



HUMANITIES
DIVISION



THE OXFORD RESEARCH CENTRE IN THE HUMANITIES

Humanities Knowledge Exchange Fellowships

UNIVERSITY OF OXFORD



55 KNOWLEDGE EXCHANGE FELLOWSHIPS

RESEARCHERS FROM 15 UNIVERSITY OF OXFORD DEPARTMENTS

PARTNERSHIPS WITH LOCAL, NATIONAL AND INTERNATIONAL ORGANISATIONS

COLLABORATIONS WITH MULTIPLE SECTORS, INCLUDING PERFORMANCE, CULTURE AND HERITAGE, HEALTH AND WELL-BEING, AND POLICY.



KNOWLEDGE EXCHANGE

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Knowledge Exchange is the mutually beneficial sharing of ideas, data, experience, and expertise, and involves collaboration between researchers and external organisations or the public.

There are many potential pathways and outcomes from this reciprocity that demonstrate both the enhancement of academic research and the benefits to society and the economy.

Whomever we work with, and however we work with them, knowledge exchange is a reciprocal act which helps both parties, and has both tangible and intangible outcomes.

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PERFORMANCE

Wes Williams

Professor of French Literature and Tutor in Modern Languages (French), Medieval and Modern Languages Faculty

Storming Utopia

In the run-up to the EU referendum, the word 'utopia' continued to surface in British newspapers. By leaving the EU, Britain could become a utopia — or, conversely, a dystopian future awaited Britain outside of the European Union. Thomas More's vision of an imagined, nearly-perfect society still captures the public imagination. The questions he posed about who should govern whom, what and who a community is, and what laws might apply in a utopian state are still as vital as when he wrote his satire, *Utopia*, five hundred years ago.

Wes's Fellowship set out to explore these questions, through a partnership between Wes Williams, Richard Scholar, Pegasus Theatre in East Oxford, and the Cini Foundation in Venice. An intergenerational and diverse cast together devised a new play, *Storming Utopia*, scripted and directed by Wes and Angharad Arnott-Phillips from Pegasus. Sixteenth-century Europe had a sense of itself 'as a recently forged community being torn apart by confessional difference, with huge numbers of internally displaced refugees on the move in search of a better (some might say Utopian) life', Wes writes. By working together on the play, the group could explore 'different ways in which early modern concerns might prove both relevant and inspirational in the context of our contemporary geo-political moment, here in Oxford, today.'



The play was set in contemporary Oxford, drawing on elements from More's *Utopia*, Shakespeare's *Tempest*, and Montaigne's *Essays*. Over the course of Wes's Fellowship the production was performed in Oxford, including as the headline show for the Oxford Festival of the Arts, and in Venice. For its Venetian performance, the team translated more than half the play, and the performers were trained to deliver their lines in Italian.

As well as the play productions, the Fellowship and an accompanying Public Engagement with Research project (led by Richard Scholar) resulted in a number of additional talks, seminars, and performances on the project's themes, delivered in France and the UK. Three short films were created in collaboration with two primary schools in East Oxford and Marghera, Venice, that explored the cultural and linguistic diversity of the two schools. These films were then shown in multiple different locations, including two of the Ashmolean's LiveFriday events to audiences of over 200.



Particularly with the performance in Venice, this Fellowship was a substantial logistical undertaking. The ambition and scope of the project leads Wes to describe it as an 'experiment in practical utopianism', but the sustained individual and institutional commitments paid huge dividends for those involved. One of the performers was awarded a place at the National Youth Theatre Summer School largely as a result of their work on this project, and in its attempts to bring together diverse and dispersed communities, the project lived up to its utopian naming. Wes writes that one of the most rewarding aspects of the project for him was 'the opportunity to bridge the generational divide by working with people within the many island communities of Oxford, whose age ranges from 7 to 67: creative action both in search of, and enacting (if only for a while) a better, braver world.'

Ros Ballaster

Professor of 18th Century Studies, English Faculty

Theatre Production & Performance

Throughout 2014, Ros Ballaster provided and facilitated academic consultancy for the Royal and Dergate Theatre, Northampton. Ros provided guidance on script development for productions staged by the Royal, and brought other academics to the theatre to lend their expertise to relevant productions. These included arranging workshops on Anglo-Saxon translation with Lucinda Rumsey (University of Oxford), and on Arthurian sources and medievalism with Professor Helen Fulton (York University) and Dr Carolyne Larrington (University of Oxford) for Ella Hickson to write her new play *Merlin*, the Royal's Christmas show. Ros also wrote some programme notes and commissioned some from other scholars, bringing a wide range of academic expertise to the company's performances.

Ros writes of the project: 'This kind of knowledge exchange is mutually enriching — it challenges literary scholars to communicate and translate their knowledge in ways attractive and interesting to those engaged in theatre-making, and it enriches theatre practitioners' understanding of the materials they work with.' She continues to work with the Royal and Dergate, and now has a long-term consultancy agreement with them.



Tom Kuhn

Professor of 20th Century German Literature, Medieval and Modern Languages Faculty

Words as Weapons

How relevant are Bertolt Brecht's political writings today? Tom Kuhn's project explored this question through collaboration with Sphinx Theatre and Crisis Skylight, a homelessness charity. A group of Crisis's clients were invited to attend a series of writing and performing workshops, investigating Brecht's poetry and using it as a springboard for their own writing.



The writing produced in these workshops formed part of two sold-out theatre productions. At the Old Fire Station in Oxford, Brecht's poetry was performed alongside poetry written in the workshops. It was also included as part of Alchymy, the North Wall Arts Centre's festival of new theatre writing. For Tom, the Fellowship led to two articles about Brecht's performance poetry, and contributed to his editorial work on a volume of Brecht's *Collected Poems*.

However, Tom stresses that the Fellowship's more intangible outcomes were the most important: namely, 'the impact that the work had on the sense of self-worth of the homeless people with whom we worked, and the impact that this whole experience has had on the way I write about the poetry elsewhere... It was altogether an extremely moving and enlightening experience. The exchange with theatre professionals should be an essential part of the work of anyone interested in performance, and the exchange with such a marginalised and disadvantaged sector of the public was a revelation for me.'



Laura Tunbridge

Professor of Music, Music Faculty

Unlocking Late Schumann

Many composers' public images are intensely bound up with their biographies. The image of "Heroic" Beethoven stems from the story of his personal defiance in the face of impending deafness. By contrast, Grieg's reputation as a "Miniaturist" is largely based on his diminutive stature, and his own physical frailties have been read into his music, leading to the belief that he was unable to manage large compositional forms.

Robert Schumann's mental health has defined narratives about his composition. He spent the final two years of his life in an asylum after attempting suicide by throwing himself into the Rhine, and throughout these years he experienced mood swings and auditory hallucinations. This has given rise to the perception that the

music he wrote late in his life is in some way problematic, depicted as the outpourings of a creative spirit in decline. *Unlocking Late Schumann* set out to challenge this perception. 'In the mid-nineteenth century, there was a huge social stigma about mental illness', Laura Tunbridge explains. 'You can see that in the way the first biographers write about him - they assume that mental illness is going to have a detrimental effect.' Laura's project encouraged an engagement with Schumann's music that thought about his later works in terms of experimentation and artistic innovation, rather than perpetuating nineteenth century assumptions about mental health.

Laura released a podcast series on Schumann's late music, interviewing a number of critics and performers who regularly interpret these pieces. This was combined with a study day at the Oxford Lieder Festival, which in 2016 focused primarily on Schumann and his works. The public study day involved two concert performances of Schumann's late music, contextualised with talks by Laura and other academics and composers. These reassessed the assumption that Schumann's later years represent 'a failing of his creative powers', giving audiences a new framework with which to approach the pieces they heard in concert. Laura says that 'audiences were excited to engage with and reevaluate his "problematic" late works', and were open to hearing his music in a new way.

The Fellowship has led to an Oxford-based conference on Schumann's wife, Clara, and to Laura providing a script framing a performance of Schumann's Maria Stuart Lieder which will be given by Dame Sarah Connolly at the Wigmore Hall.

Armand D'Angour

Professor in Classics, Classics Faculty

Recreating the Music of an Ancient Greek Chorus: Euripides' Orestes

Ancient Greek art and writing are full of references to music. From *The Iliad* to *The Odyssey*, vases to illustrations, written and pictorial evidence suggests that music was an important part of Greek life. But what this music might have actually sounded like has long been a source of frustration. Because surviving notation is extremely rare - and where it has survived, it's in fragmentary form - it has extremely difficult to estimate reliably how this music might have sounded.



Recent technological innovations have allowed for accurate, playable reproductions of Ancient Greek instruments to be made. These bring us much closer to being able to understand the tuning systems that the notated fragments would have used. Using these reproduction instruments, Armand d'Angour's project involved reconstructing the music from Euripides' papyrus for *Orestes*. In collaboration with performers, he realised the music for a choir with aulos accompaniment, allowing audiences to hear this music as it might have been performed in 408BC.

These realisations were performed at the Holywell Music Room, the British Academy, the Gardeniece Theatre, and the Ashmolean Museum. Some of these concerts were broadcast on the Radio 3 Early Music Show, and the success of the project led to it being awarded a Vice Chancellor's Award for Public Engagement in 2017. Armand has also presented this research at the Oxford alumni weekend and the 2017 Curiosity Carnival, and the Fellowship has led to further collaboration requests from theatres and media organisations.

Karen Leeder

Professor of Modern German Literature, Medieval and Modern Languages Faculty

Mediating Modern Poetry

Poetry teaching in schools has received sustained criticism in recent years. In 2011, academics from Reading University called for more proactive teaching methods to combat students' declining interest in poetry as they progress throughout their school lives. A 2017 Ofsted report said that poetry teaching was too limited, particularly in primary schools and at GCSE, which was putting pupils off poetry. Karen Leeder's project was devised as a public engagement intervention, bringing modern German poetry to young UK audiences. 'Far from being something difficult or inaccessible', Leeder says, 'German poetry can reach large and enthusiastic audiences, especially of young people', and her Fellowship demonstrated this.

In collaboration with the Southbank Centre and a number of poets and translators, the Fellowship started out as a series of events at the Southbank exploring the writing and reception of Austrian poet Rainer Maria Rilke. Contemporary poets came to London to discuss their relationship with Rilke and to read from their own work - some of these poems were commissioned for the workshop, and were then published in the journal *Modern Poetry in Translation*. A later masterclass, which was attended by school students and member of the public, focused on poetry translation.

The project has grown substantially since its beginnings at the Southbank, and has brought German poets to the UK to speak at events including the Aldeburgh International, Cork, and Reading Poetry Festivals, and the Cheltenham, Hay, and Edinburgh Literary Festivals. Further collaborations with Lancaster, Leeds, Sheffield and Nottingham Universities have led to additional workshops, translation classes, and multimedia performances across the UK. These events have been hugely successful - audience feedback included comments like 'You've certainly redefined the possibilities of poetry in our minds', and some of the work produced by schoolchildren in the workshops has gone on to be published. Several of the German poets who were involved with the project have been awarded various prizes and cross-cultural commissions as a result.

Karen says that key to the project's expansion has been championing 'innovative ways of targeting new audiences.' Ticketed events were complemented by free associated foyer discussions, and 'translation duels' were scheduled at Cheltenham and Winchester Festivals to encourage engagement among bilingual communities. Another key strategy to engage new audiences has been through commissioning - Karen emphasises that some commissions aimed to bring poetry 'into dialogue with film, music or visual art', to reach out to audiences interested in these media. Five years after its inception the project is still expanding, and Karen is continuing to work with poets across the UK and abroad.



Toby Young

Gianturco Junior Research Fellow at Linacre College, University of Oxford

Transforming the Operatic Voice

Opera is generally perceived as an especially elitist art form. Despite the combined efforts of organisations from the Royal Opera House to Opera for Everyone, the idea that opera is 'posh' persists. Even amongst Classic FM listeners, 60% said that they felt that opera was either too posh, long, or expensive to attend, and 50% couldn't name a single opera singer.

But how different are operatic and popular music singing styles? This question underpinned Toby Young's KE Fellowship 'Transforming the Operatic Voice', which looked at the relationship between singing styles in popular music and opera in collaboration with the opera company McCaldin Arts. 'This project was my way of trying to tackle this old-fashioned stereotype', he writes.

Toby conducted a theoretical study of the musical and aesthetic considerations of different singing styles, and explored the results of his study in a workshop with singers specialising in various different genres. The results showed that styles of singing in opera, folk music, and pop are all interconnected. This presents a significant challenge to the stereotype that opera is more 'elitist' or 'posh' than other art forms, and has ramifications for concert programming that seeks to marry opera with other genres. Toby writes: 'Going into the project I had lots of preconceived ideas about how things sounded and why they sounded that way. The most exciting thing during the project ... was hearing our singers completely turning these notions on their heads ... showing these styles all have a lot more in common than I had thought.'

Toby's findings were shared on a radio programme for 104.4 Resonance FM, and in a concert programme devised specifically for McCaldin Arts. The concert fused popular and operatic vocal styles, and was performed around the country. Toby also wrote a song for the company's founder, Clare McCaldin, which she later recorded.



This Fellowship research has provided the foundations for an AHRC major research grant application. If successful, the grant will provide funding to investigate this project over the next three years, as well as offering a larger platform to help disseminate the findings to the general public and the music industry.

Lucy Jackson

Previously Early Career Fellow in Classics, University of Oxford. Now Postdoctoral Research Fellow in Classics at King's College London

Medea

For centuries, Western civilisation has been fascinated by Greek culture. From seventeenth century humanism to twentieth century hellenism, Ancient Greece has provided inspiration for artists and politicians alike. While twenty-first century attitudes might have jettisoned some of the idealism of earlier generations, the principles are still there - much of our society is shaped by ideas believed to have been held dear by the Ancient Greeks. It matters what we know about Greek society and culture.



