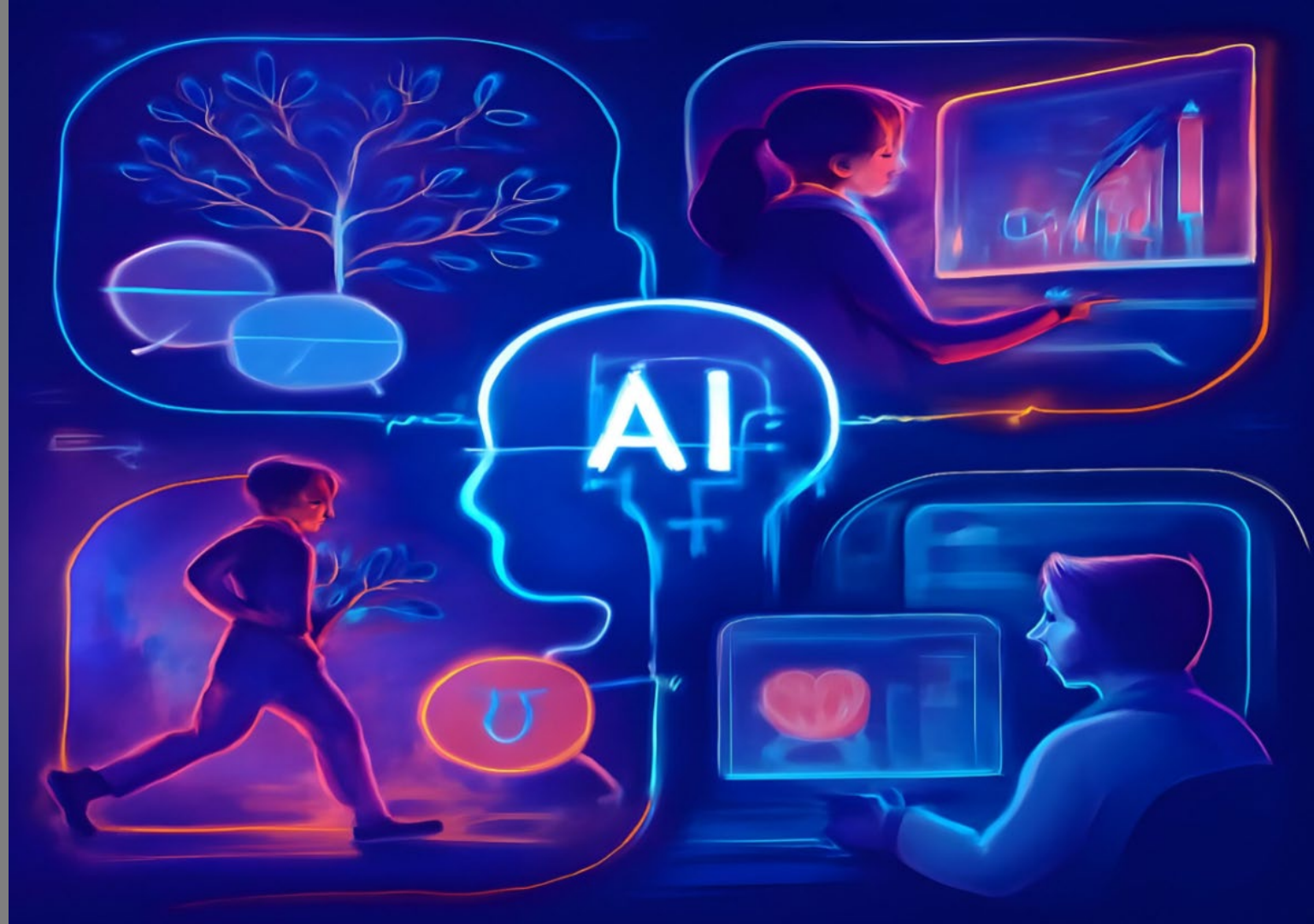


Visualising Research Competition 2024-25: Entries

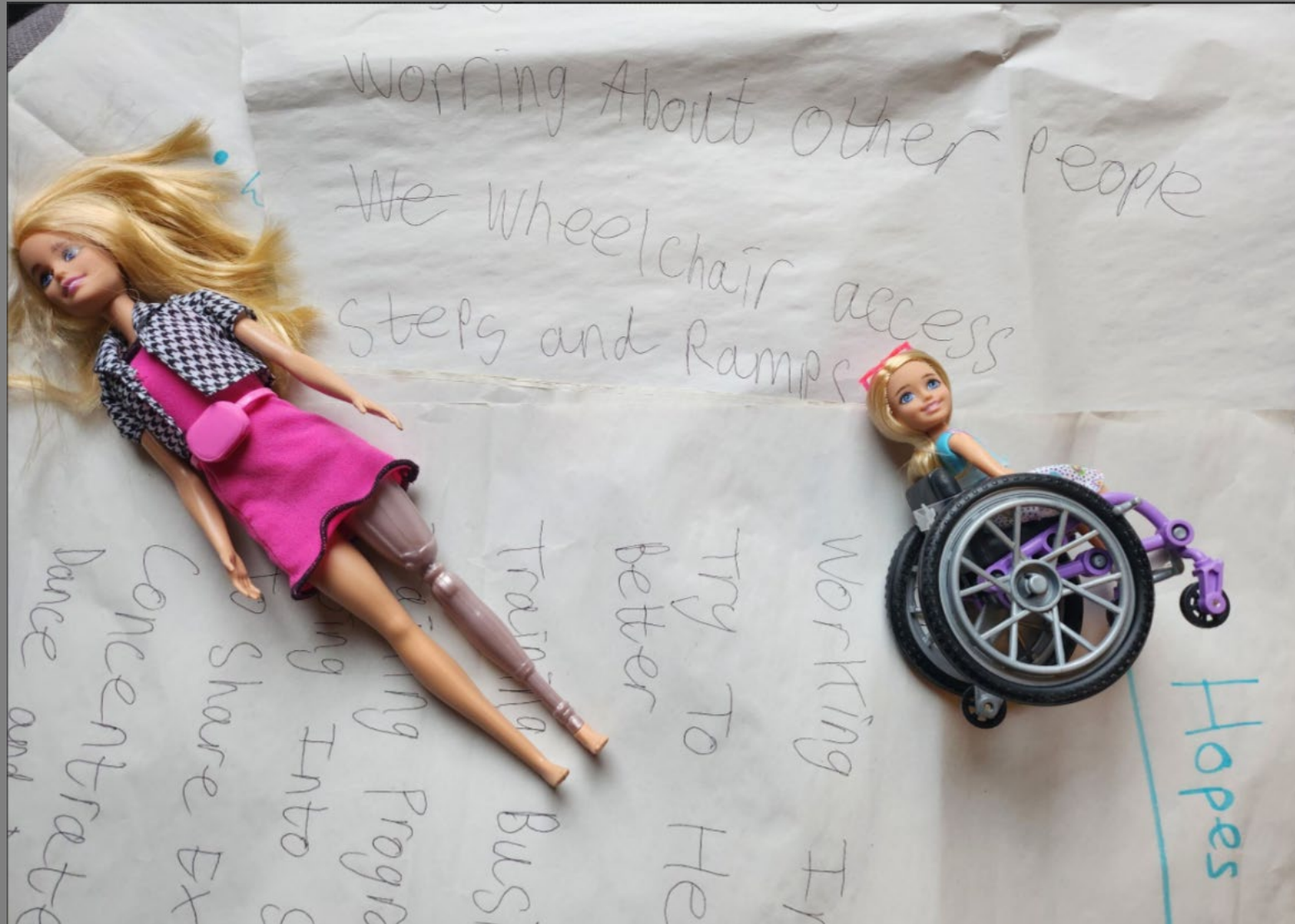




AI in Action: Bridging Data, Health, and Humanity

This image illustrates the transformative role of artificial intelligence (AI) across multiple domains of research and real-world application. At its center, a human silhouette with the letters "AI" symbolizes the integration of intelligent systems into human-centered inquiry. Surrounding this core are four scenes that reflect AI's diverse impact: neural networks and data structures in computational science, data analysis in research environments, environmental monitoring and sustainability, and medical imaging in healthcare. Together, these elements represent a unified vision of AI as a collaborative tool, enhancing our ability to interpret complex data, support health and well-being, and address global challenges.

This visual narrative aligns with my current research, which focuses on developing socially aware AI systems that assist in health sciences, report analysis, and real-world decision-making.



What Does Inclusion Look Like?

