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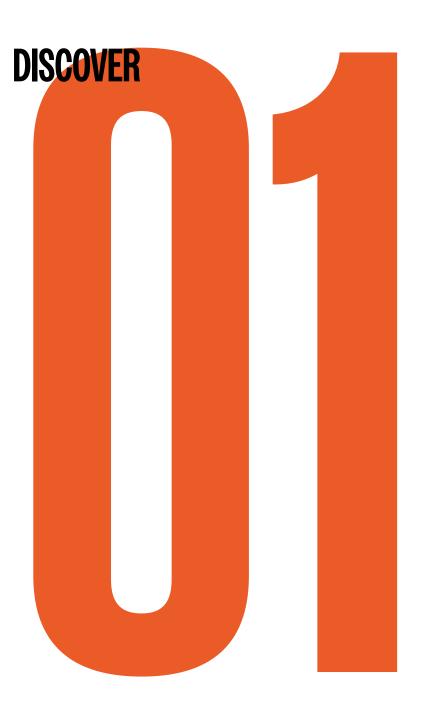
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DELIVER

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Discover Discover



BRAND BRITAIN

WHAT IS THE BRIEF?

This project was developed in response to WHM&I's 'Brand Britain' brief, which asked designers to develop a unifying identity for the UK in a time when national pride has sharply declined. The task called for a strong insight, creative strategy and a bold reimagining of Britain's brand.

I chose this brief because national identity is something I've always experienced as layered rather than singular. I'm half English, with Irish heritage, and grew up in a border town on the English side of the River Wye, while studying and working across Wales. Ireland, Wales and England are all places I consider home and a central part of who I am. This project allowed me to reflect on that complexity and explore how design might better represent the depth of Britain's cultural and regional diversity.

CREATIVE BRIEF -

PROBLEM

Over the last decade, there has been a sharp fall in the proportion who take pride in Britain's achievements.

Create the new Brand Britain to create a kingdom united.

DELIVER

Brand tool

- TOV guid
- Brand va Iconogra
- Typograp

Activations

- Launch/F ■ Pop-up
- Road/Tov
- Flag
- Currency
- Visa stan
- Passport

Discover

A DIVIDED NATION

WHY ARE BRITS NOT PROUD?

Recent research shows that pride in British identity is declining. "Britishness" now feels outdated to many. Political events such as Brexit and disatisfaction with the government, alongside rising awareness of inequality, systemic racism, colonial legacies and climate inaction all have contributed to this decline, particulary with Gen Z.

BRITISHNESS NOUN

THE QUALITY OF BEING
BRITISH OR OF HAVING
CHARACTERISTICS REGARDED
AS TYPICALLY BRITISH.

National Centre for Social Research, 2024

49%

of people said they would rather be a citizen of Britain then any other country

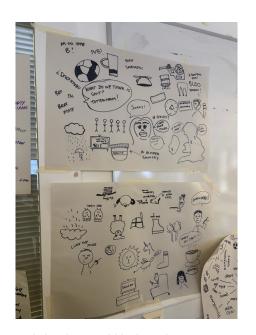
falling from **62%** in 2013



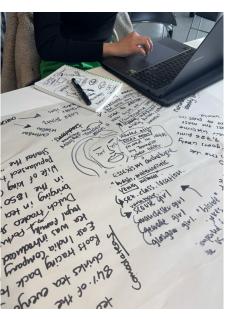
INITIAL WORKSHOPS

EXPLORING THE BRIEF & GENERATING IDEAS

I attended workshops to visually map out themes connected to British identity. Through sketching and conversation, we explored cultural symbols related to the UK. This helped to identify recurring ideas and stereotypes, which shaped the direction of my research.



Exploring themes within the nation.





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FLAG MAKING

IDENTIFYING MY 'TRIBE'

During a workshop, I was asked to create a flag representing a British tribe. Unsure of my direction at the time, I experimented with flags for both the UK's 'party people' and the 'Essex girl'. I chose to continue with the Essex girl as it felt more visually distinctive and offered more to explore in terms of identity and stereotype.



Party flag.



Flag exploring essex girl stereotypes.

"IT IS IMPOSSIBLE FOR AN ENGLISHMAN TO OPEN HIS MOUTH WITHOUT MAKING SOME OTHER ENGLISHMAN HATE OR DESPISE HIM."

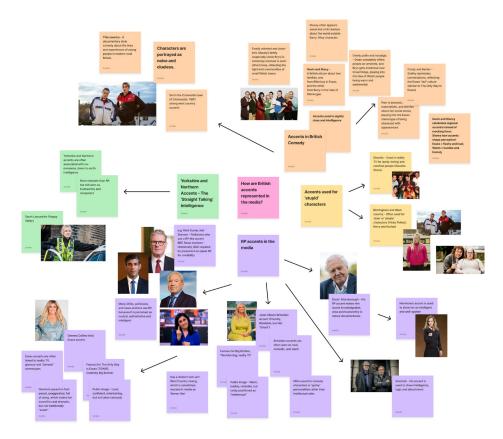
- GEORGE BERNARD SHAW

REGIONAL ACCENTS

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HOW ARE ACCENTS REPRESENTED IN MEDIA?

