



Impact Report on *The Classical Now* exhibition

November 2018

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1. Introduction

The Classical Now exhibition opened on 2nd March 2018. It was open Tuesday to Saturday, 11am-5pm and closed on 28th April 2018. A total of 8,248 people visited parts of the exhibition or attended associated events (4,262 people visited the Inigo Rooms, 3,448 people visited the dedicated section of Bush House [excluding the open Arcade space], and 538 people attended private views and an evening lecture by Mary Beard). These figures do not include footfall through the open Arcade of Bush House, visitors to the sections of the exhibition in the Arcade Café, or visitors to the *Liquid Antiquity* area of the Bush House Arcade: these figures are too large to estimate.

1.1 Summary of sources

This report on the impact of the exhibition is based on the following sources. Appendix 1 provides more detail about the research methods.

- 374 paper questionnaires completed by visitors to the exhibition (4.7% of visitors to the Inigo Rooms completed a questionnaire, and 5% of visitors to Bush House)¹
- 69 interviews with visitors to the exhibition²
- 9 responses to an online survey which visitors could choose to complete following their visit as an alternative to the paper-based questionnaire³
- data collected on post-it notes during *On Sympathy* event on 6th April 2018
- social media interactions relating to the exhibition (drawing on a report by Lorenz Kramer);⁴ an additional report on 'Social impact overview', focussed on *The Classical Now*, was commissioned by Pulsar Platform and was not part of this review.⁵
- press coverage of the exhibition (drawing on a report by Lorenz Kramer)⁶
- follow-up email correspondence with visitors to the exhibition
- interview with participating artist, Léo Caillard.

1.2 Visitor demographics

Questionnaire data indicates that adult visitors spanned all age groups, with the highest proportion of respondents falling into the 15-24 and 25-34 age brackets.⁷ Questionnaire responses suggest a slight predominance of women visitors, which was more marked among interview

¹ See Appendix 2 for a sample questionnaire.

² See Appendix 3 for the semi-structured interview schedule and Appendix 4 for the form used to collect demographic and other contextual data from interview participants. 62 interviews were with independent visitors (discussed in Section 2) and 7 were with visitors in organised groups (discussed in Section 3).

³ See Appendix 5 for the questions asked in the online survey.

⁴ This report, entitled Impact Report: Social Media and Press Coverage, was produced for King's by Lorenz Kramer as part of a King's Undergraduate Research Fellowship in June to July 2018, under the supervision of Leanne Hammacott. A copy can be made available on request to michael.squire@kcl.ac.uk.

⁵ A copy can be made available on request to michael.squire@kcl.ac.uk.

⁶ This report, entitled Audience Report, was produced for King's by Lorenz Kramer as part of a King's Undergraduate Research Fellowship in June to July 2018, under the supervision of Leanne Hammacott. A copy can be made available on request to michael.squire@kcl.ac.uk.

⁷ Audience Report, pg. 4. The data does not indicate how many children visited the exhibition, as data collection methods were targeted at adults.

respondents.⁸ The majority of respondents were white: almost two thirds of questionnaire respondents (64%). The proportion was even higher for interview participants, where fewer respondents selected 'prefer not to say' (76%).⁹ Other ethnicities given in response to this free text question included Mixed, Black British, Black African, African American, Hispanic, Chinese and Asian British. It should be noted that it is possible that these figures may to some extent reflect willingness to participate in research, rather than being a fully accurate reflection of numbers attending.

The geographical distribution of visitors' place of residence was explored by asking for UK postcodes or non-UK country of residence, and indicated that the exhibition reached both a relatively local audience, based in London and south-east England, and a wider international audience. Around 60% of the questionnaire respondents and 92% of interviewees provided a UK postcode. All were resident in England, with the great majority in the Greater London area.¹⁰ Of the questionnaire respondents, 15% provided an overseas country of residence, and 8% of the interviewees. Visitors from overseas were mostly visiting from other European countries (34 respondents in total), with others from the USA or Canada (14 respondents in total), three respondents from Australia, two from each of Argentina, Ecuador and New Zealand, and single individuals from Turkey, Singapore, China and Nigeria.¹¹

The majority of respondents were not connected with King's College London (77% of questionnaire respondents and 78% of interviewees), demonstrating that the exhibition successfully reached a wide external audience. Relatively equal numbers of students and alumni made up the majority of respondents connected with King's, with a smaller proportion of 'King's other staff' and an even smaller proportion of 'King's academic/clinical staff'.¹²

1.3 Social media

Beyond physical visitors to the exhibition space, there was also social media engagement with the exhibition from locations across the globe.¹³ Exhibition-related content was included in posts by a considerable number of social media influencers with high follower counts (for example @artnet, with 716,000 followers, Figure 1) and reached a total of just under 1,100,000 impressions between February and April 2018.¹⁴ The exhibition also featured prominently in both print and online press, ranging from high-circulation major newspapers to specialist publications and individuals' blogs. For example, there was a detailed feature on the exhibition in the *Financial Times* on 2nd March 2018, which has a daily print circulation of just under 190,000, and in the *Sunday Times* on 4th March 2018, which has a daily print circulation of around 750,000. Both newspapers also have a large number of online subscribers (over 700,000 online subscribers to the *FT* and 255,000 paid subscribers to the *Times* and *Sunday Times* with an addition 3.75 million registered

⁸ Audience Report, pg. 5.