My current research is on accessibility and inclusion for those living with a disability or impairment, specifically related to engaging with the arts. This project has included 6 public forums with disability arts practitioners and their regular participants, asking about their good and negative experiences when trying to be a part of the arts. The photo shows some of the written feedback from one forum and two of my daughter's dolls. These dolls have been bought by family friends with good intentions and with the knowledge that both myself and my son have mobility-related disabilities.

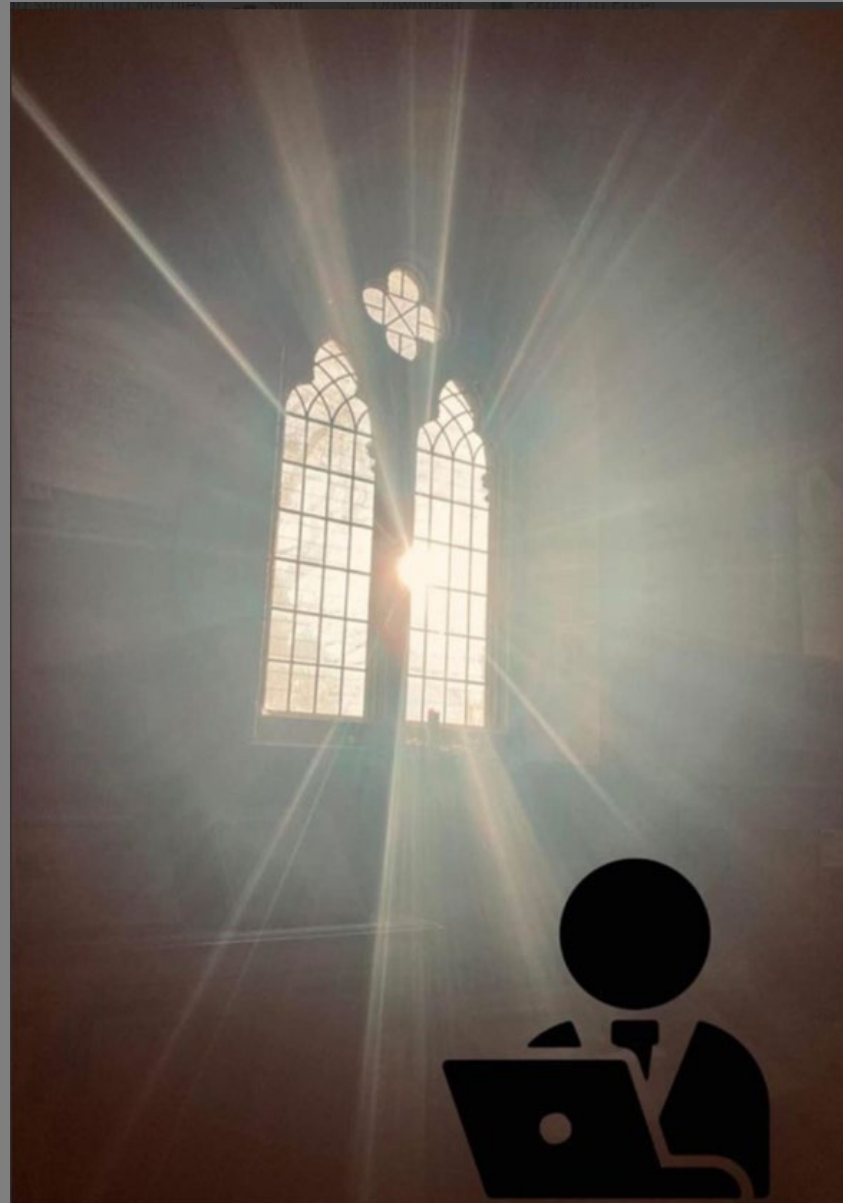
Following the forums I questioned how these dolls can be viewed regarding representation and inclusion. It is easy to be cynical about a large corporate brand using disabled people as a marketing ploy but at the same time, I can't help but imagine how affirming it would be for a young disabled girl to see a doll that looks like her. The forums raised real issues around infrastructure, transport, and financial barriers for disabled people that society often overlooks or ignores. The photo represents the conflict between the idea of representation and the tangible changes that would truly benefit the disabled community.



