



THE OXFORD RESEARCH CENTRE IN THE HUMANITIES



ANNUAL REVIEW | 2019-20



THE OXFORD RESEARCH CENTRE IN THE HUMANITIES





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research networks



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research
programmes



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knowledge
exchange fellows



6

global
south visiting
professors and
fellows



350+

research-led events
with audiences totalling
over **18,000** people



ABOUT TORCH

Launched in May 2013, TORCH stimulates, supports, and promotes research activity of the very highest quality that transcends disciplinary and institutional boundaries and engages with wider audiences.

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WELCOME



Professor Daniel Grimley

Deputy Head of Humanities Division and Associate Head (Research), University of Oxford

Over the past seven years, TORCH has supported ground-breaking collaborative opportunities for researchers, fostering partnerships across divergent fields and facilitating impact through knowledge exchange and public events.

At a time of unprecedented disruption caused by the COVID pandemic, I have been hugely impressed by the exceptional success of 'TORCH Goes Digital', demonstrating once again the value of this collaborative research environment to the Humanities at Oxford University and to the wider community.

Throughout the lockdown, TORCH has continued to work alongside colleagues in the Creative Industries and Heritage Engagement (including the National Trust) to bring our world-leading research to diverse audiences. We will continue to build and expand upon these relationships with internal and external stakeholders over the coming year as we seek to have a genuinely transformative effect upon the world around us.



Professor Philip Ross Bullock

TORCH Director (2017-2020), University of Oxford

It has been an immense pleasure to serve as TORCH Director since 2017 and I have greatly enjoyed seeing TORCH grow and flourish since its inception in 2013. The wide and diverse audiences who attend TORCH public events have been unwavering in their support, and it has been wonderful to have the opportunity to engage with them in another dimension as we moved our programming online from February 2020.

In recent years, TORCH has expanded its programme of international events, establishing collaborations with academic

institutions across the globe with initiatives such as the TORCH Global South Visiting Professors and Fellows scheme. Funded by the Andrew W. Mellon Foundation, this scheme welcomes world-leading academics from the global south to the University of Oxford. Global South Visiting Professors and Fellows, and Oxford researchers alike, benefit from the fruitful exchange of knowledge and ideas that this scheme supports. My particular thanks go to those Oxford academics who have hosted Fellows in support of this programme. We have also continued to partner with the Africa Oxford Initiative (AfOx) to co-host talented early-career researchers.

Interdisciplinarity, collaboration and inclusivity are in TORCH's DNA; it is this visionary, innovative approach to research that marks TORCH out as a leading hub in the humanities. It is a testament to the nimble, creative, and co-operative ethos of the networks, programmes, researchers and staff members within the TORCH team that such a robust and engaging series of events have been enjoyed by 26,000+ people after the launch of 'TORCH Goes Digital' as part of our online programming.

I have been honoured to be part of such a dynamic enterprise, working with the TORCH team, colleagues in the Humanities Division and researchers across the Humanities Faculties to broaden the TORCH academic community. As we progress with the development of the Stephen A. Schwarzman Centre for the Humanities over the next few years, I greatly look forward to seeing how TORCH will continue to support and champion the Humanities at Oxford.

MOMENTS



THROUGHOUT 2019 | Nur Laiq, Global South Visiting Fellow

Nur Laiq joined us as Global South Visiting Fellow, bringing together researchers and policymakers interested in the future of identity, and consequently the future of democracy, peace and security. Laiq collaborated with academics and students around the University to share and continue her work on populism and the politics of identity.



OCTOBER 2019 | Carpe Diem! Ashmolean After Hours: Last Supper in Pompeii

More than 1,500 visitors converged on the Ashmolean for the 'After Hours' event tied to the Last Supper in Pompeii Exhibition. The event included bite-size talks, musical performances from the Ozymandias String Trio, games, activities, experiences and workshops led by researchers.



OCTOBER 2019 | Chineke!

Founded in 2015 by the double bass player, Chi-chi Nwanoku OBE, Chineke! provides career opportunities for Black and ethnically diverse musicians. TORCH was privileged to host Chineke!'s first event in Oxford with a sold-out evening at New College Chapel, featuring a performance by the Chineke! Chamber Ensemble and Q&A with founder Chi-chi Nwanoku and researcher Dr Cayenna Ponchione-Bailey.



NOVEMBER 2019 | Humanities Light Night, Oxford Research Unwrapped

As part of the national Being Human Festival, and Oxford's Christmas Light Festival, TORCH hosted an evening celebration: Humanities Light Night, Oxford Research Unwrapped. This included the premiere of the spectacular video projection 'SOURCE: CODE' onto the 3-storey Radcliffe Humanities building, and a range of discussions, workshops, lectures and musical performances across the Radcliffe Observatory Quarter for audiences of over 2,500 people.



Some of our highlights from 2019-20

NOVEMBER 2019 | Princeton University Press Lectures in European History and Culture

In November, Martin Puchner, the Byron and Anita Wien Professor of English and Comparative Literature at Harvard University, delivered the inaugural Princeton University Lecture Series at the University of Oxford. Facilitated by TORCH, and entitled 'World Literature for a Changing Planet', Puchner's three fascinating lectures explored large-scale projects in literature and storytelling and what we can learn from them about the challenges of our own time.

NOVEMBER 2019 | Calculus of the Nervous System

The pioneering nineteenth-century mathematician, Ada Lovelace, wrote that she wished to develop a 'calculus of the nervous system': a mathematical model for how the brain could give rise to thought, and nerves to feelings. A research-powered event interrogating Lovelace's contributions to music and led by the leading British composer, Professor Emily Howard, featured a musical programme performed by the Britten Sinfonia and the outstanding British-Spanish soprano, Marta Fontanals-Simmons to explore the relationship between science and art, thought and feeling, new technologies and human creativity.



MARCH 2020 | TORCH Goes Digital!

Following an embargo on in-person events, from March 2020, TORCH moved its programming online with a sensational line up of weekly themed articles, podcasts, and live events showcasing new work from Oxford humanities researchers and highlighting work from TORCH's archive of seven years of public engagement. Subjects explored included AI, technology and the Humanities, Medical Humanities, Decolonisation, and the arts in lockdown.

TORCH goes digital!



MAY-JUNE 2020 | Big Tent, Live Events!

This inaugural online event series, produced as part of the Humanities Cultural Programme, welcomed over 25,000 people into our digital 'Big Tent' to celebrate storytelling and music, performance and poetry, identity and community. TORCH hosted conversations with over 30 renowned practitioners and researchers, including Professor Homi K. Bhabha, multi-award-winning actress Fiona Shaw, and Booker-prize nominated writer, Maaza Mengiste.



THROUGHOUT JUNE 2020 | Speculation and Percolation

As the pandemic rapidly reshaped our perspective on the future, the Futures Thinking Network released a series of podcasts on 'Speculation and Percolation': interviews with academics, thinkers, and creatives from across disciplines discussing what they were reading, watching, listening to and pondering on which informed their thinking about the future.



NETWORKS

We have supported over 50 research networks, which reach across disciplines to build communities of scholars from a range of career stages to work together on innovative projects. For more information about our networks, please visit www.torch.ox.ac.uk/networks.

Futures Thinking

Queer Studies Network

Oxford Pilgrimage Studies Network

New Critical Approaches to the Byzantine World Network

Oxford Network for Armenian Genocide Research

Life Itself in Theory and Practice

Colonial Ports and Global History (CPAGH)

SciPo

Oxford Critical Theory Network

Oxford Comics Network

Silence Hub

Image and Thought

Theatre and Performance

Climate Crisis Thinking in the Humanities and Social Sciences

Futures Thinking

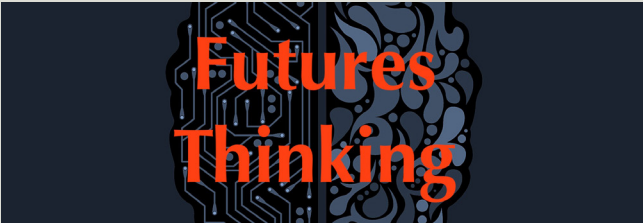
www.torch.ox.ac.uk/futures-thinking

Innovating with how we might do interdisciplinary work, Futures Thinking's first year's events culminated in an international conference held at Wolfson College at the start of October. With a notional theme of 'The Future of Reading' the conference explored everything from the role of artificial intelligence in creative composition (whether of literature, or music, or art); to examining and finding methods for tackling people's fears of the role of artificial intelligence; and how speculative fiction might help us understand the kinds of future we are in the process of creating and whom they might exclude. Feedback on the conference discussions included 'this is so refreshing!' A key output of the conference is our ongoing discussions with commercial publishers about alternatives to traditional publishing models, and how rigorous interdisciplinarity in a field like future studies might look.

Each of our first three terms took a theme (respectively, gender and artificial intelligence; the environment and smart cities; the future of work) and examined it through a series of seminars, talks, and hands-on workshops. These different formats and themed topics enabled the network to bring in speakers from the academic community, business, and activism, and to engage with students, staff, and the wider community at the intersection points of our research and cultural interests.

In the 2019-20 academic year we also presented a participatory research project at the Oxford Science and Ideas Festival. The network not only engaged the local community in thinking about the future, but gathered data for future exploration and publication, and established contacts with local schools. The network also has a podcast, Speculation and Percolation, in which people talk about the books, films, and other resources that inspire them to think about the future. We have future plans for collaboration on multi-media projects on speculation in narrative, and continue to build networks so as to think in community about how else we might live and theorise the future.

Chelsea Haith (DPhil in English) and Daniel Holloway



Futures
Thinking

Queer Studies Network

www.torch.ox.ac.uk/queer-studies

Oxford's first interdisciplinary Queer Studies Network (launched November 2017) offers a rich programme of well-attended events opening up new avenues of engagement with queer theory and LGBTQIA+ experiences, arts and activism.

Since October 2019, we have met for seminars on trans cinema and portraiture (Dr Eliza Steinbock, Leiden), ethical questions relating to the trans digital diaspora (Dr B Camminga, Wits), queer sex work (Dr Katy Pilcher, Dr Nicola Smith and the English Prostitutes Collective); reading groups on queer sex work and on the writings of American artist, writer and AIDS activist David Wojnarowicz; and five Queer Studies Research Lunches featuring Oxford-based scholars working across a range of disciplines.

Our collaborative events have included a comparative discussion on the right to gender recognition featuring Dr Daniela Alaattinoğlu (Turku) and Surabhi Shukla (Oxford), a colloquium on Writing Queer Lives at the Oxford Centre for Life-Writing, and the 'Diversity' Late Night at the Natural History Museum.

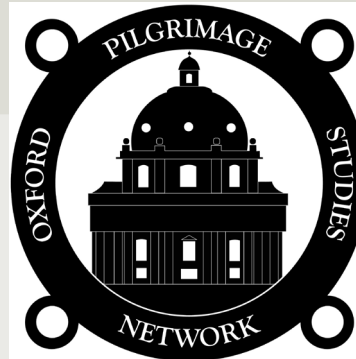
We are delighted to have hosted the Oxford launch of 'Louche', an independent print magazine about drag and queer performance; a screening of Australian documentary film 'Nothing to Lose' about the eponymous award-winning dance production, followed by a Q&A with director Kelli Jean Drinkwater; and less formal events that have provided a space for network members to discuss research and seek advice.

Ruth Ramsden-Karelse (DPhil in English) and Mara Gold (DPhil in History)



Oxford Pilgrimage Studies Network

www.torch.ox.ac.uk/pilgrimage-studies



Pilgrimage is a practice shared by all the world's major religions, taking place across the globe and from antiquity to the present day. Regardless of where or when they occur, pilgrimages engage with some fundamentally human endeavours: attributing significance

to objects and places, understanding our participation in historical traditions, developing and reconfiguring ideas of the sacred, and shaping conceptions of ourselves and others. The Oxford Pilgrimage Studies Network, launched in January 2019, brings together colleagues across the Humanities and Social Sciences to discuss the various aspects of pilgrimage studies.

The aim of this network is to stage a variety of events to engage both the Oxford academic community and a wider audience, as well as looking to build collaborative partnerships with other pilgrimage studies organisations. Throughout the year, the network hosted a bi-weekly academic reading group and hosted a Network-wide meeting and information event. Considering the current situation, the network is working towards getting the reading group reformed into an online event.

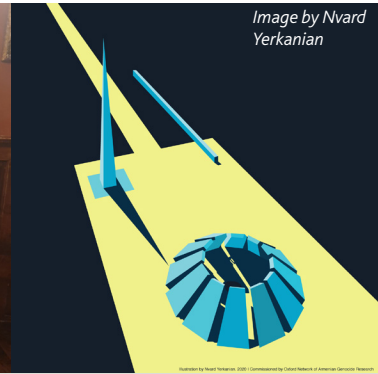
Helena Guzik (DPhil in History of Art)

NETWORKS

CONTINUED



Image by Nvard Yerkanian



New Critical Approaches to the Byzantine World Network

www.torch.ox.ac.uk/byzantine-world

The New Critical Approaches to the Byzantine World Network continued its activities in Hilary Term 2020 due to generous support from TORCH and the OCBR (Oxford Centre for Byzantine Research). Our first event, New Critical Approaches to Byzantine Gender, took place on January 24 at St Edmund Hall. Speakers included network members and external speakers from the UK and the US, and the event drew a diverse audience of historians, linguists, and archaeologists. The Network had to suspend its live activities as a result of the global pandemic. However, we have continued our webinars internally and will publish the results of our discussions on our network website hosted by TORCH in the form of blog posts and podcasts. So far, we have convened two webinars, *Orientalism 2020* and *The 'Global Turn' in History*, and we have organized a further webinar on State-ism that will query state-centred methodologies in the study of Byzantine and medieval history. We are quickly adapting to the new circumstances in which we find ourselves and we plan to organize a live event with wider participation towards the end of Trinity Term on Material Culture and Contextualising Temporalities.

