

Institution: University of Warwick		
Unit of Assessment: D29 – Classics		
Title of case study: Changing public perceptions of the Ancient Greek World		
Period when the underpinning research was undertaken: 2012 – 2019		
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:
Michael Scott	Professor	August 2012 - present
Period when the claimed impact occurred: August 2013 – December 2020		
Is this case study continued from a case study submitted in 2014? N		
1. Summary of the impact (indicative maximum 100 words)		
<p>Scott's research has brought ancient Greece to life for millions of people around the world. His television documentaries, watched by more than 5,500,000 viewers in 58 countries, accompanied by an extensive programme of lectures and on-line engagement, have transformed the way diverse public audiences think about ancient Greece, dispelling simple stereotypes of the bearded philosopher or the muscle-bound warrior, and replacing them with significant new insights into ancient Greek culture and its relevance across time. In turn, Scott's research-based engagement has influenced TV creative commissioning and changed the practice of TV and Digital professionals in their use and representation of antiquity.</p>		
2. Underpinning research (indicative maximum 500 words)		
<p>Scott's research has taken a spatial approach to ancient Greek history both within particular locations (Delphi and Athens) and across different time periods from antiquity to the present day. His work prioritises an investigation of the lived experience of the landscape, and the changing ways in which the ancients developed and characterised their landscape, in order to understand better the varying needs, beliefs and motivations of different elements of ancient Greek society at different times in different places.</p> <p>In his 2014 Princeton University Press monograph (3.1), Scott's research underlined how, in order to understand fully the ways in which Delphi was perceived, experienced and understood over time, it was crucial not only to approach Delphi's physical development through its material and surviving literary sources, but also to conceptualise the possibilities of its physical space alongside the other activities and events that went on in the sanctuary (e.g. oracular consultation and athletic games). By employing such a 360 degree analysis of what the sanctuary offered, through its different activities and possibilities at different times in its history, Scott's research was able to showcase the vastly different and subtle ways in which, over time, cities, states and individuals conceptualised Delphi, acted within it, and sought to create their own identities through it.</p> <p>Scott's research into the ancient Athenians examined the different ways in which these peoples made sense of their city during the Classical period, bringing together the material and literary evidence, and focussing in particular on the changing ways in which they constructed religious (3.2) and militaristic (3.3) identities within their cityscape. In 3.2, Scott examined the ways in which the Athenians embedded into their cityscape, and wider territory of Attica, the worship of a new addition to the Athenian pantheon (Pan). This process involved the interweaving of the ways in which particular Athenian religious locations (like the Acropolis) worked, with the specific requirements of the new divinity, to create a novel kind of worship for the god that did not replicate the way in which he was worshipped outside of Attica, but which instead felt right to the Athenians. In 3.3, Scott analysed the changing ways across the 5th century BC in which the</p>		

Athenians represented to themselves, within their cityscape, the rival community of Sparta through both art, architecture, funerary monuments and the display of captured weapons. In so doing, Scott's research underlined the degree to which the physical landscape as site of military identity and memory could be updated, manipulated, re-presented and re-orientated to reflect current needs and realities.

In turn, particularly through his discussion of the history of ancient Greek sites through to the modern day (e.g. 3.1 – in which Scott shows how much we have chosen to misconstrue the realities of ancient Delphi as we seek an ancient example of successful peace and collaboration for the modern world), and more widely from his discussion of how over the 17th-21st centuries we have constantly re-presented the nature of the ancient Greek world as we re-positioned it in relation to our own European ancestry (3.4), Scott has articulated more clearly the ways in which ancient Greece has impacted on, and relates to, modern society.

Most recently, Scott's expertise in writing and presenting TV documentaries about ancient Greece has been recognised both with academic analysis of his strategies for the representation of antiquity (e.g. F. Hobden 2013 'The archaeological aesthetic in ancient world documentary' *Media, Culture and Society* 32(3).366-81), and with the invitation to contribute (alongside a TV Director he has worked with extensively) to a recent edited volume *Ancient Greece and British Television* (3.5). *JHS* 2019 (139:295) reviewed the chapter enthusiastically: 'Scott and Wilson's insights are fascinating... their perspectives as seasoned practitioners add tangibly to the volume's already serious inter-disciplinary credentials.'