For many people, their first encounters with Greek culture will be in schools or theatres. To bring scholarly insight to Ben Powers' 2014 production of Euripides' *Medea* at the Royal National Theatre, Lucy Jackson took up a six-month residency as their 'Greek geek'. She consulted for the production, and curated an online exhibition exploring both the legacy of Greek drama in UK theatre, and how the National Theatre has staged Greek dramas over the last fifty years. In collaboration with the National Theatre's digital department, she brought together archive material from the National Theatre and interviews with other academics to complement her own resources and expertise for display in the exhibition.

Working so closely with the theatre also gave Lucy a crucial insight into the production's rehearsal period, and how these impact on the final performance. She says that one of the most exciting outcomes of the Fellowship, for her, was realising 'just how contingent the process of theatre-making is! And how this could be just as true in fifth-century Greece as it is today. ... I had no idea of the full range of practicalities and pragmatic choices that needed to be made, choices that fundamentally shaped the performances that audiences came to see'. She says that the insights she gained during this Fellowship continue to inform her current research, on sixteenth century productions of Greek plays.

Lucy wrote two chapters in edited volumes that drew on her Fellowship research, and she continues to work with the National Theatre's Learning Department, giving public talks at productions that intersect with her work. But it's perhaps the less tangible impacts of the Fellowship that have been most transformative for Lucy. She says that the experience was 'foundational in a number of ways', to have been 'introduced so early on in my academic career to the goals and practicalities of creating and quantifying impact.' She continues to use the formats and communication techniques that she learned during the Fellowship for both her public engagement activities and her teaching.

Tiffany Stern

Previously Professor of Early Modern Drama, University of Oxford. Now Professor of Shakespeare and Early Modern Drama, University of Birmingham

Staging Nahum Tate's *King Lear*

Shakespeare adaptations are everywhere, from *West Side Story* to *10 Things I Hate About You*. But they are also nothing new. Adaptations of Shakespeare's plays have been gracing stages since the seventeenth century. But why? What's the point of adapting Shakespeare? Why did audiences love these adaptations, and what do they offer that "pure" Shakespeare does not?

These were the central questions behind Tiffany Stern's project, which staged Nahum Tate's Restoration adaptation of *King Lear* in collaboration with Hidden Room Theatre from Austin, Texas. Tate reimagined *Lear* to give it a happy ending, complete with Cordelia and Edgar falling in love and Lear remaining alive and well at the end. Hidden Room toured the production across the US, and reviewers called it 'a glorious achievement' (BroadwayWorld) and 'impeccably produced and researched' (Austin Examiner).

For this project, Tiffany was Hidden Room's dramaturge, a process that led to new research insights. 'During the Fellowship I was asked to research actor-specific questions I hadn't thought to consider before', she says. 'I also learned a great deal from watching actors turn what I understood in a bookish way into practical production.'

Tiffany is now on the Advisory Board for the AHRC-funded project 'Performing Restoration Shakespeare'. She is researching a book on 'documents beyond performance', looking at the materials that surround plays and performances.



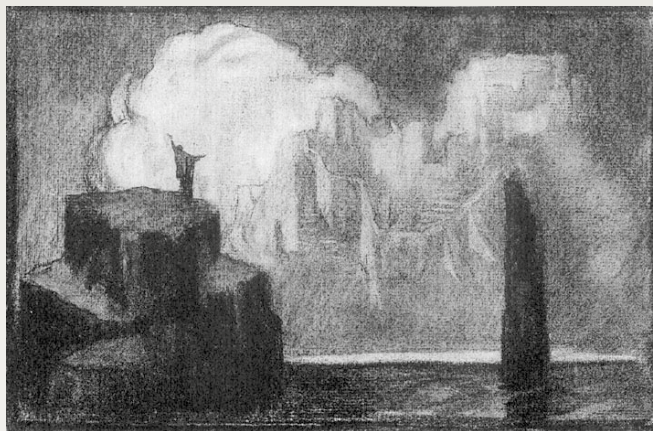
Joanna Bullivant

Departmental Lecturer in Historical Musicology in association with St Catherine's College; Faculty of Music

Partner organisations: The National Trust; National Institute for Newman Studies, Pittsburgh, USA; The British Library

The Dream of Gerontius: curating Catholic music digitally

Elgar's oratorio *The Dream of Gerontius* is underpinned by two autograph manuscripts of international significance: Elgar's music, and the poem by St John Henry Newman which forms its text. Both are kept in the Birmingham Oratory – a religious order – and have thus proved difficult for scholars to access. Their digitisation is one outcome of Joanna Bullivant's Knowledge Exchange Fellowship.



"And Thou art wrapped and swathed around in dreams/ Dreams that are true, yet enigmatical." by Stella Langdale. Lithograph or photo-reproduction of watercolor. 1916. Illustration for Newman's The Dream of Gerontius, facing p. 74. Scanned image and text by George P. Landow. <http://www.victorianweb.org/art/illustration/langdale/7.html>

Music manuscripts raise particular challenges in terms of public access and understanding. Joanna asks, 'How does Elgar's autograph manuscript relate to his music as it is known and loved, and to the places that inspired him?' Her project addresses these issues by creating a range of accessible and multimedia digital content to complement the digitised manuscripts, along with events targeting particular groups.

The National Institute for Newman Studies in Pittsburgh, USA has funded the digitisation of the manuscripts, which it will then host on its digital platform. The British Library will share selected images on its web resource *Discovering Music*, and will also host newly created complementary content including an article and podcast by Joanna.

The National Trust is hosting two workshops – one for children with special needs and the other for a local primary school. 'These will focus', says Joanna, 'on how Elgar's music relates to his sense of difference as a working-class provincial Catholic trying to launch an international career, and on how *The Dream of Gerontius* was inspired by the Worcestershire landscape. Ultimately, the project is not only about a specific, very rich work by Elgar but about the wider use of digital technology to help people understand how music relates to not only the audible sound but physical artefacts and significant places.'

The project has benefited greatly from the National Trust's expertise in reaching new audiences, which led to new activities being added to the initial proposal, including the workshops for children with autism which were based on previous, non-musical Trust activities.

In addition, the digitisation process included taking infra-red images of pages with hidden content underneath pasted-down corrections, creating the opportunity to make new research discoveries and share the findings.

Now, explains Joanna, 'Digitisation work is complete, and we are proceeding to curating the material for *Discovering Music*. I am also working with a filmmaker on the podcast project: this will involve filming at different locations associated with Elgar's work including his own Catholic place of worship in Worcester, Worcester Cathedral, the Elgar Birthplace, and the Oratory. This "musical tour" will show viewers the connections between place, manuscript, and music.'

National Institute for Newman Studies in Pittsburgh, USA (NINS) digital platform: <https://digitalcollections.newmanstudies.org>

British Library web resource *Discovering Music*: <https://www.bl.uk/20th-century-music>

James Whitbourn

Research Fellow, St Stephen's House; Faculty of Music

Partner organisation: Oxford Maqam

Music Egypt

The Music Egypt project tells two twentieth century stories from Egypt; both have developed significantly in the course of the academic year 2019–20. In the second of her two Oxford residencies, Egyptian opera singer Fatma Saïd worked with Knowledge Exchange partners Oxford Maqam, fashioning new scorings of twentieth-century Egyptian music with members of the renowned ensemble, who are experts in Egyptian music and song of the 19th and 20th centuries.



James Whitbourn's fieldwork in Cairo, following the copyright trail of the music of Abdel Wahab and his contemporaries, has helped clear the way to conserve

a critical corpus of Egypt's fragile musical heritage through their re-imagination into modern performing editions. Work in Cairo also included the unique opportunity to hear and document Fatma Saïd's singing voice in locations such as the burial chamber of the Pyramid of Khafre, with its astonishing acoustic, stimulating ideas likely to form part of the sound world for a new work to celebrate the more famous twentieth-century Egyptian story: the discovery by Howard Carter of the tomb of Tutankhamun.

Collaborating with the Griffith Institute and Oxford Egyptology Professor Richard Parkinson, James intends to use the fruits of his Knowledge Exchange Fellowship research within a future composition that sets pharaonic texts, to be ready for Tutankhamun centenary celebrations in 2022.



Alexandra Lloyd
Stipendiary Lecturer in German, Magdalen College and St Edmund Hall; Faculty of Medieval and Modern Languages
Partner organisation: Weiße Rose Stiftung (White Rose Foundation)

The White Rose Project

In 1943 five students and a professor at the University of Munich were executed for their part in the White Rose (die Weiße Rose), a group that secretly wrote and distributed pamphlets calling on Germans to resist Hitler. The White Rose is

a household name in Germany; now this research and outreach project, led by Alex Lloyd, is bringing the story to an English-speaking audience.

Alex has been working with the Weiße Rose Stiftung in Munich, whose stated mission is to uphold the group's memory, 'to contribute to civic courage and individual responsibility, and to promote democratic consciousness'. This also forms part of a larger discourse about resistance writing and how culture can inform political action.

From 2019–20 Alex's Knowledge Exchange Fellowship has enabled the White Rose Project to tell the story of the resistance group and its members in the UK through podcasts, events and publications. This work is underpinned by the 2019 publication *The White Rose: Reading, Writing, Resistance*, edited by Alex; it contains the White Rose resistance leaflets in German alongside new translations by Oxford undergraduates, as well as articles by experts on the White Rose. Alex comments that, 'translation work with students has been at the heart of the project. While there are many versions of the leaflets in English, we set out to produce a new translation with two aims: first, that it should be collaborative; and second, that it should be undertaken by university students like the White Rose members themselves.'

Before the spread of the COVID-19 virus caused international disruption, a two-day symposium had been planned in Oxford. The programme involved academics, an artist, a professional storyteller, musicians, translators, a children's author, and students. With the symposium postponed for the moment, the project is now seeking new digital ways to connect and exchange knowledge, ideas and creative outputs.

Alex is now in the process of exploring how best to do this, adding audio, visual, and text content to the project's website. Audio tracks of excerpts from the letters of Sophie Scholl, one of the White Rose members, have already been uploaded using the new English version created by this year's student translators.

Alex reports that 'working with the Foundation has been hugely rewarding: first, it has enhanced my understanding of how the White Rose history has been – and continues to be – disseminated in Germany; second, it has enabled me to better appreciate what the Oxford Project can do in its own (different) context to tell this important story.'

Main project website: <https://whiteroseproject.org>

Partner organisation: <https://www.weisse-rose-stiftung.de/white-rose-foundation>



Marion Turner
Associate Professor and Tutorial Fellow in English, Faculty of English
Partner organisations: Flash of Splendour – Arts empowering children; Creation Theatre

Chaucer Here and Now

This Knowledge Exchange project involved engaging new audiences with Chaucer's work, and encouraging new creative responses to Chaucer's poetry from diverse groups. As a scholar and biographer of Chaucer, Marion Turner has long been committed to speaking to and working with varying audiences. Her Knowledge Exchange Fellowship enabled a pilot for a bigger project: along with partner organisations, Marion is submitting a bid for major funding for Chaucer-based public-facing projects in 2023, including an exhibition, a play, and long-term work with schools, with a focus on

working with children with special educational needs and disabilities.

The Knowledge Exchange pilot involved working with two partner organisations. Flash of Splendour, a local educational arts organisation, ran 24 intensive workshops in a local school with children who would not usually have the opportunity to read Chaucer's texts. These children learned about Chaucer's texts and world, and produced creative responses – including making cartoon strips, drawing portraits, and acting out sections of the text. Creation Theatre put on a new adaptation of one of Chaucer's Canterbury Tales, the 'Pardoner's Tale'. The specially commissioned play was performed in several different Oxford locations including the Covered Market, Blackwell's, Cherwell School, and the James Street Tavern. One performance of the play (the tale was the inspiration for J K Rowling's *The Deathly Hallows*) was on Halloween and included talks by Patience Agbabi, poet and adaptor of Chaucer, and by Marion herself.

The feedback has been extremely positive and demonstrated that engagement with Chaucer immediately challenged preconceptions about this canonical author and his poetry. Comments often focused on how profound the texts are, and on how funny and immediately engaging they are. Everyone wanted more.

Now, Marion says, 'The pilot project has been completed, and the funding bid to continue on a larger scale is in process. Regardless of the outcome of the major funding bids, I am going to be curating a Chaucer Here and Now exhibition at the Bodleian in 2023, with an accompanying book.'

She notes, 'I was particularly struck by how effective it is to perform Chaucer's texts in public, commercial spaces (a pub, a market) rather than in more private and elite spaces. My own next book partly focuses on adaptation and response, and so it was especially interesting from a research standpoint to talk to the Creation Theatre playwright about how he adapted Chaucer for the stage. Insights from the project have also very much shaped my ideas about the Chaucer exhibition and the kind of local and up-to-date material that we might include.'

Bronwyn Tarr

Departmental Lecturer and Research Affiliate, Institute of Cognitive and Evolutionary Anthropology

Partner organisations: Justice in Motion, The Association of Dance Movement Psychotherapy UK, and Archway

Moving Together: combating loneliness and enhancing connectivity through movement

Bronwyn Tarr's Fellowship allowed her to build interdisciplinary collaborations that explore how movement and music might help combat loneliness, a widespread public health concern in the UK. Bronwyn's previous experimental research has helped shape our thinking on how synchronised rhythmic dancing contributes to social cohesion. She explains how, 'having spent time trying to understand the nuts and bolts behind the social benefits of music and dance in the lab, I wanted to learn more about how these activities actually help improve well-being. I became interested in whether my research might help inform the alleviation of loneliness because, in many respects, it is experienced as an absence of the positive social effects (like strong social relationships and a sense of belonging) encouraged by dance and music.'