Mirela Ivanova (DPhil in History)

Oxford Network for Armenian Genocide Research

www.torch.ox.ac.uk/armenian-genocide-research

The Oxford Network for Armenian Genocide Research (ONAGR) was founded by Dr Suzan Meryem Rosita Kalayci and Professor Theo Maarten van Lint and is based at Pembroke College and TORCH.

Building on the ground-breaking scholarly work produced by the Globalising and Localising The Great War (GLGW)

research cluster, one of the largest hubs for First World War research in the UK, the Oxford Network for Armenian Genocide Research hopes to foster new research directions in the study of the Armenian genocide. It seeks to create a thriving community of researchers at Oxford who study the Armenian genocide in a global context rather than merely in its local Ottoman setting, and whose chronological focus is not confined to the period between 1915 and the end of WWI.

We believe as one of the first of the twentieth century's many genocides, the Armenian genocide provides a unique way into understanding the connective histories of state-sponsored human rights abuses in recent history. A central aim of the network therefore, is to make the Armenian genocide part of global conversations about human rights, witness and genocide prevention.

After our launch on March 9 2020, we have started an important digitization project in collaboration with Columbia University Oral History Centre which is due to be completed early Spring 2021 and commissioned four illustrations from the Armenian artist Nvard Yerkanian based on this collection. We also hosted the Armenian filmmaker Nigol Bezjian for a screening of his film *I left my Shoes in Istanbul* (2011).

At university-level we won, together with the Silence Hub, a Humanities Cultural Programme grant to create a pop-up Syrian Library in collaboration with the Bodleian Libraries in Trinity 2021. We have also begun an exciting collaboration with the Lives in Medicine project by the Oxford Centre for Life Writing based at Wolfson College.

Marking the 105th anniversary of the Armenian Genocide this year, our Director Dr Kalayci was interviewed by the Armenian National Committee of the United Kingdom - ANC UK and did a recording for Pembroke College Alumni.

Dr Suzan Meryem Rosita Kalayci (History), and Professor Theo Maarten van Lint (Oriental Institute)

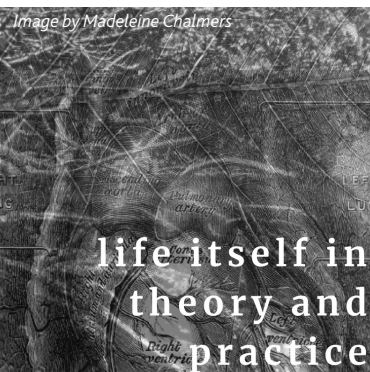


Image by Byung Kim



Life Itself in Theory and Practice

www.torch.ox.ac.uk/life-itself

Founded in October 2018, Life Itself in Theory and Practice brings together scholars and practitioners in the humanities, arts, and sciences who share an interest in the contemporary meanings and uses of 'life'. From the legacy of vitalist philosophies to the political ramifications of synthetic biology, the Life Itself network fosters lively cross-disciplinary enquiry into this most ambiguous and ill-defined of subjects.

The 2019-20 year has seen the network explore new territories and develop exciting collaborations beyond Oxford. Throughout Michaelmas 2019, we teamed up with the Futures Thinking network to host two events on the theme of the 'Anthropocene'. In October, Professor Tom Sinclair (Wadham) gave a rousing presentation on the environmental movement Extinction Rebellion and the future of participatory activism. In November, we welcomed Dr Lisa Garforth (Newcastle), who delivered a fascinating talk on the sociological elements of 'green utopianism' in contemporary literature. The Life Itself reading group met for the first time in Hilary 2020, exploring a series of provocative texts on the riddle of nonhuman cognition. As we moved into a locked-down Trinity term, the team collaborated with colleagues at Glasgow Caledonian University to prepare a series of short interdisciplinary responses to the current coronavirus outbreak.

Sam Gormley (DPhil in Medieval and Modern Languages), **Madeleine Chalmers** (DPhil in Medieval and Modern Languages), **Yaron Wolf** (DPhil in Philosophy), and **Tara Lee** (DPhil in English)

Colonial Ports and Global History (CPAGH)

www.torch.ox.ac.uk/cpagh

The CPAGH network aims to foster new collaborative thinking about colonial ports and global history, create a diverse hub of knowledge exchange, and bring together scholars and practitioners across a range of disciplines, career stages and cultural backgrounds, in an effort to collectively enrich the practice of global history beyond its western-centric paradigms.

Since its inception in 2018, CPAGH has organised a multimedia launch, public engagement at Pitt Rivers Museum, and an international conference, 'Sensing Colonial Ports and Global History: Agency, Affect, Temporality'. In the academic year 2019-20 CPAGH hosted the workshop, 'Decolonising colonial ports and global history: rethinking archives of power', generating lively provocative discussion about knowledge practices across the Global North and South. CPAGH also returned to Pitt Rivers Museum for interactive bite-size talks, 'From ritual to performance: playing (with) gender'. These activities were responded to with great enthusiasm and achieved positive wider impact both in and beyond the academy. Going forward, CPAGH will (subject to coronavirus developments) collaborate with the History of Science Museum and host an international conference in Berlin, 'Myriad Materialities: Towards a New Global Writing of Colonial Ports and Port Cities' – a fitting finale to CPAGH's activities as a TORCH network.

Julia Binter (DPhil in School of Anthropology and Museum Ethnography), **Olivia Durand** (DPhil in History), **Dr Yvonne Liao** (Music), **Dr Katharina Oke** (History), **Min-Erh Wang** (DPhil in Music), and **Dr Hatice Yildiz** (History)

NETWORKS CONTINUED



TEDDIE
CAST

THE OXFORD
CRITICAL
THEORY
NETWORK'S
PODCAST

SciPo

www.torch.ox.ac.uk/scipo

The SciPo New Network was formed to explore the creative common ground between science and poetry. Following on from a successful programme of events last year (an academic seminar series, a bee and poetry workshop at Wytham Woods, the fourth annual SciPo science poetry conference at St Hilda's College, adult and under-18 poetry competitions, and the publication of the inaugural SciPo anthology focused on climate change poetry) this year builds on those foundations. Dr Sarah Watkinson's appointment as the Wytham Woods inaugural writer in residence sees her working on a body of poetry for publication in an anthology and arranging poetry-based events there. In addition, Sarah, Dr Elsa Hammond and Penny Boxall (Visiting Research Fellow in the Creative Arts at Merton) led a workshop on Plants, Brain and the Imagination at the Oxford Botanic Garden and St Hilda's College in December, and another on Plants, Geology and Poetry at the Oxford Museum of Natural History was led by Elsa and Penny, and featured a talk on the geology of Oxfordshire by the museum's own Dr Philip Powell. A second anthology is in preparation on the theme of plants, including poems from competition winners, workshops, guest speakers, and organisers of SciPo. Other work in progress includes a seminar series on poetry and the Anthropocene, an opera by Joel Baldwin based on Harry Gilonis's book, *Forty Fungi*, and a fifth SciPo one-day conference on 'Patterning Thought'.

Dr Elsa Hammond (English), Jenny Lewis, and Dr Sarah Watkinson (Plant Sciences)

Oxford Critical Theory Network

www.torch.ox.ac.uk/critical-theory

It's been a successful year for the Oxford Critical Theory Network. On the very first day of the academic year, we ran our 'Theories of Reading: A Study Day' for 30 master's students, PhDs, early-career researchers and academics in subjects ranging from 18th century education books to music notation theory. We questioned what it meant to 'read' through activities such as 5-minute presentations, a trip to the Ashmolean Museum where we 'slowly read' art, a very rainy but brilliant Uncomfortable Oxford tour and a public lecture. Network members Ellen Brewster (DPhil English, Exeter) and Lillian Hingley (DPhil English, Hertford) were so pleased at just how well received the day was – the only thing we were told could be improved was the weather!

This year also saw our exhibition 'Oxford Theorists and Literature' launch in the Oxford English Faculty Foyer. The display, curated by Lillian Hingley and including posters by her and Mitch Mainstone (MSt, Hertford), featured informative displays on Theodor Adorno, Gillian Rose and Iris Murdoch, figures who studied at Oxford and who contributed to the fields of philosophy and critical-creative writing.

Finally, in these uncertain times, we are pleased to launch our podcast, Teddie Cast. Our first episode will be a minisode reflecting on PhD-ing whilst in quarantine, Adorno's advice on writing and the therapeutic qualities of Animal Crossing. Keep your ears peeled!

Lillian Hingley (DPhil in English) and Patrick Wheatley (DPhil in Politics)



Oxford Comics Network

www.torch.ox.ac.uk/comics

The purpose of the network remains discussion of comics by those who make, research, read, and enjoy them. We take pride in the variety of chronologies, geographies, and disciplines we have showcased during the first two terms of 2019–20. We kicked off Michaelmas with a historian's discussion of how Neil Gaiman's *1602* engages with the documented preoccupations of the early modern period, followed by a lively session on an Indian comics anthology, knowledgeably contextualised by two visiting Indian scholars, and finished it with a stimulating analysis of homonormativity in Marvel's Young Avengers. Hilary sported a well-attended collaboration with the Maison Française and the Faculty of Modern Languages on theories of adaptation through the lens of two versions of French classic novel *Zazie dans le métro*, followed by a topical presentation by a scholar-creator on her comics about political participation, including the popular online 'strike comics' from the recent industrial action in HE. Our third event had to be rescheduled to Trinity, of which the programme may not now prove deliverable in view of the Covid-19 pandemic. If so, we hope to host Dr Daniel Potter and Dr Ian Williams some other time. We may also postpone our 'how to read comics' event with our fellow TORCH research network on Critical Theory.

To end on a positive note, we look back on two terms of formerly new faces-turned-regulares, suggesting the network is embedding itself into Oxford's (city and university) cultural life. We were proud to platform early-career researchers, and women and people of colour, both still underrepresented in comics studies. Our live-tweeting of most of our talks has garnered further positive attention from the comics community worldwide.

Dr Leen Van Broeck (Royal Holloway), Dr Enrique del Rey Cabero (Medieval and Modern Languages), and Dr Michael Goodrum (Canterbury Christ Church University)

Silence Hub

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

SH is the Silence Hub, an inter-disciplinary and public-facing network enabling those interested in silence to come together to share ideas and experience the power of soundlessness. In Michaelmas Term 2019, we focused on Silence and Mindfulness. In the beautiful setting of Convocation House in the Old Bodleian Library, SCANJ string quartet and cellist Jacqueline Johnson performed silent and silence-related pieces by Nils Frahm, Philip Glass, Joseph Haydn, Arvo Pärt and Péteris Vasks. A week later, Professor Kate McLoughlin and Dr Suzan Meryem Rosita Kalayci performed Cage's 4'33 on cello and tin whistle at TORCH's Light Night. Willem Kuyken, Ritblat Professor of Mindfulness and Psychological Science in the University of Oxford, led our termly reading group through texts on the theme of 'being the change we'd like to see in the world'. Our topic in Hilary Term 2020 was Silence and God. Professor Adriana Jacobs introduced our reading group to works by the Hebrew women poets Rachel Bluwstein and Lea Goldberg. Our reading group meets at the Oxford Quaker Meeting House in St. Giles and members of the Meeting are a cherished part of SH.

In Trinity term 2020, we will be putting on a series called Silence and Syria in Blackwell Hall in the Weston Library. The Syrian writers Khaled Khalifa, Dima Wannous and Itab Azzam will be reading from their novels and the Kurdish film-maker Erkan Özgen will introduce a screening of his film *Wonderland*. The Syrian graphic novelist Hamid Sulaiman will hold a graphic novel workshop and there will be a Show and Tell of the Bodleian's Syrian manuscripts. A pop-up maktaba (library) of books in Arabic and Kurdish, curated by librarians recruited from the Syrian refugee community in Oxford, will be in situ for the four weeks in which the series takes place.

Professor Kate McLoughlin (English), Dr Suzan Meryem Rosita Kalayci (History) and Professor Willem Kuyken (Department of Psychiatry)

NETWORKS

CONTINUED

Image and Thought

www.torch.ox.ac.uk/images-and-thoughts



The network 'Image and Thought' organized five events this year: the workshop 'Islamic Art and Thought' at the Ashmolean Museum; the screening (with introduction and discussion) of the film 'SOUTH' at the Ultimate Picture Palace; the screening (with introduction and discussion) of the docufictional film 'All That Perishes at the

Edge of Land' at the Ruskin School of Art; the seminar (with roundtable discussion) 'The Image of the Muslim Woman: a Discussion on Feminism and Islamophobia' with Professor Alia Al-Saji (McGill University) and Dr Amina Yaqin (SOAS) at St. John's College; the seminar (with roundtable discussion) 'Relooking at Plato on Images' with Professor Noburu Notomi (University of Tokyo) and Professor Stephen Halliwell (University of St. Andrews) at Worcester College.

We explored the relationship between image and thought from various angles, involving disciplines spanning from art, history of art, and film studies to philosophy and literature. We collaborated with many academics and artists, and considerably expanded our network, which is promising in terms of future collaborations.

All events were very well-attended and had an impact in term of outreach. We successfully involved students and Faculty members from Oxford and from other universities both outside and inside the UK, while also reaching a non-academic audience not only from Oxford, with participants coming from very diverse backgrounds (with respect to gender, race and class).

