

**Institution: University of Cambridge**

**Unit of Assessment: 31**

**a. Context**

Classics at Cambridge has a wide-ranging impact upon both institutions and individuals at every level. Research falling under UoA 31 seeks to change both lay and professional understanding of Greece and Rome (across the more than two millennia separating the Palace of Knossos from Romulus Augustulus, the last Roman emperor in the West), and to encourage both individuals and institutions to re-think their own position in the world. We aim to reach all those interested in Greek, Latin, Ancient History, Classical Civilisation, Literary Studies, Philosophy, Linguistics, Art History, and Archaeology. By changing the understanding of those who teach these subjects in primary, secondary, tertiary and life-long contexts we also make a direct (and lasting) impact upon those being educated.

Broadly conceived, the audience for Classics research at Cambridge is global: all those with access to mainstream media. More particularly, we expect to impact on the interested public through newspapers (broad-sheet and tabloid), magazines and books which achieve high-volume sales (and are translated into many languages); through involvement with museums and art galleries; and through radio, television, internet and digital media. The Greeks and Romans – being both like and not like us – are a powerful lens through which to view (understand and question) contemporary attitudes. We reckon to inspire an increasingly large group of non-academic beneficiaries to see the classical world – and their own – differently.

Classics research at Cambridge impacts on **cultural life**, directly through the triennial Cambridge Greek Play (a tradition which extends back to the 1890s: see on the most recent production, <http://www.telegraph.co.uk/culture/theatre/10396881/To-find-true-love-brush-upon-your-Sophocles.html>); through a rolling series of exhibitions in the Museum of Classical Archaeology (some examples: the Olympic Games in context; the Bassai sculptures; the 60th anniversary of the decipherment of Linear B) often showcasing recent postgraduate research; through the redisplay of antiquities in the Fitzwilliam Museum (the subject of a case study); through work on, and lectures in association with, exhibitions and exhibition catalogues (for example: Flemming's participation in the consultation workshop for the re-design of the medical galleries in the Science Museum, London; Kelly's involvement and key-note lecture in April 2013 for the "Late Roman and Early Byzantine Treasures from the British Museum" exhibition at the Art Institute of Chicago; Beard's A.W. Mellon Lectures in the Fine Arts at the National Gallery of Art, Washington <http://www.nga.gov/content/ngaweb/audio-video/mellon.html>); through contributions to the Cambridge Festival of Ideas and literary festivals (Hay, Cheltenham, Oxford); and indirectly through such activities as translations of Greek and Latin texts, scholarly discussions of dramatic productions and archaeological consultancies.

Cambridge Classics research reaches out to, and impacts on, **education** at all levels: directly through lectures in schools and for school students, teaching in the Museum of Classical Archaeology (an integral part of the Faculty), contributions to Sutton Trust/Prince's Teaching Institute summer schools (this year from Denyer, Gildenhard, Omitowoju, Hunt, Sedley, Vout, Warren), and to the Institute of Continuing Education at Madingley Hall; and indirectly through editions and commentaries on central classical texts, LACTORs [London Association of Classical Teachers Original Records] aimed at introducing A-level students to key texts and ideas, writing for and editing *Omnibus* (again with a wide circulation amongst schools – it currently prints 1750 copies). The Faculty also contributes to the JACT [Joint Association of Classical Teachers] Greek Project (for example, in the revision of *The World of Athens*) and the Cambridge Schools Classics Project which set up the Cambridge Latin Course (used by c. 90% of Latin language learners in the UK), maintains it in both print and electronic versions, and provides INSET for secondary school teachers across the UK.