Despite extensive research linking loneliness with negative health consequences, including anxiety, depression, and decreased life expectancy, loneliness remains clinically undefined, making it difficult to tackle. There is a call for new, creative strategies to combat this public health priority, and Bronwyn argues that Dance Movement Psychotherapy (DMP) may offer a solution. This psychotherapeutic practice uses movement to foster emotional, cognitive, physical and social integration. Although it has long been used to help with depression and anxiety, it has not yet been applied to loneliness. But various existing DMP practices could theoretically help with loneliness—e.g. therapists often use movement mirroring to build trust, which the BBC Loneliness Experiment report is lacking among lonely people.

With support from the TORCH KE Fellowship, Bronwyn invited DMP and music therapy practitioners, loneliness researchers, volunteers from Archway (a local charity for loneliness), and artists from Justice in Motion (an Oxford-based Physical Theatre Company) to participate in a Knowledge Exchange Workshop. 'The aim was to start a collective and interdisciplinary exploration into how we might tackle loneliness.

I hoped to learn more about how my work on the psychological and physiological effects of dance might interface with the work of therapy practitioners', she explains. She adds, 'I also wanted to learn from loneliness researchers about their framing of the problem, and from people with lived experiences and stories about loneliness, to encourage us to collectively think about what loneliness might actually feel like. It was really important to include a range of participants not just from academia'. The workshop was diverse and varied, with one participant recalling 'because it was a small group, the time spent discussing each other's work and experiences was rich. Plus, we didn't just talk, we also moved.' Dancers and a composer lead activities exploring the sound and shape of loneliness alongside brainstorming about the potential to integrate different research streams.

As a trained dancer herself, Bronwyn explains how 'dancers are experts in experimenting with the emotional power of the moving body, and the embodied experience of phenomena like loneliness.' With further support from the Theatre Seed Fund, the initial KE workshop laid the foundation for an ongoing artistic collaboration between Bronwyn and the dancers and choreographer from Justice in Motion. Before the Covid-19 lockdown, they hosted a movement workshop with people with lived experience of loneliness



from Archway, and they have since re-imagined the project in light of social distancing restrictions, and the fact that now more than ever before, people are talking about and experiencing social isolation and loneliness. They are currently working on a dance-film inspired by voices from Archway, which involves recording conversations with Archway participants, composing soundscapes intertwined with their voices and choreographies which explore loneliness, and how important it is now, more than ever before, to Move Together.

<https://justiceinmotion.co.uk/moving-together-exploring-loneliness>



Gascia Ouzounian
Associate Professor, Faculty of Music
Partner organisation:
Theatrum Mundi
Scoring the City

Scoring the City takes inspiration from the graphic score, a type of notation that has flourished in experimental music traditions since the 1960s. This project was developed by Gascia Ouzounian in collaboration with Theatrum Mundi, an independent research and creative practice that works to expand the crafts of city-

making, and its director John Bingham-Hall; together they seek to explore the possibilities of using the graphic score as a model for architectural and urban design.

'While architects and planners regularly work with two-dimensional design forms like blueprints and plans,' says Gascia, 'they typically imagine their designs as fixed forms that can only lead to one outcome. By contrast the graphic score in experimental music is treated as an open and dynamic form: a notation that invites numerous interpretations, improvisation and interaction. By facilitating knowledge exchange between music/sound art and architecture/design communities through the medium of the graphic score, the project aims to expand the tools that architects and urbanists can use to shape the lives of cities.'

She continues, 'To date we have hosted four workshops with architects and sound artists, in London, Paris, Belfast and Beirut. Each workshop tackled a specific design problem. In London, we asked participants to create a design for the Elephant and Castle site, which is currently scheduled for demolition; these 'architectural scores' took into account the history of the site in re-imagining its future. In Belfast, participants created a design for Sailortown – a rapidly gentrifying area that was home to an urban village until the 1960s, now razed. The architectural scores for Sailortown reflected on issues of memory and community in urban space.'

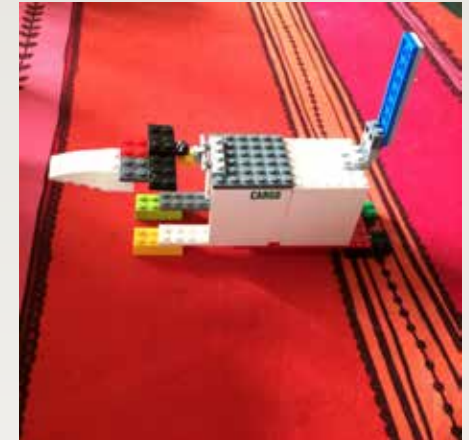
Architectural scores are now being collected for a book and website. An exhibition is also planned in Darmstadt, Germany, including a week-long 'Scoring the City' workshop for sound artists, composers and architects from around the world.

Though working in similar ways, Theatrum Mundi and Gascia's research group Recomposing the City had very distinct networks; joining these up was of great value to both platforms in expanding the range of practices and ideas they could incorporate. John Bingham-Hall adds, 'The workshops themselves were also extremely effective in achieving what we had in mind – an experiment to test the possibility of working at the intersection of urban design and graphic notation. They showed that practitioners coming from both starting points can be stimulated to create in new ways through this collaboration.'

Martyn Harry
Professor of Composition, Faculty of Music
Partner organisations: Action Transport Theatre, Operasonic
Vehicles: inspiring creativity in children

Martyn Harry's Fellowship enabled him to mount the initial creative workshops that launched his children's opera project, 'Vehicles'. His previous opera, 'My Mother Told Me Not To Stare', which was toured around the UK by Action Transport Theatre and Theatre Hullabaloo in 2010 and 2012, had been based on a libretto by a remarkable children's author, Fin Kruckemeyer, but for 'Vehicles' Martyn wanted to work more directly with primary school children and their creative ideas.

'I was discussing with Nina Hajjianni of Action Transport Theatre how to mount projects in Oxford and the Wirral where Action Transport is based,' Martyn explains, 'when we suddenly noticed an extraordinary coincidence. Both Blackbird Leys and Ellesmere Port are the sites for large car factories, BMW Cowley and Vauxhall respectively'. Realising that many of their target participants came from families, members of whom had worked in these factories either now or at the some time in the past, we decided to make this coincidence the starting point for our project. 'By calling the project 'Vehicles' we were not only thinking of this aspect,' Martyn reports, 'but the idea that our project might be a 'vehicle' of expression for the children we were working with'.



A project team of Martyn, Nina, soprano Jessica Summers and Oxford student, Stephen Bradshaw then delivered a series of workshops in primary schools in Blackbird Leys that challenged the children to come up with ideas for a new opera. 'The children not only came up with ideas for specific scenes, but drew pictures and performed musical improvisations which we were able to record and make the basis of specific scenes', Martyn explains. By coincidence, Martyn was approached at the same time by a primary school in Banbury that wanted to create a new percussion piece out of car parts from Silverstone Racing Course, and this piece, 'The Mini-Parts Orchestra' also fed material into the 'Vehicles' project. 'I came away with a surprisingly clear brief from all the children I worked with,' Martyn says. 'Everyone agreed that every scene needed to be based on a different type of transport technology. It was a real challenge to create an opera out of this idea, because opera thrives on narrative and powerful dramatic situations. But the children's ideas pushed us in a novel direction'.

'Vehicles' has now become a 55-minute opera for four singers which was premiered by Operasonic in Newport, Wales, in March 2020. 393 children attended the opera's first performance, many of whom had participated in STEAM-based creative workshops about innovation in engineering. This was due to be the first leg of a national tour that has had to be delayed due to Covid-19, but will be reinstated in 2021. 'The first performances were a great success,' explains Martyn. 'You really noticed that the difference that it made for a primary schools audience that the original ideas for our opera had come from children their own age'.

HERITAGE

Sophie Ratcliffe

Associate Professor, English Faculty

Unsilencing the Library

Nestled away in the heart of Compton Verney, a stately home surrounded by luscious gardens designed by Capability Brown, is a room lined with women's names. In a house built by men in an era dominated by patriarchal values, a young woman called Georgiana Verney decorated this room, painting a political statement onto the walls through the titles of 'dummy books'. Georgiana became mistress of Compton Verney in 1852, when she was only twenty-eight, and found herself widowed by the age of thirty-two. Rather than retreating from public life, she dedicated herself to championing causes including greater rights for workers, and woman's suffrage. The titles that she chose to adorn her library reflected her belief in women's right to write and to read — they included volumes as diverse as Sappho's poems and Jane Marcet's *Conversations on Chemistry*.



The story of this room and woman who created it was lost when Compton Verney was restored from a near-derelict state in 1993. Sophie Ratcliffe's 'Unsilencing the Library' project breathed life back into the room and brought its history to public attention. The missing panels that would have originally housed 'imitation books' were restored to their original state, rediscovering the political statement that Georgiana was trying to make by lining the walls with titles by women. The room was also reimagined as a 'Women's Library' for the twenty-first century. To add real books alongside Georgiana's painted titles Sophie invited guest curators to pick books that have inspired them. Curators including Emma Watson, local school students, and members of Prison Reading Groups all chose books to fill the empty shelves in Georgiana's room, which Compton Verney's 60,000 annual visitors could buy at the house.

The exhibition was awarded the Vice Chancellor's Award for Public Engagement, in recognition for 'engaging a diverse range of publics'. The exhibition is still in place at Compton Verney, with a new set of curators for 2018-19. Given the success of the exhibition, Sophie intends to apply for follow-on funding to continue expanding the project.

Adam Smyth

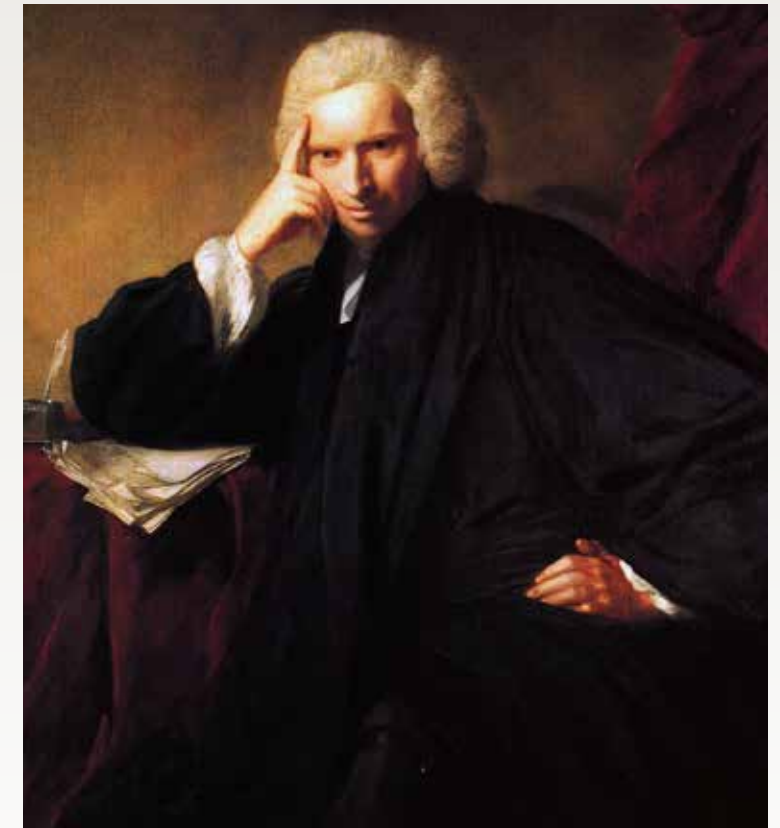
Professor of English Literature and the History of the Book, English Faculty

Books Unbound, Laurence Sterne's Writing Surfaces

Laurence Sterne was never short of words. He is best known for his nine-volume novel *The Life and Opinions of Tristram Shandy, Gentleman*, which, amongst many other things, contains meditations about the process of writing itself. Using doodles and diagrams, Sterne encouraged his readers to think about how marks make meaning, and the way that different surfaces can change the effect of various inscriptions and indentations.

He would probably have been delighted, then, to discover that while he was preaching at St Michael's Church in the 1760s, his congregation were busy making marks of their own. This Yorkshire church houses traces of Sterne's eighteenth century listeners, in the form of graffiti on the church pews. In collaboration with Shandy Hall and the Laurence Sterne Trust, Adam Smyth began investigating the writings carved into the pews. They are 'a document of the now forgotten individuals who sat and listened to Sterne preach', Adam says. His project also viewed the inscriptions as 'a material text to place alongside Sterne's writing about inscriptional surfaces.'

Adam's project resulted in a public exhibition at St Michael's Church, which combined images of the graffiti with excerpts from Sterne's novels about writing surfaces, and Adam's commentary on the exhibition materials. The exhibition was accompanied by a public lecture and tour of the church's pews. Adam also wrote about his project in a blog post for the *London Review of Books*. This Fellowship has created the potential for a long-lasting collaboration with Shandy Hall, with whom Adam is currently planning a conference for 2020.



Priya Atwal

Previously Postdoctoral Researcher in History, University of Oxford. Now Teaching Fellow in Modern South Asian History, King's College London

The Indian Army in the First World War: An Oxfordshire Perspective

In the British Indian Army, soldiers of different faiths, races, and nationalities fought alongside one another during the First World War. In collaboration with the Soldiers of Oxfordshire Museum (SOFO), Priya Atwal's project sought to uncover these soldiers' experiences, and explore the relationship between the local, global, and imperial in the history of the War.

The Fellowship resulted in two cultural activity days aimed at British Asian audiences, held at Wycombe Museum and SOFO, and a 'South Asian History Festival' at Oxford Spire Academy. These were designed to accompany a touring exhibition, 'The Indian Army and the First World War', which came out of Priya's previous AHRC-funded project. The Wycombe Museum event got positive feedback from visitors, and the project was featured in local press and radio as well as on BBC Asian Network.