Professor Simon Gilson (Medieval and Modern Languages), Professor Hanneke Grootenboer (History

of Art), Katie Javanaud (DPhil in Theology), Alesia Preite (DPhil in Philosophy), Dr Emilia Terracciano (TORCH/Ruskin School of Art), and Valentina Tibaldo (DPhil in Medieval and Modern Languages)

Theatre and Performance

www.torch.ox.ac.uk/theatre-and-performance



The TORCH Theatre and Performance Network continues to provide a space for scholars across disciplines and institutions to come together with theatre practitioners and the public to discuss all things performance-related. In October 2019, playwright Ella Hickson spoke in conversation with Dr Sos Eltis and DPhil

scholar Hannah Greenstreet about the relationship between theatrical form and politics in her recent plays *Oil*, *The Writer*, and *Anna*. In November, director Robert Icke spoke in conversation with Professor Fiona Macintosh about the reception and reimagining of classical and canonical works for a contemporary audience and Professor Dan Rebellato (Royal Holloway, Theatre) gave an invigorating lunchtime talk on 'What's wrong with playwriting?', rethinking the association of playwriting with 'literariness' within theatre studies. In January 2020, DPhil scholar Kitty Gurnos-Davies organised a generative session on 'Exploring Theatre Archives and Collections', which saw Simon Sladen (Senior Curator of Modern and Contemporary Performance at the V&A), Jo Elsworth (Director of the Theatre Collection at the University of Bristol) and Robyn Greenwood (Exhibitions and Collections Officer at the RSC) discussing the management and function of theatre archives and collections. Finally, in March 2020, Dr Hannah Simpson organised a symposium on 'Theatre and Climate Change', featuring a roundtable with Earth Ensemble practitioners on how their guerrilla theatre practice has been used to further the activist work of Extinction Rebellion, a participatory workshop on Augusto

Boal's 'Theatre of the Oppressed' practice, and presentations by Professor Kirsten Shepherd-Barr (Oxford, English) and by DPhil scholars Alison Middleton and Marcus Bell (Oxford, Classics). Several network members have also been involved with Dr Hannah Coleman Manktelow's 'Connecting Oxfordshire theatres with Research' project, which continues to generate valuable new relationships across the field.

Professor Kirsten Shepherd-Barr (English), Julie Curtis (Medieval and Modern Languages), Katherine Gurnos-Davis (DPhil in History), Hannah Simpson (DPhil in English), and Hannah Greenstreet (DPhil in English)

Climate Crisis Thinking in the Humanities and Social Sciences

www.torch.ox.ac.uk/climate-crisis-thinking-in-the-humanities-and-social-sciences

This network is supported by TORCH and the Oxford Martin School.

The intensifying global climate crisis calls for a radical re-evaluation of academic methodologies, conceptions and agendas. So far, the sciences have led the way in understanding and publicising the growing crisis, but have not succeeded in bringing about the necessary urgent and wide-ranging societal transformation that we need. Although it is widely accepted that the climate emergency is anthropogenic – this is, caused by humans, our societies, structures, systems of power, histories, ideologies and sharp inequalities – this has not translated into recognition that the expertise of Humanities and Social Sciences should be central to public and policy conversations around how to respond and adapt. This has meant that most disciplines in these areas have remained surprisingly disengaged from the planetary situation in their research, teaching and public engagement.

The Climate Crisis Thinking network aims to engender this recognition more widely and work to build interdisciplinary consensus and new methodologies. It involves participants from many of Oxford's Humanities and Social Sciences Faculties, working together with climate scientists and a

number of external participants. It was launched in October 2019 with a wide-ranging panel discussion about the ways in which the intensifying climate and environmental crisis calls for a radical re-evaluation of academic methodologies, conceptions and agendas in different disciplines. Each speaker sketched out from their own perspective how their discipline was, and wasn't, responding to the climate crisis, what could be done better, and what their discipline might bring to both academic and public discussions. These themes have been taken up in a series of roundtables focused on specific topics with interdisciplinary resonance: the Anthropocene, resilience, the non-human, energy, COVID-19, and Cyclone Amphan.

A co-authored piece by the panellists for our 'How does COVID-19 change climate crisis thinking' roundtable has been accepted for publication in the Journal for the History of Environment and Society's special issue: 'COVID-19 & Environmental History'. Although planned events have been disrupted, the network responded to the changed landscape for climate conversations with a multi-authored blog: 'Climate Crisis Thinking in a time of COVID-19'. In addition to our public-facing activities, we are in the process of writing a co-authored article for a scientific journal exploring the contributions that our disciplines can make to climate analysis. We have an outreach project in development: 'Animal Eyes on the Planet'. This is a collaboration with academics and students from Berlin's Universität der Künste within the Oxford-Berlin partnership, to produce a digital exhibition.

Dr Nayanika Mathur (Anthropology) and Dr Amanda Power (History)

PROGRAMMES

Our 8 research programmes bring together existing major research groups and individuals working in the same field to collaborate and incubate new ideas. For more information about our programmes, please visit www.torch.ox.ac.uk/programmes.

Race and Resistance across Borders in the Long Twentieth Century

Women in the Humanities

Oxford Medieval Studies

Medical Humanities

Digital Humanities

Environmental Humanities

Comparative Criticism and Translation (OCCT)

Heritage



Race and Resistance across Borders in the Long Twentieth Century

www.torch.ox.ac.uk/race-and-resistance

The Race and Resistance network with the support of TORCH has put on an exciting programme of diverse events relating to the broad topics of race and resistance within Oxford and beyond. With these events we have aimed to bring together like-minded students, researchers, and faculty members from departments across the University as well as providing a space for the academy to connect with Oxford's local community.

Highlights from the past academic year have included in-depth engagement with the era of COVID-19. Ruha Benjamin, Associate Professor in the Department of African American Studies at Princeton University led a discussion on 'Race, Technology & COVID-19'. We also welcomed Evelyn M. Hammonds, the Barbara Gutman Rosenkrantz Professor of the History of Science and of African and African American Studies at Harvard University to lead the discussion: 'The History of Pandemics and Race'. This conversation explored the historical implications of the myth of black immunity and the pathologization of Black bodies in medicine. In a digital event, Peniel Joseph, the Barbara Jordan Chair in Ethics and Political Values at the University of Texas, and founder of 'Black Power Studies', spoke about the global

reach of the Black Power movement. Beyond lectures and discussions, Race and Resistance has also moved its 'Research in Progress' seminars online in order to facilitate further conversation.

Camille Borders (History Faculty) Neha Shah (History Faculty)

Women in the Humanities

www.torch.ox.ac.uk/wih

Guided by a new interdisciplinary steering committee, WiH has had a stimulating and broad-ranging year, developing existing intellectual relationships and planning new collaborations across the Humanities Division – and beyond.

Feminist Thinking Research Seminar

Despite COVID-19 disruptions, this seminar, which provides a creative organisational opportunity for the annual cohort of the MSt in Women's Studies (the founding body of WiH), maintained its momentum triumphantly through the year. This is a seminar which attracts large numbers, and puts on the University agenda highly topical issues of debate. This year WiH was pleased to work in conjunction with the Balliol Interdisciplinary Institute. The series started spectacularly when more than two hundred people participated in a poetry reading and seminar by Livia Franchini and Denise Bonetti on 'Love Island: Feminism, Postmodernism and Late Capitalism'. This was followed by another very popular event: Dr Megan Quigley on "'Hurry Up Please It's Time" - #MeToo and T. S. Eliot in 2020'. Hilary term closed with two highly successful discussions: 'Feminist Engagement with Women* in China', hosted by Dr Maria Jaschok, Ling Tang and Yun Yun Zhou, addressed their research on women in China, ranging from non-heterosexual family formations to concerns about the privileging of knowledge, power and resources. Dr Lisa Schipper, who researches adaptation to climate change in developing countries, considered the interplay between gender, religion and culture in driving vulnerability. The seminars continued online in Trinity term. Dr Sneha Krishnan discussed family collections, digitization, and the Unstable Archives project, funded by the John Fell Fund, in collaboration with Dr Megan Robb (Pennsylvania). The final seminar, 'Queer Sex, Trans Power & Gender Exploration', was a lively conversation with the writer and campaigner Juno Roche, discussing their



publications and activism. The whole series showcased the reach and dynamism of Oxford's feminist intellectual community.

Ongoing research streams:

1. In collaboration with TORCH, WiH is planning for Hilary term 2021 a high-profile series of conversations about gendered power as part of the programme of events commemorating the centenary of women's degrees in Oxford.
2. Work has begun on a project entitled 'After Modernism: Women, Gender, Race'. There will be a series of online workshops, and an edited collection (2022, double Special Issue of *Angelaki: Journal of the Theoretical Humanities* and Routledge).
3. Links are being forged with Medical Humanities to develop a multi-stranded project on 'Gender and Mental Health'.

Professor Jane Garnett (History) and Dr Pelagia Goulimari (Women's Studies)

Oxford Medieval Studies

www.torch.ox.ac.uk/oms

Oxford Medieval Studies has had another incredible year, bringing students, academics and members of the public into conversation about all things medieval. At the heart of the programme are the termly Interdisciplinary Medieval Studies lecture, and the sponsorship of early-career and graduate-organised conferences.

The medieval studies booklets have been downloaded from the Oxford Medieval Studies page over 1500 times last term, the weekly newsletter has over 500 subscribers

PROGRAMMES *CONTINUED*

and the Twitter feed @OxMedStud has almost 3,000 followers.

In January, the interdisciplinary lecture was held in the English Faculty. The speaker was Peggy McCracken, Domna C. Stanton Collegiate Professor of French, Women's Studies, and Comparative Literature at the University of Michigan. Professor McCracken spoke on the topic of 'Animate Ivory: Animality, Materiality, and Pygmalion's Statue'. The event was very well attended and followed by a reception.

In June, we welcomed Dr Tobias Capwell, the Curator of Arms and Armour at the Wallace Collection in London, Fellow of the Society of Antiquaries, for the event: 'Tobias Capwell: Armour and the Knight in Life and Afterlife'. This live-streamed lecture was the most popular event across the TORCH YouTube channel, with over 3,000 views.

In 2020, medieval primary materials have become physically inaccessible to researchers - and their archives literally dark - to a degree perhaps unknown since medieval studies first developed. And yet 2020 also caps a decade of highest growth in online digital images and other data for those sources albeit still only for a tiny fraction. As *Dark Archives 2019* investigated, this burgeoning digital availability is fuelling some of the great ambitions of medieval studies: to scan, transcribe and assemble all of its physical materials, both extant and approximations of the lost, as a single 'graphosphere', enabling thereby a range of transformative new disciplines and insights.

Our conference scheduled for September 2020: *Dark Archives 20/20* therefore invites researchers from around the world to address a basic question underscored by our current physical isolation; if we no longer have access to the original sources, only to (overwhelmingly digital) copies, what of the medieval do we still possess, and what more might we thereby uncover.

A number of other events, including symposia on King Alfred and Anglo-Saxon ideas of the world, were postponed until next year due to the pandemic. But online seminars have thrived: the Old English Work in



Progress group has carried on through the summer, with attendees from across the globe joining in to hear about research projects. Various online reading groups and seminar series are now established on the OMS Teams channel.

Professor Henrike Lähnemann (Modern Languages) and Dr Francis Leneghan (English)

Medical Humanities

www.torch.ox.ac.uk/medical-humanities

The University runs an annual residential summer school in Medical Humanities, hosted by Green Templeton College. Limited to 20 students, the course mixes fifteen undergraduate students with five school students from years 12 and 13 on full bursaries (ISSF and Van Houten funds). In 2019, thanks to the generosity of TORCH, the bursary scheme was extended to three university students in great financial need.

The course is of benefit to medical students or prospective medical students, but it is also valuable to anyone in a science or humanities subject who wants to think in an interdisciplinary way. The intensive week, taught by Oxford's top professors and distinguished visitors, covers subjects such as communication (gender and hierarchy, metaphor, pronouns, body language), ethics, anthropology, business and management, theology, law, and a host of others.

The course attracts applicants from overseas as well as UK students. Participants in 2019 had this to say: 'a complete introduction to a new field'; 'perspective-changing'; 'intense work but very satisfying'. The Humanities and Healthcare Team is funded by Research England's Higher Education Innovation Fund and the Wellcome Trust Institutional Strategic Support Fund.

Professor Joshua Hordern (Theology and Religion)



Digital Humanities

www.torch.ox.ac.uk/digital-humanities

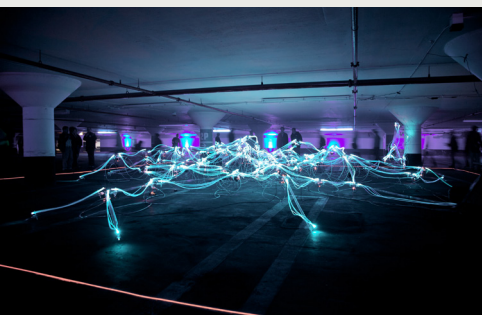
This year was one where Digital Humanities (DH) at Oxford gathered momentum and began to coalesce. The year began with the appointment of Dr Megan Gooch in the new role of Head of the Centre for Digital Scholarship and Digital Humanities Support – a post divided evenly between the Humanities Division and Bodleian Libraries. She was joined in April (and during full COVID-19 lockdown) by Alwyn Collinson as a Digital Projects Manager. This new investment in staff is indicative of a wider push to support Digital Humanities teaching, research and engagement from within the University.

With new staff and fresh energy, work in Digital Humanities has flourished. Professor Howard Hotson began the year in October by leading discussions around converging research agendas for DH and Oxford's world-leading portfolio of research projects, collections and researchers.