⁹ Audience Report, pg. 6.

¹⁰ Audience Report, pg. 7-8.

¹¹ Audience Report, pg. 9-10.

¹² Audience Report, pg. 11.

¹³ Impact Report: Social Media and Press Coverage, pg. 16.

¹⁴ Impact Report: Social Media and Press Coverage, pg. 18-20. Cf. 'The Classical Now Exhibition: Social Media Overview' by Pulsar Platform, pg. 3.

users who can read a limited number of online articles for free).¹⁵ The exhibition was also featured in international press. For example, Léo Caillard's site-specific installation on the exterior of Bush House was featured in online 'picture of the day' selections by international publications including the German *Welt* and the *Voice of America*.¹⁶ The exhibition content and themes featured in these publications therefore reached a much larger audience than just those who visited in person.



Figure 1: @artnet post on Instagram, March 13th 2018

¹⁵ For a fuller summary of press coverage see Impact Report: Social Media and Press Coverage, pg. 21-22. Circulation figures for print media taken from https://en.wikipedia.org/wiki/List_of_newspapers_in_the_United_Kingdom_by_circulation accessed 31/10/2018. Online subscription figures for *FT* from <https://www.pressgazette.co.uk/financial-times-surpasses-700000-digital-subscribers-and-boasts-highest-readership-in-130-year-history/> accessed 31/10/2018 and for *Times* and *Sunday Times* from <https://www.pressgazette.co.uk/times-and-sunday-times-hits-500000-subscribers-as-digital-outnumbers-print-for-first-time/> accessed 31/10/2018.

¹⁶ <https://www.welt.de/vermischtes/bilder-des-tages/gallery174739389/Die-besten-Bilder-des-Tages.html> and <https://www.voanews.com/a/march-19-2018-day-in-photos/4305584.html>, both accessed 31/10/2018.

2. Impact for independent visitors to the exhibition

This section focuses on the data from questionnaires and interviews completed by independent visitors.¹⁷ A total of 367 questionnaires were completed by independent visitors, all by individuals. In addition, 62 interviews were conducted with independent visitors, some of which were with groups visiting together, with a total of 81 individuals taking part in interviews.¹⁸ In the analysis in this report, quantitative figures for questionnaire data are included. In view of the comparatively small sample and the approach to coding (see Appendix 1), interview data is not generally presented in terms of the number of interviews including particular comments. It is mainly used to add additional, more fully contextualised examples to the discussion of categories identified from the questionnaire data, and also to explore additional areas which were not included in the questionnaire questions. Quotations from the nine responses supplied to an online survey, on Survey Monkey, a link to which was handed out to visitors on postcards as an alternative to the written questionnaire, are also included where they added relevant information.

2.1 *Enjoyment, engagement and experience*

The questionnaires and interviews both show visitors to the exhibition enjoying their visit, engaging meaningfully with the content and learning or experiencing new things. Questionnaire data shows that 96% of total respondents rated their overall experience of the exhibition as either good (18%), very good (39%) or excellent (39%).¹⁹ The questionnaire included a tick box section asking visitors to select from a list of categories to describe their experience. Table 1 presents the responses for independent visitors. Respondents could tick multiple boxes. The highest proportion of questionnaire respondents (78%) selected the response 'I enjoyed myself', which is in itself an important outcome and highly likely to encourage other forms of engagement and impact.

Category	Number of questionnaires	Percentage of total (367)
I enjoyed myself	292	78%
I learned something new	238	65%
I've been inspired	189	51%
My creativity/imagination has been enhanced	186	51%
I'm going to plan a new activity/project	58	16%
I changed my opinion	45	12%
Other	16	4%

Table 1: selections from tick-box categories on the questionnaires completed by independent visitors

¹⁷ That is, people who are not known to have visited as part of an organised group.

¹⁸ Interviews were semi-structured, with a schedule of prepared questions used as a guide (see Appendix 3) but not rigorously followed, to allow conversations to proceed naturally and allow for productive digressions.

¹⁹ Audience report, pg. 17. These figures include the 7 additional questionnaires completed by students in an organised group visit, which are considered in Section 3 of this report.

