

Institution: King's College London		
Unit of Assessment: 29 Classics		
Title of case study: Conserving Classical Cultural Heritage and Making Roman Art		
Period when the underpinning research was undertaken: 2011–2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (e.g. job title):	Period(s) employed by submitting HEI:
Will Wootton	Senior Lecturer in Roman Art	From 01.09.2006
Period when the claimed impact occurred: 2011–2020		
Is this case study continued from a case study submitted in 2014? N		

1. Summary of the impact

There are two impacts from Wootton's research. First, archaeological sites in Libya and Tunisia are better safeguarded and conserved because of changes to the management practices of local heritage professionals in response to research-led training from Wootton. Second, through initiatives informed by his research, Wootton has boosted the resources and prospects of the craft community of UK mosaicists, by founding the London School of Mosaic, and engaged public interest in ancient making. Both impacts derive from papers published between 2011 and 2020, which propose a new integrated approach to the study, care and appreciation of ancient artefacts and archaeological sites. This longstanding cross-disciplinary research draws on Wootton's practical experience and brings together the skills of archaeologists, conservators, craftspeople and heritage professionals.

2. Underpinning research

Wootton's cross-disciplinary research into crafts, mosaics and sculpture in particular, has been fundamental to both impacts. Better understanding of the practicalities of ancient production, from art to architecture, has provided, and continues to provide, new insights which have enabled the development of professional training and community-based strategies for safeguarding archaeological sites, the enhancement of skills and the establishment of resources to support modern professional artists, and novel ways of engaging public interest.

Wootton's 2012 peer-reviewed article on the newly discovered Hellenistic mosaic from Tel Dor, Israel [1] exemplifies how his practitioner's perspective generates a more sophisticated understanding of art production processes, from practicalities to economics, and of the social context, especially relationships between craftspeople and commissioners. His research collaboration with the contemporary sculptor, Peter Rockwell, similarly delivered new insights into the archaeological evidence for ancient sculptural techniques. This research project, funded by the Leverhulme Trust (2011–13; GBP209,834), with Wootton as Principal Investigator, Bradley (Digital Humanities) as Co-Investigator and Russell as postdoctoral researcher, was delivered as a website [2], including peer-reviewed essays, images and videos, which enabled analytical presentation of the tools, materials and techniques of Roman sculptors in a way not possible in traditional publication formats. It thus provides a novel research-based template for more informed recording of ancient sculpture and large-scale monuments, with a view to their study and conservation. Since 2017, the website has hosted films on mosaic techniques, extending the research insights on ancient making.

In his 2017 peer-reviewed chapter with Russell [3], Wootton draws on his research to demonstrate the value of the maker's approach across a variety of different media. This approach has generated a more dynamic understanding of making, new documentation strategies and novel insights into conservation and safeguarding through practice and experiment in the field. Since his 2014 publication [4], Wootton has advocated and fostered collaborations across disciplines and between stakeholders which had previously not communicated well. His 2015 peer-reviewed article [5] presents the development of two methodologies, one related to capacity-building and the other to conservation. These result from his project, funded by the Getty Foundation, Conserving and Managing Mosaics in Libya (CaMMiL; 2011–13; GBP64,000), carried out with Walda, an archaeologist and contributor to the 2014 Impact Case Study, and two architect-

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conservators, El-Habashi and Stewart, in co-operation with the Libyan Department of Antiquities (DoA). Expanded research through practice in Libya and also Tunisia was reported in Wootton's 2020 collaborative paper [6], co-authored with Alkhalaf, a postdoctoral researcher at King's. With members of the DoA and the Tunisian Institut National du Patrimoine (INP; National Heritage Institute), it reports on the outcomes from 'Training in Action: From Documentation to Protection of Cultural Heritage in Libya and Tunisia', a project with Leone (Principal Investigator, Durham) and Fenwick (UCL), funded by the British Council (2017–19; GBP956,135). These two papers detail how training systems were devised, combining theoretical and practical teaching, appropriate to the different heritage roles of the Libyan and Tunisian participants, aimed at creating shared knowledge and sustainability. They explain the creation of a standardised approach to the management of objects, monuments and sites, integrating recording, assessment, planning and intervention. They stress the value of building relationships with community groups and demonstrate how this was done during the training and the subsequent conservation activities. Co-authorship of the 2020 paper with Libyan and Tunisian colleagues encapsulates the research perspective which Wootton has developed, of producing knowledge collaboratively between archaeologists, conservators and heritage professionals.

