

Institution: University of Warwick		
Unit of Assessment: D29 – Classics		
Title of case study: Enhancing the educational value of and access to the collection of Latin inscriptions in the Ashmolean Museum, Oxford		
Period when the underpinning research was undertaken: 2013-2018		
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:
Alison Cooley (PI) Abigail Baker	Professor Research Fellow	2000-Present Jan 2017-Feb 2018
Period when the claimed impact occurred: 2014-2019		
Is this case study continued from a case study submitted in 2014? N		
1. Summary of the impact (indicative maximum 100 words)		
<p>The collection of Latin inscriptions in Oxford's world-famous Ashmolean Museum has been neglected for more than 250 years. Cooley's research has underpinned the activities of the Ashmolean Latin Inscriptions project team (AshLI), enabling this important collection of Latin inscriptions to have educational impact for the first time, creating new resources for teaching Roman topics in primary and secondary schools, and training teachers to integrate Latin epigraphy into their teaching. In the past, Roman history has often been presented with a focus on 'great men', politics, and warfare. The inscriptions are playing a new role in enhancing visitors' understanding of the Romans, allowing children and adults to make connections to individual stories represented by inscribed objects. Cooley's research has had an impact via digital resources, films, public events, workshops, teaching in schools and in the museum, and teacher training events. AshLI has achieved impact by working with key stakeholders, namely museum professionals, Cambridge School Classics Project, and teachers' associations. The reach of impact has been within the UK, Europe, and Australia.</p>		
2. Underpinning research (indicative maximum 500 words)		
<p>The research was conducted between 2013 and 2018, funded by the AHRC. Cooley (PI, Warwick) carried out the epigraphic research that resulted in the online edition of the corpus of inscriptions (3.1) underpinning all of the impact activities. This built upon her international reputation as a leading scholar of Latin epigraphy (<i>Cambridge Handbook of Latin Epigraphy</i>, 2012) and her experience in making Latin inscriptions accessible to non-experts (<i>Pompeii and Herculaneum: A Sourcebook</i>, 2014). AshLI's research fellows (Dr Jane Masségliá, employed by project-partner Centre for the Study of Ancient Documents, Oxford: Oct 2013-Feb 2016, now at Leicester; Dr Hannah Cornwell, employed by Warwick Sep 2014-Dec 2015, now at Birmingham; Dr Abigail Baker employed by project-partner Centre for the Study of Ancient Documents, Oxford: April-Dec 2016, employed by Warwick Jan 2017-Feb 2018, now at the Great Northern Museum) supported Cooley's research in practical ways, searching the museum's catalogue to identify the museum's holdings of Latin inscriptions; photographing the inscriptions; encoding the inscriptions in EpiDoc; helping with gallery redesigns; designing and delivering activities for the public and for schools; creating worksheets for use in schools; evaluating the success of different impact activities.</p> <p>The AshLI project identified what Latin inscriptions were in the Ashmolean's collection, searching the Museum+ database, working through the Department of Antiquities archives, exploring publications, and investigating storerooms. Cooley's research is published in an Open Access online catalogue of 460 Latin inscriptions (3.1), presenting a full scholarly edition of the collection, complete with photographic records and RTI imaging. The catalogue is designed to be used by different audiences, both scholars and schools. The data was encoded in EpiDoc, to allow it to be imported into international Open Access epigraphic databases EDCS, EDH, EDR, and EAGLE. The museum now has for the first time an accurate catalogue of its Latin inscriptions. Cooley scrutinised every Latin inscription belonging to the collection from Roman to Anglo-Saxon times, whilst AshLI researchers created a photographic record of the inscriptions. Highlights of the research were published in print, including unpublished inscriptions (3.2; 3.4); new readings of published inscriptions; inscriptions believed lost; and new information about the Ashmolean's collection history (3.3; 3.5).</p>		