Classics in Cambridge impacts directly on **policy-making** through active lobbying on matters to do with research and education, through involvement with planners and conservation experts both in UK and abroad: for example Goldhill in Israel (the subject of a case study); in the links established by the "Roman Colonial Landscapes Project" (M. Millett, Launaro) with the Soprintendenza per i Beni Archeologici del Lazio and (most importantly) the Comune di

## Impact template (REF3a)

Pignataro Interamna: <http://www.classics.cam.ac.uk/research/projects/rcl>; and in Patterson's involvement in the conferences in Italy in October 2009 (La Spezia) and May 2010 (Benevento) in which his historical and archaeological research into pre-Roman Italy was showcased in the context of on-going cooperation between the two regions on the basis of shared cultural heritage.

Classics at Cambridge is strongly committed to making research in the discipline as accessible as possible (witness the outreach sessions at the Cambridge Triennial Conference in 2011: [http://www.classics.cam.ac.uk/pdfs/archive/Triennial\\_2011\\_programme.pdf](http://www.classics.cam.ac.uk/pdfs/archive/Triennial_2011_programme.pdf)). This is achieved by work which actively seeks to draw out parallels with the modern world (and to communicate its insights to a wider public). During the assessment period, this has included, to catalogue a few examples: philosophical work on pleasure (Warren), literary and art-historical work on sexual ethics and the representation of gender (Vout), attitudes to the body and health (Flemming), religion and politics (Gagné); the intersection of the classical and the modern (Goldhill, Roche); historical work on the dynamics of democracy (Osborne, Cartledge), on bureaucracy and government (Kelly); archaeological and linguistic work on culture contact and culture change (Clackson, Launaro, Steele, Wallace-Hadrill). We remain committed to ensuring that classical references remain part and parcel of **public discourse** – extending the range and improving the quality of evidence, argument and expression; and to publishing and presenting our research in places and formats where this can be exploited to full effect. Research in Classics at Cambridge is committed to continuing to change the way in which the ancient – and the modern – worlds are thought, spoken and written about.

**b. Approach to impact**

Impact is “hard-wired” into the Classics community in Cambridge: especially into teaching, research and its effective communication. The Faculty has not felt the need to appoint an “impact officer”; rather, the Faculty Board and the committees responsible for encouraging and facilitating research regard impact as a central and essential part of the Faculty's activities. All Classics academic staff are employed on the basis that they are not only expert in their field, but can also communicate that expertise. At interview, shortlisted applicants for University lectureships are required to demonstrate their ability to communicate by giving a paper to a general classical audience. The Faculty offers advice, financial support, office-space and meeting/seminar venues for research projects that are reckoned likely to generate impact. The Faculty also has strong relations with the CRASSH [Centre for Research in Arts, Social Sciences and Humanities], whose Director (Goldhill) is a classicist. Faculty and CRASSH research seminars give regular opportunity for all graduates and academic staff to present to a broad group, often an important initial step in understanding how research is best to be communicated to a much wider audience. Outreach activities are undertaken by graduates, post-doctoral Fellows and established academic staff.

Teaching and research impact are closely linked. The contacts with secondary schools both encourage academic staff to take opportunities to talk to school students and provide opportunities for them to show off the best of current classical research (for example at the annual Cambridge Classics Sixth-form study-day, organised by theme rather than by A Level subject). Research is presented to schoolteachers through seminars and lectures to the Classical Association (locally and nationally) and at ArLT [The Association for Latin Teaching] conferences. All staff returned to this UoA in REF2014 have spoken to a research seminar and engaged in outreach activities in the REF period. The Faculty provides informal support and facilitation to enhance these outward-facing activities through mentoring for new staff, aspiration-raising sessions with graduate students and the ready sharing of experience and expertise.