To build on the idea of the Essex Girl, I began exploring the stereotypes around regional accents more broadly. To begin to understand how regional accents in the UK are presented, I made a quick mind map looking into representation on television and in politics, expanding on information I already knew.



Mind map to explore UK accents and their media perceptions.

LANGUAGE IN BRITAIN

EXPLORING LANGUAGE THROUGH FILM

To learn more, I watched *Fry's Planet Word*. In episode 02, he explores identity, and argues that how we speak defines us above anything else.

Key findings:

- People can be judged as more friendly or professional based on how they sound (Geordie = friendly, RP = professional)
- Gendered languages (like French and Russian) can influence how people describe or perceive things
- Writers like Ian McMillen naturally express their home identity through accent



Discover

HISTORY & CULTURE

HOW HAVE ACCENTS SPREAD GLOBALLY?



300 BCE

14

Latin spreads across Europe

Roman Empire expansion leads to regional Latin dialects that eventually become Romance languages.



Colonialism spreads **European languages**

Colonial empires export their languages worldwide. Local accents form through contact with indigenous, enslaved and immigrant communities.



Waves of immigrants to the US and Canada create new regional accents (eg. New York, Southern, Midwest). Accent becomes tied to race, class and assimilation.

21st Century

Global English and digital influence

The internet means speech patterns are blending internationally, due to countries engaging with the same content.



Arabic and Islamic expansion

As Arabic spreads with Islam, new regional accents form (eg. Levantine, Gulf, Egyptian Arabic).



17th-19th Century

African Diaspora and Creoles

Enslaved Africans forced to speak colonial languages develop Creoles, blended languages with distinct pronunciation and grammar.



Media begins to standardise accents

National media (eg. BBC, US news networks) promote a 'neutral' or 'standard' voice. In places like the US, Australia and India, certain accents are seen as more professional.



The future...

What will happen next?

Global awareness of accent bias is rising... What can we do to help this issue?





ICEBERG MODEL

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LOOKING PAST THE SURFACE OF ACCENT BIAS

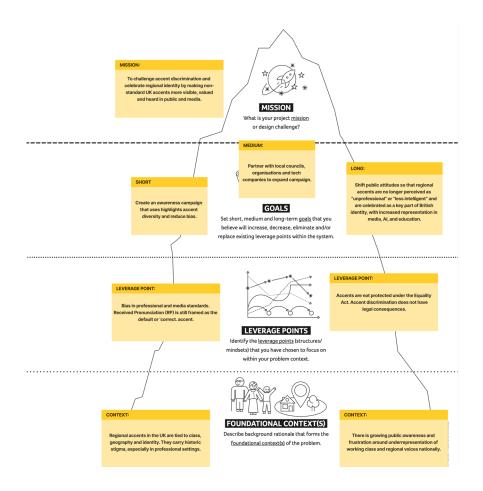
I used the iceberg model to explore the deeper systems, beliefs and structures within the UK that sustain accent bias in the UK.

THE ICEBERG MODEL FOR SYSTEMS THINKING BBC criticised for BBC's 'The Call centre lack of regional Traitors' criticised workers told to Edinburah Accent bias for lack of 'neutralise University tackles affects Scottish accent' 'accent bias' amid production staff claims of snobbery Continued Underrenresentat Accent softening Public awareness dominance of RP ion of workingor 'codeof accent class and regional switching' discrimination voices in & formal settings becoming a increasing. leadership roles common survival strategy Al and tech Education Media and Accent bias not infrastructure systems often sectors favour broadcast legally coded with reward 'proper 'polished' or industry recognised as limited phonetic English' while 'neutral' speech historically discrimination diversity discouraging for credibility London-centric under the dialects Equality Act Whatr Can be "There is a right "To succeed, you way to speak." must sound a "RP is cleare 'Regional accents certain way. more professional equals fairness. are uneducated, and more informal or intelligent. comedic."

MOUNTAIN MODEL

DEFINING THE INTENTION OF THE BRIEF

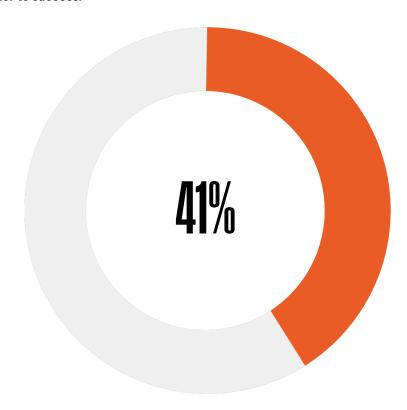
The mountain model helped me define the intention of my brief by identifying the foundational contexts and pinpointing leverage points that could create impactful change.



ACCENT BIAS

WHO IN THE UK IS AFFECTED?