3. References to the research

* indicates peer-reviewed.

*1. Wootton, W. (2012). Making and meaning: the Hellenistic mosaic from Tel Dor. *American Journal of Archaeology*, 116, 209–234.

*2. Wootton, W., Bradley, J. & Russell, B. (2013). *The Art of Making in Antiquity: Stoneworking in the Roman World* [online]. www.artofmaking.ac.uk [web content, research-led essays forming a co-authored book, and short films on tools, materials and techniques].

*3. Russell, B. & Wootton, W. (2017). Makers and Making: Classical Art in Action. In A. Lichtenberger and R. Raja (Eds.), *The Diversity of Classical Archaeology* (pp.253–270). Turnhout, Belgium: Brepols.

4. Wootton, W. (2014). Ancient Mosaic Techniques and Modern Conservation: An Archaeologist's Perspective. In D. Michaelides (Ed.), *Conservation: An Act of Discovery. Proceedings of the 10th ICCM Conference* (pp.99–110). Palermo.

*5. Wootton, W., El-Habashi, A., Stewart, J. & Walda, H. (2015). Conserving and Managing Mosaics in Libya: a project in collaboration with the Department of Archaeology. *Libyan Studies*, 45, 103–113.

*6. Leone, A., Wootton, W., Fenwick, C., Nebbia, M., Alkhalaf, H., Jorayev, G., Othman, A., Belzic, M., Emrage, A., Hddad, M., Siala, Z. & Voke, P. (2020). An integrated methodology for the documentation and protection of cultural heritage in the MENA region: a case study from Libya and Tunisia, *Libyan Studies*, 50, 141–161.

4. Details of the impact

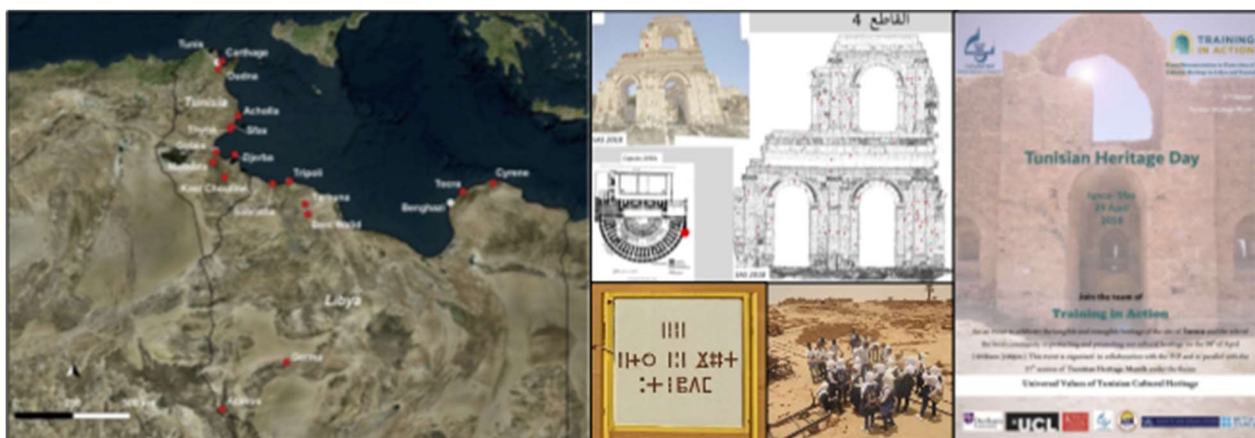


Figure 1: TinA projects; Sabratha assessment; Acacus signage; Fezzan outreach; Tunisian Heritage Day

There are two impacts from Wootton's research: 1) improving heritage management in Libya and Tunisia; and 2) stimulating modern mosaic-making in the UK.