The Faculty aims to be flexible with the timing of teaching to enable its staff to manage other commitments, and the pattern of courses is regularly geared so that teaching and research can be interlocked and staff can find the most effective ways of presenting their research. But teaching and research impact are also linked through the particular manner in which courses are designed and taught. It has long been the tradition that some final-year papers, particularly (but not exclusively) those that are designedly interdisciplinary, are concerned not just with the classical past, but also with the impact of Classics since antiquity. These courses directly engage with Classics in the modern world and not only encourage students to think about, and involve themselves with, contemporary manifestations of Classics, but frequently form the basis for research focused on issues that impact upon contemporary understanding: for example, Vout's current course on “Collecting (in) Greece and Rome” deals directly with how museums acquire and

## Impact template (REF3a)

display objects. This course closely interlocks with Vout's research and informs her essay-length entries for the catalogue of a forthcoming exhibition on Victorian sculpture at Tate Britain/Yale Center of British Art. Again this is part of a broad pattern of impact which – as stressed above – uses the classical past as a critical lens through which contemporary society can better understand itself, its attitudes and its political and cultural institutions.

Both the Museum of Classical Archaeology and the Fitzwilliam Museum are key parts of the Faculty's strategy for achieving impact. Following the appointment of a full-time Curator (from March 2013), the Museum of Classical Archaeology is actively developing its outreach programme to encourage graduate (and undergraduate) students and all teaching staff to involve themselves in delivering sessions both in and outside the museum for school students and to bring their own research into such activities. The Fitzwilliam Museum hosts seminars in which research can be expounded, and (as the case study illustrates) enabled Classics staff to foreground their research when redisplaying its Greek and Roman Collection in 2010. Experience locally helps prepare Cambridge Faculty staff for effective participation in exhibitions elsewhere in the UK and abroad.

At least since the 1950s, Classics in Cambridge has regularly been featured in radio and television. Again, this kind of impact is something which has long been considered an integral part of research design and communication. This long history encourages emulation among classical researchers and an expectation on the part of the media companies that this is a place where cutting-edge research is packaged in an accessible way. In the period 2008–2013 Beard and Scott were involved in writing, designing and presenting TV series and Cartledge, Denyer, Goldhill, Meissner, M. Millett, Osborne, Vout, and Wallace-Hadrill brought their research to television, Beard, Cartledge, Goldhill, Griffiths, Hunter, Meissner, Sedley, Vout, and Warren all contributed to radio. The effect of such appearances is visible in various ways (see case studies), not least in the flow of follow-up invitations.

The primary way of achieving impact remains the published written word. The expectation that classical research will be disseminated in ways that reach a broad public (as with involvement with the media) goes back more than half a century. Classics Faculty staff expect to publish research with publishers who achieve wide distribution, to explain their research in textbooks, and to write for the 'trade' market of university presses as well as producing specialist publications. This assessment period saw publications with Profile, Norton, Duckworth, Wiley-Blackwell, British Museum Press and Frances Lincoln. It also witnessed a marked and steady engagement (editorially and as contributors) with the broadsheet press and with (for examples) the *TLS*, *LRB* and *New York Review of Books*. Members of the Faculty now also write widely for internet publication, whether through prominent websites (for example, Clackson's talk on the history of alphabets for BBC website: <http://www.bbc.co.uk/news/magazine-14544388>) or through blogging (Beard, James, McDonald, Warren). Internet podcasts have also become a prominent means of giving high-profile public performances an even wider audience (Beard, Cartledge, Clackson, Goldhill, Hunter, Osborne, Sedley, Vout, Wallace-Hadrill, Warren). The considerable cumulative expertise and experience within the Cambridge classics community in 'trade' publishing and in digital and broadcast media is widely shared (those involved, as listed above, include both senior professors and newly appointed lecturers); it is also (more formally) channelled through mentoring and, in turn, forms a key part of the strategic oversight of the Research Planning Committee.

### c. Strategy and plans

It is Faculty policy to encourage members of staff to seek out opportunities and accept invitations to disseminate their research to members of the public. We aim further to develop internet and digital resources to attract attention to our work worldwide. It is emblematic of our approach that the New Cambridge Greek Lexicon (which when published in 2016 will set a benchmark for clarity and ease-of-use) will also be available on-line. We intend to continue to take our research to the wider academic world and far beyond the academy through spoken and written word, print, exhibitions (temporary and permanent), radio and television.

