilise archaeological, historical and cartographic sources to establish the impact of four key effects, that of: compulsory rural land transfer on proto-industrial development, the release of large cohesive monastic precincts on urban growth, the removal of a major source of charity, education and spiritual provision on society and its development, and the loss of social cohesion on religious, economic and political stability.</td>
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<tr>
<td>Name</td>
<td>Research Title</td>
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<tr>
<td>Jennifer Buckley</td>
<td><strong>Facts to Fictionality: Essay-Pериодicals and Literary Novelty</strong></td>
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<td>Katherine Calvert</td>
<td><strong>New Women and Mothering: Writing Motherhood in Weimar Germany</strong></td>
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<tr>
<td>Jane Campbell</td>
<td><strong>Utopian Dreams, Colonial Realities: Changing visions of society and culture in utopian literature, New World colonial projects and settlements, 1516–1688</strong></td>
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<tr>
<td>Laurence Carr</td>
<td>AHRC Competition</td>
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<tr>
<td><strong>Rethinking the Role of Sound in Silent Weimar Cinema</strong></td>
<td><strong>University of Leeds</strong></td>
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<td>In recent years the role of sound has become a particular point of discussion in film studies. Most analysis has focused on films made since the synchronised sound revolution. That said, commentators have also noted that silent cinema could never be considered entirely silent. Critics and filmmakers have long pointed to scenes from the silent era which they claim create an illusion of sound. However, there has been little detailed exploration of this. My thesis will explore the ways in which the visual representation of sound was fundamental to directors of Weimar cinema (1919–1933), one of the key periods in the development of film.</td>
<td><strong>School of Languages, Cultures and Societies</strong></td>
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<tr>
<td><strong>Research Area</strong> Creative Arts and Media</td>
<td><strong>Supervised by</strong></td>
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<td></td>
<td>Paul Cooke – Leeds</td>
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<td>Angelos Koutsourakis – Leeds</td>
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<tr>
<th>Isabelle Carter</th>
<th>AHRC Competition</th>
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<tr>
<td><strong>The lived experience of multi-storey council housing in England, c. 1957-1998</strong></td>
<td><strong>University of Sheffield</strong></td>
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<td>This project studies three multi-storey council housing estates in England from c.1957-1998: Sheffield’s Park Hill, London’s Trellick Tower, and Manchester’s Hulme. With a focus on the lived experiences of council tenants, the research seeks to move beyond the scope of existing academic debate, in which the history of multi-storey housing is confined to a polarised narrative of rise and fall. Using tenants’ documents, oral history interviews, and local and national government housing records, it explores the nature of everyday life and how this is comparable to wider academic and cultural representations of this particular urban environment.</td>
<td><strong>Department of History</strong></td>
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<td><strong>Research Area</strong> History</td>
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<td>Adrian Bingham – Sheffield</td>
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<tr>
<th>Lucy Cheseldine</th>
<th>AHRC Competition</th>
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<tr>
<td><strong>Re-working History: Donald Hall’s Poetics of Memory</strong></td>
<td><strong>University of Leeds</strong></td>
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<td>The United States originates in a range of political declarations, performative documents which form the basis of what Sacvan Bercovitch calls “textual America”. Little examined in recent scholarship, the poetry of Donald Hall is significant because it examines the textual nature of American cultural identity. His writing is concerned with the process of historical narrative-making, actively taking stock of the past by giving it a place in the present. Through textual examination, this thesis will generate new readings of how poetry more generally reframes the ongoing production of performative US political identity within a historical perspective.</td>
<td><strong>School of English</strong></td>
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<td><strong>Research Area</strong> English and Cultural Studies</td>
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<td>Andrew Warnes – Leeds</td>
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<tr>
<th>Lewis Dagnall</th>
<th>AHRC Competition</th>
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<tr>
<td><strong>Tribute and the Transformation of the Later Roman World (c.284–602 CE)</strong></td>
<td><strong>University of Sheffield</strong></td>
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<td>Paying for peace? This project challenges the scholarly consensus that spiraling tribute in Late Antiquity can be understood as a Roman loss of control of the prior policy of ‘subsiding’ frontier security. It re-evaluates primary sources from Emperor Diocletian’s accession (284 CE) to Emperor Maurice’s death (602) and from Empire’s full extent, using theories of non-commercial economic exchange to demonstrate that tribute was a much richer and more complex relationship than the commercial metaphors of ‘payment’ suggest. This has major implications for the recently-revived ‘fall of Rome’ debate, which has often drawn on the ‘subsidy payments’ model.</td>
<td><strong>Department of History</strong></td>
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<td><strong>Research Area</strong> History</td>
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<td>Julia Hillner – Sheffield</td>
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Lauren Dale

The experience of virginity for males and females during the transition from adolescence to adulthood in later medieval England

My project will explore the experience of virginity for males and females and its significance in the transformation from youth to adulthood in later medieval England. Recent scholarship has largely favoured female virginity and masculine clerical experiences, though lay male virginity has been overlooked. By analysing a range of judicial, ecclesiastical and literary sources, I seek to examine the cultural concept of virginity for men and women at all levels of medieval society. My project will challenge understandings of medieval gender and sexuality studies by exploring the cultural construction of virginity for males as well as females.

Research Area History

Clare Danek

Working alone, working together – exploring craft learning in open access community making spaces

This research examines the experiences of participants taking part in amateur craft activity. Specifically, it explores the differences between working alone and together, the development of a participant’s creative voice, and the role played by physical spaces in developing and sustaining informal networks of amateur practitioners. The study will be undertaken on a longitudinal basis, using ethnographic and autoethnographic research methods.

Research Area Creative Arts and Media

Manuel Farolfi

John Cage in Italy: chronicle and reception

This doctoral research aims to produce a systematic reconstruction of the events that linked the American composer John Cage to Italy between the 1950s and 1980s, and to carry out an in-depth analysis of the Italian reception of his music and ideology. The hypothesis on which the research is based is that the primary and secondary sources present in Italy, and/or available in the Italian language, still today represent a bibliographic patrimony that is for the most part under-investigated and thus very little exploited in the framework of studies dedicated to Cage’s story and reception in Europe.

Research Area Creative Arts and Media

Dominic Floyd

Creating a diverse harmonic language through new approaches to modulation, form and style

Recent trends in contemporary music have seen the role of harmony as a means of musical change much reduced. Whilst other musical parameters often provide excellent means of change, removing harmony from this function relinquishes the aesthetic possibilities that a dynamic harmonic language promises. Despite this, in the last few decades there has been an enormous proliferation of different harmonic styles, and different means of organising pitch. Inventing new methods of modulation and reconsidering harmony’s role in the construction of form in order to revivify the harmonic dynamism of non-tonal music is the goal of this research.

Research Area Creative Arts and Media
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<tr>
<td>Colm Gibson</td>
<td>Race and Technology in African American Speculative and Science Fiction</td>
<td>University of York</td>
<td>Alice Hall – York, J T Welsh – York, Adam Kelly – York</td>
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<td>Department of English and Related Literature</td>
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<tr>
<td>Jamie Graves</td>
<td>Emotions and Social Status in Early Modern England</td>
<td>University of Sheffield</td>
<td>Phil Withington – Sheffield</td>
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<tr>
<td>Ian Hardwick</td>
<td>Pushing the Boundaries of Roman Britain: Landscape, Frontier and Identity in northern Britannia</td>
<td>University of York</td>
<td>Kevin Walsh – York, Steve Roskams – York</td>
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<td>Department of Archaeology</td>
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**Research Area**

- Creative Arts and Media
- English and Cultural Studies
- History
- Heritage and Material Culture
Britt Harrison

*Cinematic Humanism*

Cinematic Humanism is both the philosophical understanding of the fact that fictional films provide valuable insights into what it is to be human and an example of ‘Philosophy Without Theory’, a newly christened philosophical methodology. It provides a unique appreciation of the relationship between the cognitive, the aesthetic and the cinematic, prompted by recent developments in the philosophy of art and literature, particularly arguments for a new so-called ‘Literary Humanism’. Cinematic Humanism is the first-ever extension of this principled orientation into the area of film.

*Research Area: Thought*

Angus Hebenton

*Equality, Respect and Workplace Hierarchy*

I will explore the implications of ‘relational egalitarianism’ for the distribution of power in the workplace through philosophical analysis of possible objections to my provisional thesis that non-democratic hierarchies of status and power are incompatible with social relations exhibiting equality of respect. My aim is to reach normative conclusions about the design of workplace institutions, including under what conditions hierarchical authority may be legitimate and its limits. This will involve developing the concept of relational equality and drawing on social scientific evidence about the effects of hierarchy on thinking and behaviour.

*Research Area: Thought*

Michael Holden

*Comics and Catastrophe: Space and Memory in the Holocaust Graphic Novel*

My research analyses Holocaust graphic novels through a specific, dual-focus on space: the spaces of memory depicted within such texts, and the space of the graphic novel page. My aim is to establish what the comics form facilitates with regard to the transmission of traumatic memory, and how this differs from other forms, such as filmic and literary texts. In order to achieve this, I will approach my texts from a range of spatially-oriented thematic concerns (narratives of return to sites of Holocaust memory, for instance), and will seek to compare the texts throughout with related examples from other forms. I also hope to approach my research from a multidirectional perspective, by incorporating examples of graphic novels that depict other historical traumas, in order to establish whether there exists an exchange of ‘visual language’ between texts that represent different historical contexts.

*Research Area: History*
Benjamin Holt

Small arms in the shatter zone: The impact of weapons diffusion in India’s North East

India’s North East has been susceptible to sustained periods of conflict, derived from ethnic and regional tensions, and prolonged due to ease of access to modern weapons. Recent studies of weapons have begun to identify the impact small arms can have beyond their mechanistic destruction. This project employs a similarly conceptual approach that delineates these more nuanced effects, which have affected transnational ties, cultural practices, political dynamics and development. By employing a temporal timeframe over a number of decades, this project will demonstrate just how influential this persistent diffusion has been.

Research Area History

Georgia Ingles

Early Modern Bibliotherapy: Therapeutic Hermeneutics in the Writings of Edmund Spenser, John Donne and Robert Burton

My thesis explores the complex relationship between acts of reading and acts of healing within early modern medical and literary discourse. I argue that reading was not solely conceived of as physiologically affecting, as recent scholarly work has suggested, but, in particular formulations, as physiologically restorative. Examining medical claims for bibliotherapy alongside literary representations of reading as a curative act, with an emphasis on Edmund Spenser and John Donne, my research will offer new insight into the history of the body and the history of the book, whilst also contributing to debates around the uses of the humanities.

Research Area English and Cultural Studies

Sun Ju Lee

Inverting the Time-space Frame: Visual Forms as a Space-time model of the Chronotope

This research co-opts the literary concept of the ‘chronotope’ as an analytical tool to drive practice-led research, specifically the space-time frame of visual art. Mikhail Bakhtin’s concept and criticisms of it will help me to evaluate the interaction between the work and spectator, theoretically bridging literary analysis and the visual arts. The research asks how an inversion of Bakhtin’s prioritisation of time over space in literature, into the adjusted compound of ‘space-time’, could allow us to think differently about the chronotopic character of contemporary visual arts.

Research Area Creative Arts and Media
**Matthew Lester**  
*Sacred spaces? Using in-situ soil analysis to explore spatial organisation at the Early Bronze Age cult centre of Dhaskalio-Kavos, Keros, Greece*

This project aims to understand how the control and use of space was incorporated in the emerging practices of organised religion at the beginning of the 3rd Millennium BC. Through a programme of geochemical analysis, this study will refine in-situ methods for identifying the use of space and activities associated with the EBA cult centre of Dhaskalio-Kavos, Greece, and will be augmented with a comparative analysis of contexts at the settlement and the range of sites identified across Keros. The data will be used to develop an understanding of how wider infrastructure supports early cult practice and its transformation into organised religion.

**Research Area**  
Heritage and Material Culture

**Frances Long**  
*Children’s Sleep in England, c1650–1830*

This project explores children’s sleep in the long eighteenth century. Children have unique sleep needs: both the amount of sleep they require, and its timing, are incompatible with adult cycles of sleep and waking, I examine how these differences were explained, and their effect on childcare and the adults responsible for administering it. In doing so, I extend our understanding of both premodern sleep, and the history of childhood and the family. I also hope to reconstruct the experience of childhood sleep, to understand the physical and emotional dimensions of childhood slumber.

**Research Area**  
History

**Matthew Lovatt**  
*Political Storytelling: The Use of Personal Stories and Anecdotes in British Politics*

My research project investigates the use of personal stories and anecdotes in British politics, comparing how they are told by politicians and political leaders across two different contexts: media speeches and parliamentary debates. It uses elements of discourse and rhetorical analysis to interrogate the social and political functions of these stories, with the aim of offering theoretical insights about particular practices of political storytelling and their implications for political culture and democratic communication.

**Research Area**  
Creative Arts and Media

**Emma McDowell**  
*Challenging the dominant arts marketing paradigm through a critical exploration of the artist–audience dynamic in live performance*

Through analysis of the relationship between audience and artist within the dynamics of live performance, this PhD aims to critically assess the dominant arts marketing paradigm employed in the UK theatre sector, in the context of the total ‘art-making’ process. The project will achieve this by adopting an anthropological approach, including the study of cognitive and embodied engagement with a series of live performances, designed to explore different modes and models of audience engagement and investigate motivations and values of current and potential audiences, arts marketing practitioners and artists.

**Research Area**  
Creative Arts and Media
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<th>Name</th>
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<tr>
<td>Nadia Mehdi</td>
<td><strong>An ethical and typological investigation of interactions between cultures</strong></td>
<td>Thought</td>
<td>University of Sheffield Department of Philosophy</td>
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<td></td>
<td>My project investigates the ethics of a range of encounters in which cultural material crosses cultural borders. The notion of 'cultural appropriation' is currently the primary means of conceptualisation for this kind of movement. I wish to develop a broader typology of cultural encounters using power relations between cultures as the primary basis of categorisation. This treatment allows for the condemnation of unjust practices but doesn’t wrongly extend this condemnation to non-oppressive encounters and can provide practical recommendations for non-harmful cultural interactions.</td>
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<td>Supervised by Komarine Romdenh-Romluc – Sheffield</td>
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<tr>
<td>Laura Minor</td>
<td><strong>Reclaiming Female Authorship in British Television Comedy, 2010–2016</strong></td>
<td>Creative Arts and Media</td>
<td>University of Leeds School of Media and Communication</td>
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<td>Women writers in British TV comedy have become more visible in recent years, revising and reinscribing our understanding of the genre by creating their own nationally specific feminine/-ist textual practices. As such, this research examines four key case studies from 2010–2016 – the oeuvres of Julia Davis, Phoebe Waller-Bridge, Michaela Coel, and Caitlin Moran – to investigate the ways in which female-authored comedy is situated in the British televisural landscape, how feminism and the ‘legitimation’ of television have impacted how fans respond to their work, and why it is the comedy genre that is leading this gendered shift.</td>
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<td>Supervised by Melanie Bell – Leeds Beth Johnson – Leeds Bethany Klein – Leeds</td>
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<td>William Morgan</td>
<td><strong>The Metaphysics of Composition: A biological approach</strong></td>
<td>Thought</td>
<td>University of Sheffield Department of Philosophy</td>
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<td>A question in contemporary metaphysics is, ‘what does it take for material objects to compose something?’. Peter van Inwagen has offered an answer to this – material objects compose something if and only if their activities constitute a life. Van Inwagen’s answer (known as ‘Organicism’) has been criticised for being obscure, and being too far removed from biological fact. I aim to offer an interpretation of Organicism which is precise and biologically informed by drawing on work from biology and the philosophy of biology. More generally, I hope to show how metaphysicians may benefit from speaking to biologists and philosophers of biology.</td>
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<td>Supervised by Eric Olson – Sheffield Ellen Clarke – Leeds</td>
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<tr>
<td>Faidon Moudopoulos-Athanasiou</td>
<td><strong>The Early Modern Zagorochoria of NW Greece: Reading History from and into a Montane Cultural Landscape</strong></td>
<td>Heritage and Material Culture</td>
<td>University of Sheffield Department of Archaeology Supervised by Paul Halstead – Sheffield John Bennett – Sheffield Elizabeth Carnegie – Sheffield</td>
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### Niko Munz

**Architecture and Space in early Netherlandish painting**

My research investigates forms and uses of architecture in Netherlandish panel painting of the Fifteenth Century. Its intention is to produce a study dedicated to the architectural and spatial environments in these paintings. What makes the architecture of these paintings worthy of study? Many subjects in early Netherlandish painting are defined by their distinctive forms of architecture. My study covers exterior and interior types of architecture, both factual and fictive: from the silhouette of a Low Countries’ Belfry to a Babel-like re-imagining of the Temple in Jerusalem, from the domestic warmth of the Virgin’s House to a ruin of a leaky stable.

**Research Area** Heritage and Material Culture

**Supervised by** Jeanne Nuechterlein – York

### Sarah Murphy-Young

**Construction and Consuming Imagined Futures: Advertising Healthcare to Publics and Professionals in Twentieth Century Britain**

This project investigates, compares and explains the use of language, expertise and authority in printed advertisements and publicity produced for public audiences and medical professionals regarding different healthcare products and campaigns in twentieth-century Britain. Drawing especially on extensive records at the Science Museum and Boots Company Archive it focuses on three case studies across the twentieth century, providing a national picture of the interactions between healthcare producers and consumers before the NHS, shortly after it was founded, and once it was well-established.

**Research Area** Thought

**Supervised by** James Stark – Leeds

**Collaborative Project with the Science Museum**

### Emma Nagouse

**“She wasn’t exactly a virgin, was she?”: Problematising gendered constructions of respectability in biblical and contemporary rape**

This research challenges the apparent gradations of rape implicit in how victims are portrayed, by interrogating the relationship between intersectional gender identities and respectability in both biblical and contemporary rape cases. Using gender theory and feminist literary criticism, I will read biblical accounts of the rapes of Dinah (Genesis 34), Bathsheba and Tamar (2 Samuel 11–13) alongside contemporary depictions of rapists and rape complainants. This will disclose and probe social prejudices and lead on to an analysis of how disbelief culture transpires in the under-reporting of violent sex crimes.

**Research Area** English and Cultural Studies

**Supervised by** Katie Edwards – Sheffield

**Johanna Stiebert – Leeds**

**Valerie Hobbs – Sheffield**

**University of Sheffield**

Institute for Interdisciplinary Biblical Studies
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<tr>
<th><strong>Sophia Nicolov</strong></th>
<th><strong>Network</strong></th>
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<tr>
<td><strong>Last Whales: Extinction and the Contemporary Cetacean Imaginary</strong></td>
<td><strong>University of Leeds</strong></td>
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<td>My project explores the imagination and representation of whales in the context of the contemporary preoccupation with species extinction and implications of the Anthropocene. In particular, the thesis considers whale strandings and whale-watching in the second half of the twentieth century through to the present day, considering what these reveal about perceptions of and knowledge about threats to marine life, the ocean, the environment more generally and, ultimately, human existence. These interactions are examined for their dual role in science and popular culture. This study combines cultural and scientific approaches and their interrelationship.</td>
<td><strong>School of English</strong></td>
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<td><strong>Research Area</strong> Heritage and Material Culture</td>
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<td>Graham Huggan – Leeds</td>
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<td>Callum Roberts – York</td>
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<td>WRoCAH Network: Imagining and Representing Species Extinction</td>
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<tr>
<th><strong>James Nottingham</strong></th>
<th><strong>AHRC Competition</strong></th>
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<tr>
<td><strong>The changing nature of dogs in (post)medieval England: a bioarchaeological study of treatment, health, size, and diet across human social contexts</strong></td>
<td><strong>University of York</strong></td>
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<td>This PhD explores the changing roles, diet, health, and treatment of dogs through the (post)medieval periods and between different social contexts, via diachronic bioarchaeological study of dog remains from York, London, and nearby monastic, rural and castle sites. Through analysis of post-mortem treatment, pathology, metrics, and dietary isotopes, it will explore: the development of pet-keeping over time across different social/settlement contexts; the identification and prevalence of feral dogs; the dynamic between site status and the wellbeing of dogs; and the evolution of dog diet and its correlation to skeletal health.</td>
<td><strong>Department of Archaeology</strong></td>
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<td><strong>Research Area</strong> Heritage and Material Culture</td>
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<td>David Orton – York</td>
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<td>Michelle Alexander – York</td>
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<th><strong>Christie Oliver-Hobley</strong></th>
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<td><strong>Contemporary Literary, Artistic and Performatve Responses to the Question of the Animal (1960 to the Present)</strong></td>
<td><strong>University of Sheffield</strong></td>
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<td>My research examines how animal consciousness and subjectivity have been explored by a range of contemporary cultural sources, including Gavin Maxwell’s Ring of Bright Water (1960), J. A. Baker’s The Peregrine (1967), Helen Macdonald’s H is for Hawk (2014), Charles Foster’s Being a Beast (2016), Werner Herzog’s Grizzly Man (2005), Thomas Thwaites’ GoatMan project, and the performers Marcus Coates and Trygve Wakenshaw. The project analyses these in terms of continental-philosophical writings on the animal, contemporary animal-studies theories, and recent comparative-psychological and cognitive-ethological insights into animal consciousness.</td>
<td><strong>School of English</strong></td>
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<td>Robert McKay – Sheffield</td>
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<td>Sam Ladkin – Sheffield</td>
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<td>Lourdes Orozco – Leeds</td>
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</table>
**Diane Otosaka**

*Between Distance and Proximity: Contemporary French and Francophone Holocaust Literature*

As the Holocaust inevitably recedes from living memory, this project investigates whether contemporary French and Francophone Holocaust literature could be framed in terms of distance and proximity. This project looks specifically at texts that have been written in the last two decades, and by people who do not necessarily have personal memories of this traumatic event, stressing the ambivalent nature of their writings. Underpinning this research project is a reflection on notions of time and memory.

**Research Area** Modern Languages and Linguistics

**Network**

**University of Leeds**
School of Languages, Cultures and Societies

**Supervised by**
Maxim Silverman – Leeds
Daniel Lee – Sheffield

**WRoCAH Network: The Future of Holocaust Memory**

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**Catherine Pocock**

*In-universe creations: emergence and regulation in law and practice*

This project explores how the practice of in-universe creations emerged during the eighteenth century with the use of writing as entertainment and has since remained a constant social practice in literary life. By taking an historic approach to in-universe creations, this project retraces how this social phenomenon has been regulated in law and in practice, mapping this treatment against the changing scope of copyright law. Combining an analysis of the legal framework with an understanding of how authors perceive(d) in-universe creations, this project will determine if and how in-universe creations should be included within authorial control.

**Research Area** Thought

**AHRC Competition**

**University of Sheffield**
School of Law

**Supervised by**
Yin Harn Lee – Sheffield
Robert Burrell – Sheffield

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**Rosamund Portus**

*Extinction Studies: Imagining a World Without Bees*

My research is rooted in environmental humanities and studies the loss of bee populations. More specifically, my research, which consists of interviews and fieldwork, studies how the bee decline is being explored, performed, engaged with, resisted and challenged through creative practices. I further ask how creative responses to the bee decline might shape bees’ futures. I propose that the loss of bee populations has generated an influx of positive activism due to their significance in human culture. I further propose that creative responses to ecological crises are fundamental for inspiring the care and hope needed to protect the Earth.

**Research Area** Heritage and Material Culture

**Network**

**University of York**
Department of Theatre, Film and Television

**Supervised by**
Debbie Maxwell – York
Jill Atkins – Sheffield

**WRoCAH Network: Imagining and Representing Species Extinction**
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<th>Supervised by</th>
<th>Research Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>Callum Reilly</td>
<td>The village reformed: Landscapes of equality and well-being in planned villages, 1900–1940</td>
<td>University of York</td>
<td>Jonathan Finch – York, Jan Woudstra – Sheffield</td>
<td>Heritage and Material Culture</td>
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<tr>
<td>Hannah Rodger</td>
<td>‘Speak to one another with psalms, hymns and songs from the Spirit’ – Laudian innovations in theology, liturgy, architecture and music re-examined</td>
<td>University of York</td>
<td>Jonathan Wainwright – York</td>
<td>Creative Arts and Media</td>
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<tr>
<td>Thomas Rollings</td>
<td>Nikolai Chernyshevsky’s materialist conception of language</td>
<td>University of Sheffield</td>
<td>Craig Brandist – Sheffield, Evgenii Dobrenko – Sheffield</td>
<td>Modern Language and Linguistics</td>
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### Leonard Sanderman

**Tractarians and Teleology: issues in the historiography of liturgical music in Anglo-Catholic parishes: 1832–1962**  

The project consists primarily of archival research and critical literary analysis, delivering a rounded assessment of Anglo-Catholic musical historiography. Abstractly, the research could be considered as a study of artistic responses to theological developments, in the psychological context of the liturgy. The research will be used to develop a parallel history of a highly transitional period in liturgical music, and to establish interdisciplinary frameworks which relate music to theology, and begin to connect the study of emotion to relevant liturgical music.