TORCH's funding also allowed Priya to create educational resources for primary schools based on the project's themes. She and SOFO's Education Officer, Vicki Wood, created a storytelling exercise based on the personal stories in the Museum's archive. Priya writes that she hopes this educational outreach work will 'inspire a younger generation with an interest in and appreciation of this important period of our shared history.'



Marlena Whiting

Previously Research Assistant, Manar al-Athar Project, University of Oxford. Now NWO Veni Post-Doctoral Researcher at University of Amsterdam

Conserving the Nabataean Temple at Khirbet et-Tannur

From the third century BC to the fourth century AD, the Nabataean people lived in Northern Arabia, Israel, Palestine, and Jordan. Evidence of their lives is most heavily concentrated in Petra, Jordan, which was their assumed capital city. While this city contains many traces of the Nabataean's commercial and trading networks, the most significant evidence of their religious culture lies nearly fifty miles north of Petra, at the top of a 1000-foot-high ridge called Jebel Tannur. This is the site of Khirbet et-Tannur, and astonishingly preserved religious artefacts have been found here, which would originally have been used in the open-air sanctuary that stood on the site.

For her Fellowship, Marlena Whiting provided expert consultation on UNESCO's plan for conservation of the temple, with a view towards opening the site to visitors. Marlena contributed to the long-term strategic plan for the site's developments, and undertook visits to Khirbet et-Tannur to consult on the content and placement of tourist signs. A substantial part of the Fellowship's outputs involved producing educational and promotional materials about the temple complex, to inform visitors about the significance of the site and the artefacts found there.

Marlena's work on this project led to her being awarded a Visiting Fellowship by the Council for British Research in the Levant.

This allowed her to spend six months at the British Institute in Amman, where she continued to consult on the project and produce materials promoting Khirbet et-Tannur as a site for archeological tourism.



Oliver Cox

Heritage Engagement Fellow, TORCH – Humanities Division

The Thames Valley Country House Partnership

Historic houses are among the UK's most popular tourist attractions, with visitors spending over £1bn each year visiting historic homes. As of 2018, the National Trust has over 5.2 million members, and English Heritage nearly 1 million members and 6.5 million visitors annually.

These heritage sites are potentially a great opportunity for public engagement, if academics and heritage organisations work together to produce accessible and informative content about the buildings, their inhabitants and their histories. Oliver Cox's Fellowship funded the creation of a Heritage Partnerships Office at the University of Oxford, which creates, facilitates, and maintains sustainable partnerships between University researchers and the heritage industry. 'Academia does not have a monopoly on expertise', Oliver says, and this project was designed to create relationships that allow for heritage organisations and academics to benefit from each other's work.

Since the Fellowship ended, the Office has expanded significantly. The Fellowship led to a successful Knowledge Transfer Partnership Application for the Trusted Source project, a collaboration with the National Trust to provide academically informed content for their website. From here, the collaboration developed into the National Trust/Oxford Partnership Office, and to the involvement of the National Trust as a strategic partner in the Open-Oxford-Cambridge Doctoral Training Partnership.

Oliver writes that one of the most exciting aspects of the Fellowship was realising that 'there is an enormous wellspring of enthusiasm amongst the visiting public for "Triple A" content — content that is accurate, authentic, and accessible.' He also stresses the individual benefits of this project, noting that it has built him a public profile as an expert on country house histories, leading to various public lecture engagements. The Fellowship also provided him with further research opportunities, and he has since contributed to publications and produced journal articles on British country houses.



Jonathan Prag

**Professor of Ancient History,
Classics Faculty**

**Exploring Sicilian Epigraphy in
Sicilian Museums with Sicilian
Schools**

This project brought together four partners to document and exhibit the inscriptions of ancient Sicily. Across the region, centuries-old stones bear the markings left by previous generations. These are a vital part of Sicilian cultural heritage, which this project sought to preserve.



One aspect of the project was to create a comprehensive and accessible online database of the inscriptions. Jonathan Prag worked with the Comune di Catania, the Museo Civico Castello Ursino (where many of the most important inscriptions are held), and the EpiCUM project of the Italian CNR Institute of Cognitive Science and Technologies to build a searchable inscription catalogue.

This was complemented by an initiative to bring local students from the Liceo artistico statale "M. M. Lazzaro" school to work in the museum. The students helped select the inscriptions for an exhibition of the museum's collections, and produced the majority of the exhibition materials. These including making posters and panels, video installations, and artwork to accompany and interpret the inscriptions. A virtual exhibition designed by EpiCUM was integrated into the physical exhibition, which was eventually made available online.

Jonathan says that the collaboration demonstrated the 'enthusiasm of local audiences when given direct access to their local history and the ability to take a lead in sharing it with others.' The exhibition has been made a permanent part of the museum's displays, and other museums and universities are exploring the possibility of establishing similar projects elsewhere. The importance of the school's involvement in the collaboration was recognised by a prize from the Italian Ministry of Education, Universities and Research, for being the best work exchange project in Sicily. The school put the prize money of €10,000 towards funding a trip to London and Oxford for students and teachers.

Julie Farguson

College Lecturer in Early Modern History, History Faculty

Prince George of Denmark and his Admirals

Prince George of Denmark (1653-1708) is usually seen as a passive consort. Husband to Queen Anne, he is most often characterised as an amiable, retiring figure. In collaboration with the Royal Museums Greenwich, Julie Farguson's Fellowship aimed to shed a different light on George through a reinterpretation of a group of portraits called the 'Admirals series'. George commissioned the majority of this series of paintings which, in 2016, were due to be hung in the Queen's House at Greenwich. Julie hoped to use

the paintings as a way to get visitors engaged with George's life, as part of the Museums' renewed focus on the House's royal heritage.

Julie raised awareness of George's role in the monarchy through a paper presented at a 2017 conference organised by the National Maritime Museum, and a subsequent article based on this conference paper. She also gave a public lecture on Prince George, contributed enhanced online catalogue entries for the Museum, and presented a paper at an Anglo-Danish conference at the National Portrait Gallery.

The Fellowship also allowed Julie to apply for further funding from the Fell Fund and the Royal Museums, which supported an international workshop facilitating knowledge exchange, held at the Queen's House. As a result of this successful workshop, which resulted in the start of a new project on British-Danish consorts, Julie has chosen her research direction to work more closely with the Royal Museums in future. She also plans to continue with public engagement, working in conjunction with partners including English Heritage and the National Trust.



Emma Turnbull

Lecturer in Early Modern History, History Faculty

Women and War: Female Activism during the English Civil War

Given that the National Trust had 26.6 million visitors in 2017, the way in which they represent the lives of the houses' inhabitants is crucial for shaping public perceptions about British history. Emma Turnbull's KE project aimed to transform the way that historical women are represented in National Trust properties. She focused on three women: Katherine and Elizabeth Murray of Ham House in Richmond, and Lady Mary Bankes of Corfe Castle in Dorset. 'Each of these women has an engaging story of political action and bravery during the Civil War', she writes. 'But I found that there was a timidity around the existing interpretation at these properties, which tended to domesticate these women's activities, or simply ignore them.'

Working with the National Trust for two years, Emma's research informed new tours, display panels, and exhibitions at the partner properties. She also gave training to volunteers, to help the project have lasting impact by informing volunteers to be able to share this knowledge with the properties' visitors. She found that by providing volunteers with accessible material that told a strong narrative about the women involved, she was able to boost their confidence talking about these women's lives. Emma writes: 'I have succeeded in instigating a future change in the teams I have collaborated with... My partners are now

much more open to working with researchers to tell bold, challenging historical stories, and are prepared to engage with experts not simply as purveyors of facts but as specialists in ideas, context and argument.'

Over the course of the two-year Fellowship, Emma produced content for the National Trust across various platforms. She gave public lectures, wrote an article on Elizabeth Murray for the National Trust's *Trusted Source* website (2,281 views, 1,723 unique visitors), and produced six video blogs about suffragettes as part of TORCH's 2018 women's suffrage centenary celebrations. This work inspired her to engage in public engagement activities beyond the National Trust, and in 2017 she held an object-handling session on 'Living through Conflict' at the Pitt Rivers Museum in Oxford, as part of the *Being Human Festival*.

Emma also dedicated some of her Fellowship output to facilitating others to engage in Knowledge Exchange projects. In 2017 she organised a one-day workshop for academics and heritage organisations, designed to encourage interaction between them. Of those who attended, 100% said that they felt more knowledgeable and confident about KE activities and participating in them. However, by holding this workshop Emma was able to identify an avenue for further training — only a third of respondents said that they would be extremely confident leading such a project, suggesting that more extensive training for academics might increase the quantity of Knowledge Exchange projects, and prepare academics better for the potential challenges that these projects might present.

Since the close of the Fellowship, Emma has continued to work with the heritage sector. She is currently collaborating on a £20,000 project at Hardwick Hall, Derbyshire, that interrogates the perception of Bess Hardwick as 'a proud and ambitious shrew'. Entitled 'We Are Bess', the exhibition includes a video featuring Emma, public historian Dr Suzannah Lipscomb, and Dr Nigel Wright, the House and Collections Manager. It also showcases the stories of six modern women, asking them to respond to Bess's life and reflect on the parallels between her life and their own.

At the end of her own project, Emma writes 'I would strongly encourage other early career researchers to get involved in public engagement. This Fellowship has helped me to engage members of the public in conversation about big historical themes, and help them build connections between their lives and the lives of people in the seventeenth century. There is a quality of engagement in these interactions that I found immensely satisfying, and has helped me to clarify my own future research plans.'



Daria Martin

Professor of Art and Director of Research, Ruskin School of Art

Partner organisation: Villa Stiassni, Brno (managed by National Heritage Institute of the Czech Republic)

Refuge: exploring emotional inheritance through videogaming



Daria's initial Knowledge Exchange Fellowship project explored themes of resilience in mothers and children during periods of political and social turbulence and personal distress. Through playwriting, filmmaking and workshops, the project sought to explore how grey areas of power relations and structural violence might be addressed in ethical ways for both young and old audiences. It looked to produce artistic renditions of violence that were challenging, yet did not perpetuate or collude with violence.

Daria has now been awarded Knowledge Exchange extension funds for a further project, *Refuge: exploring emotional inheritance through videogaming*. She is working in partnership with Villa Stiassni (Brno); now managed by the National Heritage Institute of the Czech Republic, it was the childhood home of her Jewish grandmother, who fled the imminent threat of Nazi persecution in 1938. The project is based on her grandmother's dream diaries, in which more than 40,000 dreams were recorded across nearly 40 years.

Daria says: 'My grandmother Susi Stiassni kept these diaries, initially for the purposes of psychoanalysis, as an exploration of her inner world. This project focuses on a particular cross-section of the larger archive: 275 dreams about Villa Stiassni, which I aim to place within a virtual rendering of the villa. This videogame will offer a fresh new perspective within the heritage sector by "restoring" (and reconstructing and redistributing) difficult emotional histories through an unusual but highly accessible medium. It will also push the boundaries of what can be addressed through videogames, addressing Holocaust themes for the first time.'

Brno, once an industrial capital of Czechoslovakia (Daria's great-grandparents were textile industrialists) is now a major European gaming hub. Daria has formed a partnership with Petr Svoboda at the Czech Heritage Institute, who opened the doors of the Villa Stiassni to her and a film crew so that they could make an art film there. Daria adds, 'Two Oxford interns also mapped the villa digitally through photogrammetry technology, so that now, for the first time, a navigable digital model of the modernist villa exists. With programmers from the University of Masaryk I designed a basic videogame through which viewers can navigate and encounter five of my grandmother's dream-diary pages.'

Daria reports, 'The managers of the Villa Stiassni (both local and national) welcome this artistic intervention, which represents a form of "emotional restoration" that complements the physical restoration of the villa several years ago.'

Emma Smith

Professor of Shakespeare Studies, Faculty of English

Partner organisation: Royal Shakespeare Company

Folio of the Future

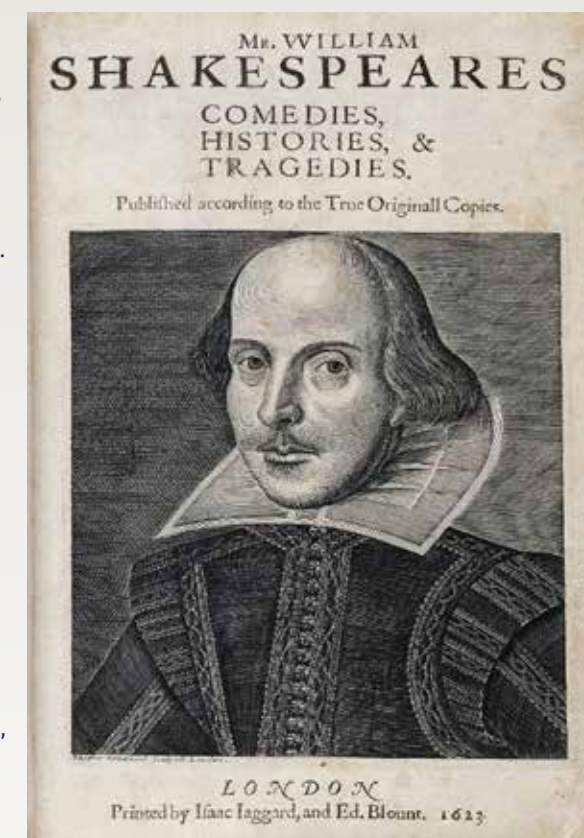
Emma Smith's research combines aspects of the history of the book, histories of reading, and the interpretation of Shakespeare on the page. During her Knowledge Exchange Fellowship she worked with the Royal Shakespeare Company (RSC) on their new permanent exhibition at Stratford's Swan Theatre, *The Play's the Thing*, which includes the RSC's copy of Shakespeare's First Folio (1623).