1. Improving heritage management in Libya and Tunisia

Impact from Wootton's research consists of building capacity among heritage professionals in Libya and Tunisia for effective intervention to preserve archaeological sites. The focus on documentation, assessment and community engagement was identified during research carried out by CaMMiL and put into practice via the project 'Training in Action' (TinA). The safeguarding outcomes deriving from the enhanced capacity are as follows:

- Eleven archaeological sites received new assessments of condition and risk, and plans have been implemented for their future protection [A]. This includes World Heritage Sites, such as Sabratha, where TinA's contribution to conservation and management was highlighted in the DoA's 2019 submission to UNESCO [B], and sites of great significance to local populations but less well known internationally [Figure 1].
- New Statement of Significance for the coastal site of Iunqa has been co-produced with local stakeholders as a result of engagement activities, including a Tunisian Heritage Day [Figure 1] to encourage local 'ownership' of the site [A].
- A major awareness-raising campaign was mounted along the coast of eastern Libya (Cyrenaica), including at the site of Cyrene, as well as at two other World Heritage Sites, one in western Libya (Lepcis Magna) and another in Tunisia (El Djem) [A].
- Outreach sessions have been organised in 23 schools in southern Libya (Fezzan) [Figure 1], attended by around 150 children and 100 adults. Educational packs were co-created, explaining the local heritage and giving guidelines on custodianship [A].
- New signage in local languages has promoted community engagement with the sites of Iunqa, Lepcis Magna and the Acacus [Figure 1], where the campaign 'Antiquities: know them, preserve them, live with them' included an exhibition, the distribution of leaflets explaining how to protect rock art and the first ever bilingual site panels in Arabic and Targia (the indigenous Berber language) [A].

The principal pathway from Wootton's research to these outcomes was enabled by the TinA project, in which Leone and Fenwick covered survey, geographic information system (GIS) and rapid documentation techniques, while Wootton was responsible for site conservation and management. Wootton's contribution was informed by his research into art making and archaeological conservation, as well as the research through practice in his and Walda's previous trial project to improve management of ancient mosaics at Libyan coastal sites (included as output in REF 2014). Six TinA workshops were held in Tunisia between 2017 and 2019, attended by over 50 members of Libya's DoA and Tunisia's INP who work directly in site protection and conservation [C]. The participants then ran 'mini projects', mentored by TinA trainers [cf. 6], at their own heritage sites which produced the safeguarding achievements listed above, and also transmitted skills to over 50 colleagues. This training was itself an impact as well as pathway, as is demonstrated by feedback from the participants [A, C.1]: *"[TinA has] played a big role in changing our style and our way of dealing with heritage and its management"; "I used to consider that the local community near archaeological sites posed a threat to them, but after the TinA project, I now view the community as an active partner in the protection of cultural heritage and not a threat."* The impact on local communities is demonstrated by the overall reach of the project's Facebook page at over 400,000 people, with individual posts during King's events reaching nearly 50,000 and the films being viewed over 2,000 times [C.2,C.3]. Feedback from the Iunqa Heritage Day exemplifies local impacts: 89% of children said they now understood the site better and 60% of adults said they felt more committed to it [A]. The Directors of the DoA and INP have acknowledged TinA's impact on national practice in the co-authored report on the project [6,A]. Recognising the better management of the sites, the empowerment of local professionals and the sustainability benefits of involving the local population, the Libyan DoA has signed a new partner agreement with Wootton (only) for a three-year project ('Managing Libya's Cultural Heritage') from March 2020, funded by the ALIPH Foundation (USD773,075). The new project will focus on the removal of three World Heritage Sites from UNESCO's 'In Danger' List using the King's research methodology [D].