The elderly Digital Humanities at Oxford website was transformed in February, moving to a new stable platform. Work continues in updating the website's content to better reflect the diversity of research in DH happening throughout the University. The future of many DH projects has become more secure this year after the Digital Humanities Sustainability project moved into its next phase, to develop a long-term home for DH research projects.

Like nearly everything in 2020, Digital Humanities has been forced to change in response to coronavirus. Our flagship event, the Digital Humanities Summer School led by Professor David De Roure, pivoted to digital-only and launched DH@Ox2020, a 3-day training event for 260 participants – it sold out in under a week! The new format features a range of 'greatest hits' from previous summer schools, plus a new strand on visualising digital cultural heritage led by Dr Lia Costiner. Other DH

training initiatives also managed a successful 'digital turn', notably those led by the Taylor Institution and Weston Library. We look forward to 2021 as the tenth



anniversary of the Summer School and another year of a lively and active DH community at Oxford.

Dr Megan Gooch (Head of the Centre for Digital Scholarship and Digital Humanities Support)

Environmental Humanities

www.torch.ox.ac.uk/enviromental-humanities

This year's seminars, annual lecture, and conference have covered a wide geographical and temporal range, including discussions of three continents, and of many diverse environments – Patagonia, Kenya, Scotland, Sweden and Canada – considered from as many disciplinary standpoints: anthropology, art history, garden history, botany, and reflections on practise from creative artists and curators.

In November, the Environmental Humanities group worked closely with the Oxford National Trust Partnership to bring together varied panels of speakers and participants for a workshop on 'Post-Conflict Landscape'. Panel discussions ranged from the impact of the First World War on the English language, to the legacies of mining and the Miner's strike, to the changing representations of trees in landscape art. Connections have also been established with the Heritage Network and the Climate Crisis Thinking Network.

The year's seminars were framed by two readings from works of literary non-fiction: Bernhard Schirg (Erfurt/Bodleian) read from his study of Darwin's ecologies, 'Cloudlands: Tracing the Ends of Worlds under the skies of Southern Patagonia' and Professor Peter Davidson (Oxford) from a memoir of place and changing climate, 'The Lighted Window.' Anna Souter (independent curator, London) reflected on her practise as a curator of small, transitory exhibitions focused on the climate crisis, Dr Isabelle Gapp (University of York) on depicting the fragile arctic in Canada and Scandinavia. There were two complimentary lectures from Oxford speakers on the curated environment of England: Jemima Hubberstey on the designed landscape at Wrest Park, and Timothy Walker on works of renovation and creation in gardens and meadows. At the centre of the programme was a



PROGRAMMES *CONTINUED*

brilliant consideration of environment and settlement in different parts of the Elgeyo Escarpment of Northwest Kenya by two early-career anthropologists Samuel Lunn-Rokliffe (Oxford) and David Kay (Cambridge).

The culminating event of the Environmental Humanities group's year was the well-attended annual lecture by the distinguished Scottish Painter Victoria Crowe, who reflected on a lifetime's practise and achievement in Painting the Landscape of Winter.

Funding has been secured from the Mellon Foundation for next year's annual lecture on sculpture and the urban environment, by the sculptor Alexander Stoddart.

Professor Fiona Stafford (English) and Dr Allison Adler Kroll (DPhil in History)

Comparative Criticism and Translation (OCCT)

www.torch.ox.ac.uk/occt

The Oxford Comparative Criticism and Translation Research Centre (OCCT) has been different this year. We are now hosting our new Masters degree in Comparative Literature and Critical Translation, with twelve students who can take options from across the Faculties of English, Oriental Studies and Medieval and Modern Languages, and who benefit from the interdisciplinary research environment that we provide. The course has been both an excitement and a huge success: there were 108 applicants for our twelve places next year.

Our research this year has explored the role of translation in all kinds of literary writing, and our lunchtime discussion group – led by postgraduate students – has become a key forum for this work. We have held readings and discussions with the poets and translators Peter Cole, Erín Moure and André Naffis-Sahely, the fiction-writer and translator Kyoko Yoshida, the life-writer and translator Jennifer Croft, and the playwright and translator Jeremy Tiang, as well as hosting the Slovenian novelists Dušan Šarotar and Dino Bauk. Our seminar series on Fiction and Other Minds has been investigating what literature can tell us about the formation of individual



and collective identities. Our postgraduate and early-career conference was on 'Translational Spaces: Language, Literatures, Disciplines'. It examined many contexts, including Palestine, Tunisia, Brazil, Estonia, Scandinavia, Armenia, Ireland and the Maghreb, showing how literature is produced translationally, through connections between different, but interdependent, spaces.

Professor Matthew Reynolds (English) and Dr Eleni Philippou (English)

Heritage

www.torch.ox.ac.uk/heritage

The TORCH Heritage Programme enables ambitious and mutually beneficial partnerships that connect Oxford's world-leading expertise with the UK and international heritage sector. Our work is clustered around three core areas: building partnerships, growing expertise and sharing knowledge. The team – including the flagship National Trust Partnership – provides expert advice for students and faculty looking to develop collaborative research, knowledge exchange and public engagement with research activities, whilst helping external organisations navigate Oxford to identify relevant expertise and researchers.

The impact of COVID-19 radically shifted our activities from March 2020, pivoting all in-person activities to online discussions and workshops. In May 2020, for example, we hosted an e-workshop with Peter Aiers (Chief Executive, Churches Conservation Trust) exploring the future of the parish church, and supported Dr Andrew Cusworth (Bodleian Library) to develop an online transcription project in partnership with the Royal Collections Trust and the Royal Commission for the Exhibition of 1851.

Projects funded through the Heritage Seed Fund, before



COVID-19 restrictions, include collaborations with the Foundation for Ainu Culture in Japan (Eiko Soga, Ruskin School of Art), fieldwork to map the cultural landscape of southwest Alaska's Yup'ik people (Jonathan Lim, Archaeology), workshops exploring questions of authenticity in Chinese cultural heritage (Professor Anke Hein and Dr Christopher Foster, Archaeology). Madeleine Kennedy (Ruskin School of Art) was awarded a Conversation Grant to develop new approaches to the peer-review of exhibition curation, using her *Enchanted Interior* exhibition (Laing Gallery, Newcastle and The Guildhall Gallery, London) as a case study.

Running alongside our support for faculty members is the Heritage Pathway, designed to support graduate and early-career researchers in developing the skills and connections required for a career in the heritage sector. A planned study visit to the Netherlands, including workshops with curators at the Rijksmuseum, Tropenmuseum and The Mauritshaus, was cancelled due to COVID travel restrictions. Four online Heritage Pathway seminars in Trinity Term attracted over 250 participants, with speakers including Bernard Donoghue (Chief Executive, Association of Leading Visitor Attractions) and Josie Fraser (Head of Digital Policy, National Lottery Heritage Fund).

Thanks to the support of the Higher Education Innovation Fund, we were able to create twelve funded internships for Oxford researchers, in addition to the extensive range of paid opportunities already offered by the University's Careers Service. Internship hosts included: Chatsworth House, Churches Conservation Trust, British Napoleonic Bicentenary Trust, Compton Verney Art Gallery and Park, and The Ditchley Foundation. These internships enable our students to develop the skills required for roles in the heritage sector whilst gaining experience outside of the academia. Additional opportunities have been provided via Purcell, who included research posts for Oxford students in their successful application to Historic England's High Street Heritage Action Zones funding call.

We were sad to lose Imelda Dooley Hunter to the Royal Academy of Arts. Imelda's work in generating connections with the creative industries sector opened up a range of new opportunities for researchers. We were delighted to welcome Katerina Vavaliou as Heritage Programme Support Officer in January 2020. Katerina will be part of the team through to July 2021 and has masterminded our enhanced web-presence and will be developing the Programme's collaborative work with archaeologists and conservation architects.

Dr Oliver Cox was appointed an Industry Champion for the AHRC/NESTA-funded Creative Industries Policy and Evidence Centre and to the Executive Committee of The Walpole Society. He delivered five Drue Heinz Lectures for the Royal Oak Foundation across the USA in September 2019. He published peer-reviewed articles exploring the politics of eighteenth-century horse racing, presenting eighteenth-century domestic space to twenty-first century visitors, and contributed to a special edition of the *Journal of Modern Jewish Studies* exploring Jewish country houses.

Dr Oliver Cox (Heritage Engagement Fellow)

EARLY CAREER

www.torch.ox.ac.uk/earlycareer

The Humanities Division's researcher development and training team continues to expand the scale and range of development opportunities available to early-career researchers. Last year, we delivered around 50 face-to-face workshops to around 600 participants each term; this year, our termly numbers increased to an average of 71 workshops and 1,000 participants. Additionally, during Trinity Term 2020, our work evolved in unexpected directions as we pivoted quickly to adapt our programme to online formats.

Developing and delivering online opportunities

Our adaptation of the programme to the online environment comprised two strands:

1. A scaled-down version of our face-to-face programme that included our most popular workshops and events, all delivered remotely (via MS Teams or Zoom) in synchronous format.
2. An enhanced set of online resources, structured according to our well-established 'training pathways', for researchers to access wherever and whenever they needed them. We also developed a section of resources on connecting with other researchers during the lockdown. These resources can be found at www.torch.ox.ac.uk/training.

Despite the novelty of online delivery – and its associated challenges, both psychological and technological! – we were delighted with the response to our Trinity Term programme. Over 1,000 researchers booked places on our programme of 67 online events, and feedback was consistently excellent. Heritage Pathway was a notable success, with speakers from around the world attracting a total audience of 262 over four sessions on the theme of 'The Business of Heritage At A Time Of Global Crisis'. Summaries of each session, including questions and comments from participants, were compiled into a 'Twitter Moment', which can be accessed as a resource from the TORCH training pages.

Dr Caroline Thurston, Humanities Researcher Development and Training Manager



AHRC-TORCH Graduate Fund and Public Engagement with Research Summer School

We are proud that experiential, hands-on learning continues to be the foundation of the researcher development and training programme. This year, the AHRC-TORCH Graduate Fund and Student Peer Review College were coordinated with great proficiency and innovation by Stefanie Arend (DPhil Music) and Francesca Kaes (DPhil History of Art). It was with great regret that the Public Engagement With Research Summer School was cancelled for 2020 due to COVID-19, but Stefanie and Francesca are now using the opportunity to consolidate the legacy of the summer school by adapting the content of the summer school to an online course. We hope that this course will be available in perpetuity on an open access basis in the near future, and we look forward to sharing further updates on the development of the course in next year's annual report.

Baillie Gifford Writing Partnerships Programme

Oxford's first writing programme offers a writing partner matching service, writing events from breakfasts to sprints to themed bootcamps, 1:1 consultations with the coordinator, and writing resources tailored to the needs of graduates and early-career academics in the Humanities.

Supported by a gift from investment management firm Baillie Gifford, in its first two years the programme has matched over 200 participants with partners, and around 90% of those who have provided end-of-term feedback have rated it as quite, very, or extremely helpful on the following dimensions:



structure to make it such. This makes work that I enjoy all the more enjoyable, because the writing meet ups allow me to keep to a schedule and have less stress of staying behind in my writing. More importantly, the structure of our meetings has allowed me to prioritise my writing work over many other work activities that I usually devoted time to in the past, and indirectly by discussing healthy ways to do our work with my writing partner, to allow more time for myself after writing and by not always accepting other working activities to do. I must also say that my particular writing partner has been the most helpful aspect of our meetings, as we understand each other very well and are able to respond kindly, with respect, but also proper prioritisation to each others' writing needs.'

'The Bootcamp was a real revelation to me because it forced me to consider specific tasks, structure the time, and avoid distractions. This allowed me to start making small but significant changes in my work that brought in great progress. I learned to be productive not only in my research and writing but also in the way of approaching my admin, which gave me a treasure trove of extra time I never knew I had access to by making procrastination and time wasting obsolete.'

'These weekly tips are GREAT. I think that's the whole value of this programme in the first place — it really gets us thinking in MANY DIFFERENT WAYS about how to approach our writing and our lives as academics'

You can find out more on the programme website: <https://oxfordwritingprogramme.org/>

Dr Emily Troscianko, Coordinator of the Baillie Gifford Writing Partnerships Programme and TORCH Research Associate

- getting more writing done
- feeling better about how much writing you get done
- adding structure to the working week
- improving ability to focus
- improving social connectedness.

These benefits have been sustained despite the programme moving fully online with the start of the pandemic: although remote meet-ups and Zoom events don't replicate everything in-person meetings do, they address an even starker need for structure, connection, focus, and articulation of purpose in an era of instability.

Recent/current participants on writing meet-ups, events, and programme resources:

'We support each other through deadlines and maintain 2-3 structured writing sessions including time for emails/admin. We write down goals using worksheets based on your diary charts. Our work is very different but we find useful, stimulating points of convergence.'

'The day before we met up, we sent our writing goals to each other via email. Sometimes we also sent a piece of work to review. During the meeting, we spent the first 10 minutes discussing writing goals and how the week was going. Then we wrote for 20-40 minutes, had 5 minute breaks, and repeated this for about 2 hours. At the end of the meeting, we reviewed our progress and often discussed any issues we had with work.'

'I think that the most revealing aspect is that writing can be a 9am-5pm job, as long as one finds the people and



SPOTLIGHT ON RESEARCHERS



Dr Yvonne Liao

**Leverhulme Early Career Fellow 2017-20,
Musicology/Music History**

My research as a music historian is concerned with re-examining colonial imports and their global trajectories in relation to local musical experiences; and with reassessing colonial institutions and influences in Chinese port cities of the late nineteenth and twentieth centuries. TORCH, with its lively, welcoming community, has a wonderfully vibrant culture of diversity, and has provided me with a richly stimulating and collaborative environment in which to pursue my interests in the interdisciplinary humanities. In 2018, I teamed up with three historians, a fellow musicologist and a social anthropologist and successfully applied for a two-year network grant from TORCH. This marked the beginning of the Colonial Ports and Global History (CPAGH) network, which has been highly commended by its funder and members of the public for its visibility and outreach; and for the ways it has advocated new scholarly agendas through a range of symposia and public engagement, co-creating more democratic forms of knowledge. I am delighted that CPAGH has achieved wider social impact as a 'TORCH ambassador'; and that my various contributions to TORCH, as a network lead (academic years 2018–20) and as an early career representative on the TORCH Management Committee (academic year 2019–20), have benefitted my work in productive and rewarding ways.