**Research Area** Creative Arts and Media

**AHRC Competition**

**University of York**  
Department of Music

**Supervised by**  
Jonathan Wainwright – York

### Peter Sands

**Community and Control: Species, Technology, and Biopolitics in Cold War Literature**  

My PhD research examines the role of species in the technological imagination of the Cold War, and draws influence from animal studies, biopolitical and posthumanist theory, and ecocriticism. The project will illustrate how science fiction texts, from the mid-century onwards, utilise the idea of the human as biological species in order to reproduce cultural narratives of humanism. To this end, the project approaches its texts through a number of different biopolitical logics, including infection, contamination, enclosure and annihilation, and analyses how cultural texts respond to technological development via these logics.

**Research Area** English and Cultural Studies

**AHRC Competition**

**University of Sheffield**  
School of English

**Supervised by**  
Robert McKay – Sheffield  
Fabienne Collignon – Sheffield

### Caitlin Scott

**The Evolution of Audley End**  

This project, a collaborative doctoral partnership with English Heritage, explores the changing nature of Audley End House, Essex, through the comparison of material culture to historical sources to draw out patterns and changes in the lives of successive occupants. The primary source of information for this research is an archaeological archive of artefacts and documents produced during excavations in the 1980s. It aims to elucidate the potential of archaeological approaches to country house scholarship, both to inform our understanding of the daily lives of their occupants and to aid the creation of associated heritage interpretation.

**Research Area** English and Cultural Studies

**AHRC CDP**

**University of Sheffield**  
Department of Archaeology

**Supervised by**  
Hugh Willmott – Sheffield  
Collaborative Project with Historic England
<table>
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<th>Name</th>
<th>Title</th>
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<tr>
<td>Marion Shiner</td>
<td><em>Transient relations: non-adult funerary practices in 1st – 10th century AD Wales and Ireland</em></td>
<td>Heritage and Material Culture</td>
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<td>Dawn Hadley – Sheffield</td>
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<td>Silvia Soncin</td>
<td><em>Roman Lifeways: New perspectives on Diet and Wellbeing at Herculaneum, AD 79</em></td>
<td>Heritage and Material Culture</td>
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<td>Supervised by Oliver Craig – York</td>
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<td>Andre Colonese – York</td>
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<td>Luca Bondioli (external: Pigorini Museum, Rome)</td>
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<td>Chantal Sullivan-Thomsett</td>
<td><em>Professionalised Protest? The gentrification of protest within the German Green Party</em></td>
<td>Modern Languages and Linguistics</td>
<td>University of Leeds</td>
<td>School of Languages, Cultures and Societies</td>
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<td>Jonathan Dean – Leeds</td>
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</table>
Laura Switchenbank

*Sharing, resisting, being: Everyday life and collaborative arts practice in the North of England*

In 2016 ‘Brexit’ drew attention to people in areas of post-industry and served to highlight how these places are a crucial and too-often ignored constituency. Initiatives, from New Labour’s Social Exclusion Unit to May’s ‘meritocratic society’, have sought to intervene in these areas through privileging citizens who are autonomous and able. In partnership with Heart of Glass, I act as a participant observer of the collaborative practice of artist Mark Storor. Through this I will identify alternative ways of being and use this to shape critically-informed practice within St Helens and in the field of collaborative arts internationally.

**Research Area** Heritage and Material Culture

Cameron Tailford

*Making Electronics in Interwar Britain: Gendered Labour in the Thermionic Valve Industry*

This project looks at the mostly female workforce that brought about the enormous boom in British electronics after the First World War. This saw millions of fragile hand-made amplifying valves become essential components in new technologies. The research addresses the role of women in that workforce, what prior experiences in other industries brought to this kind of manufacturing and why the industry grew so fast and with whose innovations.

**Research Area** History

Charlotte Tomlinson

*A Million Forgotten Women: The Women’s Voluntary Services and Propaganda in Second World War Britain*

This research explores the relationship between female civilian volunteers, propaganda and war through a study of the Women’s Voluntary Services in Second World War Britain. Using previously unavailable source material, including diaries, memoirs and official WVS sources, it asks how and why women used, negotiated and rejected propaganda messages. By outlining the ways in which women actively interacted with propaganda, it reassesses the continued importance we give to messages such as ‘Keep Calm and Carry On’ in our cultural memory of the war today, and suggests a new historical methodology for future studies of propaganda and war.

**Research Area** History

Luke Townend

*Can a Purely Evaluative Realism Avoid the Argument from Queerness?*

The Argument from Queerness aims to establish antirealism about moral facts by claiming that some feature of them makes them unique in a problematic way. The most promising version of this argument targets the peculiarly normative (reason-giving) character of moral facts. My project defends the claim that we can circumnavigate this argument by denying this feature and employing a version of moral realism wherein the only true moral facts are evaluative—concerned with goodness and badness rather than rightness or obligation. To do so it must show that this view is coherent, and suffices to some extent to account for our intuitions about morality.

**Research Area** Thought
Cecilia Tricker-Walsh

Theories of loss in cultural representations of extinction

The public controversy over the deaths of Cecil the Lion, and Harambe the Gorilla suggest a complex relation to the ways in which we process our grief for animals. Species extinction can be difficult to visualize and ‘think through’, in part because the West is far removed from much of the planet’s biodiversity. My project investigates extinction through cultural portrayals of pets. Our sentimental attachment to domestic animals constitutes an early template both for later experiences of grief, and our relationship to the non-human. Through exploring this companionship, I consider how we think about “species” more broadly.

Research Area Heritage and Material Culture

Tamanda Walker

Religion and Belief in the ‘modern’, ‘secular’ UK Workplaces: Equalities, Diversity and Inclusion

Adopting a multi-sited ethnography to follow the idea of ‘religion, belief in the UK workplace’ across time, space and a variety of different actors, this project is the first known study focussing on the lived dynamics of religion and belief in UK workplaces as it relates to people from ‘religious and nonreligious cultures’. The project draws on a dispersed and multi-disciplinary body of literature from sociologies of race, religion, organisations, management and law, and seeks to understand the implications of existing engagements with religion and belief at work in relation to HRM-led equalities, diversity and inclusion initiatives.

Research Area Thought

Georgia Walton

Transcendentalist Legacies in the Work of Ben Lerner, Maggie Nelson and Marilynne Robinson

Nineteenth century Transcendentalism was a philosophical movement which rooted its ideals in everyday life and individual experience. My research investigates the ways in which three contemporary US authors engage with its legacy. My contention is that these authors reference Transcendentalist texts in an attempt to reunite language with the real. They all write in different combinations of narrative, discursive and poetic modes. By analysing the ways in which these formal elements interact with one another in their work, I will show how contemporary literature attempts to bring philosophical writing closer to lived experience.

Research Area English and Cultural Studies
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<tr>
<td>Claudia Wardle</td>
<td><strong>Spiritual Landscapes of Fifteenth-Century Ferrara</strong></td>
<td>Heritage and Material Culture</td>
<td>Amanda Lillie – York</td>
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<td>Tegid Watkin</td>
<td><strong>Geometric morphometric analysis of metacarpal and phalangeal functional morphology in humans, primates and fossil hominins</strong></td>
<td>Heritage and Material Culture</td>
<td>Kevin Kuykendall – Sheffield</td>
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<tr>
<td>Brendan Whitmarsh</td>
<td><strong>Henry James’s Early Styles</strong></td>
<td>English and Cultural Studies</td>
<td>Victoria Coulson – York</td>
</tr>
<tr>
<td>Marc Yeats</td>
<td><strong>Control, Flexibility, Flux and Complexity: A Timecode-supported Approach to Polytetmal Orchestral Composition</strong></td>
<td>Creative Arts and Media</td>
<td>Michael Spencer – Leeds Martin Iddon – Leeds</td>
</tr>
</tbody>
</table>
Case Studies

2017/8 Cohort (First Year) Student Profile: Rosamund Portus

WRoCAH Network: Imagining and Representing Species Extinction
Department of Theatre, Film and Television, University of York

Research Project: A World Without Bees? The role of our social and cultural imagination in responding to bee extinction

My research is rooted in environmental humanities and studies the loss of bee populations. More specifically, my research, which consists of interviews and fieldwork, studies how the bee decline is being explored, performed, engaged with, resisted and challenged through creative practices. I further ask how creative responses to the bee decline might shape bees’ futures. I propose that the loss of bee populations has generated an influx of positive activism due to their significance in human culture. I further propose that creative responses to ecological crises are fundamental for inspiring the care and hope needed to protect the Earth.

Reflections on the past year

My research year has been one of the most challenging, but exciting, years of my life. It has been incredibly inspiring and given me an endless amount of new and exciting opportunities. I believe this year has not just furthered my academic skills, but has helped me significantly increase my professional skills as well. The wealth of opportunities offered through WRoCAH and the PhD process is absolutely wonderful. This year I wrote my first publication, organised and attended conferences, gained a variety of professional training and had opportunities to conduct some fantastic research. Although it can be a tough process, when I look back at my first research proposal it becomes clear how far my research has come in this first year. I have rewritten my research proposal to reflect my new direction and process, and I feel incredibly happy with the focus and future direction of my work. Having the opportunity to refocus meant that I could build a project that I feel both personally and academically passionate about.

Thoughts on her membership of WRoCAH

During my first year WRoCAH gave me access to a rich variety of training events, research opportunities, and professional and personal development activities. The WRoCAH funding and support has opened up doors for me. For example, without WRoCAH I could have never taken part in my Under her Eye fellowship. The Under her Eye fellowship gave me some fantastic training opportunities, including the experience of working at a professional conference and the chance to work with other early-career researchers interested in environmental change and feminism. Being part of a collaborative network is a part of my PhD that I am particularly grateful for. Using the funding available from WRoCAH we have been able to run the third Northern Animals symposium, which gave us some fantastic professional experience and an exciting opportunity to network with other researchers in our areas of study.

The WRoCAH training events have been particularly helpful in guiding me through my first year of study. The training covered many of the concerns I was particularly anxious about at the beginning of my studies. Being a WRoCAH student means that you are part of a fantastic support network, and have many doors opened to you. It has made me feel incredibly supported throughout the first year of my PhD.
Funding Received

"The Small Awards scheme has significantly enhanced my research. It has allowed me to travel all over the UK to interview people and to conduct fieldwork. For example, I was able to attend an urban beekeeping course in London which was being run by a particularly important author for my research. After attending the event I was able to conduct a face to face interview with said author, an opportunity that proved to be particularly valuable for my research project. I was also able to combine this research trip with a visit to ‘The Hive’ in Kew Gardens – this experience of visiting Kew later proved to be particularly influential upon the direction of my research. As a result of being funded to attend a beekeeping course I have also been able to help start keeping bees on the University of York’s campus with some fellow students. This experience simultaneously helps enhance my research and offers me new and personal insights into the relationship between bees and humans. This is an activity which continues to give me daily inspiration, particularly during more stressful times of the PhD.

The scheme has also given me opportunities to enhance my public engagement. I have been able to practice my public speaking skills at a variety of different events and have been booked to attend my first major UK conference. I was also able to give a talk to an architects practice in London. The scheme has helped me to undertake relevant courses, including a beekeeping course, an urban beekeeping tour, a workshop on human/animal relationships, and a non-creative writing and natural beekeeping workshop. These experiences have enriched and developed my research."
2016/17 Cohort (Second Year) Student Profile: Adam Sammut

WRoCAH AHRC Competition Studentship
Department of History of Art, University of York

Research Project: Rubens and the Dominican Church in Antwerp, 1571-1671

My research year has been rather busy. I ended my First Year in Belgium, where I was resident at Antwerp’s Centrum Rubenianum to conduct secondary and archival research, as well as visit important museums and churches. I started work on the central portion of my thesis, on the Antwerp Dominican Church’s acquisition of Caravaggio’s Rosary Madonna, and began teaching a first-year module, “Materials of Art and Architecture”. I went to Milan and Vienna to view artworks and exhibitions, both cities happening to have excellent opera houses. In rapid succession from Easter onward, I delivered a paper in New Orleans, Louisiana for the Renaissance Society of America, completed my REP across the Iron Curtain in Budapest, attended the Historians of Netherlandish Art conference in Ghent, then went back to the United States for my International Placement Scheme at the Library of Congress, Washington DC, a stone’s throw from the White House. I have been able to view many artworks discussed in my thesis, from Neuburg an der Donau to Vassar College, Poughkeepsie. I have also improved my skills in modern Dutch and seventeenth-century Dutch paleography as well as Latin translation, having taken courses at the University of Ghent and Columbia University (subsidised by the Dutch Language Union), and at the University of York’s Languages for All.

Reflections on the past year

My research year has been rather busy. Upon my return from Belgium, I started work on the central portion of my thesis (on the church’s acquisition of Caravaggio’s Rosary Madonna) and began teaching a first-year module. I went on research trips to Milan and Vienna, both cities happening to have excellent opera houses. In rapid succession from Easter onwards, I delivered a paper in New Orleans, completed my REP across the Iron Curtain in Budapest, attended a conference in Ghent, then went back to the United States for my International Placement Scheme at the Library of Congress, Washington DC. I was able to view a great many artworks discussed in my thesis, including at Neuburg an der Donau and Poughkeepsie, NY. I have also improved my skills in modern Dutch and seventeenth-century Dutch paleography (thanks to the Nederlandse Taalunie and the LFA), as well as Latin translation.

Thoughts on his membership of WRoCAH

As well as training events on offer, WRoCAH membership affords admission into a wider scholarly and social community. Other than art historians, I have engaged in frequent discourse with students of History, Philosophy and English Literature at York. WRoCAH also provides opportunities for collaboration with Leeds and Sheffield. I was elected to the executive board of the Association for Low Countries Studies (ALCS), based at Sheffield. I am in the early stages of organising a conference on art and commodities at York and Leeds.

Funding Received

I have received numerous WRoCAH funding awards this year, enabling me to undertake research trips and attend conferences, as well as complete my Research Employability Project.
I undertook my REP at the Museum of Fine Arts in Budapest, which was certainly memorable. I wrote three entries for the catalogue of the exhibition “Rubens and his Age: The Century of Flemish Baroque Painting”. The subjects of these entries were Denijs van Alsloot, “The Ommegang in Brussels” (V&A Museum, London); “The Palace of the Netherlandish Regents in Brussels” (Museum of Fine Arts); and Erasmus de Bie, “View of the Meir in Antwerp (Musée d’Ixelles, Brussels). In Budapest, I worked closely with the curatorial team, and witnessed the conservation and packing of a painting for transportation to the Budapest History Museum. I was given an overview of the exhibition through virtual models, and was shown works on paper destined for the exhibition. I was also toured around the store rooms where the permanent collection was hung on racks. The placement was of great value. As well as adding to my list of publications, I could practice writing to an editorial brief. It was a pleasure to explore Budapest, which features three functioning Turkish baths built in the sixteenth century, not to mention a 1950’s railway staffed by Communist youth brigades (now boy scouts). I recommend an evening at the Franz Liszt Academy of Music concert hall, with its splendid interior and reasonably-priced Tokay. The local cuisine is also of note, in particular chilled cherry soup.

I delivered three papers this year: at the Courtauld Institute’s Kenneth Clark Lecture Theatre for their annual Early Modern Symposium, with dinner at the Waldorf on the Strand; at the Renaissance Society of America’s annual meeting in New Orleans; and at the former Dominican Church itself, in front of the altar where Caravaggio’s painting used to hang. I also attended the Historians of Netherlandish Art’s quadrennial conference in Ghent.
2015/16 Cohort (Third Year) Student Profile: Alexander Shaw

WRoCAH AHRC Competition Studentship
School of History, University of Leeds

Research Project: *British Intelligence Activities in Singapore, 1946-59: Local Security, Regional Coordination and the Cold War in the Far East*

My project explores the British intelligence community in Singapore during the early Cold War. In the words of one Foreign Office official, Singapore was ‘full of intelligence officers… a slough of despond in South East Asia’. A more positive observation came from a Dutch intelligence operative: ‘[Singapore] was an ideal fishing ground for a professional intelligence officer’. From 1946, this British colony played host to a plethora of intelligence organisations. Some conducted purely local activities, such as the Singapore Special Branch, whilst others conducted operations across the region (including the Regional Information Office) and yet others were outposts of Britain’s national intelligence agencies, MI5, MI6 and GCHQ. Singapore thus became the hub of Britain’s clandestine Cold War in the Far East. My thesis evaluates the organisation, working culture and impact of this intelligence community across the three levels of the local, regional and national/metropolitan. The Singapore system was not unique but rather a model adopted across the late-imperial intelligence network. It therefore provides a case study of how British intelligence came to terms with the end of the Second World War, emergence of the Cold War, and Britain’s dwindling global power.

Reflections on the past year

I have had another exciting and fulfilling year. This year I focused on moving beyond my primary research and into writing. I had my last major research trip to the National Archives in December 2017, where I collected some data on the decolonisation of the Singaporean Special Branch from the recently released ‘Migrated Archives’. I was therefore able to begin writing a full first draft of my thesis in March 2018. I have also been conducting secondary research leading on from my Research Employability Project (REP) to prepare myself for postdoc applications. I have been researching ‘collector-diplomats’, and have written a journal article based on this research. I am pleased with how this research year has gone. Probably the highlight has been my progress on my first book, an edited version of the diplomat Malcolm MacDonald’s previously unpublished memoirs, which will be launching in December 2018.
Thoughts on his membership of WRoCAH

I found the final WRoCAH Colloquium at Weetwood Hall in Leeds extremely valuable. The two breakout sessions I attended on CV writing and academic job applications helped give me practical information and improve my confidence. The session on postdocs was equally informative and immediately got me thinking of new ideas. Not to mention there were even more sausage rolls than there were intelligence agencies in Cold War Singapore.

My Researcher Employability Project with the Durham Oriental Museum was also one of the most enjoyable experiences of my life thus far, and not something I would have been able to do without WRoCAH. As a result, I have become very enthused about impact and public engagement. My REP culminated in October 2017 when the exhibition I designed and curated, Beauty and Diplomacy: The Malcolm MacDonald Collections, opened at the Durham Oriental Museum. This was a very popular exhibition and was featured on local and national news outlets, in addition to a section of the BBC programme Flog It. The feedback I collated from visitors shows Beauty and Diplomacy to have been a real success. Following on from my REP, I have given public lectures about Malcolm MacDonald in Durham and Leeds, and am currently editing his previously unfinished memoir for publication. I have been invited to take part in an Oriental Museum trip to Kuala Lumpur in September 2018, where I will help lead workshops bringing UK and Malaysian curators together to exchange ideas. This knowledge exchange activity is directly a result of my WRoCAH REP. I hope to continue to develop my relationship with the Oriental Museum in the future through similarly exciting projects.

I am currently working with a friend who will be joining the new WRoCAH cohort to plan a Student Led Forum based around an International History and International Relations Research Seminar. We have put together a great team from York and Leeds and now secured SLF funding. We are in the process of selecting our speakers from a range of applicants as far afield as New York, Chile and India. I am excited to be involved in this during the final few months of my PhD journey.

Funding Received

I have used small awards for my final primary research trip to the National Archives in London in December 2017. This trip enabled me to process my data and draft my final chapters and produce a full draft of my thesis. I have also used small awards to attend conferences as a presenter and delegate. This has helped me to make useful contacts in the new academic field I am moving into after my PhD, and also to increase my professional profile in the area of the history of collecting. Probably the most rewarding of these was the ‘Visual Intersection’ conference in Durham. This was an audience mainly of art historians, and I was a little unsure how my research into Malcolm MacDonald’s diplomacy and collecting would go down. Fortunately, everything went very well, and I met some another researcher working in the under-studied field of the visual culture of collecting.
2014/15 Cohort (Alumni) Student Profile: Claudia Rogers

WRoCAH AHRC Competition Studentship
School of History, University of Leeds


My PhD project explores moments of first encounter between indigenous groups and Europeans in the Caribbean and Mesoamerica, from the indigenous perspective. Recognising the diversity of native worldviews, the project departs from the polarised assessment of ‘gods’ or ‘humans’ that has dominated approaches to native categorisations of Europeans to date, in order to reach a more nuanced understanding of indigenous perceptions of ‘difference’ and strangeness during early encounter. Examining ethnohistorical and archaeological sources, this interdisciplinary project strongly contributes to the wider recovery of subaltern voices.

Reflections on this year...

I recently submitted my thesis and passed my viva with 4 weeks for editorial corrections, which feels GREAT! It’s been a really difficult research year in terms of getting the thesis ‘finished’ and ready for submission, but now it’s all done all the ups and downs feel worth it.

Reflections on WRoCAH involvement during the PhD...

I’ve very much felt part of a wider research community during my WRoCAH studentship, both in terms of working with peers from different disciplines, and from different universities. This has undoubtedly had positive effects on my own research, and it’s been great to collaborate with other researchers in such an interdisciplinary way. Attending annual colloquia has helped to foster these connections, and the colloquia have been enjoyable and beneficial events in terms of training and professional development. The year three colloquium was particularly great in the selection of breakout sessions on offer. I’ll be very proud to be a WRoCAH alumnus once I’ve graduated!

What have been some of the highlights of your PhD journey?

A real highlight was travelling by myself to the U.S. and Canada for both research and conference attendance. I learnt a lot about myself on the run up to and during these trips, and felt much more capable and confident as a result.

Another key moment of the PhD journey was conducting my Research Employability Project at the Royal Armouries Museum in Leeds. My REP will focused around the temporary exhibition “Warrior Treasures: Saxon Gold from the Staffordshire Hoard” – a display of the Staffordshire Hoard (a collection of gold and silver military ornaments unearthed by an amateur metal-detectorist in 2009).

The placement was an excellent opportunity to explore a career path in the Arts outside of academia and I gained a variety of new skills and connections. One of the key skills gained that is already having a positive change on my PhD is communication: the development of this skill during my REP (especially with regards to communicating to ‘non-expert’ audiences) has meant that I have been delivering recent conference papers more clearly and coherently, but also with more confidence. This is also true of networking with my peers and academics at conferences and university events.

Researching outside of my specialism has also had a positive effect on my PhD project. I feel that commissioned research has vastly improved my research skills, especially in terms of evidence selection and time management. I also learnt to work more flexibly, and as part of a team and this has certainly helped me to develop better working relationships with my peers.

What are your future plans?

I’ve just secured a post as a teaching associate/fellow in at the University of Sheffield’s History department. And, whilst I’m pursuing an academic career, the WRoCAH studentship has given me so much more experience and a broader skill set than just that pertaining to academic research.
Research Support and Training

Small Awards

In 2017/18 WRoCAH awarded £70,355 in Small Awards, supporting 186 students to conduct 614 short primary research trips and to attend a range of conferences and training activities. Students can apply for a contribution of up to £200 at any time, offering a responsive and light-touch approach to seizing opportunities. To gain funding, students must demonstrate the importance and immediate relevance of all activities to their research.

Summary of 2017/8 Small Awards

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<th>Activity</th>
<th>Number of students supported</th>
<th>Total number of awards made</th>
<th>Awards for activities outside the UK</th>
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<td>Other essential primary research support costs</td>
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<td>186</td>
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Supported activities

The types of supported training activities vary from niche research skills training to broader generic skills development helping students to grow their confidence in performing independent research. The vast range of conferences and primary research trips supported through the Small Awards fund gives a true picture of the breadth of research being undertaken by WRoCAH researchers.