2.1.1 *Learning or experiencing something new*

The next highest proportion (65%) selected 'I learned something new'. In the interviews, I often asked whether participants had learned *or experienced* anything new, as I found some interviewees reluctant to use the word 'learned' in connection with their experience in an art exhibition, perhaps because they associated it with formal education. People in 40 of the 62 interviews indicated that they had learned or experienced something new, an identical proportion (65%). For example:

I think the contrasts and the objects and the stories all resonate really well. [...] There are some surprises which is good. I go to a lot of exhibitions and it's nice to see surprising work (Int40)

I think the whole point of it was the chance to transfer between the ancient and the modern interpretations, it's a really innovative way of looking at everything actually, which makes you look at things anew, and I think that's great. (Int58)

This fusion of classical art and new art is amazing [...] it brings new ways to look (Int60)

Even interviewees for whom the exhibition covered familiar ground commented in answer to this question that it was valuable - even 'amazing' (Int33) - to see particular artworks at first hand. The exhibition could make visitors look at familiar material in a new way:

I know the Vollard Suite anyway, that's familiar territory, but it's not usually presented in this context, so you always look at something differently if there's a new framework around it. (Int19)

For some, the artists were familiar but they had encountered works they did not know:

Despite being familiar with a number of the artists in the show there's work I've never seen, so that's quite exciting to see aspects of people's practices that wouldn't be the most familiar, that's always quite interesting. (Int52)

For others, ancient art was more familiar but the exhibition gave them a new perspective:

What works for me is the reinventing of the ancient, showing it in a fresh way. [...] I love the old stuff, and seeing things with a fresh view, and seeing what contemporary artists are doing, relating to that, it resonates with me. (Int41)

2.1.2 *Reflecting on exhibition themes*

Many interviews revealed visitors reflecting on the exhibition themes, which suggests that they were taking note of the interpretation of the objects and engaging meaningfully with the exhibition content.²⁰ In many cases they were engaging enthusiastically with the overall theme of the relationship between classical and modern or contemporary art:

²⁰ This is also evident from the answers to questionnaire questions discussed in the sections below, where further related interview data is also discussed.

Really beautiful. [...] I really like the idea of placing the classical in the modern context to see how contemporary artists are looking at classical art. I really like the concept. (Int7)

You leave the exhibition with that sensation of really reflecting on these differences and how the past can really influence our present and how it's there, it's really there. [...] I never thought of that, the exhibition really promotes that kind of reflection. (Int46)

Other more specific themes discussed in interviews included the reuse of classical postures, the interpretation of Marc Quinn's *Bill Waltier (Blind from Birth)* in the context of the classical ideal, and the impact of classicism on modern life. One interview was reflecting on the experience of 'being a woman, and the place of women in society' (Int46). Another said:

It made you think about your own relationship with the classical past. It made you question what you meant by the classical past. It made you question what our relationship is to the classical past. (Int51)

Interviewees also anticipated reflecting on the exhibition themes after their visit (see below for specific intentions to carry out research on particular artists or subjects):

There are lots of issues, lots of arguments raised which I feel I can only really contemplate over the hours to come, days to come. (Int12)

One interviewee expressed his enthusiasm for Sacha Sosno's *Le bon guetteur*, noting that he walked away full of a desire to share his experience:

You could sort of see what is the now, the present, as you look through, but at the same time you're sort of observing the past. I think for me, that was amazing, I think I genuinely, kind of, my initial thought was, I've got to share this, because it's something I hadn't seen before. (Int31)

2.1.3 *Social media engagement*

One way in which visitors shared their reactions to the exhibition both during and beyond their visit was through social media. Social media provides considerable evidence of visitors engaging with *The Classical Now* in ways which both echo and expand the data from questionnaires and interviews. It also expanded the reach of the exhibition beyond those who actually visited it. For example, Figure 2 shows a post from Instagram in which a number of users engaged with an image of Yves Klein's *Blue Venus* shared by an exhibition visitor. The most relevant platform was Instagram, as Twitter and Facebook activity on exhibition-related hashtags was primarily driven by accounts directly connected to the exhibition, for marketing and dissemination purposes.²¹ Specific posts are included in the discussion below, where they support categories of impact also identified from questionnaire and interview data.

²¹ Impact Report: Social Media and Press Coverage, pg. 4.



Figure 2: Instagram users engage with an image of Yves Klein's *Blue Venus* shared by an exhibition visitor.

2.1.4 Section summary

The discussion in this opening section has demonstrated that visitors were actively engaging with the exhibition themes, learning and experiencing new things and enjoying their experience, with some continuing to reflect and share their thoughts with others beyond the visit. This demonstrates the exhibition's reach and the potential for this active and ongoing engagement to translate into longer-term impact. The following sections focus on the ways that independent visitors' engagement and experience in the exhibition can be seen to translate into changes of attitude or behaviour.

2.2 *Changing visitors' attitudes to ancient art*

The questionnaire asked the question: 'Has the exhibition made you think differently about ancient art? If so, how?' A total of 193 questionnaire respondents wrote comments indicating that the exhibition had made them think differently about ancient art.²² The responses showed visitors reflecting on classical art in ways directly related to the project aims, especially the question of how contemporary art helps us to see the classical legacy with new eyes. There were a number of key strands to responses in this area.