TORCH... has provided me with a richly stimulating and collaborative environment in which to pursue my interests in the interdisciplinary humanities.

Dr Yvonne Liao

Dr Susan Meryem Rosita Kalayci

British Academy International Newton Fellow, History

I work on silence and silences, with a particular interest in the history of the Armenian genocide and I am currently completing a book entitled *Reading Silences: Essays on Women, Memory and War in 20th Century Turkey* to be published with Degruyter later this year.

I arrived at the University of Oxford as a British Academy International Newton Fellow at the Faculty of History and attached to Pembroke College in 2018. My college mentor Adrian Gregory introduced me to the poet and professor of English Literature Kate McLoughlin during my first month in Oxford. This turned out to be a match made in heaven. Kate and I immediately started collaborating on a project we called 'Into Silence'—a series of silent performances featuring film-makers, musicians, sound-installationists, dancers, mime-artists, body percussionists and light-sculptors—which was supported by funding from the University's PER Seed Fund and the British Academy. In 2019, Kate and I applied for TORCH network funding and created the Silence Hub (SH) with Willem Kuyken, Ritblat Professor of Mindfulness and Psychological Science at the University of Oxford, and Director of the Oxford Mindfulness Centre.

Through another Pembroke College connection, Professor Theo Maarten van Lint and I created the Oxford Network for Armenian Genocide Research which we launched as a TORCH network just before the lockdown in March 2020. As a research network we are currently focusing on creating digital content about the Armenian Genocide. I lead on a digitization and transcription project with the Oral History Archives at Columbia University (OHAC).

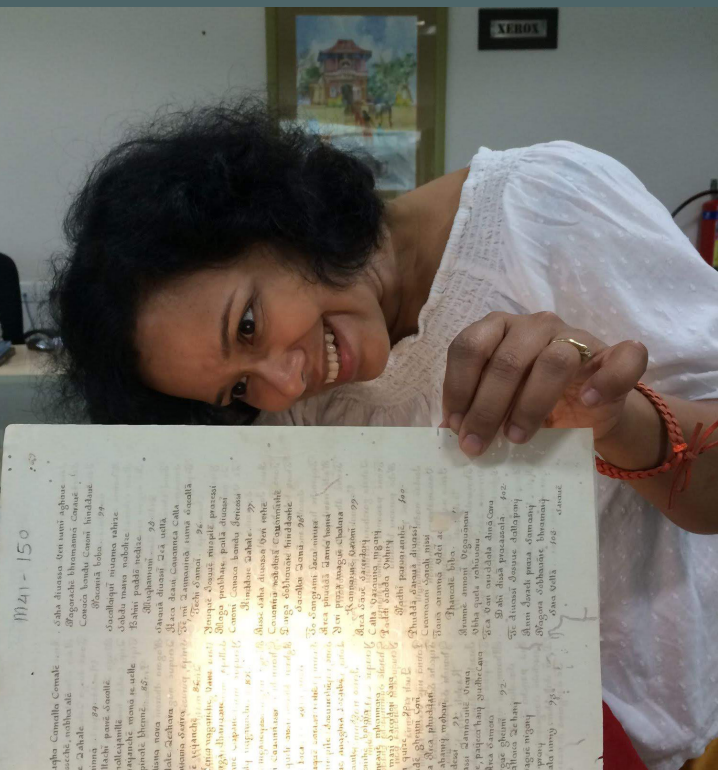
As an early career researcher supported by TORCH, I learned a lot. With cultural programming it is all in the small details. And the TORCH team has been fantastic guiding me through all the different processes and how-to-dos (and how-to-not-dos!). Plus, the public profile you get as a researcher is great: I have been contacted by literary



magazines and journalists (asking for interviews), incoming graduate students (asking for supervision), interested researchers (asking for collaborations), you name it. I think it also helped me land my dream job at the University: I have just been appointed College Chaplain and Director of St Hilda's new multifaith space.

I will continue my work as a historian, and have just been awarded a Calouste Gulbenkian Fellowship to write a new book, but I am very excited about my new appointment as St Hilda's new Chaplain. To be an early-career researcher today is challenging because most career paths are not linear anymore, but it gives us the chance to build our academic careers from different angles. TORCH definitely helped me with that.

SPOTLIGHT ON RESEARCHERS



Professor Nandini Das Faculty of English

I joined the English Faculty as Professor of Early Modern Literature and Culture in October 2019. From my first monograph, *Renaissance Romance, to The Cambridge History of Travel Writing*, and *Shakespeare Survey, Comedy of Errors* which I co-edited with Tim Youngs, I've been interested in the relationships between memory, place and displacement, and the stories we tell. Increasingly, that has got me thinking about identity, and particularly, about the way the identity of people in the sixteenth and seventeenth centuries got increasingly complicated because of human mobility. What has been particularly exciting about this research is the way in which it makes me re-think and re-examine literary texts with which

I otherwise assumed I was deeply familiar. So, for example, in a forthcoming essay in *Shakespeare Survey*, I explore the context in which Shakespeare's *Comedy of Errors* was performed. On the surface, this early comedy is a frothy story of mistaken identities, involving two pairs of twins separated at birth, which Shakespeare borrowed from the Roman playwright, Plautus. But once we place it in the context of what was going on in England at the time – a rising tide of paranoia about immigration and the influx of foreigners into London that led to a bitter, protracted Parliamentary debate – it becomes easier to see that what this play is proposing is astonishingly radical. It is a story in which the stranger at your door, the dreaded usurper, is revealed to be your brother, where distinctions between human beings are as insubstantial as that which separates one drop of water in an ocean from another drop.

Understanding how law, religion, politics, trade, and literature helped both to set up and complicate those issues of race, identity, rights, and belonging also form the central focus of the research project that I direct. *Travel, Transculturality, and Identity in England, c. 1550 – 1700* (TIDE) is a 5-year ERC-funded project in the English Faculty, Oxford, and it has been wonderful to see it quickly become a part of the wider international, multilingual, and multidisciplinary intellectual community sustained by TORCH. In addition to our research, we are involved in a wide range of activities, from working with school teachers and the government (see our policy advisory report on teaching migration, belonging, and empire in schools: www.tideproject.uk/tide-runnymede-report/), to collaborating with museums and archives, to events around the writing produced by our visiting writers. I am particularly excited about a music-centred event that we are organising in Spring 2020 with TIDE's visiting writer for 2019-2020, the award-winning novelist, Preti Taneja, with the help of TORCH and the Humanities Cultural Programme fund.

Professor Dimitris Papanikolaou

Faculty of Medieval and Modern Languages

I remember very vividly the first time I heard about TORCH. It was more than ten years ago. And it was...well... it was in my dreams.

In the early 2010s, returning to Oxford after some time spent in US universities where I had been able to collaborate with other scholars and students within the framework of their strong humanities research centres, I could see clearly how much my home university lacked such a structure. What I did not know then was that plans for TORCH, a major new research centre in the humanities, were already under way at Oxford. From the moment it started in 2013 to the present, it has turned out to be everything I had hoped for.

Research centres are generators of new work and ideas; they are also, most crucially, the place where you feel inspired to think out of the box, and to do so in synergy with others. And here is the heart of the matter. Most of us in the humanities work in fields with rich, longstanding traditions. Sometimes, though, these traditions impose limits, borders beyond which research can feel challenging or, be seen as weird. Centres like TORCH welcome exactly this sort of thing: they help legitimize crossing boundaries between fields and disciplines, not only supporting and promoting expansive interdisciplinary projects, but also reinforcing their importance in a changing university environment.

I have been fortunate enough to see TORCH grow and become the engine for bolder and more diverse initiatives over the years. It is now the home of research networks that I cherish, such as those on Creative Multilingualism; Humanities and Performance; Queer Studies. It has helped my research students organize student-led conferences and seminars that would not have happened otherwise.

Last but not least, it has provided seed funding for my most recent research projects – both of which emerged from TORCH's direct calls and encouragement. The first, supported by a Knowledge Exchange Fellowship, is called 'HIV in Greece: A Political Archive'. As an inquiry into the disavowed histories and lost social and cultural archives of HIV in Greece – the project has seen me work closely with Positive Voice, an association of people living with HIV in Greece, as well as other activist organizations in the country.

The second project is 'Rethinking Modern Greek Studies in the 21st Century: A Cultural Analysis Network', an international network co-run with the University of Amsterdam, which is already gathering international momentum. It brings together researchers from all levels of academic life and various disciplines in an effort to make post-Crisis Greek Studies a paradigm-shifting engagement with the politics and cultural poetics of the contemporary moment.



KNOWLEDGE EXCHANGE

Knowledge Exchange Champion

TORCH continues to foster and develop a rich spectrum of Knowledge Exchange (KE) projects as part of its mission to explore and extend the possibilities for interdisciplinary research and engagement activities. The KE Seed Fund, KE Fellowships, and a range of other KE related activities have all attracted strong numbers of applications from faculties across the Division, and indeed across the University, productively working with an exciting, diverse, and complex group of external partners.

This past year we were able to award a further nine KE Fellowships, with highlights including Chaucer Here and Now, a project led by Dr Marion Turner (English) exploring the contemporary resonance of Chaucer's multi-lingual, multi-medial work, through collaboration with Flash of Splendour, an arts organisation that works in innovative ways with local schools; HIV/AIDS in Greece: A Political Archive, a project led by Associate Professor Dimitris Papanikolaou (Medieval and Modern Languages), in collaboration with Thetiki Phoni (Positive Voice), investigating archives, politics, and identity in times of crisis in an effort to establish 'how (not) to write the history of Greek homosexuality'; and The Egypt Music Project led by Dr James Whitbourn (Music), in collaboration with the 'revolutionary and powerfully atmospheric' band of musician-researchers known as Oxford Maqam.

Having been engaged with KE in its various forms for several years, I took on the role of KE Champion at the start of 2019. It has been a roller-coaster ride, as news of the new Schwarzman Centre for the Humanities, with a vibrant KE Hub at its core, emerged over the past few months. We have held a number of enormously productive meetings with local cultural partners in Oxford(shire), all of whom have been generous with their time, their advice, and their excitement about the way ahead. We have also continued to develop and extend understanding of KE amongst colleagues within the Humanities, with workshops for graduates alongside information sessions and 'surgeries' for both early career and long-established researchers. Everything we do is powered by, and grounded in Humanities research, which is itself enriched and transformed (sometimes loudly, sometimes quietly) by the process of engagement with external partners: this is what makes the efforts of all those involved in KE through TORCH worthwhile.

**Professor Wes Williams (Medieval and Modern Languages),
Knowledge Exchange Champion**

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



Knowledge Exchange Fellowships English Tunebooks of the Eighteenth Century www.torch.ox.ac.uk/english-tunebooks-of-the-eighteenth-century

In a locked cupboard in the archive at the English Folk Dance and Song Society, there is a shelf containing around twenty tunebooks (musical notebooks) from the eighteenth century. My project partner, EFDSS, is the national development agency for preserving, protecting, disseminating and promoting the traditional folk arts of England.

These eighteenth-century tunebooks have been little investigated, and EFDSS was keen that I should help them and other users of the collection interpret these sources, particularly with regard to cultures of music collecting and the understanding of 'national music' in the eighteenth century. At the same time, I was interested to learn more about these tunebooks in the context of the wider collections held by EFDSS.

In February 2020, EFDSS organised a public-facing knowledge exchange event, at which I gave a 'guided tour' of this particular shelf 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 we put on hold plans for a concert-lecture as a result of the coronavirus outbreak, a further output is the conference 'Traditional Tunes and Popular Airs', which is due to be held at EFDSS in October 2020, which I am helping to organise.

Dr Alice Little (Music)



Fostering A Shared Understanding of Educational Success for Children in Care www.torch.ox.ac.uk/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 Dr 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 have been hosting 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. We also hope that the ideas and connections that emerge from #CareConvos will feed into changing practice and policy, and inspire future research projects.

Dr Aoife O'Higgins (Experimental Psychology)

Literature and Silence

www.torch.ox.ac.uk/literature

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, Professor 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.'

The project 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, Professor McLoughlin was also awarded further funding for Public Engagement with Research.

Professor Kate McLoughlin (English)



©The Wallace Collection, London, inv. no. F302. Fall-front desk, by Jean-Henri Riesener, supplied to Marie-Antoinette in February 1783 for use at the Petit Trianon

Marie-Antionette: A Life in Objects www.torch.ox.ac.uk/marie-antoinette-a-life-in-objects

Seen by some as a fashion icon, by others as a wicked queen or a martyr figure, Marie-Antoinette is the most famous Frenchwoman in history. *Marie-Antoinette: A Life in Objects* seeks, with five podcasts, produced by Chrome Radio, to recapture aspects of her

world through objects she owned which are now in British public collections. KE Fellow Professor Catriona Seth FBA brings her knowledge of Marie-Antoinette's life into play whilst curators (from the Wallace Collection, Waddesdon Manor and the British Museum) offer detailed insights concerning the objects themselves, how they were made and used and why they ended up in UK museums.