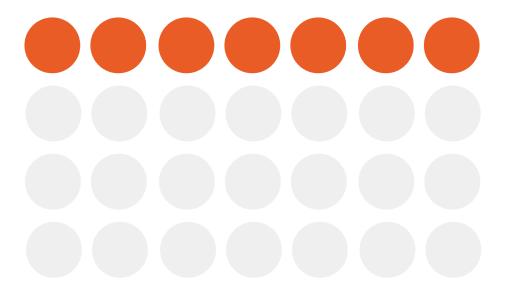
41% of students from the north see their accent as a barrier to success.



HOW CAN I USE THESE INSIGHTS?

- •Amplify underrepresented regional accents.
- •Redefine what a "professional voice" sounds like.
- •Create spaces where accents are heard and celebrated.

25% of adults say their accent has been mocked or criticised at work.



47% of university students and 46% of adults said their accents had been singled out or mocked in social situations.





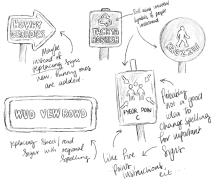


SPACE ANALYSIS

HOW DOES LANGUAGE SHAPE PUBLIC SPACE?

I explored how public signs shape the way we receive and understand information in the UK. Looking at both England and Wales, I noticed that while Welsh signs often include two languages, most rely on simple text and symbols for clarity. This made me question, what if accents shaped signage too? I created a prototype using spelling to reflect regional speech.







Sketches.

Prototype.

PARTICIPATORY DESIGN

A CREATIVE WORKSHOP

This project focuses on behaviour change, so I used participatory design to shape the campaign. In a workshop with Tash, a 20 year old student with a Northern accent, she created a collage showing her vision for a campaign that celebrates accents. As we spoke, I designed a visual alongside her, based on her experiences and ideas.



Tash's finished visual.



Tash creating her campaign visual.



My finished visual

"I WANTED TO SHOW HOW FRUSTRATING IT IS WHEN PEOPLE ACT LIKE YOU'RE NOT MAKING SENSE JUST BECAUSE OF YOUR ACCENT. THE WORDS ON THIS [VISUAL] DON'T FORM A PROPER SENTENCE. THAT'S **HOW IT FEELS WHEN PEOPLE** DON'T TRY TO UNDERSTAND YOU." - TASH

INITIAL EXPERIMENTS

EXPLORING TYPOGRAPHY

I began experimenting with how type could visually represent a dialect through spelling, font size and font weight, inspired by my participatory design led workshop and sign prototype. I used Shakespearean quotes as my copy write for this and the variable font 'fixture'.

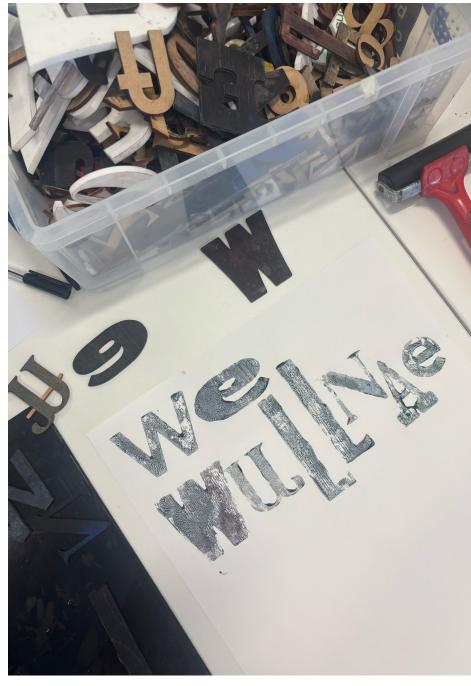
THERE IS NUFFINK
EEVAH GOOD
OR BAD, BUT
FINKIN'
MAKES ITSO

TRUSTAFEW, DORONG T'

Essex accent.

WILYUM SHAKZPEEUH

Welsh accent.



Making a physical version of my accent posters.

I used motion to explore how type could represent accents through font or spelling. These are frames from various videos/GIFs exploring how type could react to regional sound.



Exploring stretch.



Exploring rhythm.



Brihuhn



Brittayn

Exploring typeface.

Exploring spelling.

INTERVIEW

INTERVIEWING POTENTIAL TARGET USERS

To understand the effects of accent bias, I interviewed Cara, 22, from Cardiff, Wales.



"A mix, I guess. I grew up in Cardiff, so I have a mostly Welsh accent, but my dad's Italian and I've always spoken English at home to my parents. Its just me, my sister and my friends who communicate in Welsh. My accent has never sounded 100% Welsh or totally English. Whenever I'm on holiday people hear me and go 'English!', but I'm like no no! I'm Welsh! It's very different,"



How do you feel about your voice or the way you speak?

"Honestly? It depends. At home I never thought twice about it, but since moving to London I've definitely become more aware of it. I love being Welsh I'm so proud, but I do feel like people don't take me as seriously. People always ask me to say 'bore da' and 'hoffi coffi'. It gets so boring."

Have you ever been treated differently because of your accent?

"Not in a really obvious way, but people do that thing where they ask, "Where are you from?" like three times. I guess it doesn't help that I don't look the most British. Or they repeat something I've said in a different tone. It makes you second guess yourself a bit."