2.2.1 *Relevance and accessibility of ancient art*

One group of responses related to changing people's perceptions of classical art, in terms of relevance or accessibility. For some, ancient art now seemed more relevant to the modern day (20 questionnaires). For example:

Made me realise the continued relevance & influence of classical work. (Q246)

One interviewee had brought her children along to the exhibition for this reason:

We're here for the children, because [classical art] means nothing to them [...] we thought of this for making it modern, its legacy, from today, which is good. (Int4)

An online survey respondent said:

I had never been interested in [classical art] before – always seemed so stuffy and remote. But this brought ancient art alive for me – it made me look at Greek statues in a completely different way, above all through the themes in Somerset House. It's made me want to go and look at more ancient art in London museums. (Online response 7)

Two questionnaire respondents, themselves creative practitioners, felt as a result of visiting the exhibition that classical art was more relevant to their own artistic practice (Q105; Q328).²³ For others, the exhibition had made ancient art seem more accessible or open (10 questionnaires). For example:

I realised that ancient art is cooler, more fun and more accessible than I imagined it to be. (Q191)

As a result of their visit, some visitors now perceived ancient art as itself more modern and/or innovative (5 questionnaires).

2.2.2 *How ancient art has inspired modern and contemporary artists and art*

Another important strand related to increased awareness or understanding of the ways ancient art has inspired modern and contemporary artists and art (38 questionnaires). This was a key message of the exhibition. For example:

²² There were also additional responses written in answer to this question but which did not in fact suggest any change of attitude.

²³ There were similar responses from art students visiting in an organised group (see below).

It inspires me about the idea of creativity in modern art, actually it has huge link to the past. Past can be the inspiration for present. (Q251)

I didn't expect to see so many pieces of contemporary art relating to the Classical. (Q267)

It has helped me to focus on what is Classical in art and how this can be transposed into modern art and gain new meanings. (Q340)

This set of responses was mirrored by a substantial set of similar responses in answer to the corresponding question, whether the exhibition had made visitors think differently about contemporary art, discussed in Section 2.3 below.

2.2.3 Other comments relating to attitudes to ancient art

Questionnaire respondents made other more general points about thinking differently about the influence of the classical past on the modern world (15 questionnaires), or new ideas about the relationship between ancient and later art which did not specifically relate to the influence of classical on modern or contemporary art (10 questionnaires). One online survey respondent had been made to think about temporality in quite a sophisticated way:

At some point during the exhibition, it occurred to me that there must be, at one point in history, that the works that we regard as ancient art now, was modern art at that point in time. It puts time and art in perspective, art is always evolving and there really is no fixed sort of ancient art that must be kept pure of all modern influence. (Online response 2)

Other respondents noted a range of other ways in which the exhibition had changed their attitude to or understanding of ancient art (43 questionnaires), for example seeing it as 'beautiful' (Q2) or 'more interesting' (Q135). Other comments concerned thinking about the subject matter or themes of ancient art (3 questionnaires). Others seemed to be reflecting on questions relating to classical reception in a broad sense (6 questionnaires). For example:

It has made me see that classics still resonate today and also how we see classical objects is overlaid with our current ideas and interpretations. (Q349)

Finally, there were a range of responses regarding the ways respondents were thinking differently in relation to ancient art which were difficult to categorise (41 questionnaires). This was sometimes because they were non-specific - 'absolutely, mind-bending and thought-provoking' (Q281) or simply 'yes' - or sometimes because they were very specific or idiosyncratic. For example:

The interest in the body - pose. I would like to think about that in the context of contemporary body culture. (Q45)

2.3 *Changing visitors' attitudes to contemporary art*

Questionnaire responses to the question 'Has the exhibition made you think differently about contemporary art? If so, how?' indicated that 173 respondents were made to think differently about contemporary art. Where respondents simply noted 'see above', referring back to their response to the preceding question, these answers have not been included in the totals given, to avoid double-counting the same opinion.

2.3.1 *More positive attitudes to contemporary art*

For some visitors, visiting *The Classical Now* had resulted in a more positive attitude to contemporary art, in general (9 questionnaires). For example:

Actually, it has made me more interested in modern art - I am more [illegible] of subtle connections. (Q192)

This point was also made by one respondent to the online survey:

Certainly about some pieces that were exhibited. I could see the connection with ancient art and that made me like it more. (Online response 1)

Additional responses indicated that the exhibition had made contemporary art more accessible or easier to understand (6 questionnaires). One interviewee made the same point:

Contemporary art can be very confusing so giving it a classical context is really helpful and makes it more engaging, I feel. (Int6)

Four questionnaire respondents mentioned specific artists in relation to this question: two referencing Damien Hirst, one Yves Klein and Le Brun, and another Ian Hamilton Finlay:

I thought I understood Ian Hamilton-Finlay but didn't realise how classicism affected his work. (Q245)

Changing attitudes to the work of Damien Hirst were also evidenced in interviews, suggesting that the inclusion of his work in *The Classical Now* has had some positive effect on his reputation, among a particular audience with an interest in classical art. One interviewee noted that the Hirst Medusa was a 'revelation [...] I've been interested in Hirst but I've never really found anything that I've found amazing'. Later in the interview, he said:

I'll look at Damien Hirst in a new light [...] it's a new light on that artist, and I'll take a more intelligent interest in the work he produces. (Int27)