Publications by Cooley have shed new light upon Roman social, cultural, and political history, including (3.1) Roman attitudes to childhood; social mobility; the conflict between Antony and 'Octavian' at the siege of Perusia; and Roman citizens in triumviral Ephesos (3.4). Cooley's research explored the history of the collection and its collectors (3.2; 3.5), assessing the display of the inscriptions of Roman Britain in Oxford from the 17th century to the present day (3.3; 3.5). Cooley and Baker extended the scope of Cooley's initial research, analysing the role of inscriptions in museums. They organised collaborative workshops in Warwick and Rome involving scholars, museum curators, and museum education officers. This resulted in a jointly authored article (3.6) for an audience of museum professionals, presenting an analysis of methods for engaging the public in Latin inscriptions, and making a case for the relevance of Latin epigraphy in modern museums.

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

In addition to the online catalogue of inscriptions, Cooley and her team have published in peer-reviewed journals and edited volumes:

1. **Cooley, Alison** (2018) *AshLI Open Access online catalogue*. <http://latininscriptions.ashmus.ox.ac.uk/>
2. **Cooley, Alison** (2018) Latin inscriptions in the Ashmolean Museum, Oxford. *Zeitschrift für Epigraphik und Papyrologie*, 205. pp.253-267. <http://wrap.warwick.ac.uk/92906/>
3. **Cooley, Alison** (2018) Monumental Latin inscriptions from Roman Britain in the Ashmolean Museum Collection. *Britannia*, 49. pp.225-249. doi: 10.1017/S0068113X18000260
4. **Cooley, Alison** (2019) Two Latin Inscriptions from Ephesos in the Ashmolean Museum. In Noreña, Carlos F. and Papzarkadas, Nikolas (eds.) *From Document to History: Epigraphic Insights into the Greco-Roman World* (Brill Studies in Greek and Roman Epigraphy). Leiden: Koninklijke Brill NV, pp.431-54. doi: 10.1163/9789004382886
5. **Cooley, Alison** (2018) The curious case of Flora. In: Guzmán, Antonio and Martínez, Javier (eds.) *Animo Decipiendi? Rethinking Fakes and Forgeries in Classical, Late Antique, and Early Christian Works*. Groningen: Barkhuis, pp.285-290. ISBN: 9789492444813
6. **Baker, Abigail and Cooley, Alison** (2018) Breaking through the language barrier – bringing 'dead' languages to life through sensory and narrative engagement. *Museum Management and Curatorship*, 33(5). pp.428-46. doi: 10.1080/09647775.2018.1501601

Funding:

AHRC Research Project Grant, Oct 2013-Dec 2016, 'Facilitating Access to Latin inscriptions in Britain's Oldest Public Museum through Scholarship and Technology' (**GBP575,745**) [Grant Ref: AH/K001876/1] in partnership with Ashmolean Museum and the University of Oxford – PI **Alison Cooley**; Co-I Charles Crowther, Susan Walker and Paul Roberts

AHRC Follow-on Funding Impact Grant, Jan 2017-Feb 2018 'Latin inscriptions in the Ashmolean Museum: influencing curatorial practice and extending educational scope to new audiences' (**GBP64,891**) [Grant Ref: AH/P005764/1] in partnership with Ashmolean Museum; Europeana EAGLE Project and British School at Rome – PI **Alison Cooley**.

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

Impact on the Ashmolean Museum

AshLI enhanced the museum's knowledge of its collection of Latin inscriptions. In 2015, it designed new gallery displays, increasing the number of Latin inscriptions accessible to the public and offering new interpretative frameworks for them. AshLI attracted new audiences to the museum and transformed the educational potential of the collection.

Staff in the Ashmolean have summarised the impact of AshLI upon the museum's work:

- Department of Antiquities, Curator: 'AshLI has greatly deepened the museum's knowledge of its collections of Latin inscriptions... The project has also made the Ashmolean's Latin inscriptions more accessible to the public... New gallery displays have increased the number of Latin inscriptions on display and offered better quality interpretation for those that were already on display. Talks and special events have attracted members of the public to the museum, & introduced them to the Latin inscriptions' (5.1).