Emma comments: 'Aspects of the First Folio's stage directions, its record of actors' names at places where we might expect the name of the dramatic character, and its encoding of aspects of its performed past have all helped to animate the story of stage reinventions in Stratford over the last century. The RSC copy of the Folio also has a number of unique features and marks of use that tell stories of Shakespeare's reception. In particular we wanted to use the energetic seventeenth-century approval of aspects of the plays indicated by a hand-drawn manicule (pointing hand) as a way to connect with contemporary ways of indicating enthusiasm (the Facebook 'like' icon has some striking similarities).'

The second, related strand of Emma's project involved reconceiving the theatrical archive for the digital age, to preserve, curate, and animate the records of performance.

Emma's time as Knowledge Exchange Fellow was spent in liaison with the RSC's digital development and creative teams to scope out the technical, creative, and academic contours of a digital 'casebook' for a single play – *Henry IV Part 1*. The aim of the digital casebooks was to open up a curated experience of the theatre archive online, to benefit students of literature and of drama in schools and universities as well as academics and the wider theatre-going public.

Emma continues to work on ideas towards a digital Folio. Her KE Fellowship resulted in ongoing contacts at the RSC, with whom she is planning events for 2023 – which will be the 400th anniversary of Shakespeare's First Folio.



Abigail Green

Professor of Modern European History, Faculty of History

Partner organisations: The National Trust; the European Association for the Promotion of Jewish Heritage and Culture (AEPJ)

The Jewish Country House in Europe



Abigail Green's work takes country houses as a starting point for opening up a broader intellectual agenda at the interface between Jewish history, art history and heritage culture.

In partnership with the National Trust and Historic England, Abigail's first Knowledge Exchange Fellowship enabled her to begin telling the wider Jewish histories behind many British country houses, working principally with Jewish country house museums in the UK to interpret these properties within the context of a European Jewish elite.

Abigail observes that, 'we cannot understand the houses, the people who lived in them, their relationship to their

other houses, or the world in which they operated, without considering the Jewishness of these people. Many of these historic properties didn't really have the tools to understand what that meant, or the confidence to tell the Jewish stories attached to their properties, and to understand them.'

The project aimed to transform the practice of the partner organisations. Volunteer training sessions were held at key properties, while five National Trust locations and three further historic houses participated in the European Days of Jewish Culture for the first time. These efforts helped to develop both an intellectual framework and concrete resources for academics and heritage professionals.

An extended KE Fellowship for 2018–19 enabled the initiative to expand into continental Europe, now joined by the European Association for the Promotion of Jewish Heritage and Culture. Abigail explains that, 'the key focus of the European activities was a Knowledge Exchange conference involving key European partner properties, hosted at Villa Kerylos by the Centre des Monuments Nationaux, where a European Jewish Country House Network was launched.'

The project now has in the region of £1 million in funding from the Arts and Humanities Research Council, and will continue to be developed over the next four years, with many more organisations joining in.

Abigail learned a great deal through her Knowledge Exchange Fellowships. 'Working with the heritage sector', she comments, 'has transformed the way I understand my field, exposing me to huge amounts of material that has not been structured by the academy, and forcing me to think about it in entirely new ways. After 20 years as a Tutorial Fellow teaching so many wonderful students, it's also been refreshing to diversify what I do, acquire new skills like team leadership and fundraising, and stretch myself professionally in new ways.'



Alexandra Hughes-Johnson

Research Coordinator for the Women in the Humanities Research Programme;
Faculty of History

Partner organisation: The National Trust

Women's Suffrage and Colonialism: new perspectives and collaborations

Alexandra Hughes-Johnson's Knowledge Exchange Fellowship gave her the opportunity to expand her existing interests in women's suffrage and political networks, whilst working with the National Trust (NT) on ongoing research linked to its 2018 Women and Power Programme. Alexandra's project connects academic research on women's suffrage campaigns within the British Empire to collections, properties and people associated with the NT, revealing new stories behind them.

Initial research identified the NT properties Dunham Massey, Wightwick Manor, Mount

Stewart and Kedleston Hall as the project's main case studies; the men and women who lived in these properties were deeply involved with suffrage and colonialism from a variety of standpoints. George Curzon of Kedleston Hall was Viceroy of India 1898–1905, and also Co-President of the National League for Opposing Women's Suffrage – an organisation that used the language of Empire in its anti-suffrage literature. Wightwick Manor was owned by The Mander family; their wider familial network included Alan and Lionel Mander, who married Sudhira and Pretwa, the daughters of the Maharajah of Cooch Behar. This connected the Manders to the Indian campaign for enfranchisement during the 1920s and 30s. Sudhira and Pretwa's aunt, Mrinalini Sen, was heavily involved in suffrage agitation in London in 1919 and became a central figurehead for the women's movement in Bengal during the 1920s.

Alexandra has also been analysing property-centred collections alongside the archives of local, national and international newspapers, as well as a range of suffrage periodicals. This has enabled her to map interactions and exchanges between a number of NT properties, the international suffrage movement and broader women's rights campaigns. She has explored the role of race and colour in shaping women's experience of the colonial suffrage movement, and placed women's experiences in the context of imperial conversations and debates surrounding citizenship and nationalism. This exercise has brought to light a range of stories and histories previously unknown to the National Trust, that will engage and enlighten National Trust staff and the general public.

These diverse histories are being shared with the National Trust through the production of a downloadable Knowledge Exchange Research Guide; the information in it will help to inform property tours and contribute to exhibitions and displays at the partner properties. Alexandra will also organise a number of property-based research sharing days to explain some of the project's findings to NT volunteers and employees, who can then use them to enhance the visitor experience.

Alice Little

Research Associate, Bate Collection of Musical Instruments and Junior Research Fellow in Music/History, Corpus Christi College; Faculty of Music
Partner organisation: The English Folk Dance and Song Society

English Tunebooks of the Eighteenth Century



The English Folk Dance and Song Society (EFDSS) is the national development agency for preserving, protecting, disseminating and promoting the traditional folk arts of England. Alice Little partnered with them to study around twenty tunebooks – musical notebooks – from the eighteenth century which are held within their archive.

Alice explains that, 'while the repertoire contained in these manuscripts is still relatively popular on the folk music scene today, the sources themselves have been

under-researched. EFDSS was keen that I should help users of the collection interpret them, particularly with regard to cultures of music collecting and the understanding of "national music" in the eighteenth century.' Alice was also interested to learn more about these tunebooks in the context of the wider collections held by EFDSS.

During the course of the project, Alice has catalogued the tunebooks and their contents, and has begun to use this data to compare the repertoire contained. She has written about her work for *English Dance and Song* magazine, and prepared an academic article for *Folk Music Journal*. In February 2020, EFDSS organised a public-facing knowledge exchange event at which Alice gave a 'guided tour' of the eighteenth-century tunebooks in their archive, played recordings of some of the tunes in the manuscripts, and heard from present-day collectors and other researchers about what these sources meant to them.

While plans for a concert-lecture have had to be put on hold as a result of the Covid-19 outbreak, Alice is helping to organise the conference 'Traditional Tunes and Popular Airs', to be held at EFDSS in October 2020.

Beyond the Fellowship, Alice says that, 'I am speaking with a network of researchers about future directions, with options including a multi-archive grant application, and sharing information to build a collaborative database of tunebooks that will be useful for researchers and archivists as well as contemporary musicians.'



Sarah Mallet

Post-doctoral Researcher, School of Archaeology and Pitt Rivers Museum
Partner organisation: Museum of London Archaeology

Refugee Heritage: the archaeology of the Calais 'Jungle'

Sarah Mallet has been using archaeological techniques to research a modern refugee camp.

In partnership with the Museum of London Archaeology (MOLA), her project researched the visual and material culture of the Calais 'Jungle', based on a large number of objects from the temporary refugee camp which were collected by the artist Gideon Mendel. Sarah explains that, 'by examining the material culture of the camp through the lens of archaeology, our innovative approach accounted for the political, cultural, historical and social trends that led to 10,000 people living in a refugee camp in Northern France between 2015 and 2016.'

The project involved archaeologically recording 2,189 objects using guidelines from MOLA, a charitable company and one of the largest commercial archaeological companies in Britain, with over 40 years of experience working with archaeological finds.

This 'post-excavation' work with the collected material from the Calais 'Dzhangal' or 'Jungle', had two central aims: firstly, to contribute to an understanding of the camp, its residents and those connected with it through the study of artefacts collected at the site, and secondly to develop a reflexive approach to current methodologies for dealing with archaeological collections. The partnership has allowed for an in-depth assessment of how 'unusual' archaeological materials can shed light on post-excavation processes, while creating a unique body of material as visual testimony to the lived experience of a European refugee camp.

The original project was completed in September 2019, with an archaeological record created for each object. Since then, the awarding of a HEIF Social Science KE grant has allowed the project to develop a second phase in which, says Sarah, 'we will select some groups of objects and conduct a post-excavation assessment on them to deepen our understanding of the camp.'

Sarah's overall aim, she explains, is 'to present an alternative to the framing of forced migration as a temporary "emergency" and to use both curatorial and archaeological methodologies to give a legacy to the camp, a space which was inherently impermanent, thus creating the time and space for new conversation about the central place of migration in the 21st century.'

Working with MOLA, Sarah adds, 'has been hugely beneficial; their approaches to recording the materials were key in developing and thinking about the project. It was also important to step out of academia and work with a business, with its different constraints around budget and time.'

Simon Palfrey

Professor of English Literature, Faculty of English

Partner organisation: Magdalen Road Studios

Demons Land: a poem come true

Simon Palfrey's Demons Land project is a multimedia collaboration exploring the encounter between colonisers and indigenous peoples in Australia, focusing on understandings and ownership of land, country and home. Simon explains that, 'we use Edmund Spenser's imperialist epic poem *The Faerie Queene* as the organizing skeleton for our work, a model to work with and against. The aim is to develop a major international installation-cum-event, with accompanying literature and colloquia.'

Simon went with three of his collaborators, art historian and curator Andrea Bubenik, artist Tom de Freston and film-maker Mark Jones, on a four-week Australian trip in November 2019. They visited north Queensland, eastern Arnhem Land, Darwin and Katherine (Northern Territory), with a ten-day period for workshops and filming in Brisbane. This was primarily a scoping trip designed to meet indigenous artists, practitioners and leaders, with a view to refining the project and identifying potential collaborators. The trip was a great success, with almost unanimous enthusiasm for the project among indigenous communities.

THE FAERIE QVEENE.

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LONDON
Printed for William Ponsonbie.
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A ten-day return trip had been planned for April 2020, starting in Broome and visiting numerous arts centres in the Kimberley region, with a third trip planned for July and August, focused on north Queensland. The idea was then to be in a position to apply for substantial external funding in both Australia and the UK. The COVID-19 outbreak has unfortunately brought this aspect of the project to a halt. Simon explains that, 'aboriginal communities are particularly vulnerable to any such infections and they will undoubtedly be hesitant to open their doors to international visitors until the all-clear is well and truly sounded.'

Simon's Knowledge Exchange Fellowship has been crucial in helping to get the project off the ground, kick-starting what is promising to be a successful and very original international research and artistic project.



Catriona Seth FBA

Marshal Foch Professor of French Literature, Faculty of Modern Languages
Partner organisations: Waddesdon Manor, The Wallace Collection, Chrome Radio

Marie-Antoinette: a life in objects

Marie-Antoinette is the most famous Frenchwoman in history, recognised even by people who have no idea when she lived or what she really did. Catriona Seth, already widely published in French on Marie-Antoinette, has been seeking to recapture aspects of her world through objects connected with the French queen which are now in British public collections; among them are items of furniture, china, books and pictures. Catriona brings her in-depth knowledge of Marie-Antoinette's life, while curators from the Wallace Collection and Waddesdon Manor offer detailed insights concerning the objects themselves – not only how they

were ordered, made and used, but also how, when and why they ended up in UK museums.

Catriona's project will share these insights with the public through the medium of podcasts in English, produced by Chrome Radio (run by Oxford graduate Catriona Oliphant) and in collaboration with the museum curators. A further podcast, in French, involves a visit to the Conciergerie in Paris, where Marie-Antoinette was detained in the run-up to her execution, and a discussion with the director. There are also plans for blog posts, and possibly a skills seminar for students and staff in handling and presenting objects to communicate research.

The plans have been reshaped to take account of the impossibility of going into the museums during the COVID-19 crisis. The podcasts will be reduced in number, but longer – and rather than being based on aspects of Marie-Antoinette's life, such as her family and friends, they will instead be connected to three places: the Wallace Collection, Waddesdon Manor and the Conciergerie. They are intended to have a reach beyond academia and be of interest to a general public of all levels.

The production of the podcasts involves participants in a three-way learning process: about making interesting audio, about Marie-Antoinette as an individual, and about the museum pieces. The podcasts will range over subjects such as cabinet-making in the eighteenth century, and the history of collections. The listener, who will hear footsteps echoing through Marie-Antoinette's cell or the key turning in the lock of her desk, will benefit from this triple input in a diverse and rich series which aims, by its choice of subject and preparation in two languages, to showcase historic and ongoing ties between France and the United Kingdom.

Barry Murnane

Associate Professor of German, Faculty of Medieval and Modern Languages

Partner organisation: Science Museum London

Pharmacy as a Laboratory of Modernity



As Science Museum Research Fellow Barry Murnane spent the first half of 2016 working with the curators and experts of the Wellcome Medical Collections at the Science Museum in London, exploring the material dimensions of medical therapy in the nineteenth century. The project started out with the aim of assisting the Science Museum in redeveloping their Medicine Galleries for their reopening in 2019, but in the process he discovered the museum's huge collection of 19th-century inhalation devices. 'I was fascinated to see what these small, apparently unremarkable objects could say about medical science of the era, and society more generally', he says. 'Sometimes it's the supposedly boring objects which tell us more about the experience of medical history, from the bottom up.'