Another interviewee said:

I've always been a little bit sceptical of his art, because I'm quite sceptical of a lot of modern art, and the few examples that I have seen of his I've been let down by, but actually the sculpture of it Medusa, over there, it showed that he is actually a genuinely good artist [...] So I think I'm going to go and research more of his art and try to really understand why he is as famous as he is. (Int62)

An online survey respondent also noted that 'hurst's medusa [sic] improved my opinion of his art' (Online response 6). Four questionnaire responses suggested their attitude to contemporary art had been changed for the worse. For example:

The quality of the Classical (original pieces) underlined the shallowness of much of the modern work - compare the mosaics for instance. (Q312)

2.3.2 *How contemporary artists and art have been influenced by classical art*

This question also drew out a considerable number of questionnaire responses complementing those already discussed in Section 2.2 above, relating to thinking differently about the ways contemporary artists and art have been influenced by classical art or the classical past (92 questionnaires). For example:

I had never thought there would be such a strong link between ancient and contemporary art. (Q140)

I've always thought that contemporary art tried to break away from tradition, but the exhibition changed my view. (Q165)

I hadn't been aware of how much influence classical art has had on modern art in terms of poses, stories reused and reinterpretations. It was really interesting to see old & new juxtaposed. (Q354)

Related points were also made by interviewees. For example:

It just brings home how many modern artists, contemporary artists [...] were hugely influenced by classical art, even if they rejected it or put a very different twist on it. (Int50)

2.3.3 *Other comments relating to attitudes to contemporary art*

There were an additional six questionnaire responses relating more generally to the derivative nature of art or the links between art of different periods. A further ten questionnaire respondents wrote about the relationship between classical and later art in ways which did not focus on influence. For example:

Yes this exhibition made me realise the similarities between ancient & contemporary arts. Some part of humanity never changed. (Q262)

Again, there were some responses regarding the ways respondents were thinking differently in relation to contemporary art which were difficult to categorise (42 questionnaires). Some were extremely general (including some simple 'yes' answers) while others were very specific or idiosyncratic. For example:

It was interesting to hear artists talking about their work. That's something I haven't done often, as I've preferred to form my own opinion, rather than being guided towards a specific interpretation. (Q110)

The aesthetics of contemporary art are more multilayered than I thought. (Q169)

It made it seem ancient! One of the most exciting and original exhibititions [sic] I have seen in recent years. (Online response 8)

2.4 *Impacts on visitors' professional, artistic or personal practice*

The questionnaire also asked respondents, 'Is the exhibition likely to have an impact on your professional, artistic or personal practice? If so, how?'. There were 180 questionnaire responses which suggested a possible future impact. There was a large degree of overlap here with the 58 respondents who selected the tick box 'I'm going to plan a new activity/project'. All but seven of the respondents who ticked that box responded positively to the question about impact. Comments suggesting an anticipated impact were also identified in 40 interviews. These interview comments have been counted and analysed in detail, given their importance as evidence of potential impact.

2.4.1 *Artistic or creative practice*

There were 29 questionnaire responses, 10 interview comments and 1 online response relating to artistic or creative practice. These included artists, film-makers, photographers, a songwriter and a poet. Some seemed to be professional artists or makers, while others were feeling inspired to begin or resume making art, presumably as a hobby. For example:

As an aspiring, homosexual film-maker, Jarman's evocation of same-sex classical love has been inspiring. (Q152)

The explored concepts encourage me to persevere and take my own 'fusion' approach to deeper levels. (Q170)

As a songwriter, it encourages me to find out and reflect more on the universal resonances of ancient stories. (Q271)

Mosaics could be made into patchwork quilting, made me think! (Q289)

It is quite interesting for me to see how it relates to photography itself and how they portray, actually, the style, that will really help me, probably, in my photography. (Int29)

It's definitely inspired my work [i.e. painting]. Particularly with ancient Indian philosophy and traditions, I use a lot of imagery, thinking of new ways of bringing that into my work and potentially word and film, from some of the things I've seen (Int41)

It has suggested a wider pool of subjects for my practice. (Online response 9)

These responses reflect the fact that over half of questionnaire respondents selected the tick-box options 'I've been inspired' (189) and 'My creativity/imagination has been enhanced' (186). Social media provided further evidence of creative responses to the exhibition. One visitor manipulated a photograph of Yves Klein's *Blue Venus* (Figure 3).



Figure 3: A visitor's creative response on Instagram.