Football for Change: Global Connections, Local Impact

This image captures a football session with children in Lesotho, co-delivered by staff from Wrexham AFC Foundation, Kick4Life FC, and Wrexham University. The session exemplifies the use of football as a tool for youth engagement, social inclusion, and cross-cultural learning. It highlights the collaborative potential of sport-based partnerships that extend beyond national borders to share good practice and promote community development. This moment reflects the central themes of my PhD research, which explores the strategy, impact, and future direction of the Wrexham AFC Foundation's community engagement work.

By participating in this international initiative, the Foundation demonstrates its evolving role as a socially responsible football organisation with both local and global reach. The image symbolises football's unique ability to unite people and deliver meaningful social outcomes, reinforcing the research's broader argument that clubs like Wrexham AFC can act as powerful agents of social change.



The Light

This photograph illustrates the way in which funeral services have changed in Wales at a time when it is becoming more secular. Since the Covid pandemic especially substantial developments are occurring to the way in which funerals are conducted. More people are choosing to have a funeral without a service called direct cremation. Online funerals are also now more commonplace, meaning that they can be a beneficial way of accommodating loved ones that live further away, but can also be isolating to those that are grieving without the support of their community.

This photo depicts the way in which the light of the church continues to shine although the person attending the online funeral is facing the other way and is not necessarily aware of it. The person would usually be attending the online funeral alone from elsewhere, but I have placed them in the church and facing away from the light for affect. It is not only churches and chapels that are emptier, crematoriums are now also moving in the same direction.

Therefore, this research will investigate how these changes could affect those of different religious and non-religious beliefs in Wales and ways of supporting the bereavement process accordingly.



Neutralising Compassion

This image shows a hunt saboteur alongside cows behind a metal barrier, symbolising how society categorises animals differently, granting some greater protection than others. Using discourse from social media platforms, my research investigates the strategies people use to justify speciesist beliefs. That is, why certain animals receive empathy and legal protections, while others remain marginalised, under threat, used and eaten. Foxes further illustrate societal and legal contradictions: although considered as wildlife, foxes are also legally perceived as pests or perpetrators, they cannot lawfully be hunted, yet their victim status remains unrecognised.

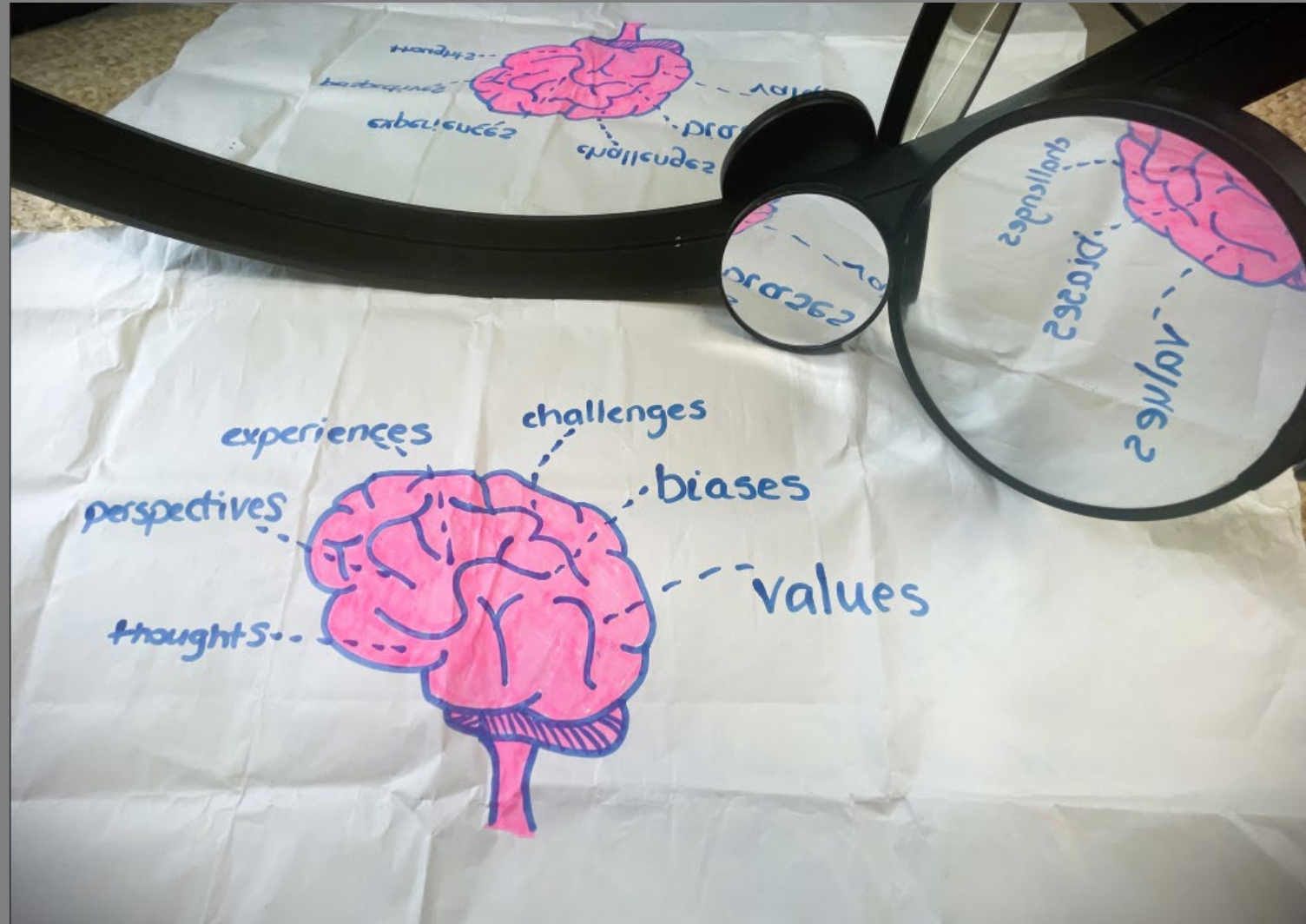
The responsibility for the protection of animal's rests largely with animal charities and activists and not the police. Additionally, the mask worn symbolises the deceptive identities people create online, including fake profiles or pretending to be someone else, a challenge with my research methods. By analysing social media data, my research explores how speciesist beliefs are maintained, expressed, or deliberately hidden, manipulated, or neutralised through digital interactions. These dynamics reflect the complex ways individuals justify or deny harm using techniques of neutralisation, while also mirroring the shifting nature of online identities and the formation of ideological positions.