While planning the new exhibition spaces continued at pace, the project became centred around the most unlikely of objects: the Dr Nelson's Inhaler, the forerunner of modern asthma inhalers, used to treat those suffering with lung disease in the 19th century. Generally cheap, mass-produced, and distinctly ordinary-looking, these had received little attention from researchers or curators in the past. Inhalers tell a story that links the cultural and social elite – writers like Ann Radcliffe, Charles Dickens, or Marcel Proust – to the lives of ordinary men and women. With increased industrialisation came greater air pollution (the infamous Victorian 'smog') and the creation of a huge working class who lived in squalid, damp conditions and worked in dangerous environments. So an increase in pulmonary disease could be seen as a direct side effect of modernity, and it is clear that it was the poorest and least powerful who bore the brunt of this. The mass-produced Dr Nelson's inhalers were affordable enough to be used in poor hospitals, and so we have extensive records of their use from the doctors who worked and researched there. 'These sources paint an intimate picture of the widespread deprivation and exploitation that caused people to become ill, revealing clearly that the progress made in the Victorian era came at the expense of a great deal of suffering and loss of life.'

The project activities included workshops with lung-disease stakeholders and education specialists, outreach sessions, and public events in Oxford, London, and Germany. Along with pharmaceutical researchers from the University of Hertfordshire, the inhalers were also subjected to modern quality control testing, to discover whether they actually worked. Surprisingly, they discovered that the basic inhalers were an effective method of drug delivery. Although whether this was a good thing or not is debatable; among the tinctures recommended for inhaling through these devices were belladonna and hydro-cyanic acid — a forerunner to the Zyklon B gas used in the atrocities of the Holocaust. Barry subsequently co-published a series of articles based on the work, including on the pharmatechnology of the Nelson Inhaler in *the Journal of Aerosol Medicine and Pulmonary Drug Delivery*. 'This Fellowship gave me access to new methods, new materials, and new audiences. It was a fantastic opportunity to experience and shape – in however small a way – the Science Museum's new Medical Galleries. These are stories that can engage the huge range of people who walk through the Science Museum's doors, from young children to adult specialists, for decades to come.'

Jieun Kiaer

Young Bin Min-KF Associate Professor of Korean Language and Linguistics, Oriental Institute

Partner organisation: Eggbun Education

Learning Pragmatics through Chatbot: the case of Korean

'In the post-Brexit UK, the importance of foreign language learning beyond European languages cannot be emphasised enough,' says Jieun Kiaer. Foreign language learning is at its lowest level in UK secondary schools since the year 2000. 'There is an urgent outcry', Jieun continues, 'to develop a sustainable language-learning model for British young people.' The Covid-19 crisis and the resulting social distancing measures have exacerbated the problem by removing essential classroom interaction with teachers.



At the same time there is a rapidly growing interest in learning Korean, due to the global spread of 'Korean wave' ('K-wave') fandom – the new global popularity of Korean culture, particularly pop music, facilitated by the rise of social media. Jieun's project aims to devise an innovative, sustainable and culture-led language-learning model which will make the most of British youth's current interest in Korean pop culture.

The project will work on the development of a multi-modal chatbot (a type of software which simulates real-time conversation, in written and spoken language, using visuals and audio) for teaching Korean. This low-cost model will also be immediately applicable to other languages, and to any learners with limited access to teacher-led classrooms – making it perfect for virtual, distance learning. Once developed, it can support limitless users. A chatbot provides a wide linguistic and cultural repertoire using a multi-modal channel, so that a student can combine their language learning with a cultural activity of their choice – cooking, for example. Its real-time, spontaneous reaction simulates face-to-face learning and can be particularly beneficial to students with a lack of opportunity to engage with speakers and teachers of the target languages.

This model is particularly suitable for young students with increased interest and competency in digital and social media engagement. Jieun explains that, 'so far we have developed a model with Eggbun, the leading chatbot company for Asian languages, where learners can select the cultural activity of their choice and learn how to interact with Korean people using the right level of politeness and intimacy.'

In order to prove the efficacy of the model, the project will need to wait for schools to reopen following the Covid-19 emergency. If this is delayed, the project team is thinking of introducing this model virtually to Korean-learning schools in the UK, in collaboration with the Korean embassy and the Korean Ministry of Education.

Kate McLoughlin

Professor of English Literature, Faculty of English

Partner organisation: Oxford Quaker Meeting

Literature and Silence

Kate McLoughlin's Fellowship enabled her to begin exploring her research theme of literature and silence through a partnership with the Oxford Quaker Meeting. She explains, 'I wanted to cast my intellectual net widely. I didn't yet know what form of output my research would eventually take. I didn't know what literary periods I would concentrate on, what literary genres, even what nationalities of literature.'



Quaker meetings are held in silence unless someone is moved to speak. The Fellowship enabled Kate to attend eight sessions of the Oxford Quaker Meeting, including the opportunity to chat informally with members afterwards. In exchange she hosted four workshops exploring poetry about silence from the 17th century to the present. Participants considered poems by William Shakespeare, Thomas Traherne, Alexander Pope, Christopher Smart, Mary Mollineux (an early Quaker poet), Aaron Hill, Alfred Lord Tennyson, Dante Gabriel Rossetti, Emily Brontë, Langston Hughes, T S Eliot, Denise Levertov and e e cummings. Kate reports, 'We explored feelings of being struck dumb by love, speechless with awe, beyond

words in religious ecstasy, speechless with grief. We read poems contrasting wise reticence with foolish cant and chatter, and poems about those awkward moments when someone should speak but nobody does.'

While Kate developed an understanding of what silence means to people for whom it is a large part of their spiritual lives, she was able to offer them the opportunity to reflect on their spiritual practice through literature. 'For me,' she says, 'putting on the workshops opened up an extraordinarily rich seam of poetry about silence that I hadn't realised existed. For the participants in the workshops, it seems to have been an enjoyable experience and an opportunity to look at their spiritual practice from a different angle.' Their comments included 'This was a marvellous opportunity to engage with poems previously unknown to me,' and 'I wish we could do more!'

Kate has now been awarded a three-year Major Research Fellowship by the Leverhulme Trust, in which to write a literary history of silence that will be published by Oxford University Press. Together with Dr Suzan Meryem Rosita Kalayci, she was also awarded funding for Public Engagement with Research. Kate comments, 'We put on a series called *Into Silence* in 2018–19. In 2019–20, joined by Willem Kuyken, Ritblat Professor of Mindfulness and Psychological Science in the University, we've established a TORCH Network called the Silent Hub.'

<https://www.torch.ox.ac.uk/silence-hub>

Nicholas Cole

Director of the Quill Project

Senior Research Fellow, Pembroke College and History Faculty

Broadening Access to Early State Constitutional Records

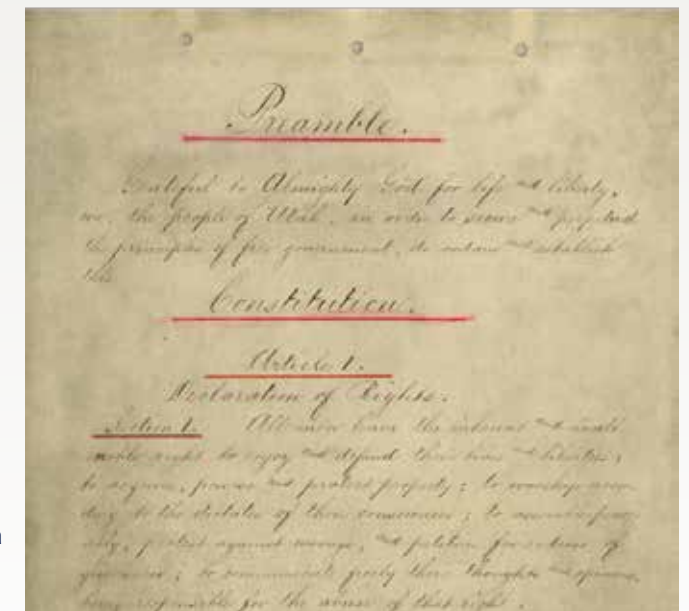
Quill has developed leading digital editions of key constitutional documents of the United States. The Knowledge Exchange Fellowship enabled us to start converting our academic resources for use in wider educational settings, as well as laying the groundwork for future research projects. By partnering with ConSource, an organization with expertise in the American K-12 curriculum, we hoped to create materials for classroom use and to collaborate on a strategy for research into early state constitutions. A workshop in Oxford included representatives of other research projects and public-education focused organizations.

ConSource provided valuable insights into curriculum requirements and the classroom environment, while the workshop led to new opportunities in the K-12 community through collaborations with the Bill of Rights Institute (BRI) and Utah Valley University (UVU). UVU launched a series of training events for teachers and will co-host a summer programme in Oxford in 2021. BRI featured Nicholas Cole in online programming for Constitution Day 2019 (targeted for classroom use and reaching more than 14,675 viewers) and recorded a series of follow-up interviews. Since then, our own Google Analytics data has shown increased use of our platform across the US.

Work on a strategy for research into the creation and drafting of early state constitutions resulted in a 'U.S. State Constitutions Network', bringing together academics with an interest in state constitutional development and representatives of organizations that would disseminate the research-outputs. Our objectives were endorsed by the award of a prestigious Digital Humanities Advancement Grant from the National Endowment for the Humanities (NEH) to UVU to work with Quill on state constitution-writing. Cole said, 'This work will enable us to study the complex web of influences that helped to form the

states of the American West... The NEH has recognized both the intrinsic value of this research, and the opportunities that it provides students to deepen their understanding of archival research and the latest digital techniques. The collaboration of Pembroke College with institutions like UVU enables research to take advantage of the expertise and resources of two very different institutions, and is a model of successful, transatlantic cooperation.'

The KE Fellowship has enabled us to develop a new scholarly network and to deepen understanding of the challenges of classroom-resource development. We have used the insights generated to improve our current platform and to plan a programme of work for on-going research and development.



Kathryn Eccles

Research Fellow, Oxford Internet Institute
Partner Organisation: English Heritage

Hashtag Heritage

This KE Fellowship enabled Kathryn to combine her interests in digital engagement with cultural heritage, with new methods in social data science. The Fellowship provided the opportunity to pilot the use of social media data and image classification algorithms to better understand visitor engagement with heritage sites, focusing on English Heritage's portfolio of free-to-access sites. English Heritage look after 255 free heritage sites, which make up over half of the organisation's portfolio. These sites range from the remains of a second-century AD Roman fort, Bronze Age tombs on Cornish cliff tops, Neolithic long barrows dating back to c.3800 BC, and the ruins of numerous abbeys, villages, castles and priories. They represent a broad sweep of human history, from Prehistory to the Industrial Revolution and beyond. With no staffed gates or paid entry points at which to gather straightforward data on visitor numbers, the free sites have presented a challenge to the organisation in terms of understanding more about what draws people to the sites, what they enjoy about their visits, whether they want or need more information, and how to maximise this engagement to raise awareness about English Heritage's work.



The project looked at image and textual data from Twitter and Instagram to try to understand how visitors' use of social media contributes to our understanding of how visitors connect to free sites. Following on from scholarship on how new technologies facilitate collaborative engagement with heritage and social 'place-making', the research project explored what social data can tell us about visitor engagement with history, heritage and place. Data from Twitter unearthed a number of key community groups and activities focused on particular free sites, while data from Instagram revealed varied patterns of visitor engagement throughout the year, as well as unearthing playful engagement with features of individual sites, such as sculptures and statues. Combining research questions arising from the research team and the organisation provided a fascinating insight into how new data-driven methodologies could be operationalised within the heritage sector.

This Fellowship project has benefited from working with the Oxford University Heritage Network and the new TORCH Network (En)coding Heritage. It has also led on to further work on 'playful' engagement with cultural heritage thanks to an Oxford GLAM Labs-funded project called 'Mapping Playful Spaces in the Museum', which focused specifically on tracing different types of playful engagement seen in the #Heritage project.

HEALTH & WELLBEING

Daria Martin

Professor of Art, Ruskin School of Art

Trauma, Resilience and Motherhood

In collaboration with Theatre O, Daria Martin's Fellowship explored the impact of trauma on the relationship between mothers and their children. This took several forms, resulting in the creation of a new play, *Sheriff*, a short film called *Tonight the World*, and a video game to be included in Daria's solo exhibition at the Barbican Curve in 2019.

Sheriff asks its audience to contemplate what it means 'to exist on a domestic level when everything around you is being torn apart'. Aimed at both adults and children, the play takes inspiration from mothers in Mexico, who have taken on roles of the Chief of Police in the country's drug war. These women are 'risking everything in order to create a viable future for their children, even if it means sacrificing themselves', the theatre company say. *Sheriff* explores their motivations, actions, and how these impact on their lives and the lives of those around them.

Tonight the World is based on the dream diaries of Daria's grandmother, Susi Stiasni. Fleeing from the Holocaust, Stiasni compiled over 10,000 pages of dream diaries over 35 years, originally for psychoanalytic use. Daria's film presents snippets of these diaries, providing her interpretation of her grandmother's writings. Stiasni's recollections of her childhood are distorted by time, trauma, and loss, but many of the images she describes revolve around her childhood home - a villa in Brno which is still standing today. *Tonight the World* stages five scenes from the diaries set in the house, and for the Barbican Curve exhibition this will be accompanied a video-game installation that takes participants on a journey through the house.

Tonight the World was presented at the St John's seminar in Psychoanalysis in 2018. Currently, Daria is looking to continue her collaboration with Theatre O to develop the short into a feature film.



