

# RESEARCH RELAYS: PROGRAMME

## CODE OF CONDUCT

We would like you to join the meeting with your microphone muted. It is recommended that you keep your cameras on throughout the panel so that those presenting can see the audience they are presenting to. However, this is only a recommendation and is, therefore, optional. You will not be asked to turn on your camera if you join without a video connection.

All questions will be left until after all presenters have given their papers. We ask that as the presentations are running, all questions that arise be posted in the chat function. Once all presentations have occurred, a Q&A session will commence. The chair of the panel will scan through the chat and read out questions for the panellists to answer or invite individuals to turn mics on and ask questions themselves if they are comfortable doing so.

We would like as much online engagement with this event as possible. We encourage participants to live-tweet about any papers that particularly interest them using #M4CDigiFest20 (unless the presenter has asked you not to).

Please adhere to these guidelines when possible. Thank you, and we look forward to seeing you at the festival!

SESSION 1: MONDAY 13<sup>TH</sup> JULY

11.15 - 12.45

PEOPLE, PERCEPTIONS, AND POLITICS

Chair: Jayde Martin

---

RONAN LOVE, *'Une Nation fidèle à l'honneur et à ses promesses': The Politics of Debt and Default at the End of the Old Regime, 1770-1789.*

[r.love.1@warwick.ac.uk](mailto:r.love.1@warwick.ac.uk) | @RonanLove12

Many people have heard of the French Revolution, but few know that its primary cause was a financial crisis. With the monarchy facing bankruptcy, Louis XVI convened the Estates-General in May 1789 - a parliament that had not met for 175 years - to ratify new taxes and loans. Outraged by the King's financial mismanagement, the deputies of the Estates-General demanded widespread constitutional reform to ensure the nation's finances never reached such a perilous state again; but the King refused. With little hope left for reforming the politico-financial administration, most deputies broke away from the Estates-General and formed the revolutionary National Assembly on 17 June, a new parliament which would go on to abolish the Old Regime, and, eventually, execute the King himself.

Given the revolutionary consequences of calling the Estates-General, historians have questioned why the King resorted to the measure considering, in the past, the monarchy had dealt with similar financial crises by simply defaulting on its debts. Whilst most historians see the King's refusal to default as a result of political pressure - applied from creditors and public commentators alike - this paper will suggest the King's inability to default also arose from structural tensions inherent in the Old Regime's financial system itself. By equipping creditors with political power and overburdening the nation with debt, the King unwittingly presided over a financial administration that increasingly limited his own power. By 1789, the Old Regime's financial system had made the sovereign power of default both politically and financially impossible, thereby making the Estates-General, and therefore revolution, all the more possible.

---

GEMMA JENNINGS, *A New Frontier? Oil, Labour and Contested Sovereignty in the Algerian Sahara, 1956-62.*

[GKF332@bham.ac.uk](mailto:GKF332@bham.ac.uk) | @gem\_jennings

This paper discusses how hydrocarbons shaped the political and physical remaking of national space and sovereignty claims in Algeria in the late colonial period, focusing particularly on conceptions and contention of Saharan frontiers. The discovery of oil in Algerian Saharan in 1956, in the midst of a bitter war of independence, was deeply intertwined with contested territorial and political claims, whilst its labour force physically occupied unique social nodes of concentrated colonial-metropolitan interaction at the heart of disputed lands and national borders. The paper outlines how the geographies and materialities of Algerian oil shaped regional physical and political landscapes, and explores how sovereignty claims and contestation were experienced and translated into lived experiences, through the lens of the hydrocarbons sector. Overall, the paper argues that oil workers and local actors played an important role in shaping, mediating and negotiating spatial and territorial claims.

---

BEN SCOTT, *Perspectives on Work and Film*.

[benjamin.scott2019@my.ntu.ac.uk](mailto:benjamin.scott2019@my.ntu.ac.uk)

My research investigates representations of work in contemporary Francophone film; in this presentation I will present an overview and analysis of the ways in which film and work are interrelated more generally. I will begin the presentation by exploring the ways in which film is always a spectacularized product of labour, and the various manners in which filmic production can be seen to mirror other forms of industrial production. Here I will also examine the immaterial labour performed by the actors and the spectator. In the second half of the presentation I will turn to an analysis of the ways in which, despite the clear centrality of labour to the process of filmic production, labour often remains repressed in cinema. The presentation will then attend to the processes by which we can read and see labour in filmic texts.