To achieve this goal we will:

- remain at the cutting edge of classical research (see REF 5);
- write and present to the highest standards;
- disseminate know-how about publishing, broadcasting and internet use;
- keep up-to-date with the latest technical developments in communications;
- cultivate personal contacts in education, museums, the media, and public life;

**Impact template (REF3a)**

- remain centrally involved in the subject and professional organisations that are the routes to influencing national policy on education (at all levels) and the watchdogs for threats to the broader impact of Classics in the contemporary world.

The Faculty Board and its committees responsible for encouraging and facilitating research regard impact as an essential part of their activities. This is central to the remit of the Research Officer and the Research Planning Committee, and an important part of the business of the Museum Committee and the Finance Committee (which, amongst a wide range of support, provides seed-corn funding for research initiatives from the Faculty's restricted trust funds). Formally (through its committees) and informally (through the continual exchange of experience and expertise), the Classics community in Cambridge aims to initiate and to achieve impact in the following ways:

- To maintain the highest standards in writing and presentation, we will continue systematically to offer feedback to graduate students both on their writing and seminar presentations. This critical engagement – as for established members of staff – is particularly directed at ensuring that research in classics at Cambridge can be successfully communicated to a wide audience.
- To cultivate personal contacts in the media, we will continue to appoint outstanding academic staff able to charm the widest variety of interlocutors, to deliver most perceptively the implications of their and their colleagues' research, and to engage not only with wider audiences but with the organisations that give access to those wider audiences. We shall encourage all those appointed to seek external funding (e.g. BA mid-career and AHRC Fellowships) that is explicitly aimed at encouraging public engagement.
- To ensure the continued and effective impact of our research, we plan to remain closely engaged with professional and other bodies: a few examples, Cartledge and Beard with Classics for All and JACT, M. Millett with BA and Society of Antiquaries, Osborne and Kelly with CUCD [Council of University Classical Departments], Osborne with CA [Classical Association] and BA, Vout with CA.

**d. Relationship to case studies**

The five case studies exemplify the range of ways in which Cambridge Classics expects to achieve impact. Beard, Osborne and Vout's work at the Fitzwilliam Museum shows how local opportunities have been taken to put academic research in the forefront of the new display in Cambridge's most-visited museum, with direct impact on cultural life and on education. Beard's book and BBC series on Pompeii illustrates our concern to write accessible and broadly distributed books and to take opportunities to make that research visible in even more widely disseminated forms, impacting on public discourse as well as on education and cultural life. Goldhill's book on Jerusalem was also written for a non-specialist readership, and the impact of that book on heritage debates at Jerusalem shows both the power and impact of such forms of publication, and the ways in which Classicists have been able to make an impact with research outside the core areas of classical studies. The case study highlights the influence on public policy, but there is an even more important impact here on public discourse. Wallace-Hadrill's research on Herculaneum has had a significant impact not only on the town but much more widely on heritage policies, an impact which has been enhanced because Wallace-Hadrill had become exceptionally well-connected in the field through his various administrative responsibilities. This work has also impacted on education by changing how archaeology is taught, so that few archaeological courses on Pompeii and Herculaneum now would fail to include discussion of heritage management, or fail to refer to Wallace-Hadrill's work in doing so. The 'Green and Yellow' series is an example of how Cambridge has sought to make the most traditional, core, classical research – on the understanding of texts – a means of widespread re-education in how to read Latin and Greek texts, how to explore the most interesting questions posed by these texts, and how to relate these texts to other evidence for the classical world. This is a prime example of using research to take practices developed in teaching Classics in Cambridge out to a much wider educational world.

As the allusions elsewhere in this template imply, these five case studies are simply that: five demonstrable examples of the breadth of impact which research in Classics at Cambridge achieves. Each of these five studies has benefited from support (formal and informal) from committees and colleagues; and the Faculty has learned from the success of each as part of a strongly-held concern to reflect in its research planning and strategy an on-going commitment to impact.