On the integration of our photographic record into the Museum's picture library –

- Picture Library Manager: 'they will be a valuable resource for students from across the world who visit us in the study room, and also a valuable addition to our new online collections site – a free and open resource for all to use and see what a diverse collection we have. They will also be very useful for internal staff as a vital reference on our collection database' (5.1).

On gallery redesigns:

- AshLI collaborated with the Antiquities, Conservation and Design Depts, and freelance graphic designer Clare Venables (Giraffe Corner) to redesign displays in 4 galleries (Randolph; Rome; Reading and Writing; Mediterranean). At the end of the project, 108 Latin inscriptions were on display in the museum, 32 more than at the start of the project. The new *columbarium* case featured at 'Rome's Walking Dead' as the culmination of the re-enacted funeral procession, whilst new displays in the Rome Gallery have been integrated into teaching within the museum.

Impact on visitors to the museum

AshLI's gallery redisplay has been the focus of public events, reaching well over 3,000 members of the public, including via gallery tours and public lectures. The immersive, interactive approach to public engagement resulted in increased public understanding of the distinctiveness of Roman culture and society, in comparison with the modern world.

A multisensory reconstruction of a Roman funeral, *Rome's Walking Dead* (30/10/15) attracted more than 1,200 visitors (5.2, p.3), and featured on BBC News online, *The Oxford Mail* (circulation: 11,173) and BBC Radio Oxford (5.2). The impact of the event on the public's understanding of Roman society is clear from 500 members of the public who learnt about the structure of Roman names and epitaphs, via commissioning epitaphs from AshLI scribes. Twitter comments show the continued impact of our funeral procession after the event, via blogs and online videos; a video of the funeral received over 7,000 views (5.2).

A special event, *Remembering the Romans* (22/11/15) allowed 1,500 visitors (5.2, p.3) to enjoy family craft activities, gallery tours and sessions on *How to Read Latin Inscriptions*. 233 children (aged 5-11) participated in the *Make your mark!* craft activity, showing that they had learnt how to construct simple inscriptions in Latin (5.2, p.16). A snap survey of 50 adults recorded the following behaviour changes: 40% intended to read a book about the Romans; 26% to watch a documentary about the Romans; 42% to research the Romans on the Internet; 37% to visit the Ashmolean shop; 28% to visit the Ashmolean café; 56% to recommend the Ashmolean to others; 77% to return to the Ashmolean in future (5.2, p.15).

Cooley and her team enhanced access to the museum's Latin inscriptions by offering events for deaf visitors and adults with learning differences. They designed and ran a course, in collaboration with the Ashmolean Education Team and Abingdon & Witney College, for a group of 8 adults with learning disabilities, which enabled them to explore Roman objects by looking at them in the gallery and/or handling replicas, reflect on them, and create their own artwork inspired by the objects. One participant highlighted 'I liked learning about Roman Writing', whilst a support worker observed a participant 'seemed to really get absorbed in working on each project with a very creative and imaginative perception to make each project her own perception' (5.3, p.8). AshLI's work was also incorporated into the UK's national festival of the humanities, *Being Human* (25/11/16), allowing for a 'storytelling' approach to be adopted around five inscriptions in the AshLI project (5.2).

Impact on the museum's education programme and teaching in schools

Collaboration with Ashmolean Education Team

Prior to AshLI, the Ashmolean Education Team offered schools' sessions primarily focused upon the Ancient Greeks and Egyptians: as a result of AshLI's research, the museum now offers wider provision for schools to engage with the Romans. In 2017, AshLI designed and piloted *Latin Language Adventure* for KS2 study of History, teaching 'the Roman Empire and its impact on Britain'. 110 children took part in the pilot, and an adapted version of the programme has been developed and delivered for pupils with Special Educational Needs (5.4, p.2). AshLI's primary school resources for Roman history and Latin language learning are now embedded in the Ashmolean's education programme: during 2018/19, approximately 16 Latin Adventure sessions