EC_Shots – Do You Like butter?

The image shows a pupil from Hawarden Village School near Shotton in Flintshire. The Year 4 pupils were engaged in a film-making workshop, delivered by filmmaker Joe Edwards and myself, as part of a micro-project within the Ecological Citizens+ project entitled *EC_Shots*. They had been tasked to develop a one-minute film together on what Ecological Citizenship meant to them. As part of the process of developing ideas they had responded to a series of questions such as *'If the earth could speak, what would it say?'* They had developed a series of storyboard ideas in response to these questions, before going outside into their school grounds with cameras to document their own natural surroundings.

This is one of their photographs. It shows a boy with a buttercup, lifting his chin to show the flower's glow reflected onto his skin. It also demonstrates that they have followed our instructions on composition, focus and lighting!



From Insight to Impact: The Importance of Reflection

This image captures the essence of a journal article I have written about the power of reflection and reflexivity within research. Using a personal voice and prompts from my own adapted reflection model, I share insights from a collaborative project research analysis session. I reflect on how my values, unintentional biases, experiences, and personal views influence the way I approach and understand my work, and how important it is to recognise and document these insights.

The paper offers thought prompts and takeaways designed to support researchers at all levels, emphasising how these practices can enhance research transparency, improve rigour, and enrich professional practice.

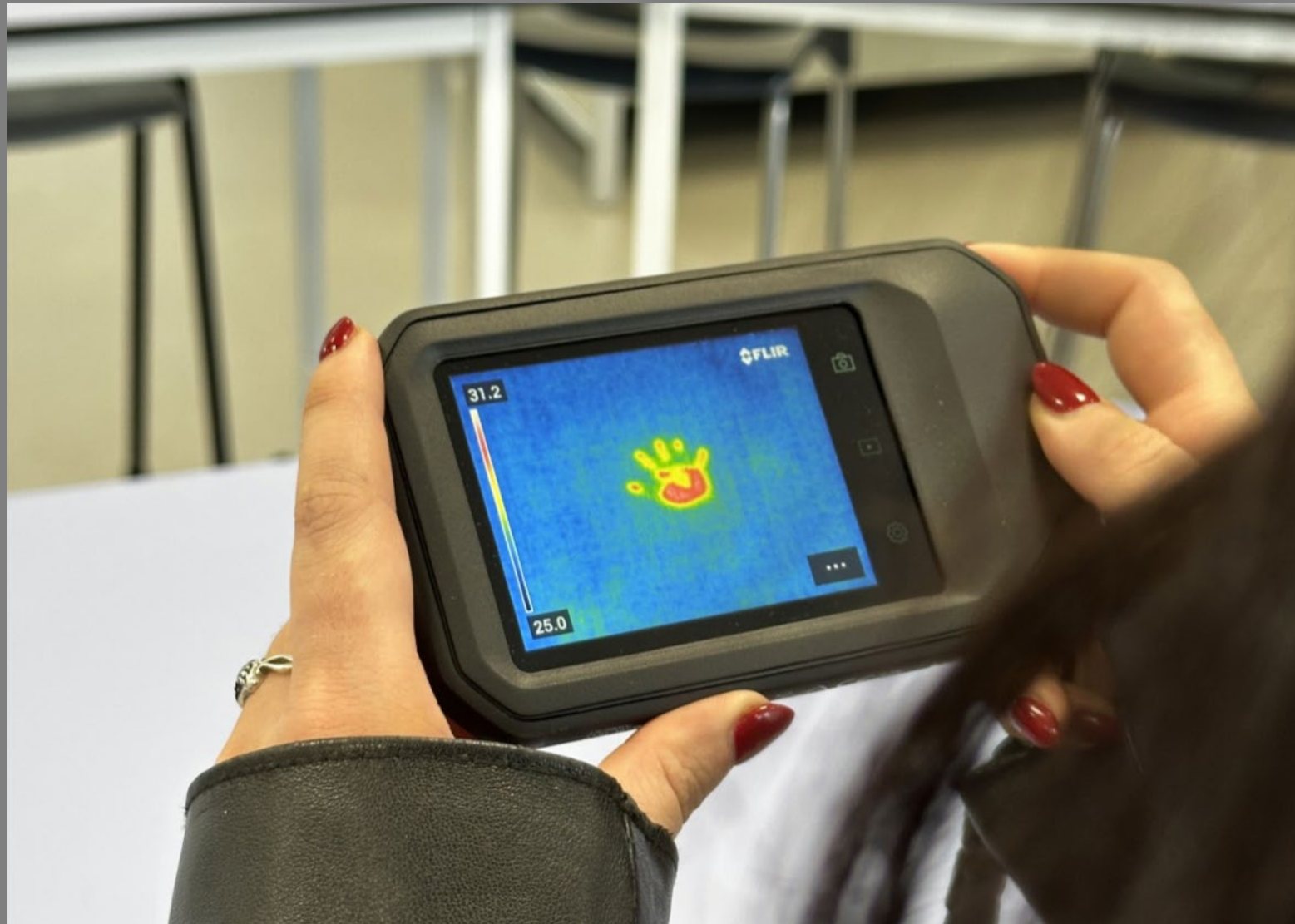


Still, She Grew: Resilience in Bloom

Like flowers growing through cracks, autistic girls often form friendships in spaces that do not always accommodate them. My PhD research explores autistic girls' experiences of friendship, and their narratives reveal that they often connect with others in ways that challenge conventional social expectations. Their stories disrupt unhelpful stereotypes and offer a richer, more inclusive understanding of what friendship can look like when we shift our perspective.

This photograph captures a single daisy growing from a crack in a stone wall. In the background, the closed gates serve as a symbol of the barriers autistic girls often face. The daisy represents individuality, resilience, and growth, while the stone wall reflects the rigid social environments, such as schools, where neurotypical norms of behaviour can exclude those who don't conform.