2. Stimulating modern mosaic-making in the UK

Professional mosaicists are a niche group within the UK craft community, estimated at around 200 by the Craft Council in 2012 (*Craft in an Age of Change*), with limited public profile and professional support. Wootton has used his research into ancient making as a springboard to enhance the

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public profile and the professionalism of the mosaicist community, culminating in 2017 when the London School of Mosaic opened [E.1,E.2; Figure 2]. Inspired by Wootton's research, the school was planned collaboratively with David Tootill (then Director of Southbank Mosaics) to reinvigorate the mosaic craft in the UK, based on historical understanding, conservation best practice and community engagement. The year-long diploma, the only one of its kind in the UK, which is accredited by the Scottish Qualifications Authority, is now in its second year, with 15 enrolments (equivalent to 7.5% of practising UK mosaicists). Wootton is Chair of the Governing Body and has led on academic matters. He gives research-led lectures and conducts applied projects reproducing ancient techniques resulting in the public display of re-made Roman mosaics, such as at Bignor Villa in 2019 [E.1]. Francesca Busca, diploma graduate and artist, affirms the success of the research-led approach: "[Wootton's]own work as a researcher (such as his publications on the Hellenistic mosaic of Tel Dor ...) and the engagement in the practical activity of making a mosaic using ancient materials and techniques ... are a most effective way to deliver a first-hand approach to ancient mosaic ... [and] has influenced my own practice ... realis[ing] how similar and valid the reasoning behind the earliest mosaics still is ... which I continue to adopt and master a little more..." [E.2].

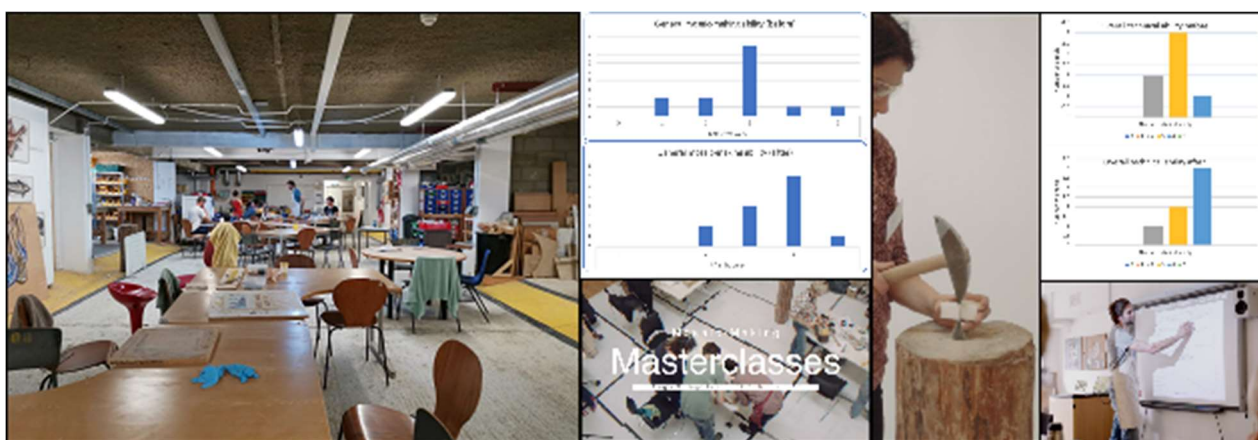


Figure 2: London School of Mosaic; Masterclass 2017: before/after in general making ability [F]; film on traditional cutting techniques; Masterclass 2019: before/after in overall technical ability [F]