Students are encouraged to reflect upon their activities funded under this scheme to ensure that they are able to articulate the relevance they have had to their thesis and/or their personal development. This forms an important part of self-managing their development by completing the ‘Identify > Do > Review > Implement’ cycle of managing learning.

Language training

Language training was supported via the Small Awards scheme in French, German, Italian, Classical and Latin.
Large Awards

The Large Awards scheme made awards totalling £119,027 in 2017/18, supporting 91 students who applied for contributions towards longer training activities such as summer schools, more in-depth primary research trips and to present at major international conferences. Detailed applications are sought for Large Awards with supporting statements provided from supervisors. After the activity, students are required to provide a post-funding report reflecting on their experience and its contribution to their thesis or personal development.

Summary of 2017/8 Large Awards

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<td>Other primary research activity</td>
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Primary Research Trips supported by Large Awards

- Permaculture sites and organisations, various Australia
- Royal Belgian Institute of Natural Sciences Belgium
- CEGES-SOMA (Brussels), Algemeen Rijksarchief (Brussels) Belgium
- Mémoire de la Shoah (Paris), Archives Nationales (Paris) France
- Amity Foundation Head Office, Nanjing; Amity NGO Development Centre; YWCA Offices in Shanghai and Tzu-Chi; Teaching and Leadership Institute, Sushou; Amity Foundation Satellite Office; YWCA Office China
- Helena Tulve premiere: Estonian Museum of Architecture Estonia
- Sibelius Academy, University of the Arts, Helsinki and Manuscript Collections, National Library of Finland Finland
- Institut für Zeitgeschichte (Institute of Contemporary History), Munich Germany
- Stadtarchiv der Hansestadt Herford Germany
- Nehru Memorial Museum & Library, Assam State Archives, Arunachal Pradesh State Archives, Nagaland State Archives India
- The Basilica di San Petronio, Bologna; The Museo Correr, Venice; Santa Caterina chapel of the Sagra Church, Carpi; Galleria Nazionale, Museo Diocesano, and Stuard Gallery Parma; Sala Platina of the Museo Civico, Cremona; Basilica di San Francesco d’Assisi and the Musei di Palazzo Farnese Piacenza; The Museo Diocesano Brescia Italy
- San Marco Santa Maria Antiqua Sant’Adriano Santi Cosma e Damiano The Vatican (Old St. Peter’s, Excavations, Museum); Santa Sabina Santa Maria in Cosmedin; Santa Maria in Trastevere; Santa Cecelia San Crisogono; Santa Croce; The Lateran (The Basilica, Lateran Baptistery, Triclinium, Sancta Sanctorum) Santa Maria in Domnica; San Stephano in Rotundo; San Clemente; Santa Pudenziana; Santa Maria Maggiore; Santa Prassede; Santa Constanza; Sant’ Agnese San Lorenzo fuori le Mura Quattro Coronate; Catacombs of Santa Priscilla Italy
- Solidarity Network with Migrants Japan, Gunma Migrant Support Network, Viva Okazaki, Nagano Migrant Network Japan
GAIDA festival – venues: Lithuanian National Philharmonic; Lithuanian Contemporary Art Centre; Vilnius Congress Concert Hall; St Kotryna Church. Lithuania

Ngā Taonga: Sound and Vision Archive, Wellington and J.C. Beaglehole Room, Victoria University Library Special Collections, Wellington New Zealand

National Library of Ireland, University College Dublin Republic of Ireland

National Library of Ireland; National Archives of Ireland Republic of Ireland

7th Moscow International Biennale of Contemporary Art, SOVA Center for Information and Analysis Russian Federation

Amity Foundation Satellite Office; United Nations Office of Geneva – NGO Liaison Unit, Geneva Switzerland

National Library of Scotland, Edinburgh; National Records of Scotland, Edinburgh; Museum and Archive, Heriot-Watt University, Edinburgh UK

Visits to individual secondary schools for primary data collection UK

Norwich Records Office (Norwich), Suffolk Archives (Bury St Edmunds, Lowestoft and Ipswich) and the home of 99-year-old Second World War veteran. UK

Records offices in Chichester, Brighton, Selborne, Plymouth UK

Preston Manor Museum, Brighton UK

Fitzwilliam Museum, Cambridge

Durham University Library Special Collections

The British Library, The National Archives, The National Records of Scotland UK

The British Library; The Petyt Collection, Inner Temple; The National Archives, Kew; London Metropolitan Archives UK

The Sir John Cass School of Art, Architecture and Design, London Metropolitan University UK

The Folger Shakespeare Library, The Library of Congress, The Huntington Library USA

Harvard Law School, Archives, Boston, Massachusetts USA

The National Archives & Records Administration (NARA) USA

UCLA Chicano Studies Research Center, Los Angeles, CA; ONE National Gay & Lesbian Archives, Los Angeles, CA; Getty Research Institute, Los Angeles, CA; New Mexico Museum of Art Library and Archives, Santa Fe, NM; Downtown Collection at Fales Library, New York University, New York City, NY; Beinecke Rare Book and Manuscript Library, Yale University, New Haven, CT USA

University of New Hampshire archives USA

J. Paul Getty Museum USA

New York City Players, Greene Naftali Gallery, New York City USA

Regional History Collection at the University of Southern California, The Charles E. Young Research Library at UCLA, the Southern California Library of Social Studies and Research, and the Urban Archives at California State University Northridge USA
### Training Activities supported by Large Awards

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<thead>
<tr>
<th>Training Activities</th>
<th>Location</th>
<th>Country</th>
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<tr>
<td>Intensive German Language Course at F+U Academy of Languages</td>
<td>Heidelberg</td>
<td>Germany</td>
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<tr>
<td>“Mediating Italy in Global Culture” Summer School, The University of Bologna</td>
<td>Bologna</td>
<td>Italy</td>
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<tr>
<td>Curating the Contemporary Summer School, Goldsmiths Department of Art and the British School at Rome (BSR)</td>
<td>Rome</td>
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<tr>
<td>Marine Research and Higher Education Centre (MaRHE Centre) – Marine life diversity survey methods</td>
<td>Magoodhoo</td>
<td>Maldives</td>
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<td>Decolonizing Knowledge and Power: Postcolonial Studies, Decolonial Horizons</td>
<td>Barcelona</td>
<td>Spain</td>
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<tr>
<td>Critical Management Studies: International PhD Course, Lund University Sweden</td>
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<td>The 12th Summer School in Historical Sociolinguistics</td>
<td>Lausanne</td>
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<td>Biometrics – data collection and analysis, Experimental Psychology Department of UCL</td>
<td>London</td>
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<tr>
<td>Criticism and Curating Summer School, Royal College of Art</td>
<td>London</td>
<td>UK</td>
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<tr>
<td>Geometric morphometrics using R, PR Informatics</td>
<td>Margam, Port Talbot</td>
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<tr>
<td>Latin and Palaeography Summer School, Keele University</td>
<td>Newcastle under Lyme</td>
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<tr>
<td>Ancient Languages Summer School 2018, Kings College</td>
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<td>Locating and Positioning Ourselves as Consultants for Organisational Change, The Tavistock Institute</td>
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<td>Next Generation Sequencing, Sanger Institute</td>
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<tr>
<td>Rhetoric and Public Culture Summer Institute at Northwestern University: New Modes of Political Protest: 1968 to 2018</td>
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### Conference attendance supported by Large Awards

WRoCAH students presented papers at all these conferences:

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<tr>
<th>Conference</th>
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<tr>
<td>David Nichol Smith Seminar, Australian and New Zealand Society for Eighteenth Century Studies Conference ‘Natures and Spaces of Enlightenment’</td>
<td>Brisbane</td>
<td>Australia</td>
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<tr>
<td>Let’s make corporate law great again! – Corporate Law Teachers Association (CLTA) conference</td>
<td>Melbourne</td>
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<tr>
<td>15th International Conference on Music Perception and Cognition 10th triennial conference of the European Society for the Cognitive Sciences of Music</td>
<td>Graz</td>
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<tr>
<td>5th Annual Conference of the International Federation for Public History</td>
<td>São Paulo</td>
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<tr>
<td>The International Auto/Biography Association World Conference 2018, Secret Lives: Hiding, Revealing, Belonging</td>
<td>São Joao del Rei</td>
<td>Brazil</td>
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<tr>
<td>American Society for Ethnohistory Annual Meeting</td>
<td>Winnipeg, Manitoba</td>
<td>Canada</td>
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<tr>
<td>Debt in History, University of Toronto</td>
<td>Scarborough, Ontario</td>
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<tr>
<td>7th Annual Dubrovnik Philosophy of Art Conference</td>
<td>Dubrovnik, Croatia</td>
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<tr>
<td>The European Consortium for Political Research (ECPR) General Conference</td>
<td>Hamburg, Germany</td>
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<tr>
<td>Heritage and Democracy, Scientific Symposium of the 2017 19th ICOMOS General Assembly</td>
<td>New Delhi, India</td>
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<tr>
<td>18th Biennial International Conference on Baroque Music, Cremona 2018</td>
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<tr>
<td>David Foster Wallace: Between Philosophy and Literature, The Università degli Studi “G. d’Annunzio” Chieti-Pescara</td>
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<td>ICAZ – 19th FRWG Meeting, Fish and Fishing Communities, Understanding Ancient and Modern Fisheries through Archaeological Fish Remains</td>
<td>Alghero (Sardegna), Italy</td>
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<tr>
<td>Past (Im)Perfect Continuous Conference: Trans-Cultural Articulations of the Postmemory of WWII, University of Rome, “La Sapienza”</td>
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<td>Minding Animals Conference 4, Mexico, 2018</td>
<td>Mexico City, Mexico</td>
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<td>Sociolinguistics Symposium 22</td>
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<td>16th Conference on Laboratory Phonology</td>
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<td>8th Annual European Society for the study of Human Evolution Meeting</td>
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<td>The Future of Music History, Serbian Academy of Sciences and Arts</td>
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<td>24th Annual Meeting of the European Association of Archaeologists Reflecting futures</td>
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<td>John Donne Society 33rd Annual Conference</td>
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<td>13th International Council for Archaeozoology International Conference, Ankara, Turkey</td>
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<td>British Association of Victorian Studies Annual Conference</td>
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<td>British Wittgenstein Society 10th Annual Conference: Wittgenstein and Education</td>
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<td>Pulling together: collaboration, synthesis, innovation, Chartered Institute for Archaeologists 2018</td>
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<td>International Conference of English Historical Linguistics (ICEHL)</td>
<td>Edinburgh, UK</td>
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<td>MANCEPT 2018: The Political Philosophy of Harm Reduction</td>
<td>Manchester, UK</td>
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<td>South-Central Renaissance Conference: Exploring the Renaissance: An International Conference</td>
<td>Atlanta, Georgia and Washington D.C., USA</td>
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<td>Pacific Rim International Conference on Disability and Diversity</td>
<td>Honolulu, USA</td>
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<tr>
<td>North American Society for the Study of Romanticism 2018</td>
<td>Providence, Rhode Island, USA</td>
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<td>The 64th Annual Meeting of the Renaissance Society of America</td>
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<td>2018 ASECS (American Society for Eighteenth Century Studies) Annual Meeting</td>
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<tr>
<td>60th Annual Meeting of the African Studies Association: Institutions: Creativity and Resilience in Africa</td>
<td>Chicago</td>
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<td>International Conference on Medieval Studies</td>
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<td>Perspectives on Faith, 19th Annual Boston College Philosophy Graduate Conference</td>
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<td>Society for American Archaeology 83rd Annual Meeting</td>
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<td>The 24th Annual Omohundro Institute Conference</td>
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<td>The Voice Foundation Symposium</td>
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Training Case Studies

Training Case Study: Neil Luck

WRoCAH AHRC Competition Studentship (2016/17 Cohort)
Department of Music, University of York

Research Project: Interdisciplinary practice as the foundation for contemporary music theatre

The term ‘music theatre’ applied in contemporary performance practices encompasses a wide range of work by individuals operating in many different creative disciplines. My PhD examines the creation of music theatre from an interdisciplinary perspective as a frame for my own compositional practice drawing on key, relevant contemporary works as well as a range of theoretical and critical texts. My research will manifest in the creation of a series of new music theatre works of various scales that will inform, and be informed by a practice-based thesis.

Awarded £1,800 to attend a Japanese Performing Arts training course at the Kyoto Art Centre, Kyoto, Japan

I participated in a well-established three-week intensive summer training programme in Japanese traditional performing arts. The Noh theatre training course at the Kyoto Arts Centre is led by expert practitioners in the art forms, and is delivered in Japanese and English languages. The content of the course consisted of sixteen, three-hour tuition and training sessions with three different Noh master actors. The classes were delivered as group sessions, and there were eight participants in the group. The course covered all aspects of Noh theatre – practical training in movement, performance and singing, as well as lectures on history, costume and philosophy behind the artform. It ended with a public, group recital involving all participants. During my time visiting Kyoto, I also chose to undertake several other optional training opportunities as part of the course. Furthermore, I attended a number of live performances of traditional Japanese theatre in Kyoto and Osaka. This included several Noh, Nihonbuyo, Bunraku and Kabuki performances.

I have attended many performances of Noh and Kyogen over the past few years during several trips to the country and also in the UK. This has fostered a deep interest in these artforms and led me to investigate and employ some of their approaches and techniques in my own interdisciplinary composition and performance work. Noh and other related Japanese performing arts are often cited as key touchstones in the work of many eminent western avant-garde performance makers and thinkers, including several who are pertinent to my research including Richard Foreman, Roland Barthes, and Bertolt Brecht.

Participating in this course enabled me to directly engage with and explore these traditions in a much more thorough and rigorous way than previously possible. This benefitted my own practice and allowed me to gain a greater understanding and appreciation of the influence they have had on related western art forms that align closely with my research.

Putting learning into practice

The training has been of direct benefit in gaining a deeper and broader theoretical and practical understanding of traditional Japanese theatre forms. This is important to me, as the field has been an influence on much of my creative work for several years. Spending time immersed in this and learning with a number of experts has equipped me with a range of tools, skills and knowledge that can be applied directly in my creative work. The training has afforded me the opportunity to engage with the artwork on a much more fundamental level, and opened new perspectives of fundamental aspects of my practice, the rigour in performance, ways of combining art forms, ritualistic structures, collaborative relationships and radical approaches to narrative storytelling.

The subject matter of the training was very relevant to my academic research and practical work in a more holistic sense. Undertaking the course allowed me to gain unique and important insights into the development and reasons behind the aesthetics of Noh (and related art forms), as well as extremely valuable insights into the production and mechanics of realising and performing this complex, collaborative,
multivalent form of music-theatre. Many aspects of this both practically, theoretically, philosophically were extremely alien to me and the western traditions of practice that I am steeped in. In this sense the training helped open up a radical perspective on my own work and the paradigms from which it has emerged. This has been exceptionally enlightening and it has opened a lot of possibilities for viewing and interpreting texts in my field of research with new, more objective and critical perspectives. This will certainly have an impact on both my theoretical and practical work.

The training course also proved to be a highly valuable opportunity to build relationships and networks with other researchers and practitioners in Japan and beyond. Working with actors and musicians from the theatre has meant that I now have more concrete professional connections in that field. I built relationships with several of the programme directors, course leaders and fellow students there during my stay. Many of these people I will remain in contact with, and have already discussed the potential for future collaborations and meetings.
Training Case Study: **Sophia Nicolov**

WRoCAH Network: Imagining and Representing Species Extinction (2017/18 Cohort)  
Department of English, University of Leeds

**Research Project: Last Whales: Extinction and the Contemporary Cetacean Imaginary**

My project explores the imagination and representation of whales in the context of the contemporary preoccupation with species extinction and implications of the Anthropocene. In particular, the thesis considers whale strandings and whale-watching in the second half of the twentieth century through to the present day, considering what these reveal about perceptions of and knowledge about threats to marine life, the ocean, the environment more generally and, ultimately, human existence. These interactions are examined for their dual role in science and popular culture. This study combines cultural and scientific approaches and their interrelationship.

**Awarded £1,567 to attend the Maldives Field Trip**

In March and April 2018, I attended the Maldives Field Trip as an auditing student. The ‘Maldives Field Trip’ is the name of a module on the MSc Marine Environmental Management at the University of York. The Maldives Field Trip is based at the Marine Research and Higher Education Center (MaRHE Center), which is run by the University of Milan Bicocca. The MaRHE Center is a unique research centre for marine biology, carrying out scientific research of the highest level with the best technology available. It is internationally recognised for its research which contributes to global knowledge about climate change and how better to protect marine biodiversity. The field trip consisted of a series of lectures given by Professor Callum Roberts and Dr. Julie Hawkins, University of York, and a series of practical diving and snorkelling sessions connected to the lectures, which were led by the Center. The course was split into four key aspects: understanding the ecology of coral reefs; identifying reef taxa; monitoring reefs for research management;
determining reef problems. This was made of up twelve content lectures and two lectures analysing the data we had collected during the surveys, as well as a number of sessions explaining the field survey methods we would be carrying out and their value to scientific research. We also carried out two dives a day in order to assess the health of the coral reefs in Faafu Atoll as well as carrying out a range of surveying methods.

The trip has had a profound impact on my knowledge as well as my overall understanding of and approach to my thesis. Having witnessed first hand the degraded state of coral reefs in the Maldives and learning about the efforts being made to protect them, I have a much deeper understanding of the complexity and value of marine management efforts. The series of lectures provided a broad and in-depth understanding of coral reef and marine ecosystem management and the three lectures covering human interactions and impacts were particularly significant to my own research.

The combination of the lecture series, in-depth reading list of scientific papers and conversations with marine conservation biologists deepened my understanding of the scientific aspect of my project. It emphasised how integral scientific research into the marine environment and anthropogenic threats is to my own work in order to produce an innovative and impactful interdisciplinary thesis. Moreover, it has undoubtedly heightened my awareness of the entanglements of science and popular culture and how they inform the actions of one another.

Putting learning into practice

This field trip has been utterly inspiring and I cannot overemphasise the impact that this trip has had on my project going forward. I have gained so much new knowledge and now have a deeper understanding of scientific approaches and how important it is to use the sciences and humanities together when researching human relationships with animals and the natural world. This is already having an influence on my research, as I have been able to identify better the key scientific aspects of my thesis as a way to narrow my focus. Moreover, I feel better equipped to critically engage with cultural sources and understand where they are purporting to be sharing scientific truths, in what ways they have been influenced by the knowledge emanating from the environmental sciences and how their representations of whales, oceans and threats to them might be in contradiction with science.

This course will directly enhance the interdisciplinary nature of this project. I will be able to use the knowledge and experience I have gained to write about the interrelationship of scientific and popular cultural responses to whales and stranding events in more nuanced ways, conveying the inherent contradictions as well as emphasising how they can and should be used in conjunction. I also feel more confident about the importance of my research and its potential impact and that the knowledge, experience and skills gained during this field trip have enhanced my ability to justify my research and, more widely, research into the marine environment from humanities perspectives to specialist and non-specialist audiences.

After spending a week intensively with those working within the environmental sciences at all levels, I feel far more confident about my ability, as someone with a humanities background, to engage with individuals working within scientific spheres. This trip has also reinforced my desire to apply for placements in marine conservation organisations for my REP. I have a greater appreciation of their role both in science and wider society and the experiences and knowledge I have gained will help me to pursue future work in conservation organisations.
Research Support Case Studies

Research Support Case Study: **Benjamin Holt**

WRoCAH AHRC Competition Studentship 2017/18 cohort  
School of History, University of Leeds

**Research Project:** Small Arms and the shatter zone: Northeast India, 1943–1992

Northeast India has been susceptible to sustained periods of conflict, derived from ethnic and regional tensions that often result in violence. Small Arms and Light Weapons (SALW) are the tools through which this violence is enacted, yet the impact of their presence has not been understood. This project extends beyond viewing arms as purely mechanistic tools. Instead they are understood as an ‘underlying dynamic’ which forms part of a complex milieu which shapes and determines the development of the Northeast. The result will be a study which demonstrates how unchecked SALW proliferation can affect a region politically, socially and culturally.

Awarded £891.50 for a primary research trip to India

During my time visiting India, I spent the majority of my trip in Guwahati, Assam at the Assam State Archives. Whilst in Assam, I made contact with a number of academics to discuss approaches to source material when conducting historical research concerned with the region. These contacts included Professor Meeta Deka (Historian at Gauhati university), Arnab Kashyap (PGR researcher also working at the Assam State Archives), Dr Mary Thranpuii (ECR working as a researcher in the Royal Asiatic Society and based in Kolkata) and Somodatta Bhattacharjee (PGR researcher based in Shillong).

Originally, I had intended to have a short stay in Guwahati before moving onwards to Itanagar and Kohima for exploratory visits to assess the collections housed in the regional archives there. This itinerary changed largely due to the vast wealth of material available in the Assam State Archives, which became apparent upon closer scrutiny of their archival index. Ultimately, I decided that it would prove more valuable to stay in Guwahati to analyse material I knew definitely existed and was completely relevant to my research, rather than gambling on regional archives which may have ultimately proved to have far less material available.

By allocating the extra time I had originally intended for trips to Itanagar and Kohima to archival research in Guwahati, it was possible to create enough time to effectively collect a vast array of material for the project.

**The benefits**

Visiting India has answered significant questions I had about my own thesis. One point of contention was whether there would be enough empirical material to sustain the project, but as a result of the trip, these fears have now subsided. A more pertinent question now is how to deal with an ever-expanding source base. One possible solution will be to shorten the original timeframe of the project, which originally was supposed to carry through until the early 1990s and utilise this wealth of material to concentrate more intensively on the period from the 1940s until the early 1970s. While these broader questions will be worked through during supervision meetings, the research trip itself has identified that suggestions that primary material is lacking is largely a flawed conclusion. The main, central research question driving this project essentially asks what effects weapons have on society. After this latest research trip, it is becoming increasingly possible to offer an answer to this question. The source material found so far indicates that weapons were having effects upon the smallest scale by jarring socio-cultural dynamics within village communities and even within families. Meanwhile at the other end of the spectrum, weapons proliferation was producing profound effects in national and international politics.

The trip was incredibly satisfying as I was able to access far more material than I was aware existed in the archives. From this material it was possible to create quantitative data related to weapons ownership, manufacture and trade which will prove invaluable to my thesis. Tour diaries, political reports and parliament questions all helped to shed light on to the effect these weapons networks were having on the region, how the state attempted to respond to such occurrences, and how the situation was experienced at the ground level. The material also led to identifying other methods of primary research which will be helpful in the future.
Research Support Case Study: Charlotte Armstrong

WRoCAH AHRC Competition Studentship 2015/16 cohort
Department of Music, University of York

Research Project: Representations of Disability and Degeneracy in Franz Schreker’s Die Gezeichneten (1918) and Alexander Zemlinsky’s Der Zwerg (1921) from Source to Stage

This thesis critically examines the portrayal of the disabled protagonists in Franz Schreker’s Die Gezeichneten and Alexander Zemlinsky’s Der Zwerg. Taking cues from the field of cultural disability studies, my analysis considers the sociocultural setting in which these works were composed and received. Not only did both operas emerge from a cultural context that saw the cultivation and celebration of aesthetic (bodily and artistic) norms, they are each emblematic of the way in which the concept of bodily degeneracy became entwined with perceptions of social sickness and ideas about ‘unhealthy’ cultural productions (degenerate works about degenerate bodies written by degenerate composers). A disability studies perspective offers new insights into the way in which Schreker and Zemlinsky’s protagonists are imagined and depicted, the narrative functions they serve, and the extent to which they reflect sociocultural attitudes towards disability from the time in which the operas were composed to the present day. By further interrogating aspects of mise-en-scène in contemporary productions of these operas, my analyses illuminate broader issues surrounding the depiction of physical disability on opera stages today. This thesis demonstrates that widening the scope of opera studies to include the key concepts of disability theory offers valuable insights into the representation of opera’s disabled subjects in both source texts and contemporary productions.