The sixth 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. The production of the podcasts is ongoing. It involves participants in a three-way learning process: about making interesting audio, about Marie-Antoinette as an individual, about the museum pieces. The listener 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.

Professor Catriona Seth (Medieval and Modern Languages)

Music Egypt Project www.torch.ox.ac.uk/music-egypt-project

The 'Music Egypt' project tells two twentieth century stories from Egypt and both have developed significantly in the course of the academic year 2019-2020. In the second of her two Oxford residencies, Egyptian opera singer Fatma Said worked with KE partners Oxford Maqam, fashioning new scorings of twentieth century Egyptian music with members of the renowned ensemble. 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 Said'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, Whitbourn intends to use the fruits of his KE Fellowship research within a future composition that sets pharaonic texts, to be ready for Tutankhamun centenary celebrations in 2022.

Dr James Whitbourn (Music)

Our Narratives: The Education of Refugee Young People www.torch.ox.ac.uk/our-narratives-the-education-of-refugee-young-people

This project aims to provide partners with the grounding 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, I collected



a series of in-depth interviews with unaccompanied young people on their educational aspirations and experiences. I explored the young people's interests, including providing pens and holding two photo workshops with a local photographer. This culminated in a photo exhibit 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 breath-taking photographs on display.

I've also been working with the National Association of Virtual School Heads (NAVSH) to collate their resources on education for unaccompanied asylum-seeking young people. The work is still ongoing, but I attended a Programme Group meeting for five projects across the country on the education of UASC and shared useful research and information. NAVSH has agreed to share resources online to advance knowledge exchange and they have expressed openness to posting any further media developed.

The project also had national and international impact. I organized a series of four blogs about separated migrant young people that was well received on social media and by researchers and practitioners across countries. In addition I presented at a special meeting on Unaccompanied Minors: Policy and Practice in European Countries, representing UK research at the Université de Lille. 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. I also presented findings to practitioners and researchers at major forums in England, and I am using the poster, photographs, and narratives in upcoming presentations. Finally the knowledge exchange experience and findings are directly feeding into a large ESRC grant on the concept of care for separated child migrants that launched in May 2019, on which I am a co-Investigator.

Dr Ellie Lott (Education)

Refugee Heritage: The Archaeology of the Calais 'Jungle'
www.torch.ox.ac.uk/refugee-heritage-the-archaeology-of-the-calais-jungle

The Dzhangal Archaeology project is the Knowledge Exchange project between Dr Sarah Mallet, post-doctoral researcher at the Pitt Rivers Museum, and Louise Fowler at Museum of London Archaeology, one of the largest commercial archaeological companies in Britain. The project consisted in recording a group of objects collected at the

site of the Calais 'Jungle' camp by the photographer Gideon Mendel. A total of 2,189 objects were archaeologically recorded, following the guidelines of Museum of London Archaeology (MOLA). By examining the material culture of the camp through the lens of archaeology, our innovative approach accounted for the longue durée political, cultural, historical and social trends that led to 10,000 people living in a refugee camp in Northern France between 2015 and 2016. Through our archaeological practices and methodologies, the Dzhangal project has contributed to an understanding of the camp through the study of artefacts from the site to reveal the complex human networks in and around Calais. It has also allowed us to develop a reflexive approach to our methodologies for dealing with archaeological and heritage collections. We argue that by using the spaces of ethnography and the 'archaeology of the contemporary', we have provided new voices in our representation of forced migration in Europe today and rendered visible the landscape of the U.K./French border at Calais.

We are very happy to have been awarded further funding in December 2019, through a HEIF Social Science Knowledge Exchange grant to pursue the project.

Dr Sarah Mallet (Pitt Rivers Museum)

Scoring the City

www.torch.ox.ac.uk/scoring-the-city

The Scoring the City project has brought together over 80 architects, urban designers, sound artists, and composers in the last year. Inspired by graphic scores, a type of visual notation for music that has flourished in experimental music traditions since the 1960s, we wished to explore the possibilities of using the graphic score as a model for architectural and urban design.

In 2019-2020 we hosted four workshops, in London, Beirut, Belfast, and Paris, for architects/urban designers and



Teargas canisters recovered in the 'Jungle' camp by photographer Gideon Mendel. Photo © MOLA



Photo by Fani Kostourou'



Sharing Czaplicka's historic photograph. Photo by Anya Gleizer

composers/sound artists, hoping to facilitate knowledge exchange between these communities through the medium of the graphic score. 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; their '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, and an exhibition is planned in Darmstadt, Germany, in association with a week-long workshop for sound artists, composers and architects from around the world.

Dr Gascia Ouzounian (Music) and Dr John Bingham-Hall (Director, Theatrum Mundi)

Heritage Seed Fund Knowledge Exchange Projects

Wandering in Other Worlds: Talking with the Spirits

In the summer of 2019 supported by a Heritage Seed Fund award, Anya Gleizer, a Ruskin School of Art postgraduate, Dr Jaanika Vider, an Oxford postdoctoral researcher, and Pablo Fernandez Velasco, a cognitive science doctoral student at UCL, undertook an expedition to the Siberian arctic in the footsteps of the famed 1914 expedition of Maria Czaplicka.

The goal of this adventure was to create a partnership between a native Evenki institution (the Tura Museum) and the Pitt Rivers Museum in Oxford. This project used performance-art-based approaches and Virtual Reality technology to create a bridge between these worlds, rectify historic tensions created by the problematic methodologies of the original Czaplicka expedition, share the museum's collections, create new learning environments for museum visitors, and, most importantly, introduce Evenki voices and perspectives into the Pitt Rivers Museum's Siberia exhibit.

As part of this project, Gleizer worked with Evenki communities and reindeer brigades, introducing them to VR film technology so that they could use it to share their stories to the museum. In the settlement of Chirinda, with the help of local hunters, the team was able to trace the location of the shaman grave site from which Czaplicka had taken two 'ongon' or animal shaped spirit figurines, still held in the museum archives. An elder from the community, Baba Valentina Oëgir shared her views on how best to treat the sensitive disturbance created by the displacement of these ongon. The team is now back in Oxford, working with the PRM to invite an Evenki delegation to rethink the curation of the Siberia exhibit, to integrate VR and new technologies into the museum's exhibition strategy and to continue integrating contemporary art strategies into communicating the many tangled histories on display.

Anya Gleizer (Ruskin School of Art), Dr Jaanika Vider (Anthropology and Museum Ethnography), and Pablo Fernandez Velasco (University College London)



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Empowering Heritage with Data: Base-line Statistics at Si Thep Historical Park

Si Thep Historical Park is Thailand's oldest and largest historical city dating from the first millennium CE. In March 2019, Si Thep historical park was placed on Thailand's tentative UNESCO Heritage list. The development of heritage sites in Asia has usually been viewed as stand-alone tourism enhancement programs, without thorough analysis of the potential for heritage spaces to become drivers for wider community development.

This project used social statistical data to support heritage led development at Si Thep Historical Park. We collaborated with Dr Punthumadee Katawandee, board member of the Master of Arts in Cultural Management (MACM) program at Chulalongkorn University to conduct a socio-economic survey of the buffer zone connected to Si Thep heritage site. The team of researchers and volunteers held workshops on statistics and data related

to heritage city planning, and conducted a survey of the area. This included training for student volunteers at the Heritage Park, introducing them to economic concepts relating to heritage planning, such as land value and vocational competencies required to create a resilient community.

At the Heritage Park the research team met with village chiefs, district government branches, and Si Thep's Fine

Arts Department. This allowed us to build a detailed development profile and to provide essential data on the current level of social and economic development of the communities to support long-term, sustainable heritage planning for the Si Thep area.

Phacharaphorn Phanomvan (DPhil Humanities and Special Lecturer in Heritage Economics at Chulalongkorn)

RESEARCH ENGAGEMENT AND PARTNERSHIPS



TORCH supports researchers to develop collaborations with cultural organisations, educational institutions, charities, policymakers, businesses, and the general public. The breadth of this engagement is invaluable to researchers and external partners alike, enabling an exchange of information and ideas to take place with ever wider and more diverse audiences.

The vast majority of TORCH-supported events are open to all, creating a dynamic environment where researchers and members of the public can learn from each other in a mutually beneficial knowledge exchange. These events range from talks and seminars to large-scale public events such as *Victorian Light Night*, where TORCH welcomed over 2,500 visitors to the Radcliffe Observatory Quarter as part of the national Being Human Festival. The event included games and crafts for all ages, music and dance performances, and 'lightning talks' by researchers from the 'Diseases of Modern Life' project on the Victorians' concept of the 'speed of life'.

While many TORCH-supported activities take place on a local level, we also support partnerships across the world through our International Engagement programme. Led by the TORCH Director and a committed Steering Group, the scheme was managed by the TORCH International Officer, Dr Lidia Zanetti Domingues, until she moved on to take up her postdoctoral research fellowship in London. We now welcome Dr Anbara Khalidi to continue to support collaborations between researchers and educational institutions from across the world through seed funding and supporting networks.

TORCH also facilitates research partnerships within the business and cultural sector. Dr Hannah Coleman Manktelow supports collaborations between researchers, theatres and theatre-makers in Oxfordshire and beyond; Imelda Dooley Hunter provides opportunities for researchers to connect with organisations from within the creative industries; the National Trust Partnership, led by Alice Purkiss, promotes links between researchers and colleagues from the National

Trust; and the Business Engagement & Partnerships team, led by Esther Brown, encourages and facilitates connections between academics and partners in industry. TORCH also fosters links with local charities and cultural bodies, with recent projects in collaboration with the Ashmolean Museum, the Young Women's Music Project, the Pitt Rivers Museum, and Yellow Submarine, an Oxford-based charity supporting people with learning disabilities and autism.

Mutually beneficial research partnerships are at the heart of what TORCH does. Here we share with you a selection of some of our key research partnerships from the past year.

Dr Victoria McGuinness, Head of Research Partnerships

Public Engagement with Research

www.torch.ox.ac.uk/public-engagement-with-research

Humanities researchers regularly involve the public with their research, and, through TORCH, we aim to foster and facilitate Public Engagement with Research (PER) collaborations and opportunities for Oxford researchers. By creating and supporting these opportunities, we can share and involve a broader range of people in research at Oxford. TORCH aims to engage as wide an audience as possible, with a particular emphasis on events that are free and open to everyone.

Throughout the year, TORCH hosts a number of large-scale public events, facilitating a valuable two-way exchange of knowledge and ideas. Events such as *Victorian Light Night*, a spectacular festival-style evening involving projections, activities, talks, stalls and games for all ages, are a fantastic way of engaging the public with research. The stunning sound and light show, designed by the award-winning Projection Studio (Ross Ashton and Karen Monid), was projected onto the original Radcliffe Infirmary building, now Radcliffe Humanities. Following a competition at Cheney School and their 'Rumble Museum', the designs of three winners were also incorporated into the projections. There was particularly enthusiastic engagement between researchers and members of the public, in the spirit of the Being Human Festival.

Events such as the flagship Book at Lunchtime series, in which a multi-disciplinary panel of experts discuss a recently published book by an Oxford scholar, attracts an enthusiastic local audience. The discussions are recorded and freely



available on the University's Podcasts website, meaning their scope reaches ever wider audiences. TORCH also collaborates with local partners to extend the scope of their public engagement, with events as wide-ranging as a Harry Potter tour of the Ashmolean Museum with Dr Beatrice Groves, and a charity concert by former Supergrass frontman Gaz Coombes. Similarly, TORCH partnered with the Ashmolean Museum at an event at the Sheldonian Theatre with artist Jeff Koons in conversation with art historian Professor Martin Kemp, enabling local school, college and university students to attend this fascinating discussion free of charge. These initiatives are key to ensuring research remains relevant and open to all.

Humanities and Policy Engagement

www.torch.ox.ac.uk/policy

Researchers and academics across the Humanities Division are actively engaged in policy work. Achieving policy impact is increasingly important in research funding and assessment and many researchers find it an exciting way to enrich and expand their work.

While some may assume humanities have less to offer policy than – for instance – science, technology and data-driven subjects, humanities researchers find their perspectives are much sought-after by policy makers. The disciplines can offer insights into ethical debates, bring a human perspective to tech development and data interpretation, and provide compelling narratives and case-studies to illustrate problems.

Researchers in the Division approach policy engagement in a variety of ways. Some have established strong partnerships with policy makers and are actively influencing their agendas. Others respond opportunistically to requests to share their research or contribute expertise at a particular moment in the policy process. Many more share research beyond academia through knowledge exchange or public engagement, which may be the first step to policy work.

For Katrin Kohl, Professor of German Literature and Principal Investigator on the 'Creative Multilingualism' project, awareness of the deepening UK languages crisis prompted her to first pursue policy work. Talking to language teachers Kohl learnt that difficult GCSE and A level papers, harsh marking, and anomalies in grading were driving students out of the subject. She therefore focused on pushing language teaching up the political agenda to create an environment where modern foreign languages could flourish in schools and universities.

Initial engagement with the exam regulator Ofqual did not achieve change as its objective was to keep grades stable over time. Kohl subsequently analysed exam papers and Ofqual's policy documentation to demonstrate the issues

with grading, built relationships with the Chief Regulator and Schools Minister, and presented to the All-Party Parliamentary Group on Modern Languages. It is not yet clear whether this will bring change to the teaching and assessment of languages, but by building her evidence base and developing relationships with policy makers, Kohl has effectively positioned herself to influence policy in future.



Image by John Cairns



Creative Industries Officer for the Humanities Division. Imelda supports and develops collaborative research projects with the creative sector, including running the learning and development programme, the 'Creative Industries Pathway'.