In parallel, Wootton has run masterclasses in 2017 and 2019 attended by 22 professional mosaicists who created contemporary mosaics using Wootton's exposition of ancient techniques [F; Figure 2]. Feedback emphasised that almost all participants improved their knowledge and skills, gained confidence in their practice, and felt that this would improve their business [F]. Feedback commented on: "*The workshop helped provide more historical context. [I have] a much better knowledge and appreciation of traditional techniques, and reassurance I'm doing some things right*"; "*It has definitely given me more confidence in moving forward with my own large scale project*"; "*I feel richer in terms of knowledge, experience, and meeting people ... It has 'cemented' my feeling that I am part of a historical tradition ...*"; "*It has reawakened an interest in Roman methods and I have more respect and admiration for their work*"; and "*[I have] new skill using classical method of andamento and being able to incorporate this into my work. I have a better understanding of the 'logic' behind Roman mosaic-making in terms of their designs and the approach of the economy in making.*" Masterclass and diploma graduates have seen the benefits of their enhanced skills, with the latter working on a major commission for a private project to recreate a series of Romano-British mosaics in 2020 [E.2].

Building to these two impacts, Wootton has showcased current research into ancient craft production, principally mosaics, sculpture and textiles, to increase public understanding and appreciation of ancient and modern making [G]. Feedback at a 2013 workshop was enthusiastic: "*[I have learnt] So much! ... [It has] added to my appreciation of craft skill, sensory experience, collaboration and community.*" The impact of Wootton's research disseminated online reaches even further [H]. The Art of Making website has attracted a global audience since 2013 of over 78,000 visitors. Feedback has highlighted its value for teaching in schools: "*Excellent resource for teachers and students especially those doing Cambridge Latin Course 3 and OCR AS/A Level Classical Civilisation*". The short films, including those from the mosaic workshops, have been

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viewed over 180,000 times; on average 60% of each video was viewed, attesting to very high engagement levels. The digital book on stone-working has been downloaded over 42,000 times. Thus Wootton's research into ancient making has generated in the UK a specific professional impact and a general public benefit which are mutually sustaining and productive.

5. Sources to corroborate the impact

A. Co-authored report with the Chairman of the Libyan Department of Antiquities (Dr Mohamed Shakshuki) and the Director General of the Tunisian Institut National du Patrimoine (Dr Faouzi Mahfoudh) describing the impact of the project on their employees, changes in policy, and list of work done in the mini projects. King's College London contributions have been highlighted in the table of contents. December 2020. <http://www.traininginaction.org/wp-content/uploads/2019/11/TIA-Projects.pdf>.

B. UNESCO report WHC/19/43.COM/7A.Add.2 ('State of conservation of the properties inscribed on the List of World Heritage in Danger'), referring to impact of 'Training in Action' at Sabratha and Ghadames (references have been highlighted). <http://whc.unesco.org/en/documents/175007>.

C. Impact from the 'Training in Action' capacity building workshops run by King's College London (www.traininginaction.org): 1. Summary of data from 137 questionnaires received from eight workshops [100% return] (source: questionnaire and Excel spreadsheet); 2. Short film recording participant feedback: <https://youtu.be/oD5hrrFcq4k>; 3. Summary of data from social media.

D. New project on Management Plans for World Heritage Sites in Libya: 1. Memorandum of Understanding between King's and the Libyan Department of Antiquities, signed on 10 March 2019; 2. Grant of USD773,075 from the ALIPH Foundation (International Alliance for the Protection of Heritage in Conflict) approved on 17 December 2019 for the project Managing Libya's Cultural Heritage, with Wootton as Principal Investigator from March 2020(–2023).

E. Evidence from the London School of Mosaic: 1. Testimonial letter from David Tootill, Principal of the London School of Mosaic, evidencing role played by Wootton and his research in the setting up of school and the wider impact already achieved; 2. Testimonial letter from Francesca Busca, affirming the impact on skills and the financial benefits of Wootton's research for students who have attended the London School of Mosaic, as well as on her own artistic practice.

F. Summary of data from two mosaic workshops and 22 received responses [96% return] (source: questionnaire and Excel spreadsheet).

G. Summary of data from 15 responses received from workshop on 16 October 2015 [75% return] (source: questionnaire and Excel spreadsheet).

H. Summary of data from the Art of Making website (www.artofmaking.ac.uk) showing visitor statistics (audience overview, countries of users, engagement, frequency and recency, language and user flow since 2011).