Is there a time you felt proud of how you speak?

"Yes absolutely. When I've spoken Welsh around people who've never heard it before, people find it really cool and exciting. I feel like I'm showing a part of myself they don't expect, and I'm so proud to be Welsh."

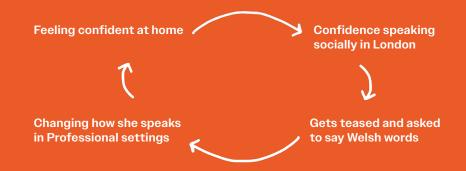
What do you wish would change around how accents are treated?

"I wish people didn't assume intelligence based on how you sound. I think people look at me and just see Gavin and Stacy sometimes."

KEY INSIGHTS

Define

- Moving environments changes self perception
- Stereotypes are still active (Gavin & Stacey)
- Subtle bias can have big effects
- Accents can be a source of pride or power



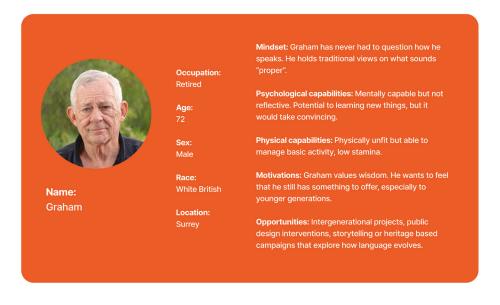
Define

DEFINING SPECIFIC USERS

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My target audience are people with regional accents. However, here, I also consider those whose mindset helps explain why these biases still exist today.

I created a group of user personas to better understand how accent impacts identity, confidence and communication. I used the behaviour change wheel to think about their opportunities, capabilities and motivations. Whilst this is a small group, they reflect a large, diverse population across the UK that I explored in my research.



Occupation: Mindset: Cara is used to changing how she speaks to be taken seriously. Psychological capabilities: Emotionally Age: intelligent and highly self-aware, but prone to Sex: Physical capabilities: Physically very fit, runs Race: Motivations: She wants to connect and feel like White Half Name: spaces. Shes looking for validation. Cara Welsh **Opportunities:** Access to everyday supportive Location: London

Cara represents young adults questioning whether their natural accent is 'professional enough.'



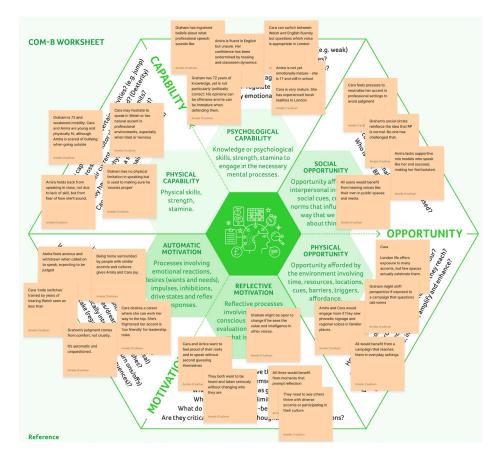
Amira represents those balancing cultural identity and younger voices growing up with strong regional accents.

THEORIES

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USING THEORIES TO IDEATE

After my research and defining my target users, I used different theories/models/strategies to begin the ideation process. I used the COM-B worksheet to explore my users behaviour, then used this as reference when using the intervention categories model.



Workshops in schools about accent pride and Limit the use of RP voices installations that compare how different regions say the same phrase Take some..... teachers to introduce from your users so they can't do it any more. dialect awareness. isers. dialects. Replace directional signs A social media series phonetic versions in showing confident regional accents. Education word sounds in 5 different phonetic phrases to be Partner with job recruiters that changes partner cafés. to highlight bias and aviour. 'sound portraits' - faces write local signs phonetically Share influencer or A 'local legend' voice celebrity voice clips that series where winners are go against the RP norm. chosen for their unique way of speaking ople jing A 'This is how I sound' An open call for voices campaign with real people talking about pride in their voice. Intervention Categories model, Marten Sims, 2022 marginalised voices can Training ntion Call out institutions where their Al tools accent bias was Help job seekers with strong accents develop phonetically transcribe a tool or app that shows users how to map their they curre

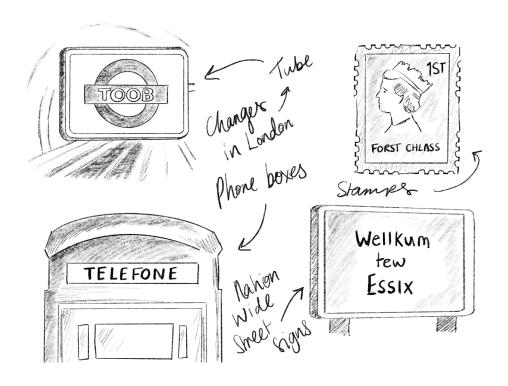
Using the intervention categories model to develop multiple initial ideas.



IDEA ONE

EXPLORING ACCENTS THROUGH SPELLING

This idea creates a phonetic typography system that makes Britain's diverse accents visible, celebrating linguistic differences rather than reinforcing stereotypes. This could be applied to signage, public spaces and branding to help people appreciate the variety of ways Britain speaks.