---

DAVID CHRISTIE, *'A Hand Up, not a Hand Out': The Labour Governments and Street Homelessness 1997-2010*.

[DCC841@student.bham.ac.uk](mailto:DCC841@student.bham.ac.uk) | [@dchristie1649](https://twitter.com/dchristie1649)

The numbers of people sleeping rough was extensive and widespread during the 1990s and commonly considered a 'national disgrace'. The Labour Governments (1997-2010) prioritised addressing the problem of street homelessness from very early in their first term - it was one of the first three priorities of the newly-created Social Exclusion Unit and they invested considerable resources in its resolution. By 2001 they had achieved their target of reducing rough sleeping by two-thirds. By 2010 street homelessness was at its lowest point on record. However, despite this apparently outstanding success over a seemingly intractable social problem, it is mentioned only in passing (or not at all) in assessments of the achievements of New Labour, in general histories of the period and in the accounts of prominent New Labour figures. The two questions I will address in my presentation (possible first chapter of thesis) are - Why did New Labour make street homelessness such a priority? Why have their achievements in this area been ignored/forgotten/neglected?

---

PATRICIA FRANCIS, *Can you hear her?*

[patricia.francis2-17@my.ntu.ac.uk](mailto:patricia.francis2-17@my.ntu.ac.uk) | [@Syncopate\\_Media](https://twitter.com/Syncopate_Media)

Before the 25th May 2020 the name George Floyd was unknown but his killing under the knee of a United States police officer propelled the reality of the Black lived experience into stark global reality. In the height of the Covid-19 lockdown, white and BAME people galvanised, protesting in anger and asserting in earnest that Black Lives Matter. A social tectonic shift is occurring.

Four months earlier, a Black female audience member of the BBC programme 'Question Time' asked "Can you see me? Can you hear me?" Her rhetoric was powerful. Her articulation summarised the auditory and visual deficiency that persists in our society and how many politicians fail to understand, acknowledge or address the racial discrimination that is endemic and systemic in British society. Whilst George Floyd's killing seems to have precipitated an unblurring of issues that matter, implicit in the woman's appeal was to be heard and for her actions to be acknowledged and respected.

My research focuses on listening to women, including women who initiated the Black Lives Matter movement in the UK and as the movement continues to gather momentum I draw on it to explore the sonority of Black, British female dissenting voices to ask.... Can you hear them? Will they be heard?



## REPRESENTATIONS AND RECEPTIONS THROUGH TIME

Chair: Ben White

---

CHIARA MARABELLI, *Talking images: my placement experience at the Vatican Museums*  
[cm691@leicester.ac.uk](mailto:cm691@leicester.ac.uk)

The presentation will focus on the project carried out during my recent placement at the Vatican Museums. Based at the Departments of Greek and Roman Antiquities and 19th century and Contemporary Art, I examined the iconographic and iconological significance of a plaster relief displayed in the New Wing, a Neoclassical gallery conceived by Italian artist Antonio Canova (1757-1822). Work by a local sculptor, Francesco Massimiliano Laboureur (1767-1831), the frieze is inspired mainly by Graeco-Roman imagery, some of the most popular subjects of statuary and painting. The fame of such images derives from the constant reiteration and circulation of models, a common practice in the history of the artistic process. What is the meaning of a repetition of schemes and how this choice impacts on the role and authority of the artist? What kind of information regarding the socio-political and cultural contexts within which Roman artists operated is it possible to gain from the analysis of the relief? The outcome of the investigation will confirm the complex interrelations between Ancients and Moderns in the Pope Museums.