Emily Troscianko

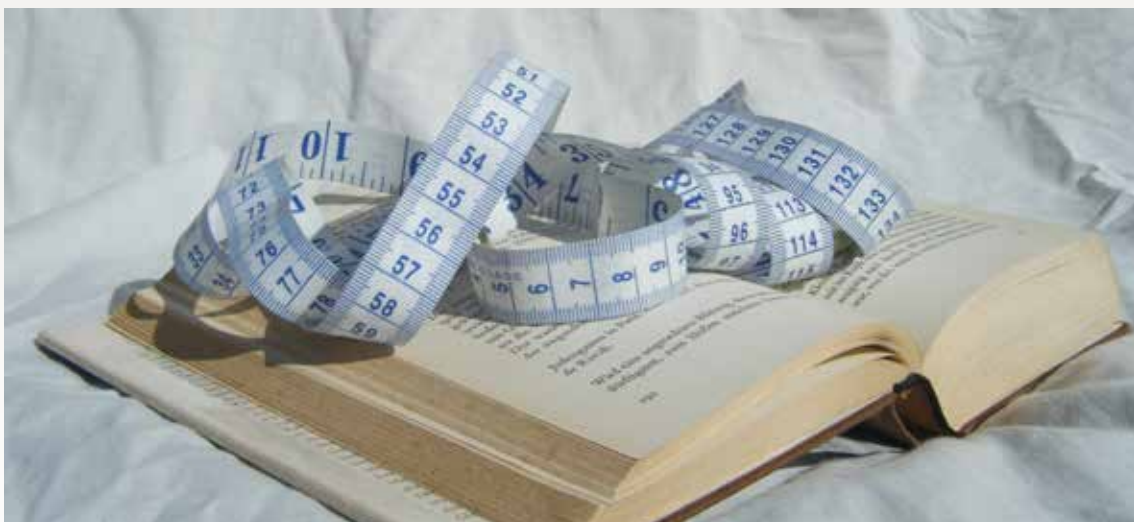
Research Associate, TORCH and Baillie Gifford Writing Partnership lead, Humanities Division

Eating Disorders and Real-Life Reading

Media photographs and images, especially of the female body, are widely considered to play an important role in how eating disorders develop and are experienced by individuals. But literary depictions of eating disorders and body image are more subtle and less well understood. Emily Troscianko partnered with Beat, the UK's leading eating disorder charity, to investigate the connections between literary reading and mental health, with a focus on eating disorders.

Emily used her previous research, investigating how textual features like descriptive style or shifts in narrative perspective shape the ways in which readers respond to literature, to create a survey with Beat, asking respondents about their experiences of literature and eating disorders. Nearly 900 people replied, providing such an extensive data set that Emily was able to write two journal articles (published in the *Journal of Eating Disorders* and *Medical Humanities*) and two book chapters based on this work. The survey illuminated important differences between literature whose characters explicitly experience eating disorders, and the more complex influence of works that shape conceptions of body image and individual identity.

Emily reports that one of the most sobering finds reported on the survey was the habit of 'self-triggering', where individuals deliberately seek out fiction to make themselves more ill. This phenomenon 'urgently needs more exploration', Emily writes — 'what motivates it, what are its effects, how can it be undercut?' These will be questions investigated by Emily's future research, which also includes establishing a reading group to explore how literary impacts change according to whether the fiction is read aloud as opposed to on the page. Since the end of the Fellowship, Emily has also been developing an app to support recovery from anorexia, incorporating her research as well as practical habit-shifting support.



Valerie Worth

Professor of French, Medieval and Modern Languages

Celebrating 500 Years of Pregnancy and Birth

Giving birth without some kind of pain relief is a rarity in the twenty-first century, but we perhaps have the combined efforts of obstetrician James Young Simpson and Queen Victoria to thank for this. It wasn't until the late 1840s that any kind of anaesthetic was used for childbirth, when Simpson began giving small doses of chloroform to women in labour. Apart from the fear that surrounded this new (and now, we know, likely carcinogenic) chemical, Simpson's technique was opposed on religious grounds. According to many contemporary clergy members, the biblical passage stating 'in sorrow

shalt thou bring forth children' was to be taken literally. If God had meant childbirth to be painless he would have made it so — using an anaesthetic was directly to contradict God's will. It wasn't until Queen Victoria used chloroform for her eighth birth in 1853 that anaesthetic became widely accepted and public enthusiasm overwhelmed religious objection to the practice.

Valerie Worth's Fellowship explored stories like these, staging an exhibition celebrating 500 years of changing perceptions about pregnancy. In collaboration with the Royal College of Obstetricians and Gynaecologists, and the De Partu research group on the history of childbirth, the Fellowship resulted in a six-month exhibition at the Royal College's Library. The exhibition featured materials from the College's own archives, contextualising them and investigating the controversies that surrounded many of these writings and ideas. To complement the exhibition, a conference and study day were held in London and Oxford respectively, bringing together practitioners, archivists, and academics to discuss the exhibition's themes.

Valerie's collaboration with the Royal College has continued beyond the end of the Fellowship, and she has since participated in the Royal College's consensus group to develop methods for improving gynaecological care in the UK.



Graham Riach

Department Lecturer in World Literature,
English Faculty

Ageing and Creativity

Ageing populations are frequently framed as problems that need to be solved. In an article entitled 'An ageing population is posing problems that Britain cannot ignore', Oliver Kamm wrote for *The Times* in August 2018 that people living longer is 'excellent news but an economic conundrum'. *The Financial Times* runs regular articles on how ageing populations in Japan are shrinking GDP, while China is the subject of many similar headlines.

Graham Riach's Fellowship aimed to reframe the discourse around ageing populations, by exploring the relationships between creativity and ageing. Discussions about ageing populations that focus on statistic analysis of medical and economic issues can hide the fact that elderly people are 'individuals who participate in our shared present', Graham writes.

In collaboration with Age UK Oxfordshire, Graham ran three creative writing workshops with older people. 'The arts reflect our attitudes towards ageing, but they also challenge them, offering alternative visions of growing old', he says. By holding these workshops, he hoped to examine 'the role creativity plays in growing old, and how ageing informs the ways we make literature and other arts.' The workshops were also intended to have a positive impact on participants' overall wellbeing, building on research suggesting that artistic creativity has significant wellbeing benefits for elderly people.

This project has contributed to Graham's larger project, Global Narratives of Ageing, which explores depictions of ageing in Africa, the Caribbean, and Japan. The work produced in the workshops is being turned into a pamphlet, and Graham is making a short film about the process. He will also be running another workshop at the Creative Ageing Festival in 2019.



Joshua Hordern

Associate Professor of Christian Ethics, Faculty of Theology and Religion
www.healthcarevalues.ox.ac.uk

Partner organisations: Oxford University Hospitals NHS Foundation Trust (OUH),
Royal College of Physicians, Stratification in Colorectal Cancer Consortium/Cystic
Fibrosis Trust/Bowel Cancer UK

Compassion in Healthcare: pilgrimage, practice and civic life

Joshua Hordern uses theological and philosophical sources such as Christian ethics and Aristotelian thought to consider the meaning and practice of compassion. Working in partnership with healthcare organisations and practitioners has enabled him to explore what this analysis can contribute to addressing some of the challenges of modern healthcare.

Patients, staff and the wider public are usually very aware of the importance of compassion. But the health system operates in the context of an ageing and expanding population, an increase in potential treatments, and limited funding. This context can erode the compassion of individual staff, and even of healthcare institutions, and lead to lower staff resilience, poorer health outcomes, and a rise in complaints and litigation.

Some of Joshua's work was done in conjunction with the Royal College of Physicians, consulting a range of medical bodies, patients, academics, and practitioners to explore the professional skills, values and attributes essential to the modern doctor. The conclusions were published as a report on Advancing Medical Professionalism.



Joshua's TORCH Knowledge Exchange Fellowship then led to co-authored reports aimed at strengthening compassion in individual clinical services at Oxford University Hospitals NHS Foundation Trust. It also resulted in an invitation to shape a new compulsory curriculum for all undergraduate medical students at Oxford, focused on professionalism and the humanities.

Another series of workshops at Oxford explored 'precision medicine' – an approach which uses targeted therapy, based on the individual patient's precise genetic diagnosis, to deliver more personalised and effective treatment. But there are questions about how medical staff can best communicate the reality of precision medicine to patients, and about what happens to patients who find that there is no appropriate

treatment for them. Academic researchers, clinical experts, and patient organisations came together to discuss these issues, resulting in the publication of policy recommendations around precision medicine clinical trials.

Through the Knowledge Exchange Fellowship, Joshua gained an understanding of how collaboration can be most fruitfully undertaken for shaping research questions, and how the humanities can be involved in policy discussions. This led to the publication of a new Humanities and Policy Engagement Brochure, which sets out some of the benefits of policy engagement, gives basic advice on how to go about it, and points the way to further resources and support.

Andrew Papanikitas

**Nuffield Dept of Primary Care Health Sciences
Partner – Dr John Spicer, Health Education England**

Extending ethics in medical education

Medical ethics and law (MEL) is a vital part of medical education. A strong foundation in MEL enables doctors to manage the professional dilemmas they face – especially in times of crisis, when formal guidance can be outdated or contradictory across professional boundaries.

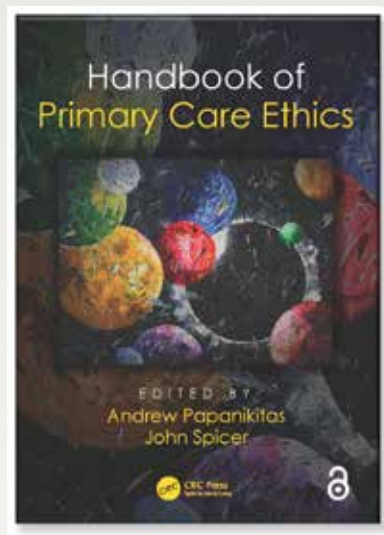
Dr Papanikitas noted the need for enhanced MEL training as a GP trainee, when his own undergraduate theoretical training proved insufficient for the dilemmas of practice. Collaborating with Dr John Spicer, Head of Primary Care Education for Health Education England in South London, he developed the *Primary Care Ethics Handbook*, which offers insights from regulators, academics, clinicians and others on the range of dilemmas GPs may encounter. The book was commended by Wendy Rogers, Professor of Clinical Ethics, Macquarie University, for offering 'something for everyone' with guidance and insights for both practitioners and patients. The book won a British Medical Association Book Award in 2018.

Papanikitas's TORCH Knowledge Exchange Fellowship in 2018-9 allowed him to look beyond general practice to explore post-graduate ethics education in other medical specialities. A pilot review of the Gerontology and Palliative Care curricula revealed huge differences in approach and content – and clear opportunities for useful knowledge exchange across medical specialities, and between the profession and academia. The award has also enabled Papanikitas to collaborate with Fellow Early Career Researchers – Dr Selena Knight at KCL, Dr Benedict Hayhoe at Imperial College, and Guy Schofield at Bristol.

Working with Health Education England, the General Medical Council, the Royal Colleges and others through a series of knowledge exchange workshops, Papanikitas and Spicer have built a strong network of those interested in strengthening provision of ethics education after medical school. One output from this (with Knight, Hayhoe and other colleagues) is a pilot study of the needs of clinical commissioners with regard to ethics education. The paper is currently in press with the *British Journal of General Practice*. Insights from the workshops have informed a GP training event in Watford and a special parallel session on post-graduate ethics education at the July 2019 Institute of Medical Ethics annual research and education conference.

Papanikitas now seeks further funding to extend his review of post-graduate curricula and continue to promote robust MEL provision across all medical specialisms. He says: 'Good ethics education equips doctors with the tools to manage the challenges they inevitably face in practice. Strengthening MEL is vital to preventing the stress and 'moral distress' we increasingly see in the profession, enabling doctors to practice with professionalism and confidence, and ensuring high-quality care for patients. It also gives doctors the confidence and language to challenge environmental factors that hinder ethical practice.'

Dr Andrew Papanikitas is an Oxford-based GP and a part-time Honorary Tutor at the Nuffield Department of



Primary Health Care Sciences

'The knowledge exchange work we have done with Oxford University has been essential to building the tools and support needed to transform the provision of post-graduate medical ethics education.'

John Spicer, Head of Primary Care Education for Health Education England in South London

Dr Papanikitas has been funded in this work by the National Institute of Healthcare Research, The Institute of Medical Ethics, TORCH, and the Collaborating Centre for Values Based Practice at St Catherine's College Oxford as well as a Junior Research Fellowship at Harris Manchester College, Oxford.

Adam Shriver

Faculty of Philosophy - Uehiro Centre

In partnership with the Nuffield Department of Population Health (NDPH) and the World Health Organization (WHO)

Evaluating the Ethics of State-Based Strategies for Reducing Meat Consumption

A recent editorial in *The Lancet* entitled "We need to talk about meat," strongly urged that now is the time to have a public debate about the proper amount of societal meat consumption. Several studies published by Oxford researchers have found that the high level of per capita red meat consumption in the developed world contributes to a number of serious global problems including direct human health risks, adverse environmental impacts including climate change, and increased likelihood of antibiotic-resistant zoonotic disease. However, most proposed strategies for reducing meat consumption are controversial and a detailed analysis is needed that evaluates which strategies can be most effective while also respecting the well-being, rights, and autonomy of people in the developed and developing worlds.



This project brought together KE Fellow, Adam Shriver, with the Nuffield Department of Population Health (NDPH) and the World Health Organization (WHO) for the purpose of producing a report that can be distributed to WHO member states outlining the ethical

advantages and disadvantages of different policy approaches to reducing societal meat consumption.