Initial sketches.

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Replacing signage with type spelt according to the regions accent.



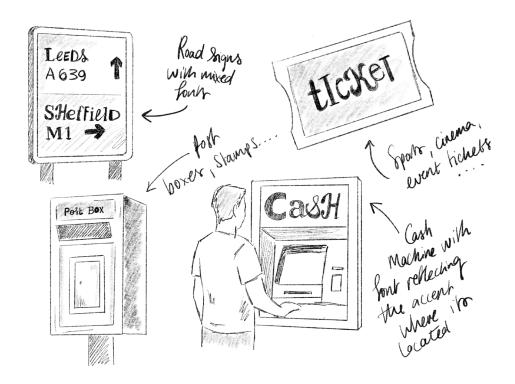




IDEA TWO

EXPLORING ACCENTS THROUGH TYPEFACE

Accents don't just sound different, they feel different. This idea creates a regional font system where each area has a typeface influenced by its history/accent, yet all work together in one visual identity. This system would appear in signage, branding and national campaigns, reflecting a Britain that is diverse, but united.



Initial sketches.



Using tracing paper to combine fonts, reflecting the regions accent and identity.



Logo design using mismatched fonts.

41

Liverpool (M 62)

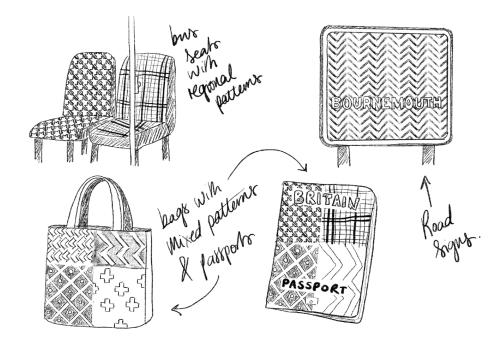


Applying the type in public spaces.

IDEA THREE

EXPLORING IDENTITY THROUGH TEXTILES

This route uses textiles to mirror the texture of UK accents; woven with rhythm and history. Just as accents vary by region, so do textiles across the UK (like Scottish tartan or English houndstooth). I've combined regionally designed patterns with international ones to reflect the global influences shaping UK accents today. This was inspired by my deep dive into the history of accents and how they're currently blending due to the internet. The mixed visuals reflect how accents clash, blend and evolve.

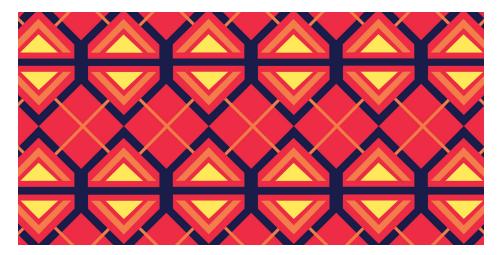


Initial sketches.



Mixing African mudcloth pattern with Scottish Tartan. Physical prototype.

42



Mixing traditional African patterns with Scottish Argyle. Digital design.



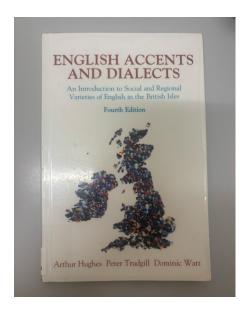
Applying the brand pattern in public spaces.

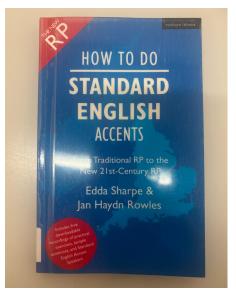


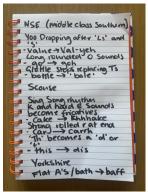
Logo design using negative space to create traditional British textile patterns.

ACCENT GUIDES

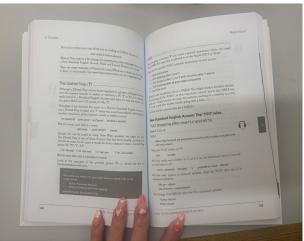
SHAPING COPY THROUGH ACCENT GUIDES







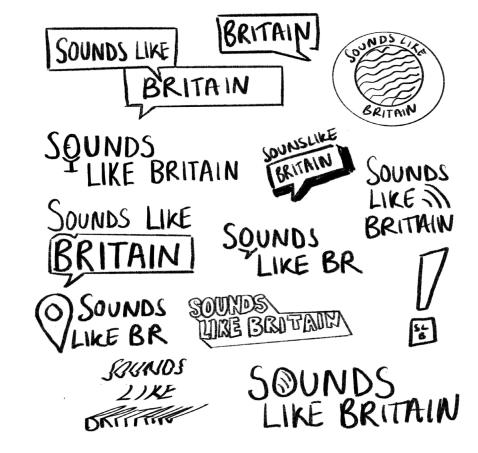
Using accent guides to help write my phonetic accent copy.