were delivered (5.4, p.3). To ensure the continuing impact of the project, AshLI provided the Education Dept with a 'legacy' box of resources (3-D replicas, books), suitable for interactive engagement: these were used at a public event at Cheney School in March 2019, attended by students at the school, other schools, and members of the community. AshLI trained 20 Ashmolean staff and volunteers in Latin epigraphy to ensure the ongoing sustainability of the programme, and helped to create the Ashventure pack for guiding family activities in the Rome Gallery (5.4, p.8). The Ashmolean's Sackler Learning Officer for Early Years to Key Stage 2 reported (July 2018) that as a result of our work she had 7 secondary school and 15 primary school bookings, adding 'one school was so impressed with their two sessions of Latin Language Adventures they have already rebooked for next year. The 'Latin Language Adventure' also went down very well with large home ed groups who booked pretty much every session I offer visiting once a month. The replicas are great and are being used in a lot of sessions including adult visually impaired visits' (5.1). The researchers' success in creating a sense of connection between primary school children and the individuals in Latin inscriptions was reflected by the fact that many children chose to sign their evaluations using the Roman names they had chosen for themselves (5.4, p.12).

AshLI delivered sessions to schools in their own classrooms (177 primary school children) and at the Ashmolean Museum, to try out their approaches, evaluate them, and develop them. The team engaged with students from over 23 different schools, including 5 primary schools (5.4, p.8). Out of the primary schools visited by AshLI, only one had previously used Latin inscriptions in their teaching, but all are now interested in further similar activities (5.4, p.15). AshLI delivered workshops in Latin epigraphy to students taking part in the Sutton Trust Summer School (22 sixth-formers, 5.4 p.23) and Sutton Scholars (21 Year 9 students 5.4, p.20), in collaboration with Warwick's Widening Participation team. AshLI has diversified learning experiences open to schools at the Ashmolean, engaging children in the everyday lives of ancient Romans (5.4).

Developing teacher training

AshLI trained 185 secondary teachers in the basics of Latin epigraphy, encouraging them to incorporate Latin inscriptions into their teaching of Latin, Classical Civilisation, and Ancient History (5.5, p.2-3). The team delivered annual training for PGCE trainee teachers and established teachers, offering inset days under the auspices of the Depts of Education at Cambridge and KCL between 2015 and 2017; Joint Association of Classics Teachers (2014); Association for the Reform of Latin Teaching (2017); Prince's Teaching Institute (2017). The training illustrated new ways of incorporating inscriptions into teaching; presented examples of Ashmolean inscriptions that could be integrated into lesson-plans; trained teachers in how to interpret epigraphic publications; offered an online catalogue of the collection, with translations and commentary; made resources available (worksheets, PowerPoint slides, craft activities, teachers' notes) to support teaching at primary and secondary levels. As a result of the training, 81 teachers reported that they were now interested in bringing groups of their students to the museum to engage with the Latin inscriptions, and 91 teachers said that they had either gained new ideas about how to use Latin inscriptions in their teaching or were interested in incorporating Latin inscriptions into teaching following the training (5.5, p.2-3). Feedback included: 'lots of ways I had not thought of to incorporate inscriptions into teaching which complement syllabus' (5.5, p.4).

Improving teaching resources for schools

AshLI produced worksheets for use in primary and secondary schools. Cooley collaborated with the Cambridge School Classics Project in making 8 short films on Roman civilisation topics for KS4 pupils, as part of a government-funded project (Nov 2015). She advised on the visual examples to be used in the videos, drawing upon the Ashmolean's epigraphic collection (5.6). During 2017, AshLI extended its remit to work internationally, collaborating with the Classical Language Teachers Association, a professional organisation for teachers in Australia. All 39 teachers at the Macquarie Ancient History teachers' Conference (Sydney, 2019) considered that the AshLI resources sounded useful for their teaching. Feedback included the comments: 'Inscriptions are an excellent & underutilised source, so anything that makes them more accessible for students is worthwhile'; 'Thank you for your amazing work in making these available to our students. It is always comforting to have expert knowledge to give to our students (especially if we feel we are lacking!)' (5.5, p.14-15).