The project involved workshops where team members from the WHO discussed relevant research at Oxford and more broadly on this subject. Following the workshops, Adam worked with the WHO to develop guidance documents that 1) reviewed the relevant science for understanding the relationship between meat consumption and health and environmental impacts, 2) outlined proposed policies for reducing red and processed meat consumption, 3) reviewed ethical debates about other dietary interventions such as the use of tax incentives, behavioural nudges, and education campaigns and finally 4) synthesized these findings into an accessible discussion of the ethical considerations related to various strategies for the reduction of meat consumption.

POLICY

Justin Jones

**Associate Professor in Study of Religion, Faculty of Theology and Religion
Partner organisation: Bharatiya Muslim Mahila Andolan (BMMA)**

Discussing Prospects and Pathways for Muslim Family Law in India



Justin Jones has used his Knowledge Exchange Fellowship to continue and extend a working relationship with India's most significant Muslim feminist organisation, the Bharatiya Muslim Mahila Andolan, or Indian Muslim Women's Movement (BMMA).

The BMMA has long campaigned for the reform in India of Muslim personal law – a system of family law applied by courts to Muslims – and has argued for the codification of more liberal and gender-equal interpretations of these laws. '2019 was an eventful year in this regard,' explains Justin, 'with the Indian government passing legislation abolishing so called "triple-talaq" (instant divorce), which had long been a central plank of the BMMA's campaign.'

Backed by the KE Fellowship, in November 2019 Justin and the BMMA organised a two-day workshop in Delhi, bringing together academics, legal professionals and long-standing NGO-based practitioners. Around fifty participants discussed the campaign for the codification of Muslim personal laws in India, and also reflected upon the process and implications of the recent abolition of triple-talaq – 'such a recent development', says Justin, 'as to have not yet been properly researched or understood by NGOs.' Justin provided sessions and materials on the background to the change in Muslim divorce law, as well as a range of other Indian laws that imposed on divorce stipulations. He also offered some reflections on the codification of laws drawn from his research.

The workshop was a great success. Participants said it had provided them with essential working knowledge of the relevant laws and the strategies of legal intervention and procedure open to them. The BMMA issued public statements calling for the codification of personal laws, which reached the national press. BMMA leaders have also relayed much of this information via their own local educational activities among young people in cities such as Mumbai.

The project has achieved many of its original aims. Both the project participants and Justin himself have benefitted greatly in different ways. Although a combination of political unrest in India and the Covid-19 pandemic have made it difficult to build further on this success in the short term, it is hoped that this collaboration can continue into the future.

Aoife O'Higgins

Postdoctoral Research Associate, Department of Experimental Psychology

Fostering a Shared Understanding of Educational Success for Children in Care



Children in care, and adults with experience of care, are some of the most vulnerable people in our society. Research shows that the majority have experienced maltreatment and extreme adversity, which predicts poor educational and health outcomes in later life; those with experience of care are over-represented in prisons, hospitals or psychiatric care, and in unemployment figures. Only 6% go to university at 18, compared to nearly 50% of young people who are not care experienced. Conversations for Care is an interdisciplinary knowledge exchange project funded by TORCH

and created by Aoife O'Higgins, with research assistant Rosie Canning, to connect this evidence with the lived experiences of care.

The project brings together researchers, young people in care, social workers, foster carers and other professionals. Aoife and Rosie (who brought her experience of Twitter and her own network of care-experienced contacts) facilitate conversations about experiences of growing up or working in the care system, and connect these to research, with the aim of fostering an environment for more engaged research and co-creating knowledge with the care community.

On the first Monday of every month, Rosie and Aoife host a discussion on Twitter under the hashtag #CareConvos on topics such as education, relationships and transitions. In March 2020 they held a #CareConvos session to connect with the community and share coping strategies during the COVID-19 outbreak. Each month, these conversations attract more than 50 people who contribute their experiences and insights. Contributors suggest topics, and two have even hosted #CareConvos. A critical element of #CareConvos' current success is that it privileges the voices of people with lived experience of care.

The project also serves as a platform to advocate for change for those with experience of care, on a range of issues. For example, together with others at Oxford University Aoife has worked to improve outreach, access and support while at the University. A group of 20 children in care was also welcomed to the University for a three-part outreach event.

Ultimately, the project aims to develop strategies for more engaged research and promote the co-creation of knowledge with the care community. Aoife also hopes that the ideas and connections that emerge from #CareConvos will feed into changing practice and policy, and inspire future research projects.

To join in, open Twitter and type #CareConvos in the search box, then click on 'latest'.

Simon Horobin

Professor of English Language and Literature, Faculty of English
Partner Organisation: several primary schools

Supporting Spelling



The aim of my Knowledge Exchange Project was to work with primary schools to develop resources to help teachers preparing their pupils for the primary Year 6 Spelling, Punctuation and Grammar test. The project sought ways to make learning to spell more interesting and more fun, while using it to foster an interest and enthusiasm for the study of the English language.

The project built upon my ongoing research into spelling, which was published as *Does*

Spelling Matter? (Oxford University Press, 2013). In addition to presentations to various schools, the project's outcomes included podcasts, information sheets, worksheets and interactive quizzes, as well as supporting materials for teachers. Publications for a general audience included a number of posts for the Oxford Dictionaries Words blog, *Babel: The Language Magazine* and *The Conversation*, including articles on the role of spelling in society, the apostrophe and the place of wordplay in learning to spell.

Interest in the project from the media resulted in an article in *The Guardian*, 'Spelling it out: is it time English speakers loosened up?', and another in the *Times Education Supplement*. During the course of the project, I also developed links with the National Literacy Trust and Dyslexia International, for which I contributed online course materials.

Ellie Ott

Research Fellow at the Rees Centre, Department of Education
Partner Organisation: Oxford Orientation Programme (Key2) and National Association of Virtual School Heads

Our Narratives: The Education of Separated Migrant Young People

Ellie Ott's Fellowship allowed her to work with partners to make meaning out of the educational aspirations and experiences of separated migrant young people in England and concomitantly adapt practice and policy to improve these experiences.



Working with the Oxford Orientation Programme, a bespoke four week educational programme for newly arrived unaccompanied asylum seeking young people aged 13-17, she collected a series of in-depth interviews with young people on their educational aspirations and experiences. She further explained that, 'as the knowledge exchange aimed to be participatory in nature, I was also driven by and explored the young people's interests, including providing arts materials and holding two photo workshops with a local photographer. This culminated in a photo exhibition that launched at Linacre College

during World Refugee Week. Both young people, originally from Vietnam and Eritrea, attended the launch and were proud to see their breathtaking photographs on display.' The event was well received at Linacre College and on Twitter.

Dr Ott has also been attending programme group meetings for five educational projects for unaccompanied asylum-seeking children with different local authorities across England and working with the National Association of Virtual School Heads to collate resources, shift narratives, and exchange expertise. She organised a series of four blogs about separated migrant young people and presented to practitioners and researchers at major forums in England about education, policy, and research about this group of young people.

The Fellowship also enabled reflection about separated child migrants internationally. Dr Ott presented at conferences and at a special meeting on 'Unaccompanied Minors: Policy and Practice in European Countries', representing UK research at the Université de Lille. She said, "The presentations and discussions were rich, including thinking about how we label this group of young people, their aspirations, and how we research in order to acknowledge balances of power."

The knowledge exchange experience and reflections are feeding into a large 3-year ESRC grant on the concept of care for separated child migrants that launched in May 2019, on which Ellie Ott is a co-Investigator.

More information on the Children Caring on the Move study can be found at <https://ccomstudy.com>

Dimitris Papanikolaou

Associate Professor in Modern Greek, Faculty of Medieval and Modern Languages

Partner Organisation: Thetiki Foni/ The Greek Association of People Living with HIV



HIV/AIDS in Greece: A Political Archive

This KE Fellowship has given Dimitris Papanikolaou the opportunity to work closely with the Greek Association of People Living with HIV (Positive Voice/ Thetiki Foni), and to lay the foundations for a community project on the political and social history of HIV/AIDS in Greece. It is hoped that the work started with the Fellowship will be the beginning of a longer collaborative undertaking.

This initiative builds on Dimitris' longstanding research into the cultural histories of gender and sexual identity in Greece and was developed in close connection with other public projects he has worked on in this area. It also comes at a crucial moment of nationwide debate in Greece about gender violence, racism, transphobia, homophobia, and the long histories of silencing, stigmatization and disavowal that have supported them. Returning to the history of HIV/AIDS in Greece remains a strong political statement, precisely because it is a prominent example of such a history of stigmatization and disavowal with a continuing impact.

With the support of the KE Fellowship, Thetiki Foni organized a series of public talks and roundtables throughout 2019-2020 aiming to address what is widely perceived to be a huge gap in the public history of HIV/AIDS in Greece. Notably, the first event of the project was a public debate titled "Why we are (not) telling our stories" (September 2019). In response to this question, the Fellowship's website has been conceived as an ethnographic installation, offering chronologies, study materials, forgotten texts and memorabilia, but most importantly, inviting contributions from the public, with the aim to keep expanding it in future.

Further events with Thetiki Foni and other partners include a public seminar on "how to create an HIV/AIDS public archive in Greece"; a wide-reaching public meeting on racism and homophobia; a seminar with activists, social workers and volunteers on new archival practices and theories; a one-day conference on "The cultural, social and political history of HIV/AIDS in Greece" (co-organised with Panteion University of Social Research). Some of these events had to be postponed due to the COVID-19 emergency, and will take place in 2020-2021 instead. In the meantime, the biopolitical crisis and health emergency has given a new urgency to the discussion on the social and cultural histories of HIV worldwide, as the similarities and differences between the two global epidemics become apparent. This will be tackled in a special online seminar organized as part of the Fellowship in autumn 2020.

Knowledge Exchange Fellowships

2013

Prof Joshua Hordern, Theology and Religion Faculty
Prof Karen Leeder, Medieval and Modern Languages Faculty (German) Faculty
Dr Lucy Jackson, Classics Faculty
Dr Oliver Cox, History Faculty
Prof Ros Ballaster, English Faculty
Prof Suzanne Romaine, English Faculty

2014

Prof Wes Williams, Medieval and Modern Languages (French) Faculty
Prof Valerie Worth, Medieval and Modern Languages (French) Faculty
Dr Emily Troscianko, Medieval and Modern Languages (German) Faculty
Prof Emma Smith, English Faculty
Prof Simon Horobin, English Faculty
Dr Marlena Whiting, Classics Faculty
Dr Ladan Baghai Ravary, Linguistics Faculty

2015

Prof Laura Tunbridge, Music Faculty
Prof Martyn Harry, Music Faculty
Prof Simon Palfrey, English Faculty
Prof Tiffany Stern, English Faculty
Prof Barry Murnane, Medieval and Modern Languages (German) Faculty

2016

Prof Armand D'Angour, Classics Faculty
Prof Jonathan Prag, Classics Faculty
Prof Kate McLoughlin, English Faculty
Prof Sophie Ratcliffe, English Faculty
Dr Julie Ferguson, History Faculty
Prof Wes Williams, Medieval and Modern Languages (French) Faculty
Dr Toby Young, Music Faculty

2017

Prof Adam Smyth, English Faculty
Dr Graham Riach, English Faculty
Prof Abigail Green, History Faculty
Prof David Hopkin, History Faculty
Dr Emma Turnbull, History Faculty
Dr Priya Atwal, History Faculty
Prof Daria Martin, Ruskin School of Art
Prof Tom Kuhn, Medieval and Modern Languages (German) Faculty
Dr Chiara Cappellaro, Linguistics Faculty
Dr Marie Tidball, Faculty of Law

2018

Prof Abigail Green, History Faculty
Dr Nicholas Cole, History Faculty
Dr Andrew Papanikitas, Department Primary Healthcare Sciences
Dr Aoife O'Higgins, Department of Education
Dr Ellie Ott, Department of Education
Dr Kathryn Eccles, Oxford Internet Institute
Dr Sarah Mallet, Department of Archaeology

2019

Prof Marion Turner, English Faculty
Dr Alexandra Hughes-Johnson, History Faculty
Prof Catriona Seth, Medieval and Modern Languages (French) Faculty
Prof Gascia Ouzounian, Music Faculty
Dr James Whitbourn, Music Faculty
Dr Adam Shriver, Philosophy Faculty
Prof Justin Jones, Theology and Religion Faculty
Dr Alice Little, Music Faculty

2020

Prof Dimitris Papanikolaou, Medieval and Modern Languages (Modern Greek) Faculty
Dr Bronwyn Tarr, Anthropology Department
Dr Jieun Kiaer, Oriental Studies Faculty
Dr Joanne Bullivant, Music Faculty
Prof Simon Palfrey, English Faculty
Dr Alexandra Lloyd, Medieval and Modern Languages (German) Faculty

Knowledge Exchange Team

Knowledge Exchange in the Humanities at Oxford is led by an academic champion.

The current Knowledge Exchange Champion is Prof Wes Williams (2018-20).

This role has previously been held by Prof Abigail Williams (2013-14), Prof Kirsten Shepherd-Barr (2014-2018), and Prof Richard Scholar (2018).

Dr Victoria McGuinness (Head of Cultural Programming and Partnerships) – victoria.mcguinness@humanities.ox.ac.uk

Dr Andrew Fairweather-Tall (Head of Humanities Research Support) - andrew.fairweather-tall@humanities.ox.ac.uk

Barbara Zweifel (Knowledge Exchange Support Officer) – kesupport@humanities.ox.ac.uk

Dr Oliver Cox (Heritage Engagement Fellow) – oliver.cox@humanities.ox.ac.uk

Ruth Moore (Theatres Support Officer) – ruth.moore@humanities.ox.ac.uk

www.torch.ox.ac.uk/knowledge-exchange



THE OXFORD RESEARCH CENTRE IN THE HUMANITIES