2.4.2 Other professional practice

Other respondents thought that their visit to The Classical Now might have an impact on their professional practice, in fields other than as artists or other creative practitioners (9 questionnaires and 3 interviews). Three were architects, two journalists, one a garden designer, one spatial designer, and another a yoga & zen mindfulness teacher/facilitator. Four questionnaire respondents and one online respondent currently worked in fields relating to exhibitions and galleries, or hoped to in future. For example:

It's opened up vistas of what to do concerning my practice. How to find inspiration and how to blur the lines between modernist and ancient in my practice. (Q261)

It has introduced me to some bold curatorial (albeit academic) practices, however, it has ignited a curiosity and intrigue in me for some of my future career prospects in arts management. (Q363)

I work in museum education in the States, and I especially liked how the film installations in Summerset House [sic] were set amidst the other artworks. I took inspiration from lots of aspects of the exhibition for future ideas and projects. (Online response 8)

One interviewee from Ecuador, who had studied art history, found her visit inspiring for possible future curatorial projects:

It's amazing that you have this space and you bring to the students new artists, you give the space to culture. For me it's amazing, because in my country, it's not actually a lot of space. [...] For my life this is so important, because you have some classical and some new work exhibited together [...] It's a tendency in the curation [...] and I think that I could work in my country, taking this idea. (Int60)

2.4.3 *Future engagement with ancient or contemporary art via exhibitions or other means*

Sixteen questionnaire responses, 11 interview comments and 1 online survey response related to anticipated future exhibition or gallery visiting, or other changed engagement with ancient or contemporary art in future. For some, this was an increased motivation to visit more galleries, or to seek out more art (either ancient or contemporary, or unspecified). Six of the interviewees and one online respondent specifically spoke of a desire to visit the Musée d'Art Classique de Mougins (henceforth MACM) in future. Other visitors thought their experience of future exhibitions might be improved, for example through better understanding:

Probably less in awe of contemporary works. Hopefully, a perspective of accessibility. (Q249)

It will influence how I view galleries in future, both of modern and ancient art. (Q358)

When we go to different museums we'll see different things and we'll be able to make connections. (Int15)

For three of the respondents, the anticipated engagement was expressed through a desire to collect or own similar art:

It will probably impact the artwork on my walls! (Q371)

2.4.4 *Formal education*

For 35 questionnaire respondents and in ten interviews, the anticipated impact related to formal education.²⁴ Some were university students, who anticipated drawing on what they had experienced in *The Classical Now* in exams, essays, projects, dissertations or future module selections (11 questionnaires and 5 interviews). The subjects which these students mentioned included fine art, ancient history, classical reception, arts administration and visitor learning in museums. Respondents also included university academics who mentioned potential future impact on their teaching (6 questionnaires and 1 interview), some based in the UK and others internationally (New York, Connecticut and Istanbul).²⁵ Two of them intended to use the exhibition catalogue in teaching. One seemed to be considering planning a new course:

I teach art history & often courses/modules on the antique world/culture; I would love to base a course on the tensions between antique & modern/contemp art. (Q278)

Another felt personally enthused and ready to communicate this to her students:

I am very excited for me and my students. I have many new visual examples for inspiring my students. I feel more courageous and full of new energy for new works. (Q6)

²⁴ For REF, 'impacts on students, teaching or other activities both within and beyond the submitting HEI' are included but impact on research is not to be included as part of impact case studies (REF 2021 Consultation Guidance, paragraph 294). Eleven responses which appeared to relate to research by university academics (understood here as covering PhD research students) are therefore excluded from this total.

²⁵ It was not always clearly specified whether teaching mentioned was at school or university level, but it was usually possible to make an educated assumption as to what level was meant, from the language used.

Other responses came from school teachers who felt their exhibition visit would have an impact on their teaching in future (12 questionnaires, 3 interviews and 1 online respondent). These included Classics teachers, Art teachers, a primary school teacher and a teacher at a special school; all who gave their place of residence were from the UK except one, from Germany. For example:

I'm an art teacher and have a curriculum titled "Re-imagining the Past" so I will be adding to it after my visit. (Q71)

I shall definitely discuss it with pupils, and bring them to see it if possible (timings are difficult). (Q300)

For three questionnaire respondents and one interviewee the anticipated impact related to considering future study of classical subjects. The remaining three questionnaire responses were too general to classify by type of formal education, for example simply mentioning recommending the exhibition to 'students' (Q329).

2.4.5 *Follow up thinking, reading or informal research*

Another group of responses related to visitors' intention to do follow up thinking, reading or informal research (17 questionnaires and 8 interviews). For example:

It makes me want to look deeper into the correlation between classical and contemporary art. (Q150)

An interviewee spoke of planning to discuss the exhibition with his daughter, who is interested in art (Int20). It was possible to see this kind of follow-up research and discussion in action on social media, with visitors continuing to talk about the exhibition after their visit, online, sharing background information to help with understanding (Figure 4).²⁶ One respondent to the online survey commented:

The exhibition made me think more about art - sometimes you come away from an exhibition, as with a cinema film, where to [sic] don't think any more about it. This exhibition has stayed with me more than most and made me think back about it. (Online response 3)

²⁶ See also Impact Report: Social Media and Press Coverage for further examples.



Figure 4: Visitors continue to discuss artworks on Instagram, adding contextual information

2.4.6 Other anticipated impacts

The remaining 66 positive questionnaire responses to this question were too unspecific or idiosyncratic to categorise.²⁷ One noteworthy response demonstrates the exhibition's impact on visitor well-being:

I think at a period of some emotional turmoil it has done some good psychologically.
(Q339)

Another recorded as an answer to this question 'I have a collection of c1900 art magazines of classical nudes to be donated to a museum' (Q50), which suggests that the exhibition may have encouraged this individual to think of donating these items.