Like the daisy growing in an unexpected place, autistic girls often find ways to thrive socially, even in environments that were not designed with their needs in mind. This image invites viewers to reconsider what friendship looks like and where it can grow, and to value difference as something to be nurtured, not corrected.

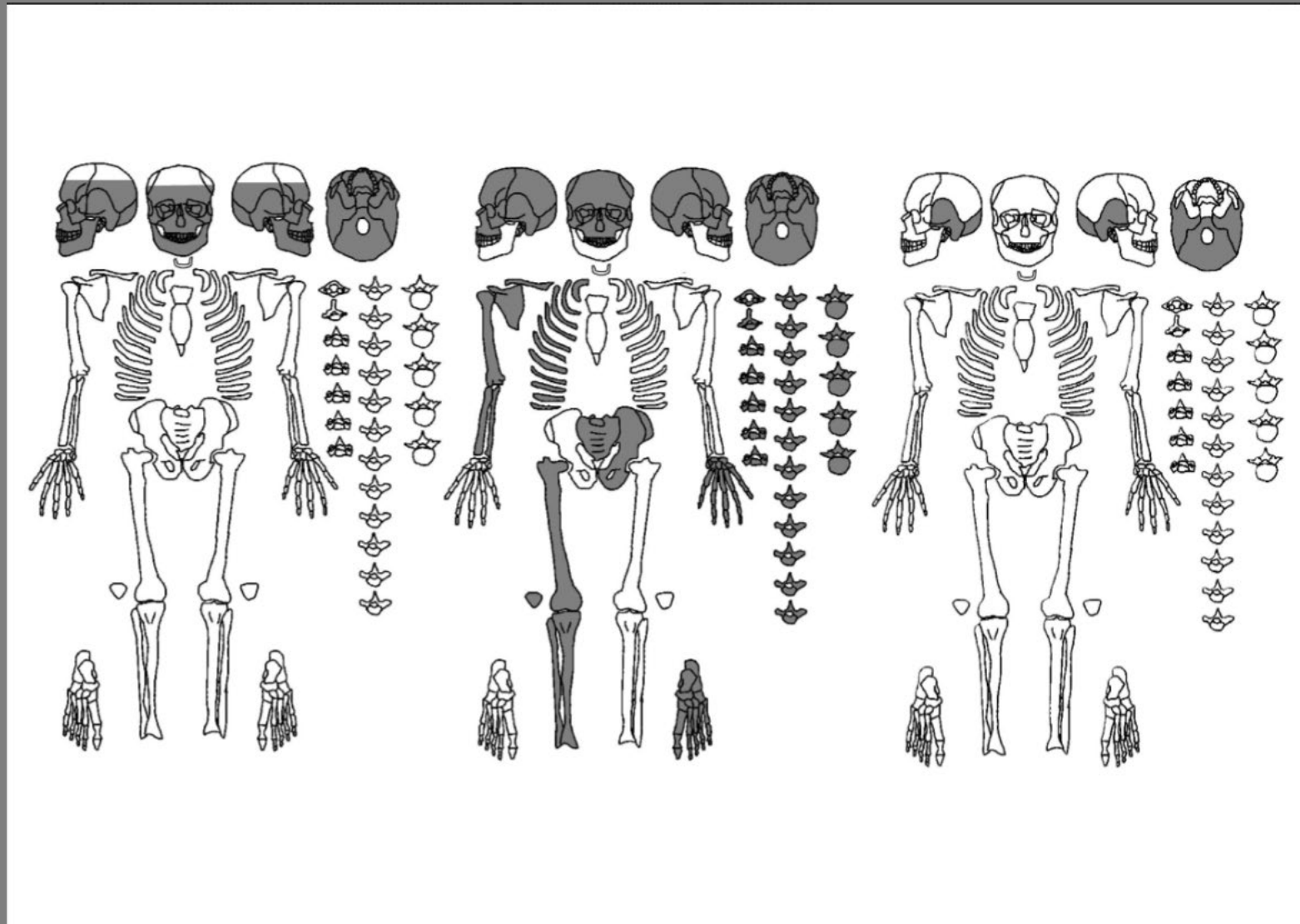


What Our Bodies Leave Behind

This image captures a moment in infrared, not of light, but of lingering heat. A handprint glows on a cold surface, revealing a presence that has already moved on. It offers a visual metaphor for the traces we leave behind, echoing Edmond Locard's foundational forensic principle: every contact leaves a trace.

While we often think of fingerprints, fibers or footwear marks, this image invites us to consider a more transient kind of evidence, residual body heat. This research explores whether these thermal traces, like those left on a car seat after a hit-and-run, can help determine presence, timing, or movement. How long will these traces persist? Could it offer a new kind of witness, even when no one is watching?

This image compels us to question the very nature of evidence. Even when no trace is visible, science reveals what our bodies leave behind.



Remains To Be Seen

This digital illustration shows three skeletal inventory forms, used to catalogue human skeletal remains from a collection listed for auction in the UK. The shaded areas on each diagram show which bones were present, and from this recording process, it became clear that at least three different people were represented. No checks had been made to confirm whether the remains were real bone, where they came from, or how old they were, raising serious questions about whether their sale was even legal. Despite efforts to prevent it, the remains were auctioned off for £160.

This image forms part of my wider research exploring the ethical and legal problems associated with buying and selling human remains. Although the image appears clinical and straightforward, it reflects a more complicated and troubling issue. It raises questions about identity, dignity, legality, and how we value the dead. The title, *Remains to Be Seen*, refers both to the uncertainty surrounding these individuals and to the need to confront this trade directly. Recording what was there is not just a technical process: it is part of *seeing* the problem clearly, calling for change, and ensuring that human remains are no longer treated as objects for profit.



The Truth the Water Might Hold

This photograph was taken during a walk with my dog, beside a stretch of water where someone could be missing, and nobody might know. It reflects the start of a collaborative research project grounded in harsh reality. In the UK, around 600 people drown each year, and almost half had no intention of entering the water. Many are never recovered.

Despite their proven effectiveness on land, cadaver dogs are rarely deployed in aquatic recovery, and there is limited research into how scent behaves in water or how dogs respond to submerged remains. Working alongside experienced search dog handlers, our team is observing training in real-world aquatic environments. By recording variables such as water temperature, wind speed, and submersion time, we aim to better understand the factors that influence search dogs in water.