3. References to the research (indicative maximum of six references)

Scott has published a monograph alongside chapters in edited collections:

1. **Scott, Michael** (2014) *Delphi: Centre of the Ancient World*. New Jersey: Princeton University Press. ISBN: 9780691150819. Shortlisted for the Runcimann Award 2015. Published/translated in UK and Commonwealth, USA, Italy, Spain and Holland.
2. **Scott, Michael** (2017) *Mapping the Religious Landscape: the case of Pan in Athens*. In: Nevett, Lisa, (ed.) *Theoretical Approaches to the Archaeology of Ancient Greece*. Ann Arbor: University of Michigan Press, pp. 212-229. ISBN: 9780472122530
3. **Scott, Michael** (2018) *Viewing Sparta through Athenian engagement with art and architecture*. In: Cartledge, Paul and Powell, Anton, (eds.) *Greek Superpower: Sparta in the Self-Definitions of Athenians*. Swansea: The Classical Press of Wales, pp. 1-28. ISBN: 9781910589632
4. **Scott, Michael** (2014) *Life in the Ancient World*. In: Brown, William and Fabian, Andrew, (eds.) *Life*. Darwin Lecture Series. Cambridge: Cambridge University Press, pp. 96-123. ISBN: 9781107612556
5. Hobden, Fiona interviewing **Scott, Michael** and Wilson, David (2018) *Greece in the Making: From Intention to Practicalities in Television Documentaries. A Conversation with Michael Scott and David Wilson*. In: Hobden, Fiona and Wrigley, Amanda, (eds.) *Ancient Greece on British Television*. Edinburgh: Edinburgh University Press, pp. 203–223. ISBN: 9781474454650

4. Details of the impact (indicative maximum 750 words)

Transforming Public Understanding of Ancient Greece

Between 1st August 2013 - 31st July 2020, Scott has written and presented 10 TV documentaries about ancient Greece for BBC2, BBC4 and SBS Australia. In addition, a further 4 TV documentaries he wrote and presented for the BBC before 1st August 2013 about ancient Greece have been re-broadcast multiple times during the REF period. Total viewing numbers for the initial broadcasts of Scott's 6 BBC programmes presented for the first time between 2013 and 2020 are in excess of **5,500,000 viewers** (and initial broadcasts of his 10 BBC documentaries about ancient Greece from 2010 onwards attracted in excess of 10,500,000 viewers). Scott's 14 BBC and SBS documentaries on ancient Greece have been repeated

between 2013 and 2020 **76** times in the UK/Australia alone. Data available for just 2 of these programmes, which originally aired between July and September 2013, shows they have so far also been sold to **29 different** countries (with **GBP61,316.35** generated in sales for independent UK TV production companies alone) (5.2).

The programmes were hugely popular with the viewing public, achieving an average BBC Audience Appreciation Index of **85/100** (5.2). Critics selected them as 'Programme of the Day/Week' **99** times in the UK press over the period (5.9), and the BBC4 Channel Commissioner comments 'I cannot think of a more successful run of shows on the subject [of ancient Greece] before or since' (5.1(A)). Reviewers remarked on the ways in which the programmes brought new aspects of the ancient Greek world to public attention: 'High-class, but not highbrow, this is exemplary entertainment' (Radio Times, circulation: 1,000,000; 5.9, p.58).

Building on the wide appeal of the programmes and his underpinning research expertise, Scott has delivered multiple public lectures (**16** in the period January 2019-February 2020 alone (5.7) and written **26** press articles with global reach to a wide range of publics (5.6). This body of activity has generated approximately **546,448 visits to Scott's webpage** between August 2013 and December 2020 (based on averages taken from figures from 1 January 2013 to 24 July 2019, and 27 Oct 2019 to 31 December 2020) (5.5) and over **717** individual emails, letters and online questionnaire responses in the REF period (5.3; 5.4). As of 22 December 2020, **16,196** people follow Scott on Twitter, **2,973** on Instagram and **8,798** on Facebook, and a private community Facebook group requested by his followers to discuss Classics and the Ancient World has **1,025** members (5.5). Scott continues to use these channels to share accessible and inspirational insights from his research to a broad public audience. Scott 'live-tweets' alongside his programmes, answering viewer's questions. In 2017, Scott's live-tweets for his Sicily series on BBC2 generated **3,168,107** Twitter impressions from over **1,111** interactions (5.5). Between 30.08.18 and 06.08.20, Scott has hosted **63** Facebook Live Q&A sessions with an average viewership of **1217** and a total of **127,100** minutes viewed (5.5). This, as part of an active discussion of ancient Greece through his dedicated Facebook page, has created a strong and engaged community of public learners: 'I've learned more from your Facebook page and Q&A than I ever learned at school or University' (Facebook Follower, 2019, 5.4, p.15); 'you've created an FB page that is busy, interesting, educational and very positive' (Facebook Follower, 2019, 5.5, p.15).