Some respondents, both to questionnaires and in interviews, felt unable to predict future impacts. Interviewees spoke of how the experience of the exhibition would be likely to change their future behaviour in subtle or unpredictable ways:

I believe that every experience you have percolates, contributes to who you are eventually so if we're going to talk about it in that sort of meta-sense then of course it affects you, seeing these things being put together, and new spaces and lights and proportions and things like that, but I wouldn't be able to formulate concretely how it would change. (Int5)

²⁷ Responses total 183 as three questionnaires included comments which fitted two of the categories discussed.

Whenever I leave an exhibition [...] I believe, as if I could become someone else, or let's say a better version of myself, as I, it's like knowledge, more knowledge, all that knowledge together, will come to a specific me. That's what art really can do. (Int46)

A similar response, reflecting on the intangible but far-reaching impact of the experience, was seen on Instagram (Figure 5).



Figure 5: Visitor reflects on the identity-changing effect of the exhibition visit.

2.5 *Follow-up research: September to November 2018*

In September 2018, follow-up emails were sent to all interview and questionnaire respondents who had supplied contact details and permission for the curatorial team to use them for follow-up research: this totalled 145 participants. Eighteen replies were received. In November 2018 follow-up emails were also sent to all Survey Monkey respondents who had supplied contact details: a total of 5 participants, all of whom replied. Visitors were asked three questions:

- 1) Have you started any new activities or projects as a result of visiting the exhibition, or changed any existing ones? (e.g. has anything you saw in the exhibition fed into a project at work? Have you been inspired to begin a new creative project, or develop an existing project in new ways?)
- 2) Have you done any follow-up reading, study or research about anything you saw in the exhibition, after your visit?
- 3) Now you have had time to reflect following your visit, has the exhibition made you think differently about anything? (e.g. contemporary art? classical art? a particular artist?)

2.5.1 *Follow-up research: summary of substantial responses*

The thirteen more substantial responses are summarised in detail below, including how they relate to the original interview, questionnaire or survey responses, to explore how intended actions matched with actual actions for these respondents.

- 1) This respondent was an art student at Central Saint Martins. In the interview he said:

I've always been interested in connections between older art and modern stuff so I think it will make me think, probably in my work, about classical aspects, probably [...] I think I'd probably like to go back to that and I think this is really inspiring. (Int11)

In an email on 8th October 2018 he confirmed that the exhibition 'had an impact on the kind of project I have been working on. I have been creating work to do with the modern sublime, in which I combine historically sublime imagery, such as biblical cloud scapes, with modern trance like video game scenery stills. Whilst this is not linked to classical history, I find that it has a similar theme of combining old and modern, whilst looking at the work in philosophical context'. He also noted, in response to the third question about thinking differently, that 'the exhibition made me question gender within sculpture, both modern and historical. I have enjoyed looking at the feminine forms of male beauty idealised in Greek and Roman statues, leading me to make life drawings from transgender models, and those who exist somewhere between the genders. I have also been visiting other exhibitions which have similar themes'. It is therefore clear that the exhibition visit has had an impact on this individual's practice as an artist and student of art.

- 2) This respondent, who mentioned that she was about to start studying History of Art said in the interview that 'I quite liked some of these clothes, [in the glass case], because my interest is fashion history, so I think I'd like to look into that a bit more' (Int43). Her email of 29th September 2018 confirmed that 'I did some further reading on fashion and classicism, prompted by the Pierre Zucca photographs of people in classical costume'. She also wrote that 'the exhibition renewed my interest in classicism. I have just started an MA in fashion history so the topic will surely come up in

my studies, and I wouldn't be surprised if my renewed interest led to an essay at some point'. In response to question 3, she wrote: 'since visiting the exhibition, classical influences seem more ubiquitous in contemporary art. I hadn't considered this in much depth before, but I'd now like to explore it further - especially in the field of contemporary fashion'.

3) This respondent is an Art teacher at a sixth-form college. She said in the interview that:

I've just started looking at contemporising classical art with my students so I'll definitely encourage them to come and hopefully they'll get some ideas from it. (Int33)

She also noted that she is herself an artist and while she had never done anything in response to classical art, she might do a painting. In her email of 1st October 2018 she confirmed that 'several of my students (A level) are exploring classical mythology as part of their own practical work exploring ideas on metamorphosis, narrative storytelling and relationships. It was very interesting for them to explore how other artists and contemporary artists have done the same. I bought the exhibition catalogue for the department which has been very useful as a reference.' She also noted that she had herself done some reading on 'Yves Klein and his "blue"'. She did not mention creating any art herself in response to the exhibition.