---

ROBIN DIVER, *"Wonderful Stories for Kids": Episodes of Sexual Violence in Children's Books of Greek Myth.*

[RSD253@student.bham.ac.uk](mailto:RSD253@student.bham.ac.uk) | [@robindiver22](https://twitter.com/robindiver22)

The best-known stories of Greek mythology are filled with sexual violence. From Hades and Persephone to Daphne and Apollo to Zeus and Europa, these brutal myths have been influential up to the modern day. This paper considers their adaptation in educational books of myth written for children from 1850 to the present. Intended to teach culture, history and lessons about good and bad behaviour, these books are popular with parents and teachers, fondly remembered childhood nostalgia for many adults and are often bestsellers. Yet their frequently uncritical portrayal of sexual violence complicates their acceptance as didactic texts.

I examine three case studies: the myths of Daphne, Syrinx and Europa. Looking for broad trends across a sample of 39 children's myth anthologies, I ask whose perspective the text presents in episodes of sexual violence and examine the texts' attempts to 'explain' such sexual violence. I argue that whilst in some respects these texts have become more sympathetic to victims as we near the current day, this is not clear cut and certain twenty-first century texts are among the most accepting of this violence.

---

MICHELE PISCITELLI, *Interculturalism and National Identity: Discussing the role of Italian cultural echoes within Tudor Imperialism.*

[mxp792@student.bham.ac.uk](mailto:mxp792@student.bham.ac.uk)

This presentation will discuss certain cultural influences coming from the Italian peninsula which, once introduced and adapted to the English context forged the sense of national identity and 'exceptionalism' in the Tudor period. Italian humanists used their philological and rhetorical competence to help Henry VII in building dynastic and national myths based on Roman, Greek and Arthurian sources. Afterwards, English intellectuals absorbed elements of the Italian scholars' debate on forming a common language, and its literary models, to develop the English language. At the same time, Henry VIII's policies promoting this national language, undermined the use of other languages on the British islands. Thus, restraining the

cultural and political relevance of their speakers. Also, Italian sources mediating English access to news coming from the 'New World', stimulated and justified desires of expansionism, colonialism and exploitation in territories outside the British Islands and Europe. In conclusion, these examples of Anglo-Italian cultural interactions confirm recent studies which demonstrate that interculturalism and multilingualism played a crucial role to shape early modern England. In apparent contradiction, elements stemming from Italian circles, within such an intercultural landscape, contributed to the development of a national ideology that also limited cultural and linguistic diversities in the British Empire.

---

NATALIE GRACE *Fake News? Facts and Falsehoods in the Osnabrück Hexenzeitungen (1588 - 1596)*.

[natalie.grace@nottingham.ac.uk](mailto:natalie.grace@nottingham.ac.uk) | @Natalie\_Grace95

On 9th April 1589, 133 women were burnt at the stake for the crime of witchcraft in Osnabrück, a town in Westphalia, Germany. Or was it in 1588? Or 1591? Or 1596? The burning of 133 witches in Osnabrück is described in four surviving German news pamphlets printed in four different years. In each case, the story is presented as a contemporary event which took place the year the pamphlet was printed. Every pamphlet is described as a 'truthful news report' (*Warhafftige Neue Zeitung*). When we read these reports, however, there is no doubt that they are copies of the same story. There is also no concrete archival evidence to suggest that the events described ever took place.

Clearly witchcraft news reports (*Hexenzeitungen*) are problematic sources for studying the early modern German witch-hunts. Using the Osnabrück pamphlets as a case study, my paper considers some of the methodological difficulties associated with these sources. Who wrote them? Why were they written? Building on these questions, this presentation argues that despite their challenges, *Hexenzeitungen* can offer important insights into witchcraft and its place in early modern culture.

---

SAMANTHA FORD, *Applying metaphor theory to social advertising: The impact of metaphor in a sexual health campaign*