This image does not document a research session but captures the question underpinning our work. In the water, search and recovery is more complex, less predictable, and often overlooked meaning human remains may go undetected. Our research asks how effectively cadaver dogs can operate in these environments. It is about recognising their capacity, understanding the limits, and building the evidence base needed to improve outcomes in future recoveries.



Screenshot Your Soul/achievement unlocked

Is a mixed-media self-portrait that visualises the internal experience of cognitive overload, a key facet of my practice-based PhD: “Worlds Within Dreams: Exploring Story-Driven Role-Playing Games and Mixed-Media Art as Potential for Promoting Psychological Resilience.” The portrait layers fragmented text, fragments of myths and spells, symbolic glyphs, textures, and paint strokes to evoke the overlapping mental states commonly experienced in neurodivergence and heightened anxiety. These ‘glitches’ map the collision of intrusive thoughts, sensory input, and digital interference within high-stress environments.

The central figure crowned yet visibly fatigued, redefines resilience not as heroic success, but as the quiet act of survival. By externalising internal monologue into visual form, the image becomes a research artefact: translating invisible psychological processes into material language.

Positioned within the broader context of narrative design and affective world-building, the work explores how visual storytelling can articulate, contain, and even transform subjective emotional states. In doing so, it gestures toward the therapeutic and expressive capacities of creative practice as research.



The Long Road to Impact

The steep narrow road symbolizes the often challenging and uncertain progression of the research process. This image captures a long winding road ascending through a misty, mountain pass. A suitable metaphor for the research journey. Like the road, research can be long, and obscured by doubt, with moments where progress feels slow or impact seems invisible.

Yet, reaching the end offers a new perspective and the promise of momentum, just as impactful research eventually yields insight, recognition, and real-world benefit. Often the process is as important as the result.



The Research Trail

I took this photo during an evening walk with Milo the cockapoo, the star of the shot. As we walked, I noticed how the path reminded me of my research. My work looks at how we use sensory language (especially smells) and how these descriptions can paint vivid pictures in our minds. However, it also reminded me of the research process as a whole.

Much like how a dog follows a scent, research often begins with a broad exploration, following clues left by others before you. As you go deeper, the path becomes narrower and more focused, often leading you somewhere unexpected and to an unforeseeable endpoint. You just have to keep following the trail!



Social Enterprises: The Constant Pull of Opposing Objectives

This image titled *“Social Enterprises: The Constant Pull of Opposing Objectives”*, depicts the ongoing tension at the heart of Social Enterprise management. Framed by a setting sun, the silhouetted figures pull in opposite directions. The first group pulling towards social impact while the other towards financial sustainability. The scene represents the lived reality of Social Enterprises, where innovation must emerge despite mission level conflict.

The research explores how the opposing objectives of creating social value and achieving economic viability shape innovation within Social Enterprises in Wales. These organisations operate with a dual mission, requiring constant negotiation between purpose and profit. This ongoing pull influences leadership decisions, resource allocation, and the ability to adapt and grow.

The setting sun reflects both the urgency and difficulty of achieving balance. It highlights how maintaining harmony between social and financial goals is often fragile and short-lived. Yet, the beauty of the scene also demonstrates what can be achieved when this balance is found, such as something purposeful, inspiring and impactful. This image invites viewers to reflect on the everyday resilience required by Social Enterprises and reminds us of the potential that can emerge when competing objectives are managed with creativity and care.