Impact on audiences beyond the museum

AshLI has extended the reach of the Ashmolean's Latin inscriptions, and changed the way in which Roman civilization was represented in a popular documentary. For Bettany Hughes' documentary 'Eight Days that Made Rome' (broadcast Channel 5, autumn 2017), the programme makers were attracted to film in the museum as the result of Cooley's re-reading and new interpretation of one of the slingshot bullets from the siege of Perugia. This was featured in Episode 4, resulting in the Ashmolean receiving a filming fee of GBP1,200 (5.7). Cooley's research revealed sexually explicit insults on one of the bullets, which brought new information to the dramatization of the siege in the programme, which also included an interview with Cooley presenting the slingshot itself. This allowed a new focus to be elaborated on the experience of those fighting at the time: 'Being able to work with Alison Cooley on the reinterpretation of the slingshots in the Ashmolean Museum... will add greatly to the understanding of the period for a wide, global audience' (Bettany Hughes, 5.7). The 'Reading Writing Romans' blog and vodcasts were successful in engaging members of the public at a distance from the museum, not just museum visitors, as seen from social media evidence; between October 2013 and December 2016 32,528 users visited the blog, with over half from outside the UK (5.8).

Impact on other museums

AshLI collaborated with the Europeana Network of Ancient Greek and Latin Epigraphy (EAGLE) to raise awareness internationally of approaches to engaging museum visitors and schools in Latin inscriptions in museums, via conference presentations at EAGLE workshops in Paris and Bari. Masségliia also participated in a workshop with students at NYU Berlin on 'Social media in public engagement' (2015).

AshLI hosted two workshops 'Public Engagement in Museums using Latin inscriptions' for museum professionals (curators, education & outreach staff) in Warwick and at the British School at Rome. The AshLI team shared their experiences in public engagement and schools' outreach work in order to facilitate exchange of best practice between museums in the UK and Europe. The main conclusions of this work have been published (3.6). 26 representatives attended from 23 different institutions in the UK and Europe (Croatia, France, Germany, Italy), along with postgraduates interested in museum work (39 attendees in total). 96% of the attendees found the workshops useful in sharing ideas about how to engage the public in inscriptions, whilst 88% reported that they were considering adopting/ adapting practices discussed at the workshop in their own museums (5.9, p.6,9). British Museum Curator, Dirk Booms published an article in the British Museum Magazine (autumn 2017) reflecting upon how the issues discussed at the workshop could influence practice at the museum (5.9, p.71).

Creating access to the collection

AshLI set up a formal data exchange agreement with EAGLE (Affiliation Agreement, 19/05/14) to make available the team's EpiDoc files, encoding all of the database entries in TEI markup, so that the data can be used to update the EDR epigraphic database. The EpiDoc data has also been integrated into the international Open Access epigraphic databases EDH and EDCS. In this way, the Ashmolean's collection of Latin inscriptions is now accessible to all (5.10).

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

1. Statements from Staff at Ashmolean: Dept of Antiquities Curator; Picture Library Manager; Sackler Learning Officer.
2. Public Engagement Event Evaluations (Rome's Walking Dead, Remembering the Romans, Being Human)
3. Evaluation of workshop for Adults with Learning Difficulties
4. Schools Engagement (Latin Language Adventures, Education Activities overview, Primary Outreach Report, Sutton Scholars Reports)
5. Teacher training feedback
6. Cambridge School Classics Project Statement
7. Impact on documentary programme-making (Statements from Ashmolean, Bettany Hughes and Production Team)
8. Blog visitor numbers
9. Summary of feedback from workshops for museum professionals May 2017
10. EAGLE Affiliation Agreement