41 KNOWLEDGE EXCHANGE FELLOWSHIPS

• RESEARCHERS FROM 12 UNIVERSITY OF OXFORD DEPARTMENTS

• PARTNERSHIPS WITH LOCAL, NATIONAL AND INTERNATIONAL ORGANISATIONS

• COLLABORATIONS WITH PERFORMANCE, HERITAGE, HEALTH AND WELLBEING SECTORS
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 Derngate 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 that ‘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 Derngate, 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 says that ‘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.
Abigail Green  
Professor of Modern European History, History Faculty  
The Jewish Country House

English country houses are often framed as representing a ‘quintessentially’ English history. Some of these buildings were home to generations of the same aristocratic English family, and the stories that surround them emphasise the family’s relationships (whether positive or negative) with the close-knit local community. And as the ‘National’ in the ‘National Trust’ suggests, the narratives built around these houses are concerned with a conception of England that stops at its borders, and has little to do with international communities.

But many English country houses have different stories to tell. Abigail Green’s project highlighted the many houses bought, built, and lived in by Jews throughout the nineteenth and twentieth centuries. Acknowledging the Jewish stories these houses tells, Abigail says, introduces ‘a new way of conceptualising the country house - rooted not in Englishness but in pan-European relationships.’ Jewish families owned country houses across the whole of Europe, and these buildings demonstrate ‘the integration of Jews into European culture and society and the ways in which they helped shape it.’

In partnership with Historic England, the Fellowship resulted in a programme of alterations to the Historic Building List, acknowledging the buildings’ Jewish heritages. The project has also established a continuing relationship with the National Trust - some of their properties participated in the European Days of Jewish Culture for the first time as a result of working with Abigail. The Fellowship has led to academic outputs, including a conference providing the basis for a Special Issue of the Journal of Modern Jewish Studies, and Abigail has developed a bid for an AHRC grant to continue expanding this project.
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 inscriptive 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 Spires 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 Commune 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. She says that ‘I have succeeded in instigating a future change in the teams I have collaborated with… My partners are now
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 says that ‘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.’
HEALTH & WELL BEING

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 Stiassni. Fleeing from the Holocaust, Stiassni 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. Stiassni’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.
Joshua Hordern
Associate Professor of Christian Ethics, Theology and Religion Faculty

The Promise of Precision

Precision medicine, which is billed as being tailored to the needs of each individual patient, promises a great deal to those undergoing treatment. Many of the disease areas that precision is used for come with a diagnosis of decreased life expectancy, including colorectal cancer, lymphoid cancers, and cystic fibrosis. The possibility of an individualised treatment that will yield better results than regular treatments, therefore, gives hope to many patients with these diseases.

But sometimes the hoped-for outcome is never realised, and precision medicine fails to live up to expectations. Joshua Hordern’s project aimed to evaluate ethically the ‘promise of precision’, which he describes as ‘the influence of promise and expectations on the culture, communications and ethos which have grown up around precision medicine’. The Fellowship activities were aimed at ‘understanding and improving the journey patients undergo, particularly those whose experience is influenced by promise or hype around a medicine tailored to them, when this turns out not to be reality.’

The Fellowship ran workshops on compassion in healthcare, bringing together healthcare professionals and researchers from the humanities and social sciences. The first workshops discussed political, legal, philosophical, and legal perspectives on compassion, investigating how each could complement the other to lead to better policies on compassion in healthcare. A final workshop was arranged on educating compassion in healthcare, which received positive feedback from attendees. The University of Oxford Healthcare Values Partnership has grown out of these workshops, consolidating relationships with healthcare institutions include the Oxford Clinical Commissioning Group and the Royal Society of Medicine.

Through working on this project, Joshua says that he ‘learnt some inspiring things about the cultures of solidarity, creativity and engagement which can grow around patient communities.... One of the most beautiful things I learnt about was the Cystic Fibrosis Virtual Choir - an amazing feat since people with CF can’t be in the same room as each other because of cross-infection.’ Although this Fellowship focused on working with practitioners, Joshua hopes that his future work will allow him to work more closely with patients. He is currently submitting a funding bid for a multi-year project to continue this research, which will launch in 2019, if successful.

During the Fellowship itself, new funding was granted to the project from both the Sir Halley Stewart Trust and the British Academy, who awarded Joshua a Rising Star Engagement Award in 2015. As well as its widespread societal impacts, Joshua says that the project has helped him to focus his own research directions. He writes that his monograph on citizen health was ‘significantly shaped’ by the workshops, and that the collaborative work conducted during the Fellowship gave him productive insights into how financial incentives shape understandings of ‘value’ in healthcare.
Kate McLoughlin  
Professor of English Literature, English Faculty  

Literature and Silence

Silence is central to the Quaker way of life. Based on the belief that the experience of your innermost communication with God cannot be expressed in words, silence is not only a part of Quaker worship, but is foundational to the religion’s way of conceptualising your place in the world.

To learn from the Quaker community about their conceptions of the value of silence, Kate McLoughlin’s KE project was based at the Oxford Quaker Meeting House. She attended meetings, and provided workshops on poetry about silence for congregants. She says that the aim of the project was to gain ‘the beginnings of an understanding of what silence means to people for whom it is a large part of their spiritual lives. In return, I hoped to give them the opportunity to reflect on their spiritual practice through literature.’

With nineteen attendees, Kate’s workshops explored writing by poets including William Shakespeare, Langston Hughes, Mary Mollineux, and Emily Brontë, among others. She says that ‘for me, putting on the workshops opened up an extraordinarily rich seam of poetry about silence that I hadn’t realised existed.’ From these workshops she has developed a book proposal for an anthology on literature and silence, which has been sent to Yale University Press.
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.
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 Farguson, 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

Knowledge Exchange Team
Knowledge Exchange in the Humanities at Oxford is led by an academic Champion.
This role has been held by Prof Abigail Williams-2013-14, Prof Kirsten Shepherd-Barr-2014-2018, Prof Richard Scholar-2018.

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