4) This respondent is an architect and in his interview made comments which suggested the exhibition - notably the plywood design - might influence his work to a small extent (Int29). The email he sent on 28th September suggested that in fact the exhibition might have a more significant impact on his practice: 'The exhibition was inspiring in the way it dealt with the classical, in my understanding there was an unusual linkage to modernism, whilst exhibitions often "cut off" history. As I am an architect I aimed to work on an architectural competition in Japan that was seeking a different approach to referring to history for new design. I think the exhibition was an anchor point here'. Despite the fact that 'due to other commitments, [he] did not complete that work', this suggests that the exhibition has had an impact on this individual's thinking in his architectural practice, and might therefore also be expected to carry through into his future work.

5) This respondent is an artist and academic lecturer in Turkey. Her questionnaire responses (already quoted above) indicated that she found the exhibition inspiring for her future teaching and artwork:

I am very excited for me and my students. I have many new visual examples for inspiring my students. I feel more courageous and full of new energy for new works. (Q6)

Her email response of 8th October 2018 describes how she has taken forward both strands of activity. She had read the catalogue, had some parts translated into Turkish and distributed them to her students, 'enriched [her] course materials by adding new visuals' and read about the artwork and artists to whom the exhibition had introduced her. She described in some detail the impact of the exhibition on her own practice as an artist:

After the exhibition I felt enthusiasm about working intensively and I started to work immediately. First of all, the artist Léo Caillard has inspired me. I was so impressed by his style of association the Ancient Greek Sculptures and today's objects and by his sense of humor.

However the place I live is full of Ancient Greek and Roman Culture. But the new culture which replaced the previous one –and I belong to the second one-, has very different features. Based on this contradiction and by looking back, I prepared a serial in which the Ancient Greek and Roman World coincided with the nature of the Ottoman culture. Of course, humorous perspective was at the forefront in my work arts.

However I gradually wondered about the origin of my ancestries' warrior identity and I did a research on their initial background/earlier era and geography. As Mircea Eliad emphasized, did the first Turkic people living in Middle Asia, gain this aggression by imitating the animals? When I visited these regions (Mongolia, Altai), I observed that today's Turkic people's life styles haven't changed much. I gained all these inferences and ideas from 'The Classical Now Exhibition.' Before, my art works consisted of small collages and drawings. Currently, I am about to start performing on the felt and leather in the same way as in the Middle Asian tradition.

In her email she also suggested that she would be interested in working with King's College London in the future on a seminar or exhibition. This response suggests that this artist and academic's visit to The Classical Now has had a significant impact on both her teaching and artistic practice.

6) This respondent wrote on the questionnaire that 'as a songwriter, it encourages me to find out and reflect more on the universal resonances of ancient stories' (Q271). This was classified as a potential impact on creative practice. The email he sent on 15th October 2018 noted that 'I suspect there would be many parallels in taking the modalities of ancient music and seeing how and where they resonate in contemporary music, but I confess that I have not pursued this idea further'. However, he had read more about the work of Yves Klein and discussed his work with 'relatives more involved in the visual arts'.

7) This questionnaire respondent answered the question about impact with: 'inspiration came from everywhere, so yes, maybe' (Q321). In her email of 26th September 2018 she elaborated on this, making it clear that this relates to her own art and that she had indeed found the exhibition inspirational:

Many years ago I graduated from art school [...] In recent years I have had the time to paint and draw again and I find inspiration from many sources [...] I like to try to interpret some themes in a modern or abstract way and I found the exhibition, with its juxtaposition of classical and modern pieces, relevant and inspirational in this way.

8) This questionnaire respondent had written on the questionnaire that 'I shall be suggesting it to others as I believe it forms a firm introduction into reception as a theory in classical studies' (Q72) which was categorised as a potential impact for formal education. His email of 26th September 2018 made clear that at the time of his visit he was studying for a MA including classical reception. He had recommended the exhibition to his tutor who specializes in reception, had purchased the exhibition catalogue and said that the exhibition 'provided a wider appreciation of Classical Reception' and 'did furnish me with a greater appreciation of the reception of the Classical World into modern art' which had relevance for a paper he wrote on the reception of Greek tragedy into modern productions.

9) This respondent had not anticipated any impact on his practice in his questionnaire response (Q176). However, in his email of 25th September 2018, he described how he had gone on to read about Damien Hirst's 2017 Venice exhibition and Yves Klein's Blue Venus, as well as sharing photographs of Léo Caillard's installation with friends. He wrote that 'the effect of the exhibition is to make one think about the pervasive nature of classical art. Memories of what I saw in the exhibition have returned whilst looking at other art exhibitions, and will continue to do so. The exhibition has made me aware of the frequency with which classical forms appear in contemporary art and how contemporary artists appropriate those forms for their own ends. I have been particularly keen to think about the influence of classical art in Picasso's work, and I have also started being less harsh on Damien Hirst'.

10) This respondent noted on the questionnaire that she was previously a Classics student at King's College London and now paints, with classical themes and images present in her work. She wrote that 'the explored concepts encourage me to persevere and take my own 'fusion' approach to deeper levels' (Q170). In her email of 29th September 2018 she reinforced this point: 'I was already inspired by the ancient world, classical and archaic