Scott's website questionnaire found that **95%** of respondents intended to share ideas from his programmes, and **67%** said they would do something differently as a result of what they have learnt from Scott's engagement activities (5.3). This includes both inspiring, and making possible, further study of Classics: 'I am writing to let you know how much of a positive impact your programmes and books have had on my life ... in October I will begin studying for a degree in Classics with the Open University' (5.4(A), 2014 Letter); 'I'd seen you speak on the ancient world on the tele some years ago - your programmes instilled a genuine passion for Classics that inspired me to pursue postgraduate study' (5.4(B). January 2020 email); 'Thank you for the resources you have made available through your broadcast programs & books so that people like me in countries like South Africa...can be truly inspired to study the arts/classics' (2017 Email, 5.4(C).

Scott's research-based engagement has not only inspired and enabled people to study the ancient Greeks further, but also succeeded in transforming public understanding of them, in particular by facilitating a deeper understanding of the wide variety of ancient Greek culture that existed outside of previous stereotypes. This is seen in the reaction to his TV programmes and his on-line interaction: 'Scott's journey of discovery reveals a side to this remarkable city [Athens] unseen by even the most history-hungry tourist' (Daily Mail 2018, print readership: 2,440,000, circulation: 1,252,144 , 5.9, p.7); 'I studied the plays years ago but you've made me look at them in a different way and I now understand their real importance in that society, and to us today' (Sept 2013, 5.3, p.3); 'watching "Who Were The Greeks" and more recently [Ancient Greece: The Greatest Show on Earth], has ignited an interest and I believe I'm no longer afraid of a subject that has long intimidated me' (Sept 2013, 5.3, p.4). In addition, Scott's

transformative impact on the public understanding of ancient Greece has also been recognised in print. In 2017, Scott's published work on ancient Greece was taken up and reprinted in international educational textbooks in e.g. Canada (5.4(D)); in 2018 Scott was specifically invited to author a new Key Stage 2 work book on 'Life in Ancient Greece' due to his reputation for offering a new understanding and appreciation of ancient Greek culture ('it has been the best seller of Ruby Tuesday's entire "Life in..." collection', Ruby Tuesday Books, 5.1(B)).

Scott's innovative approach to engaging a broad range of publics in this new vision of ancient Greece has also embedded a wider understanding of the relevance of ancient Greece for the modern day. 'This programme was a catalyst...your exploration, interpretation, energy and above all your ability to connect us to the past in the present' (Linked-In, 2018, 5.4(E)); 'I consider it a good approach when you try to compare ancient civilizations to understand the present. It makes you think about the current situation' (Email, 2014, 5.4(F)); 'Michael's interaction has aided me in recognising how... intricately woven the relationship is between the modern world and ancient Greece' (Facebook Follower, 2019, 5.5 p.15).

Influencing Creative Commissioning and Changing Professional Practice

In the first decade of the 21st Century, the BBC made only 2 programmes about ancient Greece. The popularity of Scott's documentaries directly resulted in a significant increase in subject-specific programming and brought a new 'Ancient Greece' dialogue to the wider public. A BBC4 Channel Commissioner said that the public's new appetite for the topic - facilitated by Scott's output - led to a decision to stage a season of programmes devoted specifically to ancient Greece on BBC4 in 2015: 'The momentum of understanding for, and interest in, the ancient Greeks sparked by Michael's documentaries, marked a new era in the successful representation of ancient Greece on TV' (5.1(A)). Television producer and director David Wilson agreed: 'BBC4's choosing to commission an entire season of programming on the ancient Greeks in 2015 was an act unthinkable prior to Scott's work' (5.1(C)).