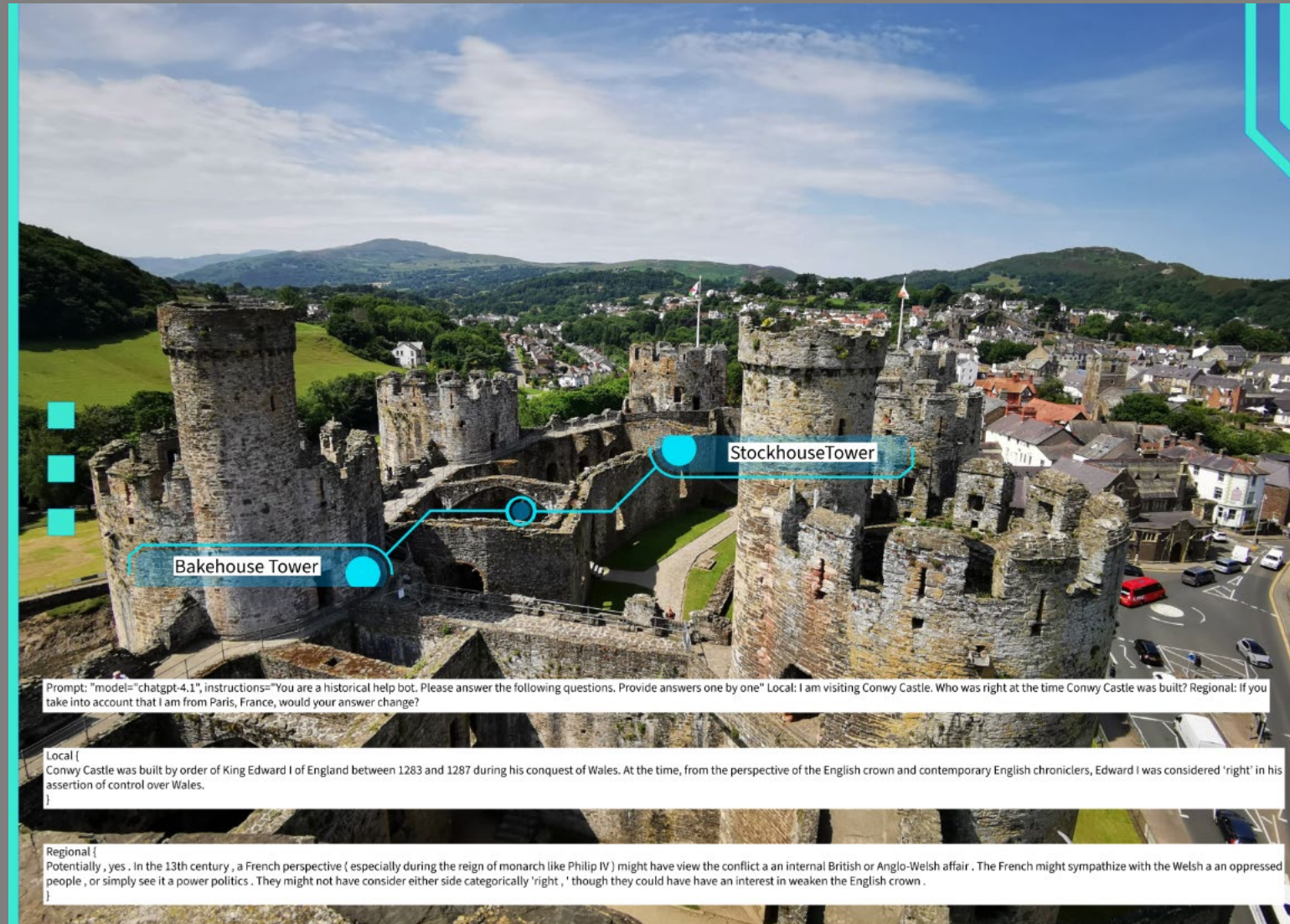
Anatomie D'un Tutoriel...Perhaps

Equity vs Equality

Using *Anatomy of a Fall*—a film where English becomes a linguistic middle-ground between a French and German-speaking couple—as a thematic parallel, this autoethnographic EdD assignment applies aspects of Derridean deconstruction to an ethically fraught university interaction. Derrida's notion of language's slipperiness is used to explore liminal spaces between binaries: tutor/student, pass/fail, support/obstruction. The meeting unfolds in a makeshift space—both necessary and outside perceived 'rules'. Drawing on Bourdieu's *habitus* and Foucault's *panopticism*, the analysis interrogates shifting power dynamics in a 'tutorial that's not a tutorial', held in a 'room that's not a room', where faces are visible yet the meeting is not truly 'face to face'.

The accompanying image nods to Derrida's idea that "the centre is not the centre" (1967), showing a face caught in concentric Teams circles, merging with an anatomised body and an ambiguous corridor beyond.

Blurred edges, a grey backdrop, and mirrored paradoxical words suggest the murkiness of working between boundaries where tensions overlap. The 'perhaps' in the title references Salmon's biography of Derrida (2021), which inspired my interest in deconstruction. A western-style font suggests confrontation, mirroring the emotional and ethical complexity of roles that defy categorisation.



Can We Trust a Chatbot With Our History?

Chatbots like ChatGPT are now a common tool for finding information. But what happens when we ask them about complex and sensitive histories at the places we visit?

Can a standard chatbot offer a balanced account that includes different perspectives, contested interpretations, and historical biases? Or does it provide a single, simplified version of the past?

My research investigates the quality of historical answers from an off-the-shelf ChatGPT. Simulating a visitor asking questions about a heritage site on their phone, this study explores whether current AI is a reliable source for understanding our shared, and often debatable, heritage.

This photo of Conwy Castle was taken by me when I visited it a few weeks ago and later edited in Adobe Express adding the augment interface. I paired it with a quote from one of the answers produced by ChatGPT during my research.



Panelleiras at Work

Image from a Wrexham University trip to Brazil to gain knowledge of Community Art Projects.

Panelleiras are women who make darkly coloured clay pots used for Brazilian cuisine. The traditional pots form part of the national culture of Espírito Santo and the women have crafted the pots in the same way for generations. It's hard work which was traditionally done in the homes of the women but more recently has become a large cooperative where many women work together and there is better opportunity to sell their work.

There has been no change to the method used to create the pots they are made in the same traditional way. The pots are all the same dark colour, some with handles shaped to represent the contents of the dish – fish, crabs and pigs are a popular theme. A wheel is never used. When ready to fire the pots are place in large open fires outside then removed from the fires and whipped in tannin to give them their dark colour. Some men now work with the Panelleiras but their name remains feminine in Portuguese as a mark of respect to the generations of hard working women.



Corpus Christi Tapestries

Image from a Wrexham University trip to Brazil to gain knowledge of community arts projects.

Our visit coincided with the Catholic celebration of Corpus Christi, an annual celebration of Eucharist and a highlight of the cultural and religious calendar in Espírito Santo. We visited a community making tapestries. The 'Tapetes' (Portuguese for carpets) are created in the streets, an act of devotion that lasts for only a day.

The tapestry itself is a series of intricate pictures and designs mostly religious or symbolic of faith created on the floor of the procession route. They vary in length but can reach over a kilometre. They are created using a range of materials including flowers, sand and glass beads.

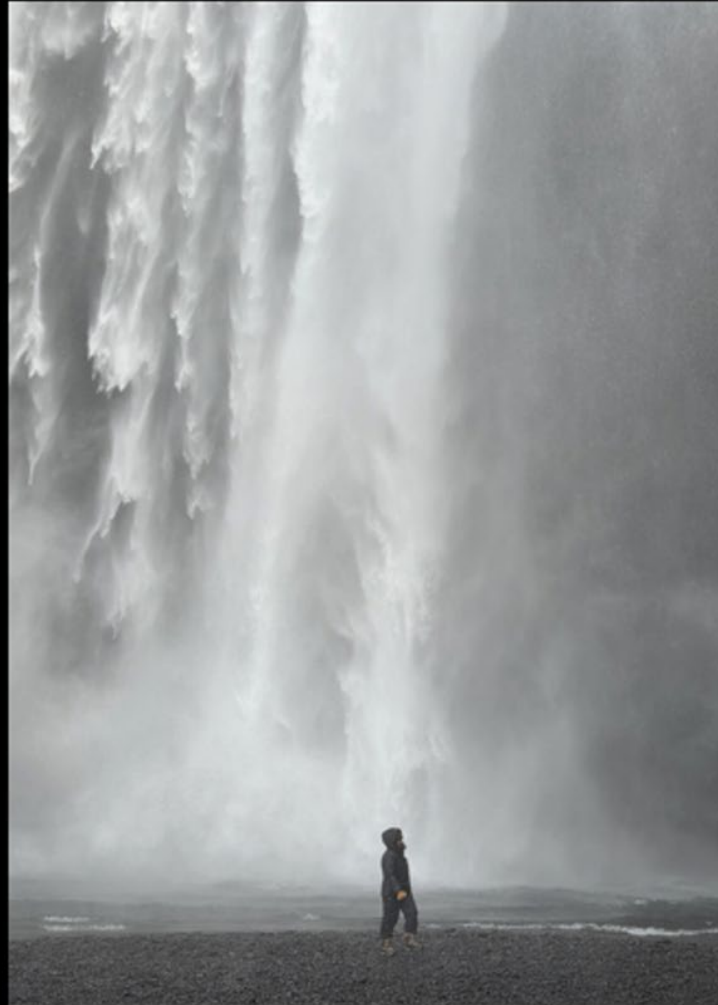
This is a community tapestry with many people young and old jointly creating the design in the street. The designs were created on paper and placed on the street or directed chalked onto the street then areas of colour were filled in using damp sand mixed with powdered paint at the side of the street. There was an atmosphere of joy and celebration, and we were invited to join in to create the work.