DEVELOPING IDEA ONE

MAKING SOUNDS LIKE BRITAIN

My interim presentation provided me with feedback to develop my project. This included to continue with route one; a phonetic typography system that makes Britain's diverse accents visible by applying the type to signage and public spaces. To begin creating a brand identity I sketched logo ideas, brand iconography and created the campaigns name.



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Sounds Like Britain's initial logo designs. The spelling of Britain changes depending on the region where it is featured.





My first version of a Sounds Like Britain website, where the user can scan signs to play accent related games.



Initially I planned to include a podcast in this campaign, however I decided not to continue with this.

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REDESIGNING

CHANGING BRAND COLOURS AND TYPE

I didn't like how corporate the branding was beginning to feel, so I redesigned the logo with a different, brighter colour palette and a friendlier font.







Changing my previous designs.



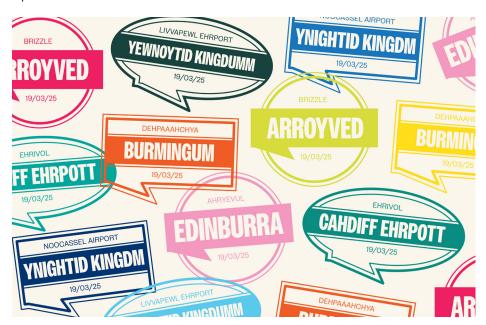
Sticker designs to support the brands identity.



All signs with accent led type are framed within the Sounds like Britain logo and brand marks.



Applying accent led type onto signage. I created a video that replaced the train announcements with a natural Welsh accent.

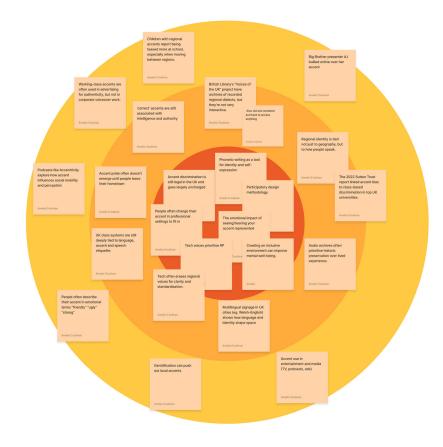


Ideas for passport stamps, to represent the journey of accents.

RETHINKING...

REVISITING MY CONCEPT

After a pitch presentation, I realised the concept was there, but it needed more depth. I used the bullseye diagram to help prioritise the most useful research insights to refine and develop the campaign further.



51

Revisiting research using the 'bulls-eye' diagram to determine which research should take priority.

DEFINING THE USP OF THE CAMPAIGN

Sounds Like Britain is a campaign that celebrates UK regional accents by making them visible through phonetic text and interactive design. It challenges accent bias and is shaped by participatory design through real voices. The goal is to empower people to feel proud of how they speak and criminalise accent discrimination.

Unique selling point

Accent visibility

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Turns spoken words into phonetic text to reflect how people truly sound not how they're expected to sound - making regional speech visible in public and digital spaces.

Challenges the dominance of RP by celebrating the all UK accents reminding people that the way they speak is something to be proud of

Participatory design

This project is shaped by real people and their voices (workshops, UCD, interviews...). Design decisions were created through lived experience.

Amelie O'sullivan

SLB invites people to interact, share and shape the campaign themselves. turning the audience into active contributors. The final outcomes are built from regional identity.

Challenging bias

Accent bias still affects how people are treated in work, education and social settings. This campaign encourages open discussion about those experiences.

By supporting petitions and movements calling for legal recognition of accent discrimination, Sounds Like Britain becomes a tool for change.

cultural representation

SLB reclaims pride in accents often dismissed as 'unprofessional' or 'unintelligent' exposing how language bias reflects deeper social and class-based prejudice.

Amelie O'sullivan

It gives a platform to those who have felt unheard, letting their voices shape how we see national identity in public, digital, and creative spaces.

USER JOURNEY

HOW WILL THIS HELP USERS?

Sounds Like Britain helps users feel seen and heard by celebrating the way they naturally speak, as the campaign challenges outdated biases and encourages pride in identity. For people like Cara, it not only boosts confidence but also opens up opportunities.



Cara - User journey

Stage One: Problem

Cara recently moved from Wales to London for work. Growing up, she was proud of her accent, but outside of Wales people often mock the way pressure to soften her voice to fit in, and worries that her accent might hold her back in her

Stage Three: Experience

Cara visits a Sounds Like Britain pop-up in London. She records her voice in both English regional sound. She watches her words appear on the walls, spelled just how she says them. For identity reflected back in a public space.

Stage Two: Discovery

accents and make them visible in public spaces and tech. The idea of replacing standard RP voices with local ones makes her feel seen and valued.

Stage Four: Changes

Cara starts using her accent more confidently at invited to participate in more creative and cultural opportunities where her background is petitions and sharing campaigns to make accent discrimination illegal.

Stage Four: Reflection

She now proudly uses her voice, in Welsh and English, without apology. The campaign has to a wider movement.