TV directors also attest to a change in their professional practice as a result of Scott's research: 'Michael's research and expertise into the spaces and lived experience of the ancient Greeks – delivered at every point in the TV documentary making process from initial research to script writing and location choices, to on-site filming and presenting, to the editing suite and to the final edited version of the programme – was invaluable in creating a new template for how to visualise ancient Greece on TV, focused in particular around the investigation of its material remains and key spaces of community and conflict. Michael's work enhanced my style and outlook as a TV Producer/Director...Rather than being seen as deriving from a generalized undifferentiated 'ancient world', the remains acquired a story of their own (David Wilson, 5.1(C)). 'Working with Michael...has added to the way I create visual stories of the past in my films. Since collaborating with Michael, I now place much higher value on the lived experience of the past as well as its events and characters in conveying a period or place to my audiences' (TV Producer/Director Colin Murray, 5.1(D)).

Between 2014 and 2018, Scott worked closely with creative companies providing new digital technology services to the television production sector. The adoption of pioneering virtual reality technologies, which vividly recreate the ancient world is an approach linked directly to Scott's research interest in the lived experience of the landscape. The Directors of award-winning creative studio ScanLab highlight: 'Michael's expertise and research brings a level of context and understanding to the visual and architectural discoveries we make through our digital representations, which allow for these discoveries to have their full impact on a public audience' (5.1(E)). This ground-breaking approach to the application of these new digital technologies in the communication of the ancient world to the wider public led to the development of the BBC's *Invisible Cities* series brand, which Scott presented between 2014 and 2018 on BBC1 and BBC2. The BBC Studios Executive Producer for the *Invisible Cities* series said: 'Without Michael's insight and knowledge, these programmes, and particularly the template for the digital representation of antiquity they launched, would not have been the success they were' (5.1(F)). The format developed in these programmes for the representation of antiquity has since been

copied in numerous other TV programmes and has been installed as an interactive display in museums in Austria and Singapore (ScanLab Projects, 5.1(E)).

Looking forward, Scott continues to build his impact in two main areas. First, in the application of VR to the representation and study of antiquity in schools, museums and in relation to academic research. Scott has curated a collection of VR videos which are freely available on Youtube, to offer school teachers a new way of representing antiquity in the classroom. Feedback from teachers evidences the impact on students' learning: 'The students think more pragmatically, which immediately takes their appreciation to a higher level' (5.8). Scott's VR work has also prompted invitations to deliver 3 plenaries at digital museology and landscape conferences (British Museum 2018, Oxford University & Nottingham Trent University 2020 (now postponed to 2021)) and to give lectures on VR and TV at the British Science Festival in 2019. In March 2020, he began working with the British Science Museum on the potential use of VR in their forthcoming exhibition on science in ancient Greece (5.7).

Second, Scott continues to impact on the perceived connections between ancient and modern worlds, particularly in modern Greece. He was made an honorary citizen of Delphi in 2016 (5.6) in recognition of both his research on the ancient site and his work in communicating its ongoing importance to the modern world. In 2017, his published work on Delphi inspired the Director of the Greek Cultural Centre in Paris to align her new NGO initiative, World Human Forum (WHF), with the spirit, meaning and importance of Delphi (5.4(G)). Scott attended and spoke at the initial meeting of WHF at Delphi in 2017, and has since continued to support the development of this project by creating short films, as well as live webinars, discussing ancient Delphi and the WHF.

5. Sources to corroborate the impact (indicative maximum of 10 references)

1. Statements from experts: BBC4 Channel Commissioner; Ruby Tuesday Books; David Wilson, Producer; Colin Murray, Producer/Director; ScanLAB Projects; BBC Executive Producer
2. TV Programmes Statistics (viewing numbers, dates, AAI figures)
3. Public feedback via www.msfeedback.net
4. Public letters and emails to Scott
5. Digest of social media engagement (michaelscottweb.com google analytics; Live-tweeting; Facebook page discussions and comments)
6. Press Articles
7. Public Lectures
8. Teacher Feedback
9. TV Pick of the Week Articles