Awarded £805 for a primary research trip to Cologne Opera and Munich Opera House in Germany

I travelled to Munich and Cologne to see two productions of Franz Schreker’s opera Die Gezeichneten. The first production was at the Bayerische Staatsoper in Munich. Here, I made contact with the dramaturg (Miron Hakenbeck) and John Daszek, who played the title character. The second production was at Oper Köln, where I made contact with Georg Kehren, the Chief Dramaturg, who has agreed to participate in a short interview via Skype. As expected, viewing these productions proved extremely useful. I was able to gain insight into the contemporary production of this work, which is not often performed, from two very different perspectives. I learnt a lot about the way in which these companies approached the opera and specifically the representation of disability.

In addition to viewing the productions and interviewing members of the production teams and cast, my visits to two theatre archives proved to be an extremely fruitful aspect of this research trip. While in Munich, I visited the Deutsches Theatermuseum, having made email contact with two of their archivists, Andrea Hauer and Babette Angelaeas, prior to the trip. At the museum, I found some previously unseen photographs from the premiere of Zemlinsky’s Der Zwerg (my other case study), of which I was able to obtain copies for use in my thesis. In Cologne, I visited the Theatre Research Collection at the University of Cologne, which was home to a wealth of material on both of my case studies. Here, Dr. Gerald Köhler helped me to navigate the archive and to find some sketches, photographs and other ephemera relating to early productions of the operas.

The benefits

Overall, the observations and outcomes of this research trip have given me sufficient material to answer my central research questions regarding Schreker’s protagonist. The productions themselves will be the basis of the fourth and fifth chapters of my thesis, where I will discuss the interpretation of the protagonist’s disability on contemporary opera stages. Being able to refer to such recent productions has allowed me to add a fresh perspective to my research, and make a significant original contribution to my field of study. The archival materials found during this trip will also feature prominently in my thesis. In particular, the photographs and costume design sketches bring new light to the way in which disability has been represented on stage in the past, whilst the reviews from German newspapers will allow me to understand how these productions were received by the public. I was not expecting to find these materials, but I believe that they will significantly enrich the insights of my thesis. Moreover, I have been able to publish my analysis of one of these productions alongside some of the associated archival materials.
Research Support Case Study: **George Francis-Kelly**

WRoCAH AHRC Competition Studentship (2016/17)
School of History, University of Leeds


This thesis will explore the development of African American social activism in Los Angeles in the 1980s. Unlike other scholars considering this area, it will examine how the black population responded to political developments in the era following Civil Rights and Black Power, and the rise of neoconservative globalisation. It will consider the meaning of these grassroots social movements in relation to class and racial identity in the 1980s, and help provide a historical context to the destruction of the Rodney King riots.

**Awarded £2,980 for a primary research trip to Los Angeles, California**

I started my trip by attending The University of California, Los Angeles. This library had a number of collections I wished to examine, especially the Mayor Tom Bradley papers and materials concerning nearly all the activists groups which form part of my study. I also spent six days at Loyola Marymount University to explore the Rebuild L.A papers. I went through around 60 boxes, and these papers have encouraged me to write a chapter of my thesis on responses to rebuilding the city following the Rodney King riots, so I felt this was a worthwhile visit despite a long commute.

A month into my trip, I moved to South Los Angeles, which was in close proximity to a number of institutions. I visited the University of Southern California special collections to examine the papers of local politician Yvonne Broithwaite-Burke and activist Bob Duren. I also visited the Centre for the Study of Political Graphics, which provided me with a small number of high-quality posters and protest material. The main reason for my time here was to visit the Southern California Library for Social Science and Research (SCL). The main reason for studying here was their Liberty Hill collection, which provided funding for a wide range of activist groups from 1973–2003. I went through all the relevant material in this collection, which contained applications, post-funding reports and promotion materials from a number of groups I wish to write about, including Concerned Citizens of South Central, Bus Riders’ Union and Keep GM Van Nuys Open, which provides a more holistic picture of these organisations’ activities than I was previously aware of. Finally, with two weeks left I moved to Northridge to visit the Urban Archives housed at California State University Northridge. The primary reason for my visit was to examine the Juana Gutierrez Mothers of East Los Angeles collection, as I am planning on writing a chapter on this organisation.

**The benefits**

This research trip has provided the primary sources and data for nearly all of my chapters. I returned home with nearly 14,000 photos of archival material, having visited 6 different institutions and examined 20 different collections. I found a wealth of material regarding nearly all of the central activists and organisations for my thesis, and discovered several other groups and stories of activism that can be used to support my research.

This trip has also allowed me to discover a range of other groups, narratives and activists that broadens the scope of my thesis. I would now like to alter my chapters, from narrowly focused on four-five organisations, to a more thematic approach considering numerous organisations within each chapter. I now have a much better picture of what these chapters will contain and what their arguments will be, although I will continue to work with my supervisors over the next few months to finalise these. In the case of chapters concerning the rebuilding of L.A and Latino displacement, these are new chapters that will integrate into my overall thesis much better than my previous ideas. Not only do I now have sufficient material regarding these groups and stories of activism, but I have plenty of supplementary materials if I choose to change the direction of my arguments, or that can be used in other articles or conference papers.
Researcher Employability Projects

All WRoCAH students* are required to complete a short project away from their home university, normally outside the academic sphere and away from their primary research area. The purpose of these Researcher Employability Projects (REP) is twofold:

- To give students the experience of applying their doctoral-level skills in a real working environment and to discover and develop the types of skills all kinds of employers are looking for.
- To benefit partners by completing a specific piece of work with a tangible output for that organisation.

Students are required to prepare thoroughly for their REPs, writing project objectives and learning outcomes as part of their project plan, as well as a long-term strategy to evaluate the success of the project. They are required to return to this overall plan after the project to review the project itself and the learning they have gained.

* Students with Wolfson studentships are strongly encouraged to, but not required to complete a REP. Collaborative Doctoral Award Holders are not required to complete a REP as they work with a partner organisation throughout their PhD.
The Student Perspective

- The REP scheme was amazing and really changed the way I think about research, dissemination, knowledge, collaboration, history, analysis, and what I might be able to do.
- ... ended up being the highlight of my PhD.
- I think having a [partner organisation] who was able to offer a flexible working pattern was vital for my rep and may also be to other students with caring or family responsibilities.
- It is one of the main features of the scholarship that convinced me that Leeds was the right place to complete my PhD.
- Having some (nearly) ready-made REP projects are great for those of us struggling to find or develop something, and really helps those who may have certain requirements that can’t send them around the world.
- I think it is an excellent opportunity to develop skills and to work in a new way – especially in my case as someone who has already had a career in one field!

The Partner Perspective

- His work has been transformational and has impacted significantly upon our understanding of the collection. This will have significant legacy benefits for museum staff, visitors, researchers and future generations of UG and PG students.
  Durham Oriental Museum

- She brought a completely new perspective to a number of aspects of the work we were doing and indeed enhanced these aspects substantially.
  Discovery Programme: Centre for Archaeology and Innovation Ireland

- Overall, this was a wonderful experience from our end. She is to be highly commended, and my staff and I are grateful to have been part of the REP experience. This was all an unexpected windfall for us!
  Harvard Medical School: Department of Global Health and Social Medicine, and Centre for the History of Medicine

- His research answered questions we hadn’t even thought of asking, as well as those we set out at the beginning
  Abbey House Museum, Leeds Museums & Galleries

- The type of work she produced would not otherwise have been possible. It is the ‘valued added’ type of work that someone with her skills and background can bring, which has been important for us.
  The Yorkshire Museum

- We were particularly impressed with the student’s engagement and enthusiasm for the project, especially given that it fell outside of their usual field of expertise.
  Bingham Centre for the Rule of Law
Undertaking work experience outside a university research environment, even if only for a short time, can open your eyes to the diversity of career options. It can also help you to identify and develop skills and knowledge that will underpin a successful academic career. An internship or placement will expose you to new practices and different people and to the subtle business imperatives and demanding commercial realities that drive everyday decision-making. By participating 'from the inside', you learn about commercial matters and develop the skills and the language to discuss work and research from new perspectives.

Vitae, The Researcher on Placement: A guide to gaining work experience outside academia 2015

The number next to each flag represents the number of projects completed in that country

### 2017/8 Partner Organisations

**In the UK**

- Bingham Centre for the Rule of Law
- British Antarctic Survey
- Chatsworth House Library and Archives
- Durham University
- Fera Science Ltd.
- Focal Point Gallery
- Freedom Festival Arts Trust
- JORVIK Group (2 projects)
- Leeds Church Institute (LCI)
- Leeds Museums & Galleries (4 projects)
- Liberal Judaism
- Lyme Park, National Trust
- Marks and Spencer Company Archive
- Museum of Liverpool
- Museum of London Archaeological Archive
- National Maritime Museum
- Natural England
- Northern Ireland Civil Service, Department for Communities
- Nottingham Contemporary
- Opera North
- Oriental Museum, Durham University
- RESEO (European Network for Opera and Dance Education)
- Royal College of Nursing Library and Heritage Centre
- Royal Mencap Society
- School of Oriental and African Studies
- The Arts Development Company
- The British Library (2 projects)
- The Laurence Sterne Trust
- The Quilters’ Guild Collection (2 projects)
- The Royal College of Organists
- The Royal Institution of Great Britain
- The RSA
- The Yorkshire Museum
- Victoria & Albert Museum
- Visual Culture in Britain Journal, University of Edinburgh
- Wellcome Collection
- York Minster
Outside the UK

Australian Chamber Orchestra, Australia
Australian Institute of International Affairs, Australia
Australian Research Council Centre of Excellence for the History of Emotions, Australia
Dancenorth, Australia
Museums Victoria, Australia
Ghent University, Belgium
White Rose Brussels Office (2 projects), Belgium
CACTES (Caring About Communities Together to Eliminate Struggles)

Organisation, Canada
Torreloft, Denmark
Prize Papers Project – Carl von Ossietzky University of Oldenburg, Germany
Rachel Carson Center, LMU Munich, Germany
Museum of Fine Arts, Hungary
Discovery Programme: Centre for Archaeology and Innovation Ireland, Ireland
New Zealand Institute of Language, Brain and Behaviour, University of Canterbury, New Zealand

OGEES (Institute for Oil, Gas, Energy, Environment and Sustainable Development), Nigeria
Harvard Medical School: Department of Global Health and Social Medicine, and Centre for the History of Medicine, USA
Hawaiian Mission Houses Historic Site and Archives, USA
John Carter Brown Library, USA
Printed Matter Inc., USA
The Walters Art Museum, USA
University of South Carolina, USA
Case Studies

Researcher Employability Case Study: Catherine-Rose Hailstone

WRoCAH Competition Studentship (2016/17 cohort)
Department of History, University of York

Research Project: Analysing fear in the mind and works of Gregory of Tours

This project investigates fear in the mind and works of Gregory of Tours. It analyses fear in Gregory’s eight books of Miracles and Life of the Fathers and is concerned with establishing Gregory’s textual construction of fear and how far this might reflect his personal understanding of the subject.

ARC Centre of Excellence for the History of Emotions, University of Western Australia

During my REP at the University of Western Australia, I worked with the editorial board for the journal titled ‘Emotions: History, Culture, Society’. I gained training and practice in editing, learnt how to maintain editorial correspondence, developed my skills in proofing and formatting articles, liaised with the publisher and authors and wrote a book review.

As part of the placement, I also created a blog post which highlighted all that I achieved during the placement and provided a reflection of my overall experience. I helped organise the CHE conference ‘The Future of the Emotions: Conversations Without Borders’, assisting with technological side of the conference, making sure everyone was set up before their presentation, and ‘live tweeting’ the panels I attended, which helped to publicise the research being presented and gave scholars who were unable to attend a chance to comment on the proceedings. As part of the project I also gained a lot of new knowledge and skills in the field of Digital Humanities by participating in a workshop which introduced me to a wide array of software which emotions scholars were using to transform their research into digital products and thus widen their impact.

Learning into practice

I am hoping to put the new knowledge and skills that I have learned in from my experience editing the journal to good use in different ways. The knowledge I learned during the board meeting I will keep in mind when I begin submitting articles for publication. Knowledge about how the selection, reviewing and publication processes work will prove invaluable here. The different writing skills I picked up from the proofreading, reviews and report that I have done I will definitely be using again when I write another book review for the EHCS journal and if I am ever requested to review for another journal.
Some of the knowledge I have gained from attending both the conference and the Emotions and Place Postgraduate Advanced Training Seminar, I will use more immediately in my own research. Part of my thesis examines Gregory’s use of space in creating the fear of God. His conception of divine time is also important in his perceptions of this fear. The knowledge gained from the Emotions and Place PATS, particularly relating to the problems of understanding the self, and the unbreakable link between time, space and place, will prove useful in how I shape my sections on Gregory’s use of space and his understanding of himself. The conference helped me expand my number of contacts, giving me more people to talk about fear, emotions and methodologies with. The debates I had at the conference, as well as the ones I will have with those scholars in the future, will and has influenced the methodological approach that underpins my thesis.

I also hope to put the skills that I learned from the Digital Humanities workshop to use towards the end of my PhD, seeing what parts of my research could be transformed into a digitally accessible format in a way that would make my research more approachable to other humanities scholars and the wider public alike.
Researcher Employability Case Study: Hollie Gowan

WRoCAH Competition Studentship (2015/16 cohort)
School of Philosophy, Religion and History of Science, University of Leeds

Research Project: ‘A Space of Her Own Making’: A study of women working in Religiously-Inspired Charitable Organisations (RICOs) in their search for meaning in contemporary China

My aim in this research is to undertake a study of the women working for Religiously-Inspired Charitable Organisations (RICOs) in contemporary China in order to investigate their lives, experiences and motivations in a detailed and deeply personal way. In doing so, this research will deepen our understanding of why women are choosing to participate in these particular organisations, whilst examining their negotiation of these spaces – both individually and collectively – in order to highlight how agency is constructed and utilised in them. Furthermore, it is through the analysis of the spatial relationships between these women, the organisations and wider contemporary society that will provide more nuanced understandings of their beliefs, practices and values in both theory and practice. I hope to interrogate all of the above in order to demonstrate the ways in which the work undertaken by women in RICOs is a female-led movement for social change that could have impact on national and international scales.

White Rose Brussels Office, Brussels, Belgium

My Research Employability Project was in partnership with White Rose Brussels. The aim of my project was to research, prepare, and produce a short policy note summarising policy developments in a specific area at the European level. Specifically, the report covered the emergence of the ‘European University Network Initiative’ and sought to address the European Commission’s priorities in terms of understanding what this network might look like, taking into consideration specific priorities such as research, funding and innovation. This project supported the White Rose Brussels office’s wider goal to develop and strengthen links between White Rose universities and EU research stakeholders, as well as information gathering.
Alongside the report, I also completed two blog posts for the White Rose Brussels Office website. One was on the new Multi-Annual Financial Framework (MFF) and the other was a summary overview of the key information included in the report on ‘The Rise of European University Networks’. Completing and getting feedback on these blogs, enabled me to understand better the style of writing that was needed for the report and how to actively engage with the material.

Learning into practice

As a result of the placement, I developed a new style of writing and how to create material for a different audience. It helped me discover how to be more confident in my own voice and to be concise in how I deliver material. It helped me build on interview skills that I have been developing throughout my previous academic and professional career. I was able to practically apply the skills gained during my PhD to a role that is ‘outside’ of academia.

I plan to use these skills in a recent project where I have been hired to write a report for the Baroness Warsi Foundation on ‘What is a Modern Place of Worship in the UK?’ I feel more confident in how I will approach this project and in my ability to deliver the style of writing that they require. I will also put this new knowledge and skills into practice in making sure my own voice comes through in my PhD thesis, as well as in possible career paths for after submission that are not in academia.
Researcher Employability Case Study: Ellen Bulford Welch

WRoCAH Competition Studentship (2016/17 cohort)
Department of English, University of Sheffield

Research project: Gothic Alter Egos: Anonymity and the Anxiety of Gothic Authorship in Nineteenth-century American Literature

Project description: My thesis will address the lack in the discourse surrounding Gothic Studies of any comprehensive investigation into the cultural conditions that have historically shaped conceptualisations of American Gothic authorship. I will attribute the phenomenon of anonymously or pseudonymously published American Gothic writing in the nineteenth century to a wider conflict between the writer’s creative recognition of the Gothic form as a singularly fertile medium for disseminating controversial political agendas and a personal and professional fear of being stigmatised for their association with a genre deemed morally and aesthetically problematic.

Researcher Employability Project at the National Maritime Museum, Greenwich, London

I worked at National Maritime Museum in collaboration with a student from the TECHNE doctoral training partnership. We transcribed two unpublished, nineteenth-century journals relating to the search for the arctic explorer Sir John Franklin. This formed part of the legacy for the museum’s recent ‘Franklin: Death in the Ice’ Exhibition. The diaries have the potential (given the topicality of Franklin in the wake of the recent discovery of his ships “Terror” and “Erebus”) to appeal widely and attract broad public interest. They will be particularly useful to scholars of polar exploration and nineteenth-century cultural historians, for whom the culture of arctic exploration remains a prominent interest.

We also gained the opportunity to rewrite the catalogue descriptions for the items we had transcribed. We were able to complete this new objective during the project. We provided expanded descriptions of the contexts of the events described in the journal, biographical information and information about related manuscripts held in other collections.

Learning into practice

By conducting the placement, I enhanced my transcribing skills and gained valuable experience of deciphering different handwriting styles by transcribing 40,000 words of nineteenth-century handwriting. I also used my research skills in a completely new context in order to track down the author of the Journal kept on board HMS Resolute.

Working as part of a team has been a hugely rewarding aspect of the placement. Having the chance to conduct project collaboration with another researcher, my TECHNE collaborator and I found this experience invaluable. We were able to develop systems for working together and gain experience of accommodating collaborators’ different styles of communication and approaches to research. I have gained valuable experience of working in a group setting as a result. My collaborator and I plan to collaborate again on an AHRC Early Career Research Grant bid to work on sensationalism in museum exhibitions in the nineteenth-century. The Franklin expedition and the exhibition of its relics will form a major part of this research.

Working on this project with my collaborator will give us a history of working together on a project, working in a museum context, and in partnership with the National Maritime Museum, which will be invaluable to this planned application.

By working within the archive context for an extended period, I also gained valuable insights into the work, priorities and environment of the archive sector. The experience has inspired my future career aspirations and I am considering work in the archival sector after my PhD.
Student Led Forums

The Student Led Forum (SLF) scheme allows students to apply for funds for activities organised by and aimed at postgraduate research students. Cross-institutional collaboration across White Rose is a requirement for funding to promote networking between the three universities and to encourage participation of students beyond the main WRoCAH cohorts.

SLF Case Study: Maryam Jameela

WRoCAH AHRC Competition Studentship (2015/16 Cohort)
School of English, University of Sheffield

Research project: Intersectional Representations of Desi Women in Post-9/11 Film and Literature

The relationship between constructions of intersections amongst Desi women is at the centre of my analysis. This involves examining both race and gender as relational qualities with respect to other non-normative gender representations, varying class identifiers and a spectrum of sexual orientations. Post-9/11 cultural products form the landscape of analysis that allow me to examine the political and social ramifications of 9/11 as having irrevocably altered the representations of Desi people. This project constitutes a decentring of western feminism, as in the tradition of postcolonial feminism, via intersectionality.

Intersections & Academia

Co-organised with Alex Marsh (University of Sheffield), Alex Mason (University of Sheffield) and Amber Lascelles (University of Leeds)

We wanted to create an event which would be a meeting place for more diverse scholars to come together and talk about their research on the issues facing identity categories and their own personal experiences. The aim was to create a space for them to reflect on these experiences, both within and outside of an academic conference. We wanted the conference to be as accessible as possible, both physically and in terms of the modes of academic practices when compared to the standard academic event.

We achieved this in part by laying out ground rules clearly at the beginning of the day. We requested that attendees carefully consider whether their questions needed asking, and whether they were the right person to ask it – a consideration which is seldom a given at conferences. We saw enthusiastic participation from across a spectrum of identities, and a great deal of highly personal, informative presentations.

We started the day with a roundtable plenary session, opening out discussion about the nature of the day itself, and focussing in on any interesting questions which arose. We received an offer from the Women’s Paths group (Leeds) for them to run a workshop telling the story of their own organisation, and instructing the attendees on how to go about running their own intersectional groups which effectively straddled the line between academia and activism. This talk was truly inspiring, and we feel that it has helped equip the attendees to go out and create similar groups and spaces of their own.

Impact for beneficiaries

When we proposed the event, we wanted the impact to be on both a personal and academic level. We wanted participants to leave our conference feeling recognised in themselves, and having gained a deeper understanding of the kinds of radical research being conducted outside of their immediate network. We
wanted our attendees to meet other people inside and outside of their fields with whom they could strike up lasting and meaningful conversations. Most of all, we wanted to refocus our academic efforts away from a false-objectivity, and centralise lived experience as a valid topic for academic work. We feel that we have achieved these aims, better than we hoped at the outset. This can be measured by the overflow of support after the conference itself had finished and the way that the conference differed positively from its more standard academic counterparts. We know from ongoing discussions on the twitter network formed around the event, that lasting conversations have been formed, and people seemed to leave the event with a genuine sense of positivity and even catharsis – we as organisers certainly did.

A huge part of what we wanted to do with the event was to see and be seen by people like ourselves, doing valuable research, and we believe that this has benefited us as much as it has our participants. This experience alone has made the day worth it for us, and I’m sure it will be extremely useful in our future careers as well. The organising team consider this conference to be the single proudest achievement of our academic careers. The reactions to the existence of the conference, to the themes we chose to highlight, to the way the day itself was run was overwhelmingly positive that it left more than a few of us close to tears. We have all experienced times during which we felt completely isolated during our academic careers, and completely unrecognised by the system around us, but running the conference has helped to ease these anxieties. We found a room full of people who felt just like us, alone and unrecognised, and provided a space in which we could all talk, and help, to the benefit of everybody there.
SLF Case Study: **Bethan Hughes**  
AHRC Competition Studentship (2016/17 Cohort)  
School of Fine Art, History of Art and Cultural Studies, University of Leeds  

**Research Project:** **Against (Im)materiality: 3D CGI and Contemporary Art**  
A practice-led research project focussing on the artistic and social implications of 3D computer-generated-imagery. 3D CGI has the ability to provide unique insights into some of the complex material and social concerns of the digital age. By tracing the technological development of 3D CGI since the 1960’s, its recent emergence across contemporary art forums and its broader social functions, I address key questions pertaining to shifting understandings of embodiment, materiality and visual communication. Employing both theoretical and practical tools and techniques, I explore the dynamic functions and future potentials of 3D computer-generated-imagery, ultimately unveiling how these kinds of digitally produced images complicate relationships between art, technology and popular culture.

**Quilting Points Presents: Sara Ahmed**

Co-organised with Emma Parker (University of Leeds), Hayley Toth (University of Leeds), Jacob Downs (University of Sheffield) and Kyveli Lignou-Tsamantani (University of York)

Quilting Points is an ongoing, fortnightly interdisciplinary reading group and seminar series interested in critical theory which is run collaboratively by a different team of postgraduates at Leeds University each year. Quilting Points takes the writing of one critical theorist and spends an academic year reading and discussing their work. In 2017-18, our sessions focused on the work of Sara Ahmed, a prolific thinker whose work crosses the diverse fields of feminism, race, postcolonialism, diversity, queer studies, ethics and more. Ahmed is not only the first living subject to be discussed by Quilting Points, but also one of the most exciting critical voices in contemporary Britain and beyond. Each of our individual sessions explored a distinctive figure within Ahmed’s work, including the stranger, the feminist killjoy, the wilful subject, and the diversity worker.

We planned these two special events to be a fitting conclusion to the exciting and productive conversations that we’d been having over the course of the year. They took the format of an afternoon postgraduate workshop with Ahmed, designed for regular attendees of Quilting Points from Leeds, Sheffield and York and an evening lecture by Ahmed, entitled ‘Complaint as Feminist Pedagogy’, for a much larger public audience. The purpose of both events was to allow postgraduate students to exchange ideas with Ahmed, and to showcase the dynamic research currently taking place at the University of Leeds. Although both events brought together staff and researchers from across the UK, they particularly celebrated the vibrant research culture that WRoCAH fosters between the Universities of Leeds, York and Sheffield.