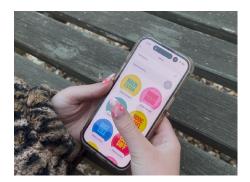
Cara's user journey.

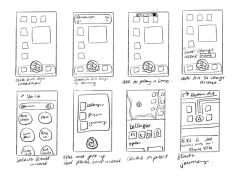
54 — Develop Develop — 55

COLLABORATIONS

EMBEDDING THE BRAND INTO EVERYDAY TECH

To respond to the presentation feedback, I made a short video showing how Sounds Like Britain could collaborate with Siri and Google Maps. Hearing regional voices like Scouse and Scottish in familiar tech helps challenge the idea that RP is the standard for success.





A still from the final video.

Story board.



Making the animations in after effects. Premier pro was used to add sound.

EXHIBITION SPACES

INSPIRATION

I created a mood board of exhibition spaces or instillations that involve type to gather visual inspiration before designing my own. I love the bright colours in a lot of these, as its similar to the brand identity I have designed, as well as the interactive element of them.



Moodboard of ideas.

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IDEA GENERATING

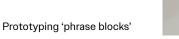
EXHIBITION/INSTILLATION CONCEPTS

My first idea for the installation involved 'phrase blocks' that users could use to build sentences in their own accent. But after prototyping it, I found it difficult to decide what to write or how to phrase things. So I moved my focus to capturing what people naturally say and using that as the material, rather than asking them to figure it out themselves.











CREATIVE CODING

USING P5.JS TO CREATE VISUALS

To create an interactive pop-up event, I used p5.js to code visuals. This allowed me to test ideas in real life and make the experience participatory. My first concept was a large map where people could record their voices to build an archive of UK accents. I tested this concept on students with Bermudian, light Bristolian and Northen accents.

```
2 let pins = []:
                                                                                                          9
    let recorder;
let recording = false;
    let scaleFactor = 1;
let baseScale = 1;
     let offsetX = 0:
     let offsetY = 40;
   let showMessage = false:
    let messageX = 0;
let messageY = 0;
14 let messageTimer = 0
16 let highlightedPin = null;
     let highlightTimer = 0;
19♥ function preload() {
         ukMap = loadImage('mapuk.png');
function setup() {
24    let c = createCanvas(1200, windowHeight);
25    textAlign(CENTER);
       textSize(14);
    baseScale = width / ukMap.width;
scaleFactor = baseScale;
offsetX = (width - ukMap.width *
baseScale) / 2;
       let mic = new p5.AudioIn();
```

Initial code and design.



User testing.



Feedback gathered.

```
function preload() {
ukMap = loadImage('mapuk.png');
function setup() {
let c = createCanvas(1200,
windowHeight);
textAlign(CENTER);
textSize(14);
 baseScale = width / ukMap.width;
scaleFactor = baseScale;
offsetX = (width - ukMap.width *
baseScale) / 2;
let mic = new p5.AudioIn();
mic.start();
recorder = new p5.SoundRecorder();
recorder.setInput(mic);
```

- A section of code from the UK map visual. This section places the image of the map and sets up mic audio for recording.

To try this code please visit: https://editor.p5js.org/epic_ams/full/9R0bMHAr7

Click the map to drop a pin and record. Click a pin to play.

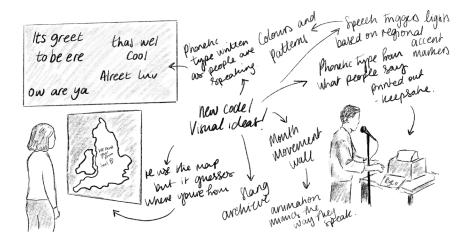
deletes. Scroll to zoom.



RETHINKING

CODING NEW DESIGNS

Although user testing went well and the idea was received as fun and engaging, I felt it didn't leave a strong enough impression. I decided to explore a new direction that would better communicate the message and visually represent the idea of voice.



Idea generating





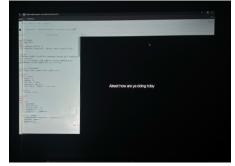
User feedback User testing.

My final idea for the exhibition is an interactive space that visualises regional voices through phonetic text and sound. It invites people to see and hear how the UK really speaks, challenging ideas of what a 'normal' or 'professional' voice sounds like. This idea ties into the campaign more effectively, as it builds on the use of phonetic spellings already seen in the signage. It keeps the brand's purpose consistent, while also creating a stronger visual impact than my earlier design concepts.



To try this code please visit: https://editor.p5js.org/epic_ams/full/tmitq2ITU





Testing how the visuals would look projected.

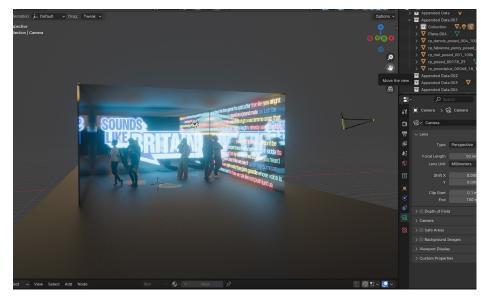


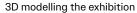


Sketching exhibition ideas

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Prototyping the exhibition design







BRAND ELEMENTS

PROTOTYPING STICKERS AND BADGES

To support the branding I digitally designed, I made stickers and badges that would be given out at Sounds Like Britain events. They're a way for users to show they're part of the campaign and also help signal that the sign changes are intentional, not mistakes.