[sxf484@student.bham.ac.uk](mailto:sxf484@student.bham.ac.uk) | @samanthaford473

Sexually transmitted infection (STI) remains a stigmatised topic in the UK, discouraging people from disclosure, testing, and treatment (Hood and Friedman, 2011). I present work conducted in collaboration with Big Cat Advertising Agency and non-profit organisation Umbrella Health Trust who provide regional sexual health services in Birmingham and Solihull, UK. In advertising, metaphor uses incongruity to create novel mappings that people find funny, which helps to mediate the impact of serious and stigmatised subjects (Pollio, 1996; Ziv and Gadish, 1990). Research has also shown that consumer responses vary according to the cognitive effort required to process the metaphor in advertising (van Mulken et al., 2010; Littlemore and Pérez-Sobrino, 2017). We conducted a study into the impact of humorous metaphorical puns on consumer responses to a sexual health awareness campaign by manipulating the cognitive effort required according to: (1) grammatical formulations that cue the intended meaning; (2) creative versus conventional metaphor; and (3) the positioning of metaphor in the beginning, middle, and end of a sexual scenario. For each advertisement, we asked participants to report their humour, appeal, interpretation, degree of social media engagement, and intention to seek more information as a result of seeing the advertisements.

SESSION 2: TUESDAY 14<sup>TH</sup> JULY

11:15 - 12:45

## MUSIC AND SOCIETY

Chair: Gheorghe Williams

---

DANIEL JOHNSON, *Hermeneutics and Hymnody: Scripture in the Hymns of Isaac Watts*.

[dj111@leicester.ac.uk](mailto:dj111@leicester.ac.uk) | @danjohnsonhymns

Isaac Watts (1674-1748), a leading dissenting minister in the first half of the eighteenth century, is most famous for his landmark 1707 publication, *Hymns and Spiritual Songs*. Due to the dominance of metrical psalmody in post-Reformation nonconformity, Watts justifies his work through an interpretation of Scripture that employs a subtle hermeneutic that is equal parts traditional and innovative. This presentation will briefly summarise the ways Watts' hymns engage with Scripture, as well as his theological arguments that permit the writing of hymns.

---

CAROLINE RIDLER, *Conflict and cosmic themes in Viktor Tsoi's rock-poetry [rok-poeziia]*.

[caroline.ridler@nottingham.ac.uk](mailto:caroline.ridler@nottingham.ac.uk) | @CarolineRidler1

Viktor Tsoi was a prominent Soviet rock musician whose untimely death in 1991 made him into a cult hero amongst perestroika-era youth. He has been widely considered by Russian scholars as a 'rock-poet' and his song lyrics have often been analysed using poetic and literary methodologies. This presentation will highlight key themes and symbols which permeate his texts, investigating how these evolve and change their meanings over time. In particular, it will explore how Tsoi's use of conflict and dichotomies (e.g. night/day, summer/winter) provides impetus for this evolution and creates a feeling of poetic universality and mysticism. I will also investigate the notion of a 'path' (put') through Tsoi's albums (e.g. Nezhdanova 1998; Shadzhanova 2015), interrogating how far his lyrics can be said to follow a 'journey', or how far retrospective analyses have added extra layers of meaning to Tsoi's lyrics by corresponding them to his life. I will engage critically with the notion of 'rock-poetry', examining Tsoi's own views towards his lyrics using primary sources such as newspaper/TV interviews, as well as investigating the relationship between Tsoi's lyrics and his music, in order to illuminate the uses and shortcomings of applying poetic analysis to his work.

---

GIULIA LORENZI, *The Role of Knowledge in the Experience of Listening to Music*.

[giulia.lorenzi@warwick.ac.uk](mailto:giulia.lorenzi@warwick.ac.uk) | @GiuliaLorenzi92

Traditionally, philosophers of perception have focused their attention nearly exclusively on vision. The traditional debate on perception in philosophy is based on the paradigmatic case of sight. Recently, however, the scientific and philosophical interest in studying other sensory modalities and their interaction has grown. In particular, auditory perception has become an important field of research (O'Callaghan 2007, Nudds & O'Callaghan 2009).

In this context, listening to music is usually presented as one variety of auditory perception (O'Callaghan 2016). Nevertheless, at the moment, there is no satisfactory explanation for this classification. While the

philosophy of music has generated a vast literature, the perception of music has remained largely unexplored.

DeBellis' (1995) work on music stands as an exception in the context of the perceptual studies on audition. In the first two chapters of his book, he introduced a discussion about the role of previous theoretic knowledge in music perception.

In this paper, I will try to explore how music perception differs in the experiences of a naive listener and of an experienced musician employing O'Shaughnessy's (2003) characterisation of listening as a mental action.