Recent and emerging projects include: prototyping of an Artificial Intelligence

storytelling platform that creates retellings of Shakespeare plays as a narrative teaching tool; an Augmented Reality experience of Howard Carter's discovery of the tomb of Tutankhamun; and an Augmented Reality intervention in which a Victorian schoolmistress interacts with visitors at the Ragged School Museum in East London. The work has also contributed to The Heritage Alliance's whitepaper on the intersection of Heritage and the Creative Industries, and led to a student placement with immersive experiences company Factory 42.

Other examples of policy engagement in the Humanities Division include (but are not limited to):

- **Emeritus Professor John Broome** has contributed a philosophical perspective to the climate change debate and was one of two philosophers on the 800-strong panel of authors of the International Panel on Climate Change's 2014 report, which was the basis for the Paris Agreement in 2015.
- **Professor Helen Small's** research into the meanings and value ascribed to old age has helped frame the debate about how we respond to the implications of an ageing society.
- **Dr Jeremy Howick's** application of philosophical approaches to health science has helped clarify what counts as high-quality evidence in evidence-based medicine.
- **Dr Joshua Hordern** has worked with the Royal College of Physicians to identify the skills, values and attributes essential to modern medical professional practice, and with Oxford University Hospitals, NHS Foundation Trust to embed these in clinical training.
- **Dr Sally Frampton** and colleagues are developing medical humanities content for Oxford's undergraduate medical curriculum with a view to influencing the teaching of medical humanities more widely.
- **Professor Elleke Boehmer's** research into early Indian migration has improved the evidence base for policy makers interested in the impact of immigration in the UK.

Louie Fooks, Humanities and Healthcare Policy Officer

Creative Industries

www.torch.ox.ac.uk/creative-industries

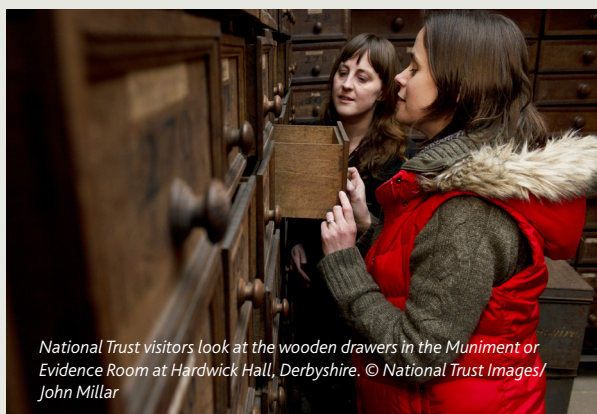
The creative sector represents one of the fastest growing areas of the UK economy, with a value of £101.7 billion. Over the past year, TORCH has supported a number of initiatives in collaboration with the sector, led by Imelda Dooley Hunter,

National Trust Partnership

www.torch.ox.ac.uk/national-trust-partnership

Launched in 2018, the National Trust Partnership facilitates interdisciplinary research, knowledge exchange, public engagement and training across a range of disciplines and career levels between the University of Oxford and the National Trust. The partnership is founded upon mutual benefit and two-way knowledge exchange: it facilitates research into National Trust places and collections, which is embedded into public-facing interpretation and programming. Meanwhile, access to the charity's buildings, collections and landscapes is opened up to researchers alongside opportunities to learn from its staff, engage with its vast public audiences, and to develop more impactful research projects. Activities take place through a range of workstreams including research placements and consultancy, conferences, workshops, public events, staff training, PhDs and student internships.

A diverse range of research collaborations have been supported by the partnership in the past year. In January 2020, Dr Kieran Hazzard was awarded a Social Sciences Division Knowledge Exchange Fellowship (Business & Industry) with the Ashmolean Museum for his project 'Engaging with the History of the South Asian Collection at Powis Castle'. Other projects include work on The Modernist House (Dr Rebecca Beasley, Sean Ketteringham – English, activities postponed due to COVID-19), the 'Jewish Country Houses – Objects, Networks, People' AHRC project (Professor Abigail Green - History) and research on



National Trust visitors look at the wooden drawers in the Muniment or Evidence Room at Hardwick Hall, Derbyshire. © National Trust Images/John Millar

Alice Purkiss, National Trust Partnership Lead; Dr Hanna Smyth, National Trust Partnership Support Officer; Dr Oliver Cox, Heritage Engagement Fellow

International Engagement

www.torch.ox.ac.uk/international-engagement

In 2019-20, TORCH has supported a portfolio of international collaborations, fellowships, partnerships, and collaborations, including the Global South Visiting Fellowship Programme, the International Partnerships funding scheme, and the inaugural Princeton University Press Lecture Series.

weather data and climate change (Dr Sarah Sparrow, Professor David Wallom – Engineering Science). Meanwhile, contributions to the Trusted Source collaboration continue (www.nationaltrust.org.uk/trusted-source).

The partnership has expanded its student internship offer in the past year, hosting 40 interns in week-long placements including curatorial research into global histories of National Trust places, research into local communities and census records, and work with the Clive Collection at Powis Castle. Since 2018 the partnership has hosted 86 'micro-internships', with students from a range of subject areas and degree levels gaining insights into working in the heritage sector, experience of researching historic collections and opportunities to meet with National Trust staff.

The past year has also seen the partnership support a number of internal National Trust initiatives in support of the charity's commitment to research as an IRO (Independent Research Organisation). In September 2019 Dr Oliver Cox, Heritage Engagement Fellow, co-convened the 'Whose Histories? Authenticity and the Future of County House Visiting' conference with the National Trust and National Trust for Scotland which brought over 100 heritage professionals to Oxford to consider future directions for country houses and their collections. In November 2019, Professor Fiona Stafford (English) and the TORCH Environmental Humanities Network convened the 'Post Conflict Landscapes' symposium as part of the National Trust's 'People's Landscapes' 2019 National Public Programme. In the same month, a Knowledge Exchange workshop explored the themes of 'Home & Nostalgia' to support future programming at the National Trust, with a follow-up workshop held in March 2020. Meanwhile, the partnership launched a new Research Skills Training Programme, seeing University of Oxford Graduate students and early-career researchers designing and delivering a range of interactive sessions to National Trust staff to support in-house research into the charity's places and collections.

TORCH International Fellowships

Throughout the 2019-20 year, TORCH was thrilled to be able to support two Global South Visiting Fellows. We continued to host Nur Laiq, a public policy expert from India who has worked for UN Department of Political Affairs, Policy Planning Unit, New York, with a focus on sustaining peace. Laiq facilitated a number of exciting events throughout the year, including a sold-out event, 'The Temptations of Populism' at the Saïd Business school, with Andrés Velasco, Dean of the LSE School of Public Policy, and a panel discussion on 'Reinventing Peace In an Age of Disorder' with Professor of Global History, Peter Frankopan, and Michael Scott, Professor of Classics and Ancient History at Warwick.

In Michaelmas term, we hosted the Global South Visiting Fellow, Analía Gerbaudo. Analía Gerbaudo teaches literary theory at the National University of the Litoral (UNL) in Argentina, as well as being a member of the National Scientific and Technical Research Council (CONICET). She is the chief editor of the online literary journal *El Taco en la Brea* and directs the publishing house Vera Cartonera (CONICET-UNL). Gerbaudo's series of events included hosting a workshop 'Clandestine Acts: The Global Journeys of Literary Theory' which explored the dynamics that regulate the global circulation of literary theory. Michaelmas term also featured the International Fellowship of Yuri Slezkine, the Jane K. Sather Professor at the University of California, Berkeley, Director of the Berkeley Program in Eurasian and East European Studies. As part of his Fellowship, Professor Slezkine facilitated a public-access workshop, 'National Bards in Comparative Perspective' which examined the cults of national bards, from Virgil and Ferdowsi to Shota Rustaveli and Nguyễn Du.

Our final visitor of Michaelmas term was Dr Sarah Collins, currently senior lecturer in musicology at the University of Western Australia. Dr Collins' research focuses on the intersection between political, aesthetic and ethical concerns in late-nineteenth and twentieth century thought. Her research

interests include British music and modernism, Anglo-European musical relations during the inter-war period. We look forward to hosting Dr Collins' international conference at TORCH in early 2021.

In Hilary term, we were delighted to welcome the renowned South African poet and translator, Antjie Krog for a phenomenal series of events. This included a panel discussion with Professor Nkosingithi Sithole, Professor of English at the University of the Western Cape, and Professor Chris Dunton, formerly Professor of English and Dean of Humanities at the National University of Lesotho, to discuss the OUP Africa Pulse series and translation in translated contexts.

Our final International Fellow of Hilary term was Dr Stefano Pisu from the University of Cagliari. Dr Pisu's research explores the history of international cultural relations in the twentieth century, with a specific focus on the history of international film festivals and the history of Italian-Soviet film co-production. Dr Pisu facilitated the international conference, 'Soviet Cinema in Transnational Perspective', which invited researchers across Europe to reframe the importance of Soviet cinema in the context of the global Cold War.

A third International Fellowship scheme was launched by TORCH in 2019, in collaboration with the Africa Oxford Initiative (AfOx). The AfOx-TORCH Fellowships support Visiting Fellows to focus on their research in collaboration with leading local professors. Unlike the other International Fellows, the AfOx-TORCH Visiting Fellows are not required to have any prior connection with Oxford academics. In 2019-20, two visiting Fellows have been awarded the scheme: Dr Gcobani Qambela from the University of Johannesburg, South Africa, and Dr Endalkachew Hailu Guluma, from Arba Minch University Ethiopia. While travel restrictions have delayed the Fellows' visit, we look forward to hosting the two Fellows in Oxford and sharing their research with the wider Oxford community through talks, seminars and interviews.

Princeton University Press Lecture Series in European History and Culture

TORCH was delighted to partner with Princeton University Press to host the inaugural lecture series in European History and Culture. In 2019 our guest lecturer was Martin Puchner, the Byron and Anita Wien Professor of English and Comparative Literature at Harvard University. His writings, which include a dozen books and anthologies and over sixty articles and essays, range from philosophy and theatre to world literature and have been translated into many languages. Through his best-selling Norton Anthology of World Literature and his HarvardX MOOC Masterpieces of World Literature, he has brought four thousand

years of literature to audiences across the globe. Professor Puchner delivered three lectures at the Weston Library, 'World Literature: the curious history of an idea', 'Think Big! A modest argument about large scales', 'Stories for the future, and how to get there'. The lecture series was spectacularly successful, providing a thought-provoking analysis of the diverse and complex history of world literature.

TORCH International Partnerships



The International Partnership supports collaborations between researchers in Oxford and international partners. The scheme attracted candidates from a variety of departments in the Humanities Division

and beyond, including History, Oriental Studies, and Medieval and Modern Languages. The projects awarded funding this year included 'Rethinking Modern Greek Studies in the 21st Century: A Cultural Analysis Network', a significant collaboration with the University of Amsterdam exploring interdisciplinary approaches to Modern Greek studies. A series of reflections on this collaboration are catalogued here: <https://torch.ox.ac.uk/rethinking-modern-greek-studies-in-the-21st-century-a-cultural-analysis-network#tab-1757061>. The project, 'Medieval Zomias: Stateless Spaces in the Global Middle Ages' is an ambitious and innovative interdisciplinary collaboration with researchers in the University of Birmingham, and Rikkyo University, Japan. We are also delighted to be supporting, 'Sacred Ethiopic Texts in the Bodleian Library, Oxford: A Catalogue of the Manuscript Collection of Bent Juel-Jensen'. This project has three main aims: to study and catalogue a group of about 60 unpublished manuscripts preserved at the Bodleian Libraries in Oxford, to digitize the works, and to promote an understanding of the culture and material traditions of the Ethiopian Empire.

Alongside our newly-funded projects, we have been fortunate to continue working with cultural institutions on existing collaborations. These include Literaturhaus Berlin, and the Oxford-Venice Initiative Scheme supported the Fondazione Giorgio Cini of Venice. The Oxford-Venice Initiative allowed students, researchers and professors from the University of Oxford to receive support to spend time in Venice to carry out research on the Fondazione Cini's rich archival and library holdings.

Dr Anbara Khalidi, TORCH International Officer

BOOK AT LUNCHTIME

www.torch.ox.ac.uk/book-at-lunchtime

Book at Lunchtime is a series of bite-sized book discussions held fortnightly during term-time, with commentators from a range of disciplines. The events are free to attend and open to members of the University and the public alike, featuring books from a wide range of subjects.

Michaelmas term 2019 kicked off with a discussion of *Lande: The Calais 'Jungle' and Beyond*, by Professor Dan Hicks and Dr Sarah Mallet, before moving onto Marion Turner's award winning book *Chaucer: A European Life*. Professor Santanu Das's *India, Empire and First World War Culture* followed, and the term finished with Dr Ruth Scobie's book *Celebrity Culture and the Myth of Oceania in Britain 1770-1823*.

In Hilary term 2020, TORCH welcomed Professor Robert Gildea to explore his new book *Empires of the Mind*,

followed by Professor Polly Jones discussing *Revolution Rekindled: The Writers and Readers of Late Soviet Biography*, Professor Colin Burrow talking about *Imitating Authors*, and finally, Dr Jennifer Oliver and her new book *Shipwreck in French Renaissance Writing: The Direful Spectacle*.

Finally, in Trinity term 2020, TORCH was pleased to bring Book at Lunchtime into a digital format, discussing Professor Matthew Reynolds's new book *Prismatic Translation*.

TORCH is proud to host recordings of these events on the TORCH website, and as we move into the next academic year, we look forward to showcasing even more outstanding works by a diverse range of authors.

For suggestions for our Book at Lunchtime series, contact Maya Little (torch@humanities.ox.ac.uk).