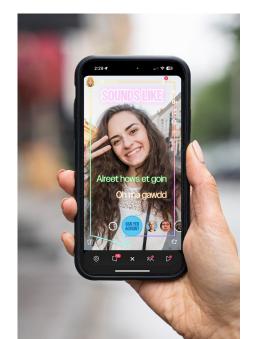




SOCIAL MEDIA

CREATING SOCIAL MEDIA FILTERS

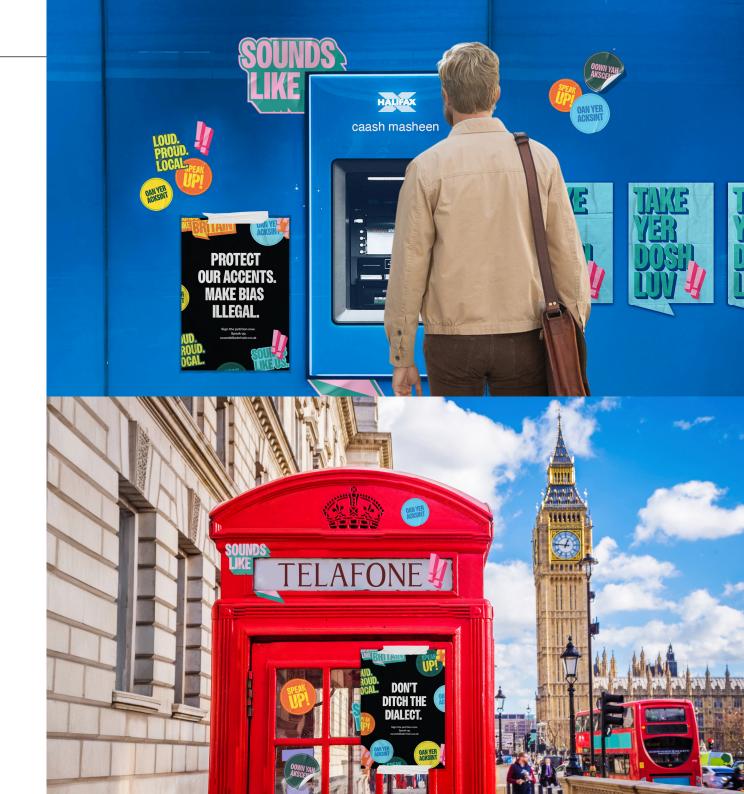
To appeal to younger users, I have made a social media page and a filter to use as part of the campaign. The filter lets people record themselves speaking and see their words pop up on screen in their accent, just like the installation, but right on their phone. It's a way to make the idea more shareable and playful.



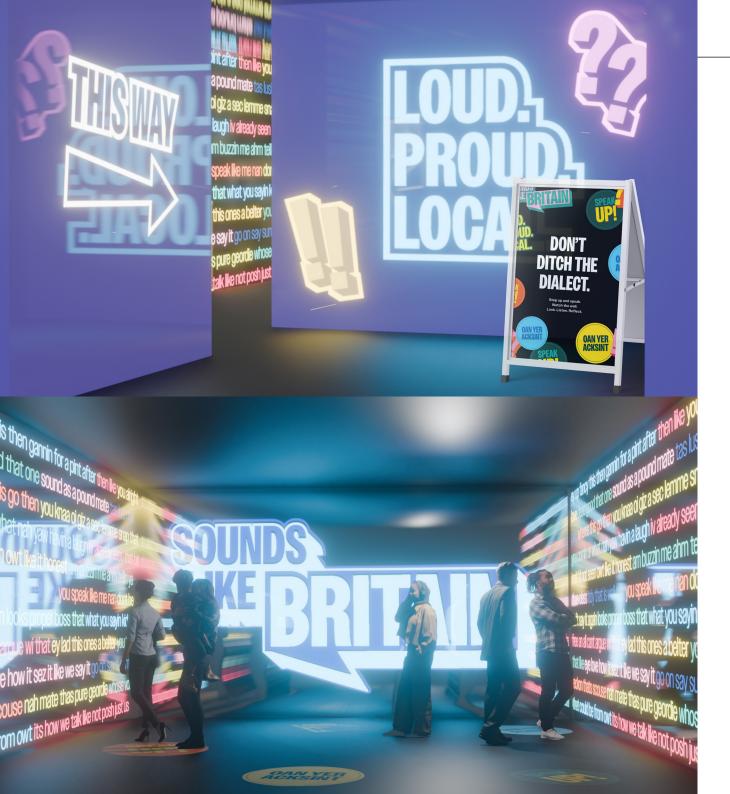








- Cash machine
- Telephone box



- Exhibition entrance
- Inside exhibition



- · Cardiff train sign
- Manchester train sign

Referencing — 7

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