---

KRISTEN HORNER, *"We're thrown in the deep end but we find ways to swim" – one regional Music Education Hub and their responses to the Covid-19 pandemic.*

[amxkh@nottingham.ac.uk](mailto:amxkh@nottingham.ac.uk)

The Covid-19 outbreak during the initial months of the new decade has proven an unparalleled moment in human history. This presentation charts the responses of one local Music Education Hub (MEH) as it learns to adapt to and overcome the exceptional challenges it has recently faced. Contextualising MEH work against the backdrop of a global pandemic, the presentation discusses the implications of lockdown upon MEHs as organisations that actively promote ensemble music-making. The case study MEH, in its close contact with local primary schools, has continued engaging with participants during lockdown via social media and digital music lessons. Analysis of online resources highlights the ways in which the service has shaped provisions around current participant needs and their own aims/values as an MEH working in an area of high socio-economic deprivation. Whilst it is impossible to predict what the future holds for MEHs in further adapting their provisions in the ever-changing circumstances of Covid-19, this presentation aims to give an insight into how the case study MEHs' initial responses, in such difficult circumstances, have connected uniquely to those they regularly serve. In the words of one MEH teacher, 'we're thrown in the deep end but we find ways to swim.'

---

LAURA FARRÉ ROZADA, *Practice-Based Research: Developing Memorisation Strategies for Post-Tonal Piano Music.*

[laura.farrerozada@mail.bcu.ac.uk](mailto:laura.farrerozada@mail.bcu.ac.uk) | @LaFarreRozada

There is a gap in music performance, education and psychology in terms of memorisation training for post-tonal piano music. Although the repertoire spans over 100 years, pedagogues and professionals still lack effective tools for developing this skill. The aim of the PhD is to test and develop further a successful self-experimentation technique devised to address this problem. During the presentation, I shall address the main findings from the existing scholarship and briefly discuss my methodology. Then, I shall give an overview of my current work on a comparative case study, used to assess the memorisation strategies developed for performing from memory two commissioned Piano Concertos. This exemplifies how my practice-based doctoral research combines my roles as practitioner and researcher.



## NARRATIVES, BIOGRAPHIES, AND HISTORIES

Chair: Natalie Grace

---

ELLEN SMITH, *Letter Networks: The Communication of Families in British India.*

[ecss3@leicester.ac.uk](mailto:ecss3@leicester.ac.uk) | @EllenCSSmith

Why was letter-writing central to the functioning of imperial families during the long nineteenth century? What purpose did such communication serve in connecting family and community, and more broadly in the project of empire building? This paper will highlight some of the key themes of my research, which seeks to examine the communicative networks existing amongst individuals in colonial South Asia and the rest of their family and friends in the British metropole. For British civil servants, soldiers, and missionaries in India, letter-writing and enclosing 'things' within such letters, facilitated a sense of continued connectivity and intimacy with those at 'home'. Yet misunderstandings around language or delayed communications could make mobility and absence frustrating for imperial families. Thinking about the epistolary devices used by imperial families to remain united is one aspect of my research. Other aspects of this project that I will be thinking through in this paper are the social, cultural and political narratives around the Empire and the British Raj that such letters helped to construct. Exploring the styles and conventions at play within familial letters of an 'everyday' nature, and the subtle performances of British power, authority and legitimacy they embody, is helping me to understand the roles that so-called 'ordinary' men and, especially, women, played in the imperial project. The paper will introduce what was at stake within these kinds of letters for imperial families: both the personal satisfaction of sustaining long-distance relationships and the constant upkeep of an imperial reputation.

---

NADINE TAUCHNER, *The pen is mightier than the sword- Covert CIA operations to influence public opinion in Austria in 1960s and 1970s: The Case Study of Otto Schulmeister.*

[nt153@leicester.ac.uk](mailto:nt153@leicester.ac.uk) | @NadineTauchner

In April 2006 an article of the Austrian journalist Christa Zöchling sparked a passionate media debate throughout Austria and beyond its borders. Based on CIA files, made accessible through the Nazi War Crime Disclosure Act, the article revealed the relationship of the CIA with the prominent Austrian Journalist Otto Schulmeister. At the height of the Cold War different CIA agents had been in regular contact with Schulmeister, who was the editor-in-chief of the established quality newspaper Die Presse, with the objective to influence his editorial line in accordance to the American Agenda. For some journalists Schulmeister's ties to the CIA were a clear violation of his journalistic integrity, for others he was just doing his job, which in the Cold War world included informal contacts to the CIA. Despite the short-lived outcry and easy access to the sources, historical research of Schulmeister's involvement with the CIA has not yet been attempted.

What makes Schulmeister's arrangement with the CIA so interesting and relevant, is that however exceptional it may sound it was quite commonplace. For decades after Austrian independence the main opponents in the Cold War, the Soviet Union and the United States used journalists in an attempt to exercise influence on the public opinion in Europe and other parts of the World. This paper argues that in order to put Schulmeister's connection to the CIA into historical context, one needs to take into account the political framework of the Cold War in Europe and how Schulmeister operated within it, considering both external forces and his own agency.

---

SUE BISHOP, *Uncovering Daily Lives through Oral Histories: Romance and Racism in later twentieth century Leicester.*

[skb47@leicester.ac.uk](mailto:skb47@leicester.ac.uk) | [@SueZelenyBishop](https://twitter.com/SueZelenyBishop)

My research is based on the oral life-histories of 21 women who, at some time between 1959 and 1991, were involved in a heterosexual, intercultural, romantic relationship in Leicester. This presentation will argue that the use of this oral history enables the historian to document the messy, nuanced, everyday complexities of a pernicious racism that reverberated throughout society during this time. Discrimination surfaced in the daily lives of black and Asian interviewees. White interviewees who were in relationships with men of colour experienced discrimination by association, witnessed the prejudice their men and children were exposed to and might struggle to spot their own inculcated racism as their relationships developed over time. The language used and emotion expressed during the interviews illustrates the enduring impact of distressing experiences that have been locked away. It is argued that the process of oral history enables these difficult memories to be articulated; it gives voice to everyday moments not captured in the official, historical record. It is also suggested that the nature of the prejudice and discrimination meted out to these women reinforces the current discourse that unpacking and dismantling British racism was, and still is, a major, structural issue.

---

JUDITH VÖCKER, *"In the name of the German Nation" - German courts and judges in Nazi occupied Poland.*

[jtv1@le.ac.uk](mailto:jtv1@le.ac.uk) | [@JudithVoecker](https://twitter.com/JudithVoecker)

In my presentation in the research relay I would like to talk about my recent archival findings about German judges, who were transferred to German courts in Nazi occupied Poland at the beginning of World War II. As part of that, I also aim to talk about post-war trials against said judges and how their war crimes were perceived by West German courts and judges in the 1960s and 1970s.

---

ELEANOR COOK, *Space, Place and Power: The City as Heterotopia*

[cooke6@uni.coventry.ac.uk](mailto:cooke6@uni.coventry.ac.uk) | [@EllieCook](https://twitter.com/EllieCook)

The city – or city-space – is a dialectical configuration; an enacted space composed in relation to structures of power and mediated by agencies of place-making. Conceptualised as an ontic dimension embodied in relation to ontological concepts, space is both real and imagined, measurable and indefinite, tangible yet impalpable; an imaginative structure corporealised in relation to material practices. How do these real and imagined practices influence our understanding of city-space?

Whilst the city is understood to be a site of multiplicity, city-space is mediated in relation to normative discourses and power relations. The production of city form reveals the 'systems of operational combination' which thematically 'compose' culture (de Certeau). Examples of public art and civic architecture can be seen to enact and so make visible the regulatory norms and discourses of power that produce space. The comprehension of city form offers an insight into the social spatialisation of urban centres and suburban peripheries: placed on the periphery of cultural systems of space in which places are ranked relative to each other, the margin is enacted as the 'Other pole to a great cultural centre'. This dialectic can be seen to invoke a 'co-incidence of possible readings of art, city form and patterns of sociation which may collide' (Miles). These collisions expose the city as a heterotopia of compensation: 'a simultaneously mythic and real contestation of space' (Foucault).