TORCH | ANNUAL HEADLINE SERIES

HUMANITIES & IDENTITIES

www.torch.ox.ac.uk/annual-headline-series

The Annual Headline Series provides a framework for TORCH research activities throughout the year. In Michaelmas term 2018, we continued to support events and opportunities relating to the Annual Headline Series 2016-18, *Humanities & Identities*. With funding from the Vice-Chancellor's Diversity Fund and the Andrew W. Mellon Foundation, the series focuses on multiple research areas relating to diversity, including race, gender, sexuality, disability, poverty, class, religion and inequality. *Humanities & Identities* brings together researchers, practitioners, policymakers, creative thinkers and wider communities interested in forms of self-identity past, present and future, with a number of exciting events and opportunities, some highlights of which are outlined below.

The TORCH-Pitt Rivers Museum Knowledge Exchange Fellowship, funded via *Humanities & Identities*, enables Professor Michèle Mendelssohn to work with the *Beyond the Binary: Queering and Questioning Collections and Displays* team at the Pitt Rivers on a fascinating research project, 'Queer students of colour at Oxford from 1900 to the present day'. In June 2019, we welcomed historian Professor Barbara D. Savage and writer Bonnie Greer, OBE for a captivating discussion focussing on their lives as black female intellectuals inside and outside of the academy and arts.

The Women's Spaces, Pleasure and Desire in the Belle Époque conference explored how different forms of women's space competed and co-existed around the world at the end of the nineteenth and beginning of the twentieth centuries, and how these represented, structured or suppressed women's experiences of desire and pleasure. In July 2019, the *Activist Histories of Ireland: Historical, Transnational, and Contemporary Perspectives* conference examined the role of 'activism' in Irish history, drawing together both historians and contemporary activists in a dialogue about the historical contexts and parallels of recent campaigns, as well as examining the political and 'activist' role of historical scholarship itself. Moving forwards, TORCH continues to support activities relating to the *Humanities & Identities* Annual Headline Series.



Humanities & Performance

2019 saw the launch of our most recent Annual Headline Series, *Humanities & Performance*. This research theme celebrates the many existing partnerships between Oxford academics and leading arts organisations and seeks to position Oxford as a leading voice in the local, national and international performing arts world. At present, Oxford researchers are profoundly engaged in significant academic collaborations with the performing and creative arts, and the University is a powerful incubator for the careers of many of the UK's most notable performers and creative artists, whether in music, drama, cinema or visual culture.

Since the beginning of the *Humanities & Performance* Annual Headline Series, TORCH has supported a wide range of events and opportunities relating to the theme. For *Schumann at 200*, a concert co-hosted with the Faculty of Music, the Oxford University Orchestra undertook a rare performance of Clara Schumann's first piano concerto, under the direction of conductor Cayenna Ponchione-Bailey with pianist Carson Becke. In January 2019, the Oxford Psalms Network welcomed composer Howard Goodall, CBE to Worcester College for *Pelicans, Shepherds & Palaces*, a concert and talk on psalm-setting.

TORCH supported researchers to perform at Oxford's Offbeat Festival, with researchers JC Niala, Deborah Cameron, Will Watson, and Paul Lodge exploring life's big questions through drama, comedy and live music. Former Supergrass frontman Gaz Coombes performed a charity concert at the Sheldonian Theatre in aid of Yellow Submarine and the Young Women's Music Project, with an orchestra arranged and conducted by composer Luke Lewis. In collaboration with the Ashmolean Museum, TORCH supported an event with artist Jeff Koons and Professor Martin Kemp, discussing Koons' major exhibition at the Ashmolean.

Bringing together musicologists, modern linguists and cultural historians, the *Song Beyond the Nation: Translation*,



Transnationalism and Performance conference examined the work of four major poets – the Persian Hafiz, the German Heine, the American Whitman, and the French Verlaine – and how their verse has been set to music by a wide range of composers. The Trio Owon, trained at the Paris Conservatory, performed a lunchtime concert at the Holywell Music Room in February 2019, with plans to return for a further concert in 2020, and the same venue played host to the legendary singer Shahram Nazeri with the Mana Ensemble for *The Language of Love*, a Persian music concert.

Still to come, the TORCH-St Edmund Hall Writer in Residence scheme is designed to bring a BAME writer to the University of Oxford for Hilary term 2020 to work on a personal project of their choosing, collaborating with TORCH and St Edmund Hall networks to provide opportunities for budding writers.

We look forward to supporting more events on the *Humanities & Performance* theme in 2019-20, with highlights including a concert and Q&A with the Chineke! Ensemble and a panel discussion on *AI & Creativity* with Professor Marcus du Sautoy, composer Emily Howard and the RSC's Director of Digital Development, Sarah Ellis.

Humanities & Identities Projects funded by the Andrew W. Mellon Foundation

TORCH welcomed proposals from Oxford researchers in the Humanities or in collaboration with Humanities scholars for workshops and conferences relating to the headline theme of Humanities & Identities. Below are a selection of the successful bids.

Classical Theatre and the Middle East: 'Greek drama and the "classic(s)" in the Arab-speaking world and Iran' – Professor Fiona MacIntosh (Classics)

Learning to be Human? – Dr Victoria Elliott (Education)

The Historiography of Queer Cosmopolitanism – Colton Valentine (English)

New Voices in the History of War: II – Hannah Simpson (English)

Queer Modernism(s) III: Queer Networks – Lloyd Houston (English)

Talking Tibetan Identities – Dr Clare Harris (Pitt Rivers Museum)

Activist Histories of Ireland: Historical, Transnational and Contemporary Perspectives – Dr Andrew Phemister (History)

Women & Power: Redressing the Balance – Alice Purkiss (Humanities Division)

Autofiction - Theory, Practices, Cultures - A Comparative Perspective – Hannie Lawlor (Medieval and Modern Languages)

Armenia and Byzantium: Perspectives on Cultural and Political Relations – Dr David Zakarian (Oriental Studies)

Comics & Travel Conference – Dr Enrique Del Rey Cabero (Medieval and Modern Languages)

Women and Violence in the Mediterranean, ca. 1100-1500 – Dr Lidia Zanetti Domingues (History)

Women's Spaces, Pleasure, and Desire in the Belle Époque – Dr Rhiannon Easterbrook (History)

Paper Empires, Written Nations: Constitution-Making from the American Revolution to the Present – Dr Kieran Hazzard (Pembroke College)

HUMANITIES CULTURAL PROGRAMME

www.torch.ox.ac.uk/humanities-cultural-programme

The Humanities Cultural Programme, one of the founding stones for the future Stephen A. Schwarzman Centre for the Humanities, is a programme of public events powered by research from across the Humanities.

Made possible by a landmark £150 million gift from philanthropist and businessman Stephen A. Schwarzman, the forthcoming new Humanities Centre highlights the essential role of the humanities in helping society confront and answer fundamental questions of the 21st century.

In the lead-up to opening the new building (scheduled for autumn 2025) TORCH is collaborating with the Humanities Division to hold high-profile events through the Humanities Cultural Programme. A key aim of the Humanities Cultural Programme is to share research with, and learn from, as wide an audience as possible. It will bring the world's leading performers and artists to Oxford, lead exhibitions, and theatrical performances, film screenings, and musical performances in its facilities. The new Humanities Centre will be home to seven humanities faculties, and also give all of Oxford humanities state-of-the-art academic, exhibition and performance spaces designed to engage the Oxford community and the public at large, and attract new audiences.

As part of the Humanities Cultural Programme, TORCH opened a funding call for exciting, thought-provoking, and enjoyable events featuring outstanding artists, writers, and thinkers, all powered by Oxford University's world-leading research and unique collections. The awarded projects include innovative performances, collaborations, residencies, and workshops which share the goal of fostering the insights and richness of the humanities and engaging new audiences. In partnership with funding allocated from the Andrew W. Mellon Foundation 'Humanities and Identities' grant, we were thrilled to collaborate with St Edmund's college to welcome Sophie Jai in Hilary Term, as the first of our new Writers-in-Residence programme.



THE HUMANITIES CULTURAL PROGRAMME PRESENTS

**WHAT GUERRILLA GARDENING
REVEALS ABOUT OUR
RELATIONSHIP WITH URBAN
NATURE & CULTURE**

WITH JC NIALA AND
DR. ELIZABETH EWART

THURSDAY 9 APRIL | 5PM

**BIG TENT!
LIVE EVENTS!**

Highlights so far:

Ashmolean After Hours: Carpe Diem

TORCH collaborated with the Ashmolean Museum, Oxford to deliver a special after hours event in line with the Last Supper of Pompeii Exhibition. Ashmolean After Hours: Carpe Diem! welcomed more than 1,500 visitors into the museum after normal opening hours to enjoy a programme of special Pompeii related activities from Oxford's researchers and students.



Humanities Light Night: Oxford Research Unwrapped!

Humanities Light Night – Oxford Research Unwrapped! was an explosion of colour, sound and activity, including a spectacular video projection onto the Radcliffe humanities building. The projection premiered SOURCE:CODE, based on research by Oxford academics. The evening also included a programme of bite-sized talks and performances themed around 'discovery'.



AI and Creativity

How does AI interact with creativity? Mathematician Professor Marcus du Sautoy, composer Emily Howard, and Sarah Ellis, the Royal Shakespeare Company's Director of Digital Development discussed what implications the AI revolution has for creativity and the art. Professor Rana Mitter chaired the panel.



'Big Tent' Live Event Series

We welcomed over 25,000 (as of July 2020) people into our digital 'Big Tent' to celebrate storytelling and music, performance and poetry, identity and community. TORCH hosted conversations with over 30 renowned practitioners and researchers along weekly themes. Our guests included BAFTA, Emmy and Peabody Award- winner John Wyver, Booker-prize nominee Maaze Mengiste, and multi-award winning artist Jamelia.



Projects funded by the Humanities Cultural Programme this year

TORCH is delighted to announce that the following funding applications have been successful, and granted funding for their exciting projects. The projects are listed below in order of date awarded:

Voices from the Past: Remembering the White Rose Project, Performance with Sansara - **Dr Alexandra Lloyd (Medieval & Modern Languages & Literature Faculty)**

Oxford Schools Intercultural Music Exchange Project, Performance series with Orchestra of St John's, Oxford Spire Academy and Magdalen College School and Oxford Festival of the Arts - **Dr Cayenna Ponchione-Bailey (Music Faculty)**

Women in Craft Project, Talk and performance series - **Shawanda Corbett (Ruskin School of Art)**

#OxOnSong, Talk and Performance series with Maison Française- **Professor Catriona Seth (Faculty of Medieval and Modern Languages)**; **Laura Tunbridge (Faculty of Music)** and **Frédéric Thibault-Starzyk (Maison Française)**

EXPO: Nature, Festival and Performance - **Dr David de Roure (Department of Engineering Science)**

Sensational Books Sound Project, Workshops, Exhibition & Performance with Fusion Arts - **Professor Emma Smith (English Faculty)**

Multilingual Landscapes: LANDSCHAFT in the UK, Workshops, Performance, book launch - **Professor Karen Leeder (Medieval & Modern Languages & Literature Faculty)**

The Madhyamavyaya: A Sanskrit Play in the Ancient Dramaturgical Tradition, Performance - **Yizhou Liu (Oriental Studies Faculty)**

The Gentlewomen: An Opera Collage, Performance with Dr Laurie Stras, Huddersfield University - **Caroline Elliott (English Faculty)**

Acting Out, Knowledge Exchange workshops with Mandala Theatre Company - **Professor Ian Thompson (Oxford Martin School)**

Vehicles: Can Opera Inspire Creativity and Innovative Thinking in Young People?, Workshop and performance series - **Professor Martyn Harry (Music Faculty)**

Syria and Silence, Pop-up Library and Public Engagement Series - **Professor Suzan Meryem Rosita Kalayci (History Faculty)**

Writer in Residence, St Edmund Hall (Hilary 2020) - **Sophie Jai, Author of Wild Fires**

Writer in Residence, St Edmund Hall - **Assoc. Prof Justin Torres – Author of We the Animals**

DONATING TO TORCH

TORCH is funded by various sources, including the University's John Fell Fund, with additional support from Trusts and Foundations, as well as private donors. TORCH is grateful to have also received funds from the Andrew W. Mellon Foundation, as well as other donations, totalling over £3 million for the years 2013–2020.

TORCH has now completed its sixth full year in operation (2018–19) and continues to support, facilitate and encourage interdisciplinary research. As part of the University of Oxford's Humanities Division, TORCH is based in the Radcliffe Humanities building in the Radcliffe Observatory Quarter.

By providing small amounts of seed-funding to new research networks, TORCH has become an invaluable testing ground for innovative research projects. These projects are supported by TORCH's infrastructure, which offers free rooms for events, website hosting and advice, and investment from the TORCH team. Selected on a highly competitive basis, funding for networks lasts for up to two years, after which many networks apply for further external funding, bringing in valuable research grants to the University. Many networks go on to be more established research programmes at TORCH, using new approaches to tackle some of the challenging questions of our time.

TORCH is a very young institution in the University of Oxford's 900-year history, but it has already made a great impact in the University, in the UK, and internationally and, with support, its impact will continue to grow.

The TORCH vision immediately inspired me and I felt compelled to contribute from the beginning. At a time when so much research is becoming so highly specialised and inaccessible to the layman, it is critical that we support initiatives that will break down the barriers and refashion the way in which the humanities are presented, taught, thought about and communicated to future generations.

*Julian Schild, alumnus,
Pembroke College, Modern History*

We are extremely grateful to all our supporters. If you would like to give a gift to TORCH, please contact Dr Victoria McGuinness (Head of Research Partnerships):

victoria.mcguinness@humanities.ox.ac.uk or online via the University campaign:

www.campaign.ox.ac.uk/torch

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