Glacier

I believe that Climate Change has the biggest impact on our lives. Iceland is the country that most affected by the Global Warming processes in 21st century. Because of Climate Change the Sólheimajökull glacier is shrinking each year. By scientists predictions this glacier will melt and disappear within a few decades. The artists are proactive to identify and show these changes in their artwork.

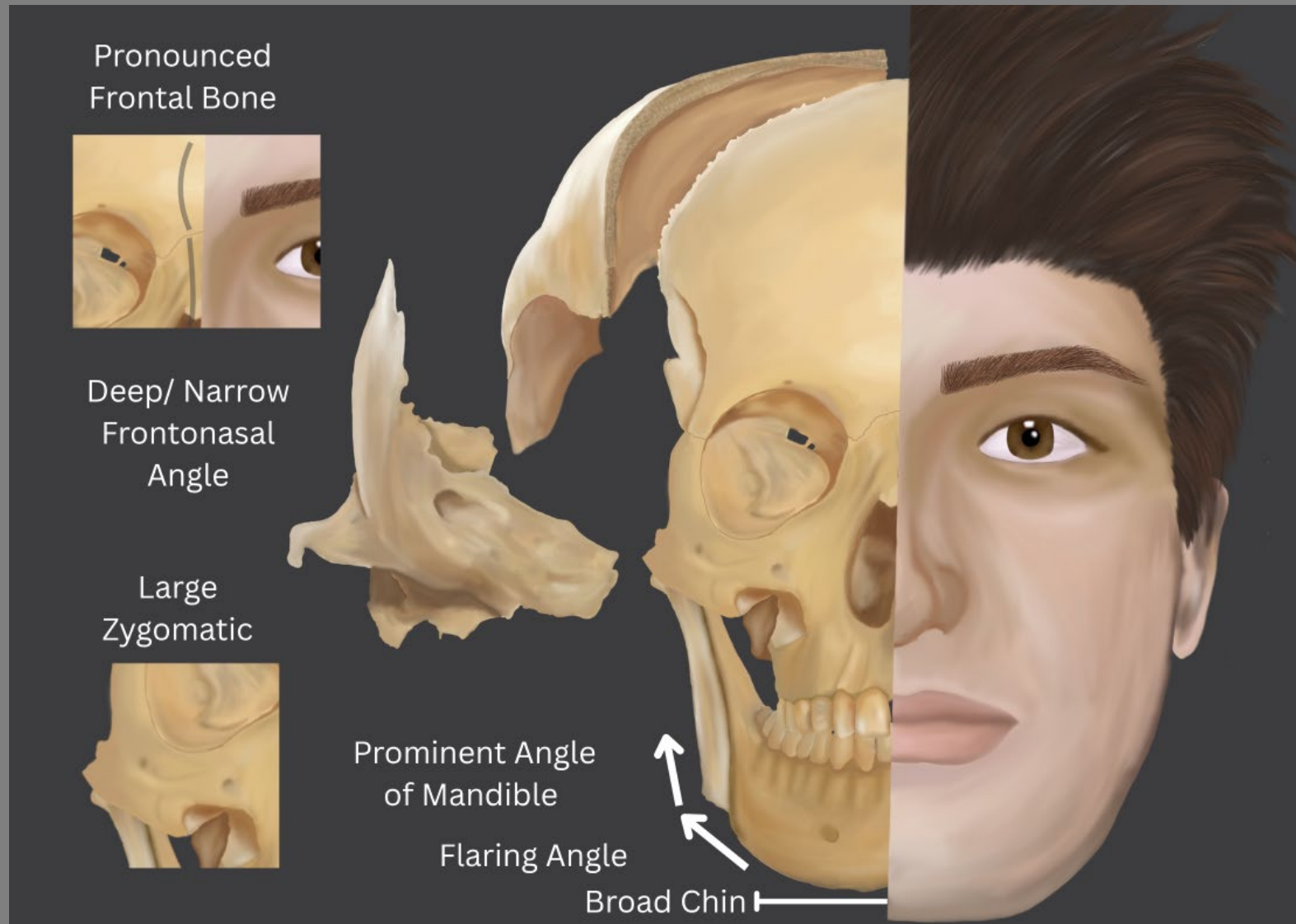
I believe that we are responsible for the next generation and therefore we need to provide a Climate Change message in order to help create the future in a safe manner. These beliefs have made me reflect and rethink about art directions in 21st century.



Iceland

How do we know that Climate Change is real? To represent a coherent answer to this question the artist combines science message within an art form. The aim of art is to highlight the importance of encouraging society to become actively involved in understanding the problematic issues of Climate Change and to protect our planet.

As an artist working with my art work links to the theme of Climate Change. I take inspiration from the natural forms of Icelandic glaciers and ice caves with the main aesthetic focus on the process of melting, dissolving and the breaking down of the ice which is often the result of Global Warming.



Forensic Anthropology: Restoring Identities

This image highlights the intersection of forensic anthropology and digital reconstruction through the virtual 3D modelling of a human cranium and face, demonstrating how we establish identity. These visualised traits not only aid in identity reconstruction but also show how fragmented remains can still provide valuable osteological data. This image reflects a part of my ongoing research, which focuses on reconstructing fragmented skeletal remains using accessible 3D scanning techniques and software.

By digitally restoring broken bones, this work helps develop cost-effective, portable methods for forensic casework and academic teaching. This visual presentation enables non-specialist audiences to understand how forensic anthropology applies technology to human identification and cultural heritage preservation. It encourages reflection on the ethical considerations involved in working with ancient remains, as well as the emotional and scientific challenges of reconstructing the past to meet contemporary forensic and educational needs.

Thank You