We received overwhelmingly positive feedback from workshop and lecture attendees (of which there were over 400!). Both events were a celebration of both Ahmed’s work and our conversations throughout the academic year. We hope that they’ve provided a great foundation for future directors of Quilting Points to build upon.
Impact for beneficiaries

Our workshop attendees had spent ten seminars discussing Ahmed’s work and this afternoon session was a fantastic opportunity for them to address their ideas with Ahmed herself. We developed our readings together as a community, and the workshop’s supportive atmosphere was an important setting to host frank, critical discussions.

Meanwhile, attendees of the lecture had the opportunity to hear Ahmed’s dynamic talk and address questions to her afterwards. To ensure the ongoing impact of these events, Emma, Hayley and I intend to produce an article / photo essay about Quilting Point’s activities in 2017-18 and will approach relevant journals / online platforms in order to publish this.

We are proud to have built an active community through our seminars and this final session proved to be a fantastic culmination to these group discussions. We achieved our aims in welcoming diverse body of researchers from all WRoCAH institutions who came together to share ideas and forge new social and intellectual connections. These events not only celebrated Ahmed’s work, but also facilitated future interdisciplinary and cross-institutional exchange between Postgraduate Researchers interested in all forms of critical theory.
SLF Case Study: Nicola Pennill

WRoCAH Network: Expressive Ensemble Performance
Department of Music, University of Sheffield

Research project: **Teaching and Learning of Ensemble Communication**

Preparing for ensemble performance: This project explores the emergence of rehearsal routines and interactive dynamics in chamber ensembles, in relation to group development. Focussing on the processes related to performance preparation, it investigates how player interactions emerge over time; and the nature and differences between interactive dynamics in a range of ensemble types and levels of experience.

**Together in Music: Expression, Performance and Communication in Ensembles**

Co-organised with Sara D’Amario and Ryan Kirkbride

My thesis is part of the Expressive Ensemble Performance Network, which explores aspects of how musicians interact and communicate in groups. To share our research and to provide a forum for students, performers and educators with an interest in ensemble performance, we organised a conference, which took place in April 2018. The conference was organised by the network team – students Sara D’Amario, Ryan Kirkbride and Nicola Pennill, and academics Freya Bailes, Helena Daffern, Catherine Laws, Renee Timmers and Luke Windsor. Between us, we formed the organising and programme committees, and gained support from WRoCAH and SEMPRE (the Society for Education, Music and Psychology Research). ‘Together in Music’ was a two-and-a-half day event at National Centre of Early Music in York, and aimed to provide an interdisciplinary perspective on ensemble performance, including theory and practice.

We gained generous support from WRoCAH and received an SLF award of £3,633.00 to fund our event. The conference attracted an extremely wide number of organisations from a range of countries. Our event welcomed an excellent diversity of presentations including 30 oral papers, 8 posters (plus a speed-poster presentation), 3 interactive workshops, 2 keynote presentations, including a ‘virtual’ presentation from Sydney, and 1 roundtable discussion. There were also two social events and performances. SEMPRE (Society for Education, Music and Psychology Research) also offered support for travel by PGR students and unwaged delegates. This additional funding of £4,490 enabled a significant number of international delegates to attend who would have otherwise been unable to do so. Gaining the chance to organise and run an international conference was a fantastic opportunity for us as WRoCAH students to gain experience of dealing with students and established researchers and practitioners from many leading institutions. It provided the chance to make many useful contacts and extend our personal networks.

**Impact for beneficiaries**

Thanks to the quality of delegates, who were engaged by the topic and prepared to travel, the presentations were of a very good standard, in many cases truly world-leading, and delivered by leaders in the field. This had a very positive impact on the response from delegates. We also plan a book with the same title as the conference ‘Together in Music’, which will comprise chapters from invited authors who attended the
conference. This will give the event further longevity and provide access to some of the material to those who were unable to attend in person. We conducted a detailed follow up evaluation form which showed that delegates particularly appreciated the mix of presentations, the variety of approaches and enjoyed gaining the chance to hear different perspectives. They also enjoyed attending the event at the National Centre of Early Music in York.
Knowledge Exchange Projects

Knowledge Exchange Projects (KEPs) provide funding for students undertaking activities that further the wider impact potential of their research.

Knowledge Exchange Project Case Study: Alison Horgan

WRoCAH AHRC Competition Studentship (2015/16 Cohort)
School of English, University of Sheffield

**Research project:** “Used by the Maids to light the fire” – the publication, reception and influence of Thomas Percy’s “Reliques” in an age of politeness

My thesis explores the ways in which Thomas Percy’s Reliques of Ancient English Poetry (1765) at once capitalises upon and represents the verse miscellany. By analysing the formal elements of the collection, most importantly the extensive antiquarian paratext, I argue that Percy creates a text which is transgressive and difficult. Despite this it became a literary phenomenon and ran to seven editions.

As part of my research I became interested in commonplace books, which are in many obvious ways the predecessors of poetic miscellanies such as the Reliques. In their manuscript form they are highly individual and unpredictable texts which are endlessly accommodating, both materially and conceptually. They become an expression of the maker’s personal reading and experiences of texts. Latterly I have become interested in the ways in which commonplace book techniques are being repackaged in social media profiles and in the capacity they may have to engage with ideas of memory, childhood and the changing relationships we have with books, songs and stories.

Knowledge Exchange Project at Worksop Priory Primary Academy

This project aimed to introduce the idea of commonplace books to some primary school aged children and to use this as a medium for generating reflection by the pupils on their own experiences as readers. Commonplace books are books in which an individual keeps extracts from their own reading. Extracts were often arranged thematically so that a reader would eventually build up a personal reference book, which could be used for example in public speaking. Many commonplace books also contain more everyday things such as lists, inventories and records of family events. Many of the children had never encountered a commonplace book before, and this project hoped to give them a sense of reading as a habit which has been central to people’s lives for many centuries. The project also tied in with the transition from primary
to secondary school, and provided an opportunity for pupils to look back on how they have developed and changed up until this point in their lives.

Before the project started, I circulated a questionnaire to all participants about their memories and experiences of reading, stories, songs and books. This was partly to allow me to get material ready for the workshop, but was also designed to stimulate a conversation between themselves and their parents/carers about the role books had played in their lives. The day started with a visit from two staff members from Sheffield University Special Collections who brought several interesting pieces, some related to commonplace books and others not (for example the original MS of Barry Hines’ A Kestrel for a Knave). I wanted this to be an open time for the participants to experience books from a range of time periods and to begin to think about the history of reading and texts. I was also keen to create a sense of occasion for these students who come from schools with a high incidence of free school meals, and in areas of relative social deprivation. There was a lot of interested talk from the students who were encouraged to handle the texts, ask questions and unpick tricky handwriting!

After the Special Collections visit, the bulk of the time was spent on a brief introduction to the commonplace book as an idea, along with some images from items from the British Library. I then introduced the main task – to create an individual commonplace books based on their own reading. Participants used the questionnaires to prompt their thinking, and I had made an example to show them some ways in which they might work. They were excited about the scrapbooks I had bought them and seemed to enjoy the creative freedom that was offered. There was a lovely mix of quiet focus and excited chatter throughout the day, when participants reminded each other of particular books or laughed about what they used to enjoy when they were younger. Some students were more reticent and found it difficult to remember their early childhood. We discussed the idea that they might carry these on, as reading journals, and I tried to encourage them to include not only lists of books read but also their personal reflections or memories about particular books.

Knowledge Exchange

The workshop itself happened on a single day and involved nine students from two local primary schools. I also had amazing help from two Teaching Assistants whom I had never met until the day. The day was exhausting but so much fun. I really really loved working with the students and with the fantastic teaching assistants who were very helpful in knowing how primary schools and primary school children function. The students, for the most part, loved the main activity but they also said that they had enjoyed looking at the books brought in by Special Collections. The group was small enough that I was able to speak to each child and extend the task where necessary. I think that the students enjoyed being selected by their teachers for the activity and I had several notes and comments from parents saying how much their children had loved the day. One girl took her book with her on holiday to show her family abroad the book she had made, because she was so proud of it.

There is a final part of the project which is to design and display a mini exhibition about commonplace books and about the work done by the students. This will be hosted by Worksop Library in September/October 2018. This will be another way to share the work completed by these students, as well as highlight some of my own research surrounding commonplace books.
Knowledge Exchange Project Case Study: Harriet Neal

WRoCAH AHRC Competition Studentship (2015/16 Cohort)
Department of English and Related Literature, University of York

Research project: Animal Associations: Women’s Writing and Environmental Philosophy in 1790s Britain and Ireland

My project looks at largely political, religious, educational, and literary works of four writers in particular: Mary Wollstonecraft, Elizabeth Hamilton, Maria Edgeworth, and Anna Laetitia Barbauld. I am interested in the ways in which animals feature centrally in texts which engage with the period’s most heavily debated topics; primarily discourses surrounding women’s rights, exploitation, and egalitarianism, and what this says about the ethical concerns and philosophical discourse surrounding animals at this time. The 1790s to 1810s was a period in which discussions of animal rights and vegetarianism emerged as part of political debate, while animals were heavily represented in literature. So far, scholarship on animal ethics in this period has focussed on two groups of writing: radical Jacobin male essayists, and authors of sentimental fiction. Given that the most widely-read (and transformative) writing about animals is found in children’s literature, particularly that of Barbauld and Edgeworth, looking at the philosophical contributions of its writers is worth considering. Indeed, this project suggests that animal ethics in this period owes more to religious-philosophical ideas about toleration, material psychology, universal benevolence, duty, and reform. Moreover, bearing in mind the particular restrictions placed on women philosophers trying to be taken seriously, as well as the pervasive trope of women’s cultural affiliation with nature and animals, in opposition to male reason, makes these writers’ ideas about animals and the ways in which they navigated them, of particular significance as they relate to contemporary ecofeminist thought.

Knowledge Exchange Project at Mansion House, St Helen’s Square, York

In June 2018, we organised two events to celebrate the work of one of the eighteenth-century’s most successful and revered authors, Maria Edgeworth. Often seen as ‘the Irish Jane Austen’, Edgeworth was a polymath novelist, educator, and contributor to science and politics in the late eighteenth and early nineteenth century. Sadly, she is hardly known today, in spite of being so influential in her time. We decided to create a project to draw awareness of the author and to bring together scholars and creative professionals to celebrate her work.

The first event was a standard conference which had a broader public appeal, which brought together the world-leaders in Edgeworth scholarship to York, to explore cutting edge research that also situates Edgeworth and her significance in a broader context. We also organised a public performance at Mansion House, where Dr Adam Perchard, along with three talented London players, performed Edgeworth’s famous novel, The Absentee, reimagined for the twenty-first century. The performance focused on the themes of ‘passing’, which the novel imagines in terms of class, nation, and social status, and which we extended to cover experiences of LGBTQ+ experiences of ‘passing’.

As there had never before been a dramatisation of Edgeworth’s work, after the nineteenth century, we wanted to introduce Edgeworth to new audiences and express the appeal of her work in this century. Working with Mansion House was the first in what we hope will be a long relationship with York Council and CECS, since there is a concerted desire from both to bring a ‘Georgian Festival’ to fruition in the very near future.
Knowledge Exchange

We welcomed a really diverse audience who gave us fantastic feedback and a standing ovation. Our wonderful cast also received a fantastic welcome at Mansion House, where we filmed the event and produced a promo video, which was used to advertise the London shows, and will be an important part of Dr Adam Perchard’s future funding applications for Arts Council England. We were also lucky enough to have both Prof Gillian Russell, Dr Susan Manly, as well as Adam and the cast participate in a very rich Q+A, which turned out to be really fun for everyone there. We received a range of questions, ranging from eighteenth-century theatre, to Edgeworth’s novels, Jane Austen, queer cabaret, and histories of cross-dressing. In the end, we decided a better way of collecting feedback from the audience, would be to hang a big poster in the lobby of Mansion House with some post-its and pens, to make the process more fun. I think it worked! We received lots of positive messages about the show, which will be useful for thinking about impact.

This project allowed me to think about my research in a more public-facing way. I hadn’t really considered non-academic jobs that use my research before, nor had I fully considered the different ways of collaborating with local historical institutions on something so creative. I very much hope to continue working with Adam Perchard and the players on future performances, as they are in the process of planning a tour, in which I will take part as an academic speaker in the Q+A. Working with Mansion House was fantastic. They were extremely supportive and enthusiastic about hosting such a creative and non-traditional performance and have shown interest in collaborating on more projects of a similar kind. We have plans for the Centre for Eighteenth Century Studies to work with Mansion House and the council on a Georgian Festival in the next two years, where we may even stage the play again.
Knowledge Exchange Project Case Study: Luke Daly-Groves

WRoCAH AHRC Competition Studentship (2016/17 Cohort)
School of History, University of Leeds

Research project: Intelligence Divisions: Anglo-American Intelligence Cooperation and Rivalry in Occupied Germany

Project description: My thesis will provide the first in-depth, primary source-based account detailing the extent of cooperation and rivalry between the British and American Intelligence Divisions in occupied Germany, the forms this took and its consequences. Using recently declassified intelligence files, it will use new evidence to provide a fresh contribution to the historiography by answering new research questions and challenging popular conspiracy theories surrounding some post-war intelligence operations. The thesis will influence future historical conclusions by engaging with the current surge in scholarship analysing recently declassified files which have already produced groundbreaking results.

Knowledge Exchange Project at the Herford History Association, Herford, Germany

In July 2018, I delivered a public lecture entitled ‘Herford’s Hidden History: British Intelligence Division Headquarters 1946–1951’ followed by a Q&A session at the Herford History Centre in Germany. Herford was once home to the British Intelligence Division (ID), an organisation which is central to my thesis. The main aim of my KEP was to increase public knowledge in Herford about its important past as the centre for British intelligence activities in postwar Germany. When my thesis is published, the language barrier may prevent proper engagement with a German audience, however my lecture in Herford was live translated by Eckhard Moller of the Herford History Association. Consequently, the lecture enabled me to discuss my research with an international audience. As the lecture was advertised in local newspapers with an invite to all, it also attracted members of the general public, enabling me to disseminate my research beyond academia.
Knowledge Exchange

The questions I received following the lecture were the highlight of my KEP. This is where the real knowledge exchange took place. I was surprised to learn that many local people had no idea about the important intelligence history of the area and delighted to have shared the secret with them. Moreover, I was happy to hear passionate stories from contemporaries with both good and bad experiences of the occupation and from British soldiers both serving and retired. I learned much from them. It is great to know that people are still passionate about history and that the subject of my thesis really does matter to so many.

The media coverage of my KEP helped further the public impact of my research. Prior to my arrival in Germany, two German newspapers (Neue Westfälische and Herforder Kreisblatt) published articles giving overviews of my research in German and inviting contemporary witnesses and the general public to my lecture. The Neue Westfälische described my research as ‘history that hardly anyone knows’. My lecture intended and succeeded in changing this. Prior to the lecture, I gave a short interview about my research to a reporter from the Herforder Kreisblatt. This resulted in an online newspaper article and short video giving an overview of my lecture.

Since returning from Herford, I have continued to talk with several members of the History Association. They are trying to contact more contemporary witnesses and are going to let me know if they are successful in doing so. I will be writing a short essay for the Association’s yearbook in due course. I am also maintaining contact with a British soldier whose knowledge of intelligence work has helped answer several questions for me concerning acronyms and other intricacies.
After gaining so much from the 2016 WRoCAH conference, we were keen to get involved with the 2017 event, and give the incoming cohort of 2017 the same exciting introduction to WRoCAH life we had received the year before. We assembled a diverse committee of medievalists, archaeologists and musicians from across the three institutions. Our first tasks were to put together a call for papers and posters. We were aware that the WRoCAH conference is, in size, scope and function quite different from most other postgraduate conferences: without a single thematic or disciplinary focus, the aim is less to learn specific ideas or to further one’s own research, but to offer a glimpse of the range that WRoCAH research covers and to help foster the sense of community between the WRoCAH cohorts. As such, we prioritised certain non-traditional types of presentation in the call for papers: Practice as Research performances, presentations that considered the research journey as its own topic, and poster presentations from incoming students looking to set out their initial research questions in a new format.

With papers accepted, the next task was to arrange them into panels. The sheer multidisciplinary scope of the research, the variety of subject matter discussed, made marshalling papers into coherent groupings a difficult task. We looked for resonances between methodological approaches across the disciplines between papers. Each panel covered a wide range of disciplinary and methodological ground, but the papers seemed to speak to each other over shared underlying concerns and create a fruitful interdisciplinary dialogue. It is important for conferences today to exist not just on the day of the conference itself, but to have a presence beforehand and a record afterwards in the form of various social media channels. Headed by Vic, the committee worked on Twitter, Facebook and on the conference website hosted on Wordpress to raise the conference’s profile to those of the WRoCAH community who might skim past an email. As the day of the conference approached, we found ourselves increasingly busy with the tiny organisational minutiae, but at the same time, thanks to the committee’s general willingness to pitch in and help, no overwhelming problems were encountered.

Luckily, the day ran itself, ran largely without incident, and what stands out in our memory is the seamless professionalism of the rest of the committee in working to overcome these obstacles. The experience of working on the WRoCAH conference organising committee was extremely valuable. Organising academic events is of course crucial in making competitive applications for academic work, but the chance to work collaboratively with colleagues across Leeds, Sheffield and York at all stages of their research, across the disciplines, was certainly the highlight of organising the WRoCAH conference.

Francesca Cioni, Vice-chair of the WRoCAH Conference Organising Committee
Catherine Fahey, Josh Ravenhill, Victoria Knowles, Kyra Piperides (Chair), Vic Clarke and Francesca Cioni (vice-chair).
Appendix: Research Dissemination Activities

Publications

NAHED ARAFAT
‘The complexities involved in teaching and training therapists and health professionals’, EALTHY (European Association of Language Teachers for Healthcare), in April 2018, issue no. 7, ISSN 2571-533X

CHARLOTTE ARMSTRONG
‘Beauty be the Prey of the Strong’: Curation and Characterisation in Franz Schreker’s Die Gezeitenken at the Bavarian State Opera, WRoCAH Student Journal

JOEL ROSE BAKER

EMILY ROSE BAKER
‘Sex and Psychosis: Roman Polanski’s Repulsion and the Inherent Trauma of Womanhood’, Track Changes: Issue 10, June 2018

FABRIZIO BALLABIO
Falchi e Chiocciole. Spiguardi sulla città antica di Napoli. Eds. Marianna Ascolese, Alberto Calderoni, Vanna Cestarello. Quodlibet, 2018

HARRIET BEADNELL
‘My Ancestor was an...Antique Dealer’, Who Do You Think You Are? Magazine, March 2018

GRAHAM BEX-PRIESTLEY

LAUREN BLOMVALL

THOMAS BROMWELL

OWEN BURTON
Concert programme notes:
‘Aniversary Season, November Concert Programme’, Ensemble Cymru (November 2017)
‘Aniversary Season, February Concert Programme’, Ensemble Cymru (February 2018)
‘Aniversary Season: May Concert Programme’, Ensemble Cymru (May 2018)
Music Department Postgraduate forum reports:

Concert reviews:

KATHERINE CALVERT

JANE CAMPBELL

MAYA CAPSARI

FRAMES of REPRESENTATION: New Visions For Documentary Cinema. Programme Booklet. ICA, 2018. https://static1.squarespace.com/static/568c0fabc647ad1e518119a7/t/5ac7b19b6d2a734a2982e0dc5/52f25f8d6a043605b886f8b2/original/booklet+SB+FINAL+SENT++.pdf

LUCY CHESELDINE
Review on U.S. Studies Online of British Library, various poetry reviews in Stand

SARA D’AMARIO
onset and offset detection in ensemble singing. Logopedics, Phoniatrics and Vocology. doi: 10.1080/14015439.2018.1452977

LEWIS DAGNALL
no 1077–1094, 113–118, 1128–1294; in Julia Hillier, Dirk Rohmann et al., Clerical Exile in Late Antiquity www.clericalexile.org, 1July 2018

LUKE DALLY-GROVES

VAL DERBYSHIRE

MAXIMILLIAN ELLIOTT
James Ingall Wedgwood: a correspondent ‘Temporarily Out-of-Tune’ has been published in JIBDS 41 during the last academic year.

HARALD FREDHEIM

AGATA FRYMUS


MIRIAM GALLEY

CATHERINE-ROSE HALSTONE
Blog Post for the CHE – Experiencing the History of Emotions, published July 13, 2018

RACHEL HARDSTAFF

JOANNE HARRISON
David HARRISON
Blog Post: “Religion in Public Life” part of the Leeds Centre for Religion and Public Life

BRITT HARRISON
‘Review of The Value of Literature by Rafe McGregor’ (2018) British Journal of Aesthetics. Published online at: https://doi.org/10.1093/aesthj/axy022

JO HENDERSON-MERRYGOLD


• Thoughts on the history of the locomotive (Poem)  
• Exhibition of collaborative art and poetry
• Sheffield Train Station

CLAIRE MCGINN
I published an article based on a conference paper in an Italian journal; a review of the GADA festival in the contemporary music journal TEMPO; a blog, for Invisible Dust; several reviews for the Birmingham Post newspaper, including a longer review of the CBSO’s Debsussy Festival; a review for the York Press; a review in Opera Magazine of Birmingham Opera Company’s ‘Rake’; a review of the Witten Tages Für Neue Kammermusik for Musical Opinion Magazine.

JONATHAN MCGOVERN
Jonathan McGovern, ‘Nicholas Udall as author of a manuscript answer to the rebels of Devonshire and Cornwall, 1549’, Notes & Queries 65, no. 1 (2018), 24–25

LAURA MINOR

ELSPETH MITCHELL

FAIDON MOUDOPOULOS–ATHANASIOU
Miracles may happen: Greek military and heritage education (in print)

SARAH MURPHY–YOUNG

HELEN NEWSOME

ANTIGONI PAPAPODIOU
‘Let’s talk about the elephant in the room: An ethnographic exploration of gender inequalities in the contemporary start-up world of Athens’, International Journal of Media and Cultural Politics, 14 (1) 2018

NICOLA PENNILL

HELEN PIEJ
‘Did Man Get Here by Evolution or by Creation?’ Science Blog, The British Library, 13 March 2018

KYRA PIPERIDES

HENRY POLLOCK
Parfit’s Fission Dilemma (in Theoria)

ROSAMUND PORTUS

ANNA REEVE
www.cypriotartleeds.wordpress.com

THOMAS ROLLINGS
My translation of an article in the well-known journal Slavic Review: Yury Zaretsky, Confessing to Leviathan: The Mass Practice of Writing Autobiographies in the USSR, Slavic Review 2017, 76, No. 4

LUCY ROWLAND

ADAM SAMMUT
Maarten van Heemskerck’s Eight Wonders of the Ancient World: Contesting the Image in An Age of Iconoclasm’, Dutch Crossing

MICHAEL SAMUEL

CHLOE SHARPE
Sharpe, Chloe, and Alfons Zarzoso, “Médicos, Modelos Anatómicos y Esculturas de Cera: La Fábrica del Conocimiento Científico en Barcelona, de finales del Siglo XIX a los años 1930.” Al Servicio de la Salud Humana. La Historia de la Medicina ante los Retos del Siglo XXI. Eds. Alfons Zarzoso and Jon Arrizabalaga. Sociedad Española de la Historia de la Medicina, 2017. 473–78

ALEXANDER SHAW

CLAIRE SMITH

JONATHAN SMITH

SIMON SPIER
CHANTAL SULLIVAN-THOMSETT

KIRSTY SURGEY
A series of 4 blogs on the REP project – http://wrocah.ac.uk/york-minster-a-living-library/

The Image Speaks – Photograph and caption as displayed in Jessop West – https://thimagespeaks.co.uk/Image-Speaks-S

Emily TIMMS

CHARLOTTE TOMLINSON
Charlotte Tomlinson, ‘Review: An historical map of Kingston-Upon-Hull, from medieval town to industrial city’ Yorkshire Archaeological Journal, 2018

ALICE WALTON


ALALENA TURNER

‘Notes on touch, or Painting in the embarrassed condition’, essay for exhibition catalogue ‘The Kiss, Or Poison Boyfriend, or Jesus Blood’, King’s Gate Gallery, Feb 2018, London

‘Painting in the imperative form’, an essay published in the online version of Aesthetic Investigations, Issue 2, No 1 Dec 2017, Rob van Gerwen (ed)

RACHEL WALKER

KATE WALKER

GEORGIA WALTON
‘Review: The ‘Not Yet’ of the Nineteenth-Century U.S.’, British Association of Nineteenth Century Americanists Symposium’ U.S. Studies Online

STEPHANIE WILLIAMS
‘Claire Treven: Satire, Prints and Theatricality in the French Revolution’, French History, vol. 32, is 2, June 2018

Stephanie WRIGHT


ANNABEL ZANDER


Performances

JOEL BAKER
Participant in discussion panel: film screening of Pan’s Labyrinth, University of Sheffield, 9 May 2018

FABRIZIO BALLABIO

HAZEL BROOKS
24.9.17 Concerto soloist in Bach Violin Concerto, St Mary at Hill, London
5.11.17 Solo recital, Bosham, Sussex
13.2.18 Solo recital, St Bathans, Herts.
16.6.18 Solo recital, Rambleden, Berks.

LAUREN BUTLER
Co-curated the pop-up exhibition House of Stories at Chatsworth

MAYA CAPSARI

JENNIFER COHEN
Late Music Concerts October 2017; June 2018
York Concert Series: Jennifer Cohen and Peter Seymour: April 2016

LUKE DALY–GROVES
‘Hitler’s Death: Fact and Conspiracy’ (Public Lecture, University of Central Lancashire, 11/04/2018)

‘Herford’s Hidden History: British Intelligence Division Headquarters 1946–1951’ (Public Lecture, Herford, Germany, 03/07/2018)

VAL DERBYSHIRE
Project managed the KEP funded ‘Radical Pub Night’ held at the end of July 2017 in Derby.

Created and curated an exhibition at the Arts & Humanities Faculty showcase day, Millennium Galleries, Sheffield on 11th March 2017.

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Delivered a ten minute lecture entitled “Becoming a Heroine” to a public audience, as part of the Arts & Humanities Faculty showcase day, Millennium Galleries, Sheffield on 11th March 2017

Delivered a half hour lecture entitled “Becoming a Heroine” as part of the 24 hour Inspire charity lecture, 31st March 2017

Delivered a twenty-minute lecture entitled “Words and Pictures: The Visual in the Literary/The Literary in the Visual” at the Mobile University event, September 2017

SALLY EALES
The Image Speaks – photography project and exhibition – 2017/8 session

MAXIMILLIAN ELLIOTT
I perform weekly at St Olave’s Church in York and All Saints’ Church, North Street, York. I have also given organ recitals at Central Methodist Church in York, St Giles’ Church in Pontefract, Leeds Minster and St Peter’s Church in Wavere.

CATHERINE EVANS
Contemporary Inspirations – at the Quilters’ Guild York

HONDARTZA FRAGA
I have taken part in the following exhibitions:
Nov 2017 - Jan 2018: ‘Hondartz Fraga: Irresistible Distance’, School of Design, University of Leeds. Solo exhibition that took place at the beginning of my research, showing existing and new works that related to the themes of the research.

AGATA FRYMUS
I have introduced ‘Grease’ to a cinema audience in February 2018, in one of Bristol’s cinemas.

JOANNE HARRISON
‘Back-to-back houses and their communities in 21st century Leeds’: Exhibition at the Great Get Together, Compton Centre Community Hub library, 23rd June 2018

JO HENDERSON-MERRYGOLD
‘LGBT and Religion’ with Andrew Dalton (University of Sunderland). Invited Paper at OpeningTUOS LGBT Staff Network LGBT History Month Seminar Series. University of Sheffield. 14 February 2018

‘Reading Cospiciously Workshop’ Invited workshop at Sheffield School of Languages, Cultures and Societies, 2018

JOE SWALLOW
In 2018, I designed an event exploring the theme of ‘goodbye’ at the Bartle Centre, University of Leeds. The event was part of the Yorkshire Creative Industries Festival.

BETHANY HUME
Unfinished Treasures Exhibition, The Quilters’ Guild of the British Isles

RYAN KIRKBRIIDE
‘Live coding Improvisation with Troop’, Festival of Algorithmic and Mechanical Movement Algorave, Sheffield, November 2017

‘Live coding Improvisation with Troop’, All Your Bass festival, Nottingham, January 2018

‘Live coding Improvisation with Troop’, Leeds Digital Festival, University of Leeds, April 2018

‘Live coding Improvisation with Troop’, Together in Music conference, York, April 2018

‘Fingerprints: an improvised live coding performance’ at the International Conference on Live Interfaces, Porto, Portugal, June 2018

EMILY LA TROBE-BATEMAN
The Image Speaks exhibition 2017, Jessop West Foyer, University of Sheffield (Private view held 21 March, 2018)

JACK LITCHFIE LD
‘The Knight As Shining Armour’: public tour of the tournament gallery at the Royal Armouries, Leeds (April 21 11:00-13:00). Part of the Medieval Bodies Ignored/Obsessed event series

NEIL LUCK
November 2017 – January 2018 – Sound Art work installed at V&A Museum of Childhood

Feb-June 2018 – Various performances of my piano piece ‘2018’ in Germany, Denmark and the UK

March 2018 – Dedicated 90 minute broadcast of a concert I held (including my work), and interview, BBC Radio 3 Hear and Now

May 2018 – Showcase performance at Odrateque Festival, London

June 2018 – Major new Music Theatre work performed in London

June 2018 – Collaborative performance in Tokyo

July 2018 – Performance of my work at Festival at Latitude, Festival Introducing Stage, and subsequent broadcast on BBC Radio 3 & 6

Alexander MMISH
Route 57 Launch night reading (March 2017)

Postgraduate Creative Writing Showcase (May 2017)

Clotice Launch Night reading (Nov 2017)

CLAIRE MCGINN
Creative sound workshop and Sensory Banquet with Gayle Chong Kwan, British Library (part of Under Her Eye events)

LAURA MURPHY

HELEN PIEL
‘Dear John’: The Kin Selection Controversy at the British Library, 11 May 2018

ROSAMUND PORTUS
Exhibited at the Royal Academy Summer Exhibition 2018

ANNA REEVE

Permanent display of the University’s ancient Cypriot collection in the School of Languages, Cultures and Societies

PHILLIP ROBERTS
Magic lantern lectures at the York Festival of Ideas in June 2018 and as part of the Durham Late Summer Lecture Series in September 2017.

LEONARD SANDERMAN
August 21, 12:10pm – The Church of the Epiphany, Washington, D.C. (USA) Organ Recital

August 19, 6pm – The Church of the Good Shepherd, Burke, VA (USA) Organ Recital

August 6, Jüterbog Orgelstadt, Organist in Residence

Monday 12 February, The Cathedral of St Nicholas, Newcastle, Organ Recital

Tuesday, 24 October, 12:20pm, Grace Church, New York, US – ‘Bach at Noon’

Wednesday, 18 October, 7.30pm, The Harrogate Club Lieder Recital (pianist) with Ella Rainbird (mezzo-soprano)

ALEXANDER SHAW
Annual Report 2017/8: Appendix: Research Dissemination Activities

**Guest Speaker for the Aston Academy Pathways Event, Sheffield, 27 January 2018**

This link includes 3 films made about the project and photographs https://heardofcats.co.uk/go-on-without-me/

**EMILY TIMMS**

‘Literary Kaumatua/Tanga: Postcolonial Perspectives on Age and Ageing in Patricia Grace’s Chappy (2015)’, School of English Visiting Lecturer Series, University of Wellington, April 2018

‘Postcolonial Representations of Age and Ageing in Aotearoa New Zealand and Caribbean Fiction and Film’, University of Leeds-Nottingham Trent University Exchange Series, Nottingham Trent University, April 2018

‘Literary kaumatua/Tanga: Intergenerational Relationships in Patricia Grace’s Chappy (2015)’, School of English Postgraduate Research Seminar, University of Leeds, May 2018

‘My husband was always a mystery to me’: Excavating Patricia Grace’s Literary Archives’, J.C. Beaghlone Room Archival Research Series, University of Wellington, June 2018

**ALAEKA TURNER**

The Kiss or Poison Boyfriend or Jesus’ Blood, curated by Dan Howard-Birt, Intersession Gallery, Northampton, Project 78, St Leonards on Sea, Nov–Dec 2017

**ROSA VINE**

I spoke at Migration Matters festival as part of a video exhibition, where we gave philosophical arguments for supporting and welcoming refugees.

**MARC YEATS**

Vickers, Carlton, alto flute. Streaming, By Marc Yeats. Dixie State University, Delores Doré, Eccles Fine Arts Center, US. October 23, 2017

XelmYa, recorder, violin, violoncello. observation 1.5. By Marc Yeats. Tehran Contemporary Music Festival. April 2018


XelmYa, recorder, violin, violoncello. observation 1.5. By Marc Yeats. London Concert Series, April 23, 2018

LSTwo, ensemble. Always the beautiful answer. Marc Yeats. LSTwo at the Clothworkers Hall, University of Leeds, Leeds May 03, 2018

XelmYa, recorder, oboe, violin. observation I.8. By Marc Yeats. XelmYa – enact/direct/escape at Unerhoerte Musik Berlin, June 05, 2018

**CONFERENCE PRESENTATIONS**

**HANNA ABAKUNOVA**


‘Memories of Persecution of Roma in Ukraine during the Second World War: Roma vs. non-Roma Perspectives’ Tracing the Legacies of the Roma Genocide. Prague, September 20–22, 2017


AHRC Legacies of Roma Genocide Workshop, Liverpool, July 26–27, 2017

Guest Speaker for the Aston Academy Pathways Event, Sheffield, June 27, 2017

**NATHANIEL ANDREWS**

‘Transatlantic anarchism: cultural deviance and prefigurative politics in Argentina and Spain, 1917–1936’, Association of Contemporary Iberian Studies, Norwich


‘Anarquismo y sexualidad: hacia un campo de estudio transnacional’, Annual conference for the Latin American Studies Association, Barcelona

‘Anarchism on the ground: Alcuy as a case study in libertarian culture, 1890–1930’, CHIA PGR showcase symposium, Leeds

**NAHED ARAFAT**

I participated in a table discussion workshop titled “the complexities involved in doing research in more than one language” with the international conference ‘communication in the multilingual city’ held at the university of Birmingham on 28/29th March 2018.

**CHARLOTTE ARMSTRONG**


‘The depiction of dwarfs in Alexander Zemlinsky’s Der Zwerg (1922) from source to stage’, ‘Crippling the Muse’, University of Leeds, 4–5 July 2018

**JOEL BAKER**

**EMILY ROSE BAKER**

‘Intergenerational Nightmares: Postmemory and Poland’ – Past (im)Perfect Continuous: Trans- Cultural Articulations of the Postmemory of WWII, University of Sapienza (Rome), June 2018

‘Disparate Holocaust Memory in Poland and Ukraine’ – BAHS (British Association for Holocaust Studies) postgraduate conference, The Werner Library for the Study of Holocaust and Genocide (London), March 2018

‘Situating the post—communist emergence of Holocaust memory within the dream’ – BAHS Fifth Annual Conference, University of Leeds, July 2018

**FABBRI BALLABIO**

‘Measures of Security: Ferdinando Fugaz’s Reali Granili and the politics of grain provision in eighteenth century Naples’, Structural Instabilities, University of Pennsylvania UPENN, April 2018
DAVID BARROW

HARRIET BEADNELL
‘Understanding the Memory of the Second World War Through the Figure of the Veteran’, War Through Other Stuff Workshop at Leeds City Museum, October 2017
‘Round Number Anniversaries and the Figure of the Second World War Veteran Since 1945: Why Public History?’, Queen’s University Belfast, December 2017
‘Honouring their Comrades – Second World War Veterans and Commemorative Events’, paper presented at ‘Remember Me’, Hull Guildhall, April 2018

JOSHUA BENGHOUD-SMITH
Presentation of REP project at ‘Memory’ Colloquium, University of Sheffield, 25 May 2018

MICHAEL BENNETT

GRAHAM BEK-PRIESTLEY
‘Error and the Limits of Quasi-Realism’ presented at the British Society of Ethical Theory 2018 Annual Conference, with expected publication in Ethical Theory and Moral Practice
‘Putting Free Will into Context’ presented in 2016 at the 1st Context, Cognition and Communication Conference, University of Warsaw
‘Error and the Limits of Quasi-Realism’ presented in 2016 at New Directions for Expressivism’, University of Sheffield
‘Does Subjectivism Have Subjectivist Consequences?’ presented in 2015 at Understanding Value IV, University of Sheffield
‘A Consequentialist Approach to Solving Newcomb’s Problem’ presented in 2015 at the British Postgraduate Philosophy Association annual conference, University of Southampton

ANDREA BLOMQVIST
Knowledge through Controlled Imagination – White Rose Postgraduate Philosophy Forum, January, 2018
Improving Imagination, Joint Session, July, 2018, and Understanding Value 7, July, 2018

LAURA BLOMVALL
I gave two oral conference papers, one in Boston last summer (‘Poetry’) and in Oxford this March (‘The Human Body and World War II’).

ANDREW BRADLEY
‘Challenging and negotiating borders: Language ideological perspectives of the Catalan Countries by Catalan and Valencian secondary school students’ as part of the “Borders, (im-)mobilities and spatialised linguistic resources” colloquium at the Sociolinguistics Symposium 22, at the University of Auckland, 28-30 June
‘Language borders, conflict, and identity: The Paísos Catalans as challenged and negotiated by Catalan and Valencian secondary school students’, Language and Borders: Rethinking Mobility, Migration, and Space, at the University of Bristol, 26–27 March
‘La nostra llengua parla ací del valencià, no del català’: Negotiating the language-ideological dimensions of Valencian textbooks at XII Anglo-Catalan Society Conference, at the University of Birmingham, 10-12 November
‘L’Espai de l’Investigador: A proposed platform for international scholars in Catalan Studies at XII Anglo-Catalan Society Conference, at the University of Birmingham, 10-12 November

NATHAN BRAND
‘Leeds Cineforum – Attraktion (film introduction with Leeds Cineforum)’
‘Conservative sexualities: the visual politics of Tsargrad TV’ BASEES Annual Conference
‘Body as Border’ Sovereign Bodies Conference
‘Sovereign Visuality: Russian cultural politics through the lens’ Digital Borders Conference
‘The Conservative Revolution in post-Soviet Russia: a visual construction’ Nations in Cyberspace Conference

HAZEL BROOKS
‘Lyra-Viol tablature as a potential source of violin repertoire in seventeenth-century England’, Oral presentation at Leeds PG Symposium. 08 December 2017

JENNIFER BUCKLEY
‘Lying as Entertainment: Why Dr Wright Can’t be Dead’, 47th annual conference for the British Society for Eighteenth Century Studies (BSECS), St Hilda’s College, Oxford, January 2018
‘Enlightening the Unenlightened: Eliza Haywood’s Pedagogic Periodicals’, BSECS Postgraduate conference, Swansea University, September 2017

ADAM BUCK
‘Trials and Errors: Empirical Evidence of the Impact of the Regulation of Clinical Test Data’ Centre for Business Law and Practice Postgraduate Conference, University of Leeds, November 2017
‘The Internet, Search Costs and the Decline of the Brand’ Legal Research Society Conference, University of Aberdeen, July 2018

ELLEN BULFORD WELCH
‘A Conflicted Literary Nationalism: Westminster Abbey and John Neal’s Relationship with the Writings of Washington Irving’, Oral presentation at the EBAS 2018 conference

OWEN BURTON
‘Accessible Networks: Navigating the Harmonic Space of Rautavaara’s Eighth Symphony’, City Music Analysis Conference (CityMAC 2018), City, University of London, 5–7 July 2018
‘Symphonic Dialogues: Manipulations of Form in Rautavaara’s Symphonies’, Department Research Seminar, University of York, 21 February 2018
‘Manipulations of Form: Tracing Spirals in Einojuhani Rautavaara’s Eighth Symphony’, RMA/ BFE Research Students’ Conference, University of Huddersfield, 4-6 January 2018
Stories of Credit, Debt and Failure in the English Court of
University of York Postgraduate Forum 2016 (keynote)

HRC Postdoctoral Fellowship Presentations

Dialogue in Early Modern Culture (Cabinet of Curiosities PG/ECR colloquium), University of York

"Dissolution sure doth best discern": Representing absence in text and matter in George Herbert’s “Church--monuments” -- Literary Form After Matter, 1500–1700, Centre for Early Modern Studies, University of Oxford

"Confuse noises, and cluttering": Fixed seating and disorderly worship in early modern England -- Sound, Rhetoric and Dialogue in Early Modern Culture (Cabinet of Curiosities PG/ECR colloquium), University of York

Stories of Credit, Debt and Failure in the English Court of Chancery, 1650–1750", Debit in History Conference, University of Toronto, Canada, May 2018

The Functions of Letter Writing between Servants and their Families at the Beyond the Home conference in Oxford; Poster presentation, “Collaboration at Chatsworth”, NCCPE Engage Conference in Bristol

Breaking Down the Green Baze Door’ at the Untold Stories of the Country House conference at Doddington Hall; Oral presentation, ‘Marriage, Motherhood and Management: Unpaid Labour on the Country Estate’ at the Invisible Hands conference in Glasgow

‘Une Minderwertigkeitsposition’ : Motherhood in Alice Rühle-Gerstein’s ‘Das Frauenproblem der Gegenwart’, paper presented at ‘The Language of Society’ School of Languages and Cultures Postgraduate Colloquium, University of Sheffield, May 2018

"Richly suited in sky-coloured taffety": social display, liveried servants and the performance of power" (oral and poster presentation), Benefeld-Lund-York History PhD conference, York, 13–15 June 2018

‘Utopia and Colonialism’, Bonas MacFarlane Extension Lecture Series (part of a Scholarship programme for sixth formers from widening participation backgrounds), London School of Economics, 26 June 2018

Oral presentation: ‘Why don’t you say something useful for a change?’: the Hulme tenant magazine and multi-storey council housing in 1980s Manchester’ at Sheffield Hallam Postgraduate Conference, ‘Empowered, Agency, Authority and Limitations’, 31 May 2018

Maya Caspari

Feminist Resistance and World Literature: Melancholy, Touch and Performance in Teju Cole’s Open City and Han Kang’s The White Book, Archives of Resistance, Leeds, June 2018

Touching Histories: Emathy in the Body of World Literature, Modernist Studies Association Conference, December 2017


Lucy Cheseldine

Symposium on the imagination, University of Sheffield.

 Blessing Chidimuro

Presented a paper at a Post-Medieval conference in Germany

Presented a paper to the Isotope users group meeting, BioArch

Francesca Cioni

“All show’d the builders, crav’d the seers care”: George Herbert’s “church and Temple” – Society for Renaissance Studies Biennial Conference, University of Sheffield

“Dissolution sure doth best discern”: Representing absence in text and matter in George Herbert’s “Church--monuments” – Literary Form After Matter, 1500–1700, Centre for Early Modern Studies, University of Oxford

“Confuse noises, and clattering”: Fixed seating and disorderly worship in early modern England -- Sound, Rhetoric and Dialogue in Early Modern Culture (Cabinet of Curiosities PG/ECR colloquium), University of York

Jennifer Cohen

HRC Postdoctoral Fellowship Presentations

University of York Postgraduate Forum 2016 (keynote)

Aidan Collins

‘Stories of Credit, Debt and Failure in the English Court of Chancery, 1650–1750’, Debit in History Conference, University of Toronto, Canada, May 2018

‘Bankruptcy in the Court of Chancery, 1650–1750’, The Cabinet of Curiosities: Speech, Sound and Dialogue Symposium, University of York, April 2018

‘Abolitionism about Gender’, Roles Gender and Sexuality Forum

‘Abolitionism about Gender’, joint session of the Aristotelian Society and the Mind Association, Oxford University

‘Improving Liberalism by Authority’; The Political Role of the British Intelligence Division in Occupied Germany’, BISA Annual Conference, 22th, 19 June 2018

Clare Danek

‘Stitching the days: A stitch journal as a reflective tool’, oral presentation, Creative Research Methods symposium, University of Derby, 2 July 2018

Holly Dann

‘Salience in a rural variety: a real time perception study of west Cornish English’, Sociolinguistics Symposium 22, University of Auckland, June 2018

‘Salience in a rural variety: a real time perception study of west Cornish English’, New Zealand Institute of Language, Brain and Behaviour, June 2018
ROSSELLA DE BERNARDI
Warwick Graduate Conference in Political and Legal Theory 1 'Keny a New World', Manchester Graduate Conference in Political Theory 11–12 June 2018

VAL DERBYSHIRE


Invited to be part of a ‘Charlotte Smith Panel’ at the 2018 British Society for Eighteenth-Century Studies conference held in Oxford.

"Every Picture Tells a Story? Heraldic Art in Celestina (1791) by Charlotte Smith", 3–5th January 2018.

Re-staging Romanticism: Engaging Publicly with the Romantics', Romanticism Goes to University Conference, Edge Hill University, 19th–20th May 2018

JOSHUA DOBLE
'Kenya Cowboys and white African Identity in Kenya' Institute of Historical Research

"You want to mix with people who smell the same as you. Africans smell different." race, gender and sensory knowledge in Kenya and Zambia", 'Gendered Emotions in History conference, Sheffield'

JADE DOUGLAS
‘Narratives of the Capitalocene: Nellja Veremej’s Nach dem Sturm as World-Ecological Literature’, Annual Northern Comparative Literature Network symposium, Birmingham City University, 28 October 2017

‘Memories of the Capitalist World-Ecology: Place as ‘Archive’ in Nellja Veremej’s Nach dem Sturm’, International ‘Archives of Resistant: Cosmopolitanism, Memory, and World Literature’ conference at the University of Leeds, 21 June 2018

JACOB DOWNS
'Headphones in torture: sound, space, violence', Department of Music Postgraduate Study Day, University of Sheffield, October 2017

'Headphones and the weaponization of sonic intimacy' IASPM UK&I Postgraduate Conference, University of Surrey, October 2017

'Interstitial space and acoustic interment: headphone technologies as sonic-spatial weapon' 'Sounding Out the Space: an International Conference on the Spatiality of Sound, Dublin Institute of Technology, November 2017

'Trauma, torture, technology: the challenges to sound studies of approaching headphone-mediated torture practices' CHASE Research Popular Music Methods, Debates, Publics, Goldsmiths, University of London, March 2018

'Headphones and the affordances of technological intimacy' CogNovo Off the Lip 2018, University of Plymouth, June 2018

SALLY EALES
'Just like family? Blurred boundaries in British contemporary domestic service' WRoCAH Postgraduate Conference 2017

'The Servant Problem: Exploring ruptures in the master servant relationship', Powering the Powerhouse Conference June 2018

CATHERINE EVANS
'A brittle Crazy Glass', presentation at Newcastle University, Early Modern Bodies conference

Paper on annotated almanacs at SRS Sheffield

Paper on annotated almanacs at KCL conference on ‘Early Modern Re-Formations’

Paper on John Donne’s sermons and aural memory at John Donne Conference, University of Lausanne

TAMSYN FRASER
‘Livestock and Landscape: Livestock Improvement and Landscape Enclosure in Late and Post-Medieval England’, EAA September 2017, Maastricht

‘Rural “Revolution”? Changing husbandry and landscape organisation in the late medieval and early post-medieval English countryside’ PZAF, June 2018, Palermo

HARALD FREDHEIM

heritagegonewild: digital heritage field-schools as seedbeds for transformative heritage research (Researching Digital Cultural Heritage, Manchester) 30th November – 1st December 2017

AGATA FRYMUS

‘Black Female Cinemagoing in New York during the 1920s’, Women’s Path Symposium, Leeds University, June 2018.


MIRIAM GALLEY
‘The forgotten and the unwanted: the hidden history of Soviet childcare’ at the ASEES Convention 2017, Chicago

SHELEY GALPIN
WRoCAH heritage conference, September 2017

COLIN GIBSON


MEGAN GIRDWOOD
Orsimger - ‘Modernism and Movement.' MSA 19, Amsterdam. 10–13 August 2017

Co-organiser – ‘The Human Body and World War II.’ University of Oxford, 23–24 March 2018

HOLLIE GOWAN
Oral Presentation given at CHANGE Launch in Brussels

Oral Presentation given at BPCS annual conference at Oxford University

CATHERINE-ROSE HAILSTONE

RACHEL HARDSTAFF
‘Identity Crisis: who were the nobles of C13 Languedoc?’ International Medieval Congress

IAN HARDWICK
‘Outposts of Empire: Landscape and Identity beyond Hadrian’s Wall, International Association of Landscape Archaeology (IALA) – Landscape Archaeology Conference 2018. McCord Centre for Landscape, Newcastle University, 18–20 September 2018, Poster presentation.

DAVID HARRISON
Poster Presentation at Leeds
BRITT HARRISON
‘Cinematic Humanism’, Methodologies in Film Conference, Kings College, University of London, October 2017
‘Introducing Cinematic Humanism’, 7th Annual Philosophy of Art Conference at the Inter-University Centre, Dubrovnik, April 2018

JO HENDERSON–MERRYGOLD
Kennedy, Cath H. and Henderson–Merrygold, Jo, “Gender Roles in Godly Play.” Poster at Faith in Research 2018, Birmingham, 23 May 2018
‘Through a ciscipious lens: genderqueering feminist biblical studies’, Feminist Interpretations program unit, European Association of Biblical Studies and Society of Biblical Literature International Meeting, Humboldt University, Berlin, 7-11 August 2017

MEGAN HENVEY
‘Crossing Borders: Re-assessing the ‘Need to Group’ the High Crosses in Ireland’ International Insular Arts Conference, Glasgow, July 2017
‘Crucifixion Imagery in Early Medieval Ireland: The High Crosses’, Catholicism in the Arts, York, March 2018
‘Transmitting Religious–Political Conflict Back in Time: Northern Ireland’s Overlooked Early Medieval Sculptural Heritage’, N/EMICS, York, June 2018
‘Church Organisation in Early Christian Ireland: The Evidence of High Crosses’ Leeds International Congress, Leeds, July 2018

GAIL HITCHENS
‘An emotional challenge: What can we infer about capacities for social emotions in archaic humans?’, Society for American Archaeology Annual Meeting, Washington, D.C., April 2018

FIONA HOODS MILNE
‘Character and its uses in the Scottish sedition trials of 1793–94’, American Society for Eighteenth-Century Studies Annual Meeting, Orlando, Florida, April 2018
’”He does not bear that character”: character in the Scottish sedition trials of 1793–4’, Digital Panopticon conference, Liverpool, Sept 2017

MICHAEL HOLDEN
‘Comics and Catastrophe: Global Holocaust Memory in Contemporary Graphic Narrative’ Department of Theatre, Film and Television, University of York, annual postgraduate symposium, June 2018
‘Anti-representation and Narratives of Return: Two Graphic Narratives’, National Holocaust Centre, Laxton, Nottinghamshire, July 2018

BENJAMIN HOLT
Sowing the Seeds of Insurgency in India’s North East – South Asia Voices through History Conference, Sheffield

EMMA HOOK
Society for medieval Archaeology – Organiser and oral presentation
Spirit of Sutterby – Oral presentation to a community group
After the Plague project Cambridge – Invited oral presentation

ALISON HORGAN
“Miscellaneous Spaces: the Verse Miscellany as a place of Enlightenment’ paper presented at the David Nichol Smith Seminar, ASSECS conference at Griffith University, Brisbane, Australia, December 2017.

“Gaudy colours and disfigured shapes”: the patchwork and Thomas Percy’s Reliques of Ancient English Poetry (1765), Collage, Montage Assemblage: Collected and Composite Forms 1700 – the present day’ conference at the University of Edinburgh, April 2018

BETHANY HUME
‘Middle Ages = Early Modern Keywords and the Anglo–French Dynamic’, University of York
‘The idea of the Albigensian Crusades and the Dominicans of the Midi in the seventeenth century’, Society for the Study of French History Conference

HOLLY HUNT–WATTS
2017 Theoretical Archaeology Group (session chair), Cardiff, UK

BRENDAN KELTERS
‘The Place of Reality in the Ethics of Moral Change’, postgraduate seminar

RYAN KIRKBRIDE

EMILY LA TROBE–BATEMAN
‘Collaborating in regional research: the early fieldscapes of Snowdonia’, Chartered Institute for Archaeologists (CIfA) conference, Brighton, April 2018

JAMES LEWIS
‘Unmediated Interpersonal Experience’, Joint Annual Conference of the Society of European Philosophy and the Forum for European Philosophy, University of Essex
‘Love first, ask questions later’, Research Seminar of the Center for Subjectivity Research, Copenhagen University

KYVELI LIGNOU–TSAMANTANI
‘Curating Suffering’, Learning From Documenta: Closing Event, Athens School of Fine Arts and TWIXTlab, Athens, Greece, October 2017
‘A Non-human Atrocity Image of the 19th century?’, Turner and the Whale, Hull Maritime Museum Scrinshaw, October 2017

JACK LITCHFIELD
‘Made of This: Making Wounds and Memories in Malory’s Morte Darthur’, International Medieval Congress, University of Leeds, 4 July 2018
‘Fight Like a Man: The Lost Youths of the Middle English Prose Merlin’, Medieval Bodies Ignored: Politics, Culture and Flesh, University of Leeds, 4 May 2018
‘The Worth of “Old Knightyes Actes”: Reading for Old(er) Age in Fifteenth Century Middle English Texts’, New Historical Perspectives on Ageing and the Life Course, University of Leeds 20 March 2018

SARAH LITTLE
‘Hiphop as a framework for cultural democracy’ Understanding everyday participation conference (June)
Rope a dope 4, Bristol hip hop conference, panelist: hiphop and social responsibility
FRANCES LONG
'Sentimental Sleeping: Tracing the “inward fits”, 1767-84’, Bielefeld, Lund, York PhD conference, June 2018

THOMAS LUBEK

NEIL LUCK
WRoCAH student conference 2017
York Music Department Student Led Forum 2017
Music and As Process conference (Edinburgh) 2018

ANGELA MACCARINELLI

ALEXANDER MARCH
‘Can it be possible you’re not a woman?’ – Non-Binary Gender and the Reproduction of Heterosexuality in Virginia Woolf’s Orlando’, Gender at a Crossroads Conference

SARAH MAWBY
Including Disabled Children and Young People in Research – Crippin the Muse (4th/5th July 2018)

CAROLINE MCCAFFREY
Panel Chair and Organiser: ‘Image Copyright Fees and the Future of Art History: In Conversation with Bendor Grosvenor and Jacqueline Riding’, Association for Art History, 5-8 April 2018
Panel Chair and Organiser: ‘Re-Forming Sculpture’, The Hepworth Wakefield and University of Leeds, Association for Art History Summer Conference, 26-27 June 2018
Chair and Organiser: ‘Chinamania’ at the Art Workers’ Guild, French Porcelain Society, 1 February 2018
‘Sevres-mania’: Being collected by Sevres porcelain ‘ship’ vases?’, Association for Art History Conference, Courtalnd Institute, 5-8 April 2018
‘Sevres-mania’: Histories of Collecting Sevres porcelain in Britain, History of Collecting June Lecture, The Wallace Collection, 25 June 2018

CLAIRE MCGINN
‘Dynamics of Musical Nationalism’, Amsterdam
BFE/RMA Research Students Conference, Huddersfield
WRoCAH conference
York Music Department Spring Postgraduate Forum
Music and Image society conference in Canterbury

KATE MOORE
‘“Where is my placenta?”: An interactional analysis of disembodiment and resistance in a birth narrative’, Sociolinguistics Symposium 22, New Zealand

WILLIAM MORGAN
‘An Immunological understanding of Peter van Inwagen’s answer to The Special composition question’, The University of Sheffield philosophy postgraduate seminar, and The University of Manchester work in progress seminar

ALICE MURPHY
‘Bridging the Gap, Scientific Imagination Meets Aesthetic Imagination’ LSE
WRoCAH annual conference
McGill workshop series
Leeds HPS work in progress seminar
Vienna Thought Experiments summer school
Cambridge: Creativity in Arts, Sciences and Mind

SARAH MURPHY-YOUNG
WRoCAH Seminar University of Leeds, 6th February 2018
‘Publics and their Health: Historical Perspectives, Future Directions’, London School of Hygiene and Tropical Medicine (LSHTM), 28-29 June 2018

ELEANOR MURRAY
‘Childhood, Parenting and Psychology: Children’s conceptions of psychological childcare advice in mid-twentieth-century Britain’, Social History Society Annual Conference 2018, University of Keele, June 2018
‘Children’s Imagined Journeys: Representations of parenting and gender in children’s essay competition writings in 1950s England’, Children and Youth on the Move, University of Greenwich, June 2018

REBECCA MYTTON
‘“The sobbing of strong men”: Tears and Irish republican masculinity 1916–23’, Emotions in Irish History conference at University of Sheffield, 29 May 2018

IMEN NEFFATI
French Historical Studies Annual Conference in Pittsburgh, USA
Words That Kill Conference, Paris
IAMCR Conference, Eugene, USA

HELEN NEWSOME
‘I may labor a good and long way be twxst you”: Mediating Anglo-Scottish Diplomacy in the Letters of Margaret Tudor, Queen of Scots (1489–1541)’, Leeds IMC July 2018
‘I may labor a good and long way be twxst you”: Performing an Anglo-Scottish Peace in the Letters of Margaret Tudor, Queen of Scots (1489–1541)’, Sheffield SRS July 2018
‘I am constrayd to doo a gan my vyl”: Investigating Authorship Attribution in the Letters of Margaret Tudor, Queen of Scots (1489–1541), ICHAEI Edinburgh August 2018

SOPHIA NICCOLO

CHRISTIE OLIVER-HOBLEY
‘Flotsam and Jetsam: The Cliffordian Eject and Peter Godfrey-Smith’s Other Minds’, Marine Transgressions Conference, June 2018

DIANE OTOSAKA
‘Spectral disruptions of the dichotomy between the cognitive and the affective in Ivan Jablonka’s Histoire des grands-parents que je n’ai pas eus’, Current research topics in Holocaust studies, Postgraduate BAHs Conference, London, Wiener Library, 7th February 2018
‘Spectral justice in Lydia Salvayre’s La compagnie des spectres’, Oral presentation, Holocaust History and Memory Postgraduate Conference, The National Holocaust Centre and Museum, Laxton, 3rd July 2018
‘Spectral justice’, BAHs Conference, University of Leeds, 24-26 July 2018
ANTIGONI PAPAGEORGIOU
‘Hubs, Collectives & the Emergence of Moral Economies in Athens’, Urban Studies Foundation Seminar Series, National Centre for Social Research, Athens, Greece, 8 – 9 February 2018

NICKI PENNILL
‘Interaction patterns in rehearsals of a newly-formed vocal ensemble: a longitudinal case study’, Sheffield University Management School Doctoral Conference, The University of Sheffield, September 2017
‘Development of rehearsal interactions in a newly-formed vocal quintet’, Together in Music: Expression, Performance and Communication in Ensembles, York, UK, April 2018
‘Development of music rehearsal processes in a newly-formed vocal ensemble: Revealing ‘hidden’ patterns in verbal interactions’, ICMP/ESCOMID, Graz, Austria, July 2018

HELEN PIEL
‘Bringing Science Home – Evolutionary Biologist John Maynard Smith as a Broadcaster’, British Society for the History of Science Postgraduate Conference 2018, Manchester, April 2018
‘Bringing the Science of Evolution and its Implications Home: John Maynard Smith as a Broadcaster’, University of Leeds HPS Work-in-Progress Seminar, October 2017

KYRA PIPERIDES
“‘A town that lets you write’: Philip Larkin and Hull”, Orientations: A Conference of Narrative and Place, University of Nottingham, 30–31 May 2018
#WRoCON: WRoCAH Conference 2017, University of York, 19 October 2018 [Chair of conference committee]

ROSAMUND PORTUS
TFTV Postgraduate Symposium
Northern Animals: Extinction in the Anthropocene Symposium
Extinction Roundtable Event
‘Plants in Cities: Health and Wealth’, which was part of the Sustainability Talk Series being run by Cullinan Studio

ANNA REEVE
‘Following object itineraries: Recontextualising ceramics from Classical Cyprus’, Classical Cyprus conference, University of Graz, September 2017
Convener of ‘Speaking Objects’ panel at the Classical Association conference, including presentation: ‘Finding a voice when provenance is lost: interpreting ancient Cypriot material culture’ April 2018

CALLUM REILLY
‘Poverty and utopia in the garden city’ Third Annual WRoCAH Conference, University of York, 19 October 2017. Poster presentation.

HANNAH RODGER
‘The beauty of holiness in the liturgical anthems and collects of the Laudians at Durham Cathedral’, Church Music and Worship conference, Durham University, April 2018

CLAUDIA ROGERS
‘Going Beyond ‘the Beach’: In-between Spaces of First Encounter in the Caribbean and Mesoamerica, 1492–c.1530’, paper presented at the American Society for Ethnohistory’s annual conference (October 2017: Winnipeg, Manitoba)

THOMAS ROLLINGS
‘Three centuries of Christian culture’ April 27 2018

PHILLIP ROBERTS
Wrocław Conference in October 2017
Domitor in Rochester New York in July 2018

TIM ROWBOOTH
Norse in the North, University of Durham – “Historiographical Mindsets of Ragnars saga loðbrókar and Ragnarssona þáttir,” June 2018
International Medieval Congress, University of Leeds – “Poet Memories in the formaladarsögur.” July 2018
Lucy ROWLAND
EASLCE Conference, Wurzburg
Contemporary Women’s Writing Association Conference

GABRIELLE RUSSELL
Post Graduate Symposium at the University of York Theatre Film and Television Department, 21st June 2018

ADAM SAMMUT
‘Outstandingly great art yet not high of price’, Renaissance Society of America annual meeting, New Orleans

LEONARD SANDERMAN
‘The British Critic and High Church music 1814–1843: continuity and imitation’, Church Music & Worship conference at Durham Cathedral & The University of Durham, April 2018
‘Immanent considerations in liturgical poetry’, Poetics and Faith conference at the University of York, January 2018
‘Do the oppressed have access to a method of resistance in nineteenth-century church music?’, Social conference at University College, Dublin, November 2017

PETER SANDS
‘Weird Life After the Anthropocene in Jeff VanderMeer’s Southern Reach Trilogy’, ASLE-UKI (Association for the Study of Literature and Environment, UK and Ireland) Biennial conference, Cross, Multi, Inter, Trans, Sheffield Hallam University, 6–8 September 2017
‘The Biopolitics of (Infective) Relationality in Octavia Butler’s Clay’s Ark’ at YKES (Finnish Society for Human-Animal Studies) first international conference, (Un)Common Worlds: Contesting the limits of human–animal communities, University of Turku, 7–9 August 2018

MADELAINE SCHURCH
‘Elizabeth Montagu and Eighteenth-century Epistolary Geographical Knowledge’, paper presented at The Epistolary Research Network Conference, Bangor University, July 2018

CHLOE SHARPE
‘Medicos, Monumentos y Mortalidad: La Escultura Funeraria en torno a la Facultad de Medicina de la Universidad de Barcelona, ca.1880–1930’, lecture given at the Institut d’Estudis Catalans / SCHCT, Barcelona, December 2017
‘Cemeteries as Museums, Museums as Cemeteries: Exhibiting Spanish Funerary Sculpture, ca. 1900’, paper presented at the Souls of Stone International Congress, Museu Nacional de Arte Antiga, Lisbon, November 2017

ALEXANDER SHAW
‘Malcolm MacDonald and the Art of Diplomacy: Collecting, Material Culture and International Relations in Cold War South-East Asia’, Visual Intersections III, Durham, July 2018

MARION SHINER
‘An early medieval cemetery below St Patrick’s Chapel, Pembroke: the 2016 excavation results’, Early Medieval Wales Archaeology Research Group colloquium, Bangor University, October 2017
‘Cradled in the grave? Exploring non-adult burial rites in early medieval Wales’, Theoretical Archaeology Group conference, Cardiff University, December 2017
‘Concern for the living, care for the dead: non-adult burial at the early Christian cemetery of St Patrick’s Chapel, Pembroke’, Society for American Archaeology conference, Washington D.C., April 2018
JAMES SMITH

ROBERT SMITH
'The Politics of Praise: How to Flatter a Ruler (And When to Stop)', Utrecht Centre for Medieval Studies, 8 March 2018

'What is Flattery, and Why is it a Problem? The views of Hincmar of Rheims and Sedulius Scotos', Historisches Seminar, Tübingen, 28 May 2018

DANIEL SOUTH
'Jodie Smith’s Liberal Imagination', BACLS What Happens Now?, University of Loughborough, July 2018

"This is just my opinion": Refiguring the Public Sphere in The Pale King’, David Foster Wallace Between Philosophy and Literature, University of Chieti-Pescara, April 2018

SIMON SPIER
Furniture History Society’s Emerging Scholars Symposium, The Frick Collection, New York, October 2017

Paper at the British Association for Victorian Studies annual conference, Exeter University, August 2017

REBECCA STARR
'Work and Play in Recent French Art', The Association for the Study of Modern and Contemporary France Annual Conference, Bangor University, Bangor, September 2017.

"Slogans, Striking and Teddy Bear Picnics": Protests and the Art of Philippe Parreno’, 1968 | 2018 Protest, Performance and the Public Sphere, University of Warwick, June 2018

Seeing is Believing, or is it? Visualising the Political Process in No More Reality’, Visual Sociology, University of Evry, France, June 2018

CHANTAL SULLIVAN-THOMSETT
'Professionalised Protest? The Gentrification of Protest within the German Green Party', Ninth Düsseldorf Graduate Conference on Party Research, Heinrich Heine Universität, Düsseldorf, 2–3 February 2018

KIRSTY SURGEY
'Playing at Family History: Documenting the performance hypertext' (interactive exhibit in gallery and talk), TaPRA 2017, University of Salford, September 2017.

'Negotiating personal memories in public: Performing family histories' (Turbo talk), MSA 2017, University of Copenhagen, December 2017

CARLA SUTHREN
'Reading Ephesians with Erasmus and Gabriel Harvey’, oral presentation at ‘Greek Matters’, convened by Camilla Temple and Jane Raisch, 19th July 2018, University of York

SARAH TASKER
Tasker, S, Söskuthy, M. and Foukles, P, How many reduced vowels are there in English? A Bayesian process-based approach. Poster presented at Laboratory phonology 16, University of Lisbon, Portugal, 19–22 June

'Unstressed /ɪ/ and /ʊ/ in Derby: A categorical or gradient difference?', 2018 Colloquium of the British association of academic phoneticians, University of Kent, 12–14 April

'Unstressed vowels in Derby: An investigation of the distinction between /ɪ/ and /ʊ/,' 8th Northern Englishes workshop, Newcastle University, 27–28 March

EMILY TIMMS
'Beyond the Eskimo Floe: Postcolonial Perspectives on Global Ageing', Postcolonial Studies Association Conference, School of Advanced Study/University of London, September 2017

"We Wouldn’t Be a People” Postcolonial Representations of Elders and Intergenerational Wellbeing In Maori Fiction and Television’ paper presented at Living a Good Life in Older Age SAMMUL International Symposium, University of Warwick, July 2018

CHARLOTTE TOMLINSON
'There’s a job for WOMEN too! Volunteering for the Women’s Voluntary Services in Second World War Britain’, Women Gender and Sexuality Research Cluster, Work in Progress, May 2018

'City of Culture, City of Transformation: Bringing Together the Urban Past and Urban Present in The Hull Blitz Trail’, Urban History Beyond the Academy Symposium, Leeds Beckett University, May 2018

ALAEI TURNER
'Modes of Instruction,’ Paradox conference, UAL, London, Sep 2017

ALICE TOSO
'Islamic and Christian diet in Medieval Portugal: an isotopic contribution to the study of dietary practices along the Atlantic coast (8th-15th centuries)’, Diet group meeting in Oxford, 19th May 2018

GIACOMO VALERI
Kalambazoo International Conference of Medieval Studies

LAURIEN VASTENHOUT
'Between Legality and Illegality: The Jewish Councils of Western Europe as Cloaks for Clandestine Activities’, conference paper at BAHS Postgraduate Conference (London), March 7 2018

'The Jewish Councils of Western Europe: A Comparative and Transnational Approach’’, conference paper at Ohio State University (Columbus). Jan. 9 2018

SOPHIE VOHRA
'The Academic in the Museum: The Benefits and Difficulties of a Collaborative Doctoral Award’ Museums in Context and Partnership Conference, National Railway Museum, York, 20 April 2018

'Commemorations of the Stockton and Darlington Railway, 1875-1975’, locomotion, National Railway Museum, Shildon, 22 March 2018

'Commemorating the Past, Shaping the Future: The Anniversary Celebrations of the Stockton and Darlington Railway, 1875-1975’, Why Public History? Conference, Queen’s University Belfast, 8 December 2018


'Commemorating the Railway Engineer: Developing the Heroic Identities of George Stephenson and Richard Trevithick’ 5th Annual Conference of the IFPH, São Paulo, Brazil, 21–24 August 2018

KATE WALKER
'Wadaiko as a soft power tool of the British state in Japan’. Paper presented at the British Forum for Ethnomusicology One-Day Conference, Oxford, October 2017


RACHEL WALKER

'A Grimy No-Man’s Land: establishing a theatre-in-the-round in Stoke-on-Trent in the 1960s’, ISTR Conference, June 2018

TAMANDA WALKER
'Cumberland Lodge: A Generation Without Hate’ RE Horizons
Religion, Diversity & Inclusion Event Presentation
Cumberland Lodge: Freedom of Religion and Belief Conferences for Commonwealth and Chevening Scholars

GEORGIA WALTON
‘Reading Proust, Reading Emerson: Interpretive Labour in A la Recherche du Temps Perdu’ Transitions: Bridging the Victorian-Modernist Divide, University of Birmingham, April 2018

CLAUDIA WARDE
‘Devotional Frames in the Gualenghi–d’Este Hours’, Society for Renaissance Studies 6th biennial conference

JACK WARMAN
‘Shattered Faith: The Social Epistemology of Deconstruction by Spiritually Violent Religious Trauma.’ (Co-author with David Efird and Joshua Cockayne), Logos Workshop on Philosophical Theology, University of Notre Dame, USA, May 2018


STEPHANIE WILLIAMS
York/Lund Conference, June 2018
Beyond Charlie end of project event: The Self-image of the Satirist held in London June 2018

TIMOTHY WINGARD
Paper on bestiality in the English romance, Cheuelere Assigné Medieval Insular Romance Conference at Cardiff University
Paper on giants in Middle English literature, International Congress on Medieval Studies at Western Michigan University, Kalamazoo
Paper on bestiality in the records of the Grand Chatelet court in Paris, Oxford Medieval Graduate Conference

MABEL WINTER
‘The Bank at Woolwich Market and England’s ‘Financial Revolution’ in Economic History Society Annual Conference at Keele, 6–8 April 2018

‘Marvell’s Friends in the City’ revisited: The Bank of Woolwich Market, clandestine politics, and early Whig movements’, South-Central Renaissance Conference. Exploring the Renaissance, Atlanta, Georgia, USA. 12–14 April 2018

‘The great Player and Thompson, &c., find by demonstration they are not so powerful as they made themselves’: Politics, power, and economics in seventeenth-century England Society for renaissance Studies Conference at the University of Sheffield, 3–5 July 2018

STEPHANIE WRIGHT
‘Franco’s “Mutilated Gentlemen” and Catholic masculinities in modern Spain, 1936–1975, Qu’est-ce qu’un homme chrétien? Masculinities et engagement (XIXe–XXIe siècle, Europe), Université Paris-Sorbonne, 11–12 June 2018

‘Adapting military masculinities to peace: the “Mutilated Gentlemen” archetype in Spain, 1936–1975’, Centre for History of Ibero-America (CHIA) postgraduate conference, University of Leeds, 16 May 2018

‘Caring for the mutilated: the Francoist disabled of the Spanish Civil War’, Care After the First World War conference, University of Leeds, 9–11 April 2018

‘War, disability and Francoist paternalism: Moroccan disabled veterans of the Spanish Civil War’ histories of Disability: Local, Global and Colonial Stories, University of Sheffield, 7–8 June 2018

ANNABELLE ZANDER
Prehistoric Society Europa Conference, York, 22–23 June 2018 (Co-organiser)

Awards received

HANNA ABAKUNOVA
EHRI fellowship for research work in archives in Germany (three weeks)

CHARLOTTE ARMSTRONG
Theatre and Performance Research Association (TaPRA) postgraduate essay prize. Essay title: Representations of The Degenerate Condition from Source to Stage: Disability and Morality in Franz Schreker’s Die Gezeichneten (Komische Oper Berlin, 2018)

EMILY ROSE BAKER
EHRI (European Holocaust Research Infrastructure) award for the ‘Researching and Remembering the Holocaust in Central Europe’ workshop in Budapest, September 3–7, 2018

WRoCAH Small Award for the ‘National Identity in Translation’ conference in Lviv, September 24–26, 2018

WRoCAH Small Award for the BAHS Fifth Annual Conference, July 24–26, 2018

WRoCAH Large Award for the University of Sapienza conference on Trans-Cultural Articulations of the Postmemory of WWII in Rome, June 26–28, 2018

RSC funding for the EAHS Second International Conference on ‘Current Research on Auschwitz History and Memory’ in Krakow, November 14–16, 2017

FABRIZIO BALLABIO
Research Residency at the Center for the Art and Architectural History of Port Cities. La Capraia, Naples (a partnership between The Edith O’Donnell Institute of Art History and the Museo e Real Bosco di Capodimonte, Naples)

MICHAEL BENNETT
AHRC IPS Scheme. 4 months at Huntington Library. August–December 2017. This application received a grade of 6/6 from the AHRC peer review panel.

HAZEL BROOKS
WRoCAH Large Award to attend the International Baroque Music Conference, Cremenà, July 2018

JENNIFER BUCKLEY
BSECS Conference Award QMCECS/BSECS Early Career Visiting Fellowship AHRC IPS Fellowship (for 2018/19)

OWEN BURTON
(October 2018): ‘Writing about Music’ Seminar Teaching Position (October 2017): ‘Listen to This!’ Lecturing Position (June 2017) ‘Introduction to Teaching and Learning Award

JANE CAMPBELL

JENNIFER COHEN
HRC Postdoctoral Fellowship 2017

SARA D’AMARIO
Honourable Mention for the Best Student Award, The Voice Foundation, Philadelphia (USA), June 2018

LEWIS D’AGNALL
Patricia Watson Award (£750 bursary for Greek training) Classical Association Student bursary (for conference attendance)

VAL DERBYSHIRE
Winner of the Stephen Copley Research Award 2018 from the British Association of Romantic Studies – Research prize of £285

Winner of the 2018 McLean/Eltham Essay Prize awarded by the Romney Society of Great Britain (£500) for my essay
Annual Report 2017/8: Appendix: Research Dissemination Activities

entitled “The Horror of the Abyss”: The Feminine Sublime in the Portraiture of George Romney and The Young Philosopher (1798) by Charlotte Smith

JOSHUA DOBLE
Royal Historical Society JM Marshall Fellowship 2018/2019 – based at the IHR

CATHERINE EVANS
Selected to participate in the Cultures of Conversion seminar – 1 month in Montreal

AGATA FRYMUS
European Commission under Horizon 2020, Maria Skłodowska-Curie Early Career Fellowship, 2018–2020
British Association for Film, Television and Screen Studies. Best Doctoral Article Annual Award, 2018.

BRITT HARRISON
I have won a Student Led Forum Award of £3452 from WRoCAH towards hosting my January 2019 conference ‘Philosophy of Film Without Theory’. I have also won a British Society of Aesthetics Award of £2609 to help fund the same conference.
I have received two WRoCAH Large Awards:
I gained £635 to attend and present a paper the 7th Annual Philosophy of Art conference in Dubrovnik in April 2018
I received £394 to attend and present a paper at the 10th Annual British Wittgenstein Society Conference in association with the Philosophy of Education Society of Great Britain, at the Institute of Education, University College, London, July 2018
I also won a £50 travel bursary to attend and present a paper at the ‘Methodologies in Film’ Conference at King’s College, London in October 2017

JO HENDERSON-MERRYGOLD
Petrie Watson Award, University of Sheffield for conference attendance

GAIL HITCHENS
University of York HRC PhD Poster Competition, 2nd prize.

HANNAH JEANS
Kanner Fellowship in British Studies, at the William Andrews Clark Memorial Library, Los Angeles, to be taken in the year 2018–19.
Visiting Graduate Student Fellowship, Beinecke Rare Book and Manuscript Library, Yale University. July 2018
Humanities Research Centre Doctoral Fellowship, University of York, 2018-19

EMILY LA TROBE-BATEMAN
Landscape Survey Group (LSG) bursary to attend and present a paper at the Landscape Archaeology Conference, Newcastle (17–20 September 2018), co-ordinated by the International Association of Landscape Archaeology

KYVELI LIGNOU-TSAMANTANI
April 2018 – 1st Prize in HRC (Humanities Research Centre) PhD Poster Competition, University of York

THOMAS LUBEK
AHRC IPS Fellowship 2018/19 at the Huntington Library
WRoCAH Large Award to attend the 4th Annual Conference of the World-Ecology Research Network, Helsinki, Finland (14-18 August 2018)
Winner, WRoCAH Student Conference 2017 Poster Competition

SARAH MANBY
Institute of Musical Research – Early Career Research Fellow Award

CAROLINE MCCAFFREY
Attingham Trust Programme 2018, full scholarship

CLAIRE MCGINN
Arts & Humanities Faculty winner, PhD Spotlight competition. Shortlisted for the Finzi Trust Fellowship and the Science Museum Journal writing prize. I received two Large Awards, one to attend the GAIDA contemporary music Festival in Lithuania, and one to attend the Oxford Digital Humanities Summer School

JONATHAN MCGOVERN
Sir John Neale Prize (2018)

LAURA MURPHY
KEP (WRoCAH), small award (WRoCAH) to attend Ben Duke residency UK

IMEN NEFFATI
Royal Historical Society Conference Fund

LENNETTE NIELSON
COP Student Led Activities Fund to organise a workshop on studying 20th-century HSTM

CLAUDIA ROGERS
For my paper ‘Going Beyond ‘the Beach’: In-between Spaces of First Encounter in the Caribbean and Mesoamerica, 1492- c.1530,’ I was awarded 3rd place in the Helen Hambeck Tanner Prize for Best Graduate Student Paper at the American Society for Ethnohistory’s annual conference (October 2017)

THOMAS ROLLINGS
Sheffield School of Languages and Cultures travel grant for research trip to Moscow for the Skaftrymov conference on 5 November 2017

LEONARD SANDERMAN
Second prize & audience prize with ‘Maaltijd Triptiek’ (text: Sytze de Vries) in the first biannual Willem Vogel composition competition for church music (see www.liedfestival.nl)

PETER SANDS
Large award to attend the ‘(Un)common worlds’ conference in Turku, Finland.

CHARLOTTE TOMLINSON
Leeds for Life Citizenship Award, The Hull Blitz Trail

LORI VASS ENHOUT
Sir Ian Kershaw Award

TAMANDA WALKER
Cumberland Lodge Scholarship

STEPHANIE WRIGHT
May 2018: Royal Historical Society, Conference Travel Award
May 2018: LABEX EHNE Université Paris-Sorbonne, Conference Attendance Funding
2017-18: White Rose College of the Arts and Humanities (WRoCAH) Associate Award

ANNABELL ZANDER
The Vice Chancellor’s Teaching Award 2018
Other activities

HANNA ABAKUNOVA
Associate member of the Scientific Committee of the project Babi Yar Holocaust Memorial, since November 2017
The Second Postgraduate Research Training Event of the Northern UK Jewish Studies Partnership, Manchester, July 4-6, 2017

NATHANIEL ANDREWS
I organised a symposium on Spanish anarchism on behalf of the Leeds Centre for the History of Ibero-America, which was held at the Leeds Library in Leeds city centre, and was attended by over 70 people.
I organised a Student-Led forum with two other PGR students from Leeds and Sheffield.

CAROLINE AVERY
I have spent time working with my partner institution on an upcoming permanent gallery.

JOEL BAKER
Member of the Arts and Humanities PGR forum (2017-2018).

DAVID BARROW
Barrow, David. "King Alfred through History – From the Anglo-Saxon Chronicles to The Last Kingdom." University of Durham Late Summer Lecture Series. University of Durham. 23 August 2017. Public lecture

GRAHAM BEX-PRIESTLEY
Referee for the journal Ethical Perspectives from 2017

NATHAN BRAND
Organised the conference ‘Sovereign Bodies and Bodily Sovereignty: Mediation of Body in Semi-Authoritarian Countries

ADAM BROOKS
I started leading a reading group for refugees at Little London Community Centre around October 2017.

JENNIFER BUCKLEY
Research Network Co-ordinator: ‘Institutions of Literature, 1700-1900’ (AHRC-funded network. PI: Matthew Sangster, University of Glasgow; Jon Mee, University of York)

Research Officer and Co-ordinator: Media Revolutions of the 1820s (RSE funded project. PI: Matthew Sangster, University of Glasgow; Jon Mee, University of York)

OWEN BURTON
Tutor/ conductor, Bangor University Community Orchestra, Bangor University
Correspondent/ programme note writer, Ensemble Cymru (Forthcoming REP): Temporary researcher/ correspondent with the National Trust

LAUREN BUTLER
Co-organised the conference Powering the Power House: New Perspectives on Country House Communities; Led a workshop at Chatsworth with a group of New York school children from Sotheby’s Success Academy

JANE CAMPBELL
I am a member of the following bodies:
The Co-ordinating Council for Women in History
The Renaissance Society of America
Social History Society
The Society for Utopian Studies

MAYA CASPARI
With members of the Critical Life research group in the School of English at Leeds, I initiated the online platform Critical Life: https://criticallife.org/

MARY CHAPMAN
Mind-Boggling Medical History Game (Uni of Oxford)
Education Outreach Fellow (Uni of Leeds)

LUCY CHESELDINE
I edit and write for Stand magazine.

ANTHEA COLLEDGE
Impact activity: CPD workshop for Diocese of Sheffield Readers, “Depression, faith, and ministry"

ISABEL COOK
Recipient of Under Her Eye fellowship from Invisible Dust
Co-editor in chief of assemblage journal of archaeology
I am also on the editorial board for the WRoCAH journal

MATTHEW CULL
Taught PhD 335/6630 Conceptual Engineering

SARA D’AMARIO
I took part to the organization of the Together in Music conference (York, April 2018)

ROSELLA DE BERNARDI
Volunteer Researcher, ‘The Bingham Centre for the Rule of Law’ (REdP)

VAL DERBYSHIRE
Completed critical entries for The Cambridge Companion to the Eighteenth-Century Novel, edited by Professor April London, University of Ottawa (forthcoming, 2018) for the following novels Elizabeth Gunning (later Plunkett): The Orphans of Snowdon (1797), Lord Fitzhenny (1794) and The Foresters (1796); Elizabeth Meeke: The Mysterious Wife: A Novel (1797); Joseph Moser, Moral Tales (1797); Agnes Musgrave, Edmund of the Forest. An Historical Novel (1797); Mary Pilkington: Edward Barnard; Or, Merit Exalted; Containing the History of the Edgerton Family (1797); and Ann Howell, Rosia de Montmorian (1787). Honorarium of £50 paid for these entries by Cambridge University Press.


Taught the L1108, ‘Studying Poetry’ module to first year undergraduates in the School of English, University of Sheffield, Spring Semester, 2017/18 academic year, marked essays and exam scripts as part of this.

Acted as Graduate Teaching Assistant/Mentor on the Massive Open Online Learning Course (MOOC) for Futurelearn/University of Sheffield supporting learners through the Literature of the English Country House course. This was a paid opportunity, representing 90 hours of teaching work. January-April 2018.

Received WRoCAH Large Research Award in the sum of £1015.00 in order to conduct a primary research trip to various archival holdings and also museum and site locations in East and West Sussex, in order to explore unpublished correspondence of Charlotte Smith and her connections with other local artists including James Northcote, George Romney and John Raphael Smith.

Appeared on BBC Radio Sheffield alongside Dr. Jane Hodson, promoting the Arts & Humanities Faculty Showcase of 11th March 2017.

Contributed a blogpost to the School of English “Texts that Made Me” Series, 24th April 2017. (http://soeblog.group.shef.ac.uk/texts-that-made-me-val-derbyshire/)

Contributed a conference report on the Second International John Thelwall Conference to the British Association of Romantic Studies
Contributed a two-part special blog post to the School of English in respect of the Widening Participation Scheme I run: ‘The Unexpected Reading Group’, 4th September 2017. (http://soeblog.group.shelf.ac.uk/the-unexpected-reading-group/ and  http://soeblog.group.shelf.ac.uk/the-unexpected-reading-group-mary-linskell/)


Invited to speak at the WRoCAH Putting Your Training Plan to Work event for the 2017 incoming cohort of students, presenting my experience of project managing a successful Knowledge Exchange Project. 23rd November 2017.

Contributed a blog post reporting on the research outcomes from a WRoCAH large award, April 2018. (http://wrcacah.ac.uk/poetic-footsteps/)

Contributed a blog post to the ‘Archival Spotlight’ Series on the British Association of Romantic Studies website entitled: ‘[A] simple act of fornication’ [1]: Diligence and Dissipation, James Northcote and Peter Pinda’ on 1st May 2018 (http://www.bars.ac.uk/blog/?p=2072)

MAXIMILIAN ELLIOTT
I am currently serving as President of the York and District Organists’ Association. In April 2018, I organised a Yorkshire Organ Day on behalf of the Incorporated Association of Organists (IAO) in York and gave a presentation about my research.

CATHERINE EVANS
Research assistant on Gateway to Early Modern Manuscript Sermons project
Coordinator 500 Reformations public engagement project

HONDARITZA FRAGA
As part of my participation in Arte Santander, Spain, I gave a public presentation about my research to a general audience.

HARALD FREDHEIM
Coordinator – Association of Critical Heritage Studies, Early Career Researchers Network

AGATA FRYMUS
I have been teaching at University of Bristol from January 2017 to March 2018 (this was in addition to teaching and supervising dissertations at University of York for the entire year.

I have been appointed a book review editor for ‘Early Popular Visual Culture’ in June 2018.

I have written one non-academic article and a book reviews:

I contributed a blog post reporting on the research outcomes from a WRoCAH large award, April 2018. (http://wrcacah.ac.uk/poetic-footsteps/)

I contributed a blog post to the ‘Archival Spotlight’ Series on the British Association of Romantic Studies website entitled: ‘[A] simple act of fornication’ [1]: Diligence and Dissipation, James Northcote and Peter Pinda’ on 1st May 2018 (http://www.bars.ac.uk/blog/?p=2072)

EMMA HOOK
Over the month of July I was a lead supervisor on a research excavation looking at Anglo-Saxon migration period cemetery and burial practices.

ALISON HORGAN
I was selected to be one of ten PG and ECR researchers from the UK to participate in a new network ‘Literature and the Reading Public’ based at the University of Huddersfield.

DAVID HARRISON
Teacher at the Liverpool Arabic Centre, Volunteer/Assistant at the Liverpool Arab Arts Festival

BRITT HARRISON
I was paid to copy-edit the Abstracts in the to-be-published Conference Proceedings of the 2018 Austrian Wittgenstein Society Annual Conference.

I was solicited by the editors of the International Journal of Media and Cultural Politics to peer-review an article for their Journal, which I delivered in December 2017.

I provided 12 hours worth of paid 1-2-1 tutorials for an MA philosophy student (who had a Learning Support Plan). I taught for 4 days on the MA Filmmaking Course at Leeds Beckett University (and have been given a Visiting Lecturer contract for next year).

I organised and completed my WRoCAH Research Employability Project (REP) at the University of Leeds. This involved helping their Senior Researcher Skills Trainer develop and deliver a two and a half-day Virtual Writing Retreat for Academic Writers.

I developed and got funding for a two-day interdisciplinary, international conference (to be held in January 2019) with an American philosopher (Craig Fox). The seed ideas for this conference were developed when we met up in New Orleans, November 2017, for the American Society of Aesthetics’ Annual Conference.

JO HENDERSON-MERRYGOLD
Postgraduate Curriculum Developer: LifeWorthLiving Module (in conjunction with Timebuilders, St. Mary’s Bramall Lane, Sheffield).
Second supervisor, University of Sheffield and Bloomsbury.
Work Placement with Research Essay (M Level): Biblical Reception

Invited Lecturer, University of Sheffield: Old Testament Texts (Level 3); Genderqueering Jacob – Introducing a Hermeneutics of Cispicion. LGBT+ Studies (Level 1 & 2): Introduction to Queer Theory.
Assistant Editor, Biblical Reception, Bloomsbury. November 2016 – April 2018.
Co-director, Hidden Perspectives: Bringing the Bible out of the Closet. University of Sheffield.
PhD Representative, SIBS. School of English Graduate Staff-Student Committee and SIBS Steering Committee. Faculty of Arts. University of Sheffield.


RACHEL HARDSTAFF
YLTA (York Learning and Teaching Award)
Member of Archaeology Department Committee responsible for organising weekly lecture series ‘Current Issues in Archaeology’.

JAMES LEWIS
Sheffield representative on the White Rose Postgraduate Philosophy Forum.

KYVELI LIGNOU-TSAMANTANI
Until October 2017, participation in the “Learning from Documenta” research project; a two-year research project situated between anthropology, art and media that examines the documenta 14 in Athens, Greece in 2017. The project is an initiative of TWiXtLab with the support of the Department of Social Anthropology, Panteion University of Social and Political Sciences and the Athens School of Fine Arts.

SARAH LITTLE
Secretary, hiphop historian society 2017-2018

NEIL LUCK
March 2018 – Interactive families workshop related to research, Tate Modern, London

ANGELA MAccARINELLI
Demonstrator AAP 6084, AAP 6117, coordinator of class "Fish remains in archaeology" AAP 6084 (Department of Archaeology)
Co-supervision OnCampus Placement “The implement of the fish reference collection” (Department of Archaeology)

ALEXANDER MARSH
Member of the organizing team for the Intersections and Academia Conference 2018
Assistant Editor for Route 57 creative writing journal
Current convenor of the WiP postgraduate seminar group at Sheffield, with two papers presented over the last year
Member of the Lyric Reading Group, Contemporary Reading Group and Race reading group within the department, with sessions led for both latter groups

SARAH MAWBY
Member of the Music Education Council Special Interest Group in SEN/AN music education

CAROLINE MCCAFFREY
Asked to be a Visiting Lecturer on the V&A/RCA History of Design Masters, starting September 2018

EMMA MCDowell
Research Intern: The Donut Project, in partnership with the School of English and School of Performance & Cultural Industries
Research Intern: Theatre Nations Partnership, in partnership with the National Theatre and School of Performance & Cultural Industries
Events Assistant: International Network for Audience Research in the Performing Arts

CLAIRE McGINN
I am working on another small funded project with Invisible Dust

FAIDON MOUDOPoulos–ATHANASIOU
I am turning part of my research into a community engagement program, possibly to be developed as a KEP next year.

SARAH MURPHY–YOUNG
Assisted in arranging and attended a Science Communication Workshop at Manchester Museum of Science and Industry (7th April)

REBECCA MYTTON
Chairperson of the University of Sheffield’s History postgraduate forum

CHRISTIE OLIVER–HOBLEY
I am web–content manager for Sheffield Animal Studies Research Centre (ShARC).
Since January 2018 I have been responsible for co-organising Sheffield English Faculty’s weekly Work in Progress seminar series.

DIANE OTOSAKA
Education Outreach Fellow in French for the University of Leeds
Editorial Board of the WRoCAH Student Journal
Co-organiser of the LCS PGR Conference ‘Challenging Presumptions’, University of Leeds, 4th May 2018

NICOLA PENNILL
Member of Scientific Committee, SysMus 2018 (International Conference of Students of Systematic Musicology)
University of New South Wales, Sydney, Australia, October 4th 2017 – workshop to performance students on rehearsal techniques, “Beyond the Notes”, including student ensemble live rehearsal and performance.

ROSAMUND PORTUS
Awarded a place on the ‘Under her Eye’ Fellowship being run by the organisation Invisible Dust.
Working with ‘Grow Wild’ to conduct research on ‘The Hive’ at Kew Gardens.

CALLUM REILLY
Editorial Board Member – WRoCAH Student Journal
Committee Member – York Seminars Series

HANNAH RODGER
Continuing assistant at the University of York Music Press

LUCY ROWLAND
Project Assistant on AHRC-funded research project Land Lines: British Nature Writing
Fellow at Under Her Eye, Invisible Dust

GABRIELLE RUSSELL
I am a Senior Lecturer in Fiction Directing at the Northern Film School Leeds Beckett University where I support the learning and research development of students on the BA and MA and MFA courses in Filmmaking.

LEONARD SANDERMAN
Director of Music – The Parish of St Wilfrid, Harrogate
North East & Yorkshire Area Committee Member – Royal School of Church Music
Associate – Royal College of Organists

PETER SANDS
Events co-ordinator for the Sheffield Animal Studies Research Centre

MADELAINE SCHURCH
Editorial Assistant, Ambix, Journal of the Society of the History of Alchemy and Chemistry
CHLOE SHARPE
I am a member of the research group “De los gabinetes de maravillas al museo anatómico popular: regímenes de exhibición y cultura material de la medicina,” based at the CSIC (Institución Milà y Fontanals) in Barcelona. I am currently working on chapters for two collective books which the research group is producing.

ALEXANDER SHAW
Public lecture, ‘Beauty, Diplomacy and Malcolm MacDonald’, Friends of the Oriental Museum (Durham, 18 October 2017)

MARION SHINER
Co-convenor, Early Medieval Wales Archaeology Research Group; Review Editor, Carmarthenshire Antiquary

EMILY TIMMS
Editorial Assistant for Moving Worlds: A Journal of Transcultural Writings
Editorial Assistant for Stand Magazine: A Literary Quarterly
Researcher and assistant for HB Mama Dread Carnival Band

CHARLOTTE TOMLINSON
From summer 2018 I will be taking over PhD leadership of the Women, Gender and Sexuality research cluster at Leeds.
I have also contributed to the Leeds Excellence in the Arts programme for excelling undergraduates and have contributed to several widening participation workshops.

LAURIEN VASTENHOUT
Associate researcher NIOD Institute for War, Holocaust and Genocidestudies

ROSA VINE
I ran the philosophy of race reading group
Volunteered on the Equality and Diversity Committee
Mentored an MA student as part of a student-led mentoring program
Running a two-day workshop on theorising across social difference
Participated in the Inclusion Forum

SOPHIE VOHRA
I am assisting on occasions with the York Greenways project to consult on their research progress. I am also working as a researcher for online platform ‘Hidden Histories’.

KATE WALKER
Co-Chair, RSE Young Academy of Scotland

TAMANDA WALKER
Eversheds Sutherland LLP HR Consulting Group
British Transport Policy: Equalities Advisory Group

GEORGIA WALTON
Workshop leader, ‘Collage Memoir Writing Workshop’ as part of The House That Heals The Soul exhibition at The Tetley Art Gallery, 21st April 2018
Film Screening plus introductory talk, ‘All That Heaven Allows and the legacy of Transcendentalism’, for Leeds Cineforum at The Brunwick, 18th July 2018
Lead student for cross-institutional ‘Queer Theory Reading Group’ Jan–July 2018

STEPHANIE WILLIAMS
I taught first year early modern history seminars in the Spring term at the university of York

TIMOTHY WINGARD
Set up and have been running the Critical Theory for Medievalists Reading Group at the Centre for Medieval Studies since January

AGNIESZKA WLAZEL
I am a vice-president of the Impact Foundation in Warsaw, Poland and external expert for the European Commission. Within those capacities, I contribute to cultural development in Europe.

STEPHANIE WRIGHT
2018–Ongoing: Clippings Coordinator, Oxford University Press
2017–Ongoing: Research Assistant and Conference Administrator for Dr Julie Gottlieb
Wellcome Seed Award project, ‘Suicide, Society and Crisis’ University of Sheffield
2017–2018: Book Reviews Editorial Assistant, French History journal

ANNABELL ZANDER
Council Member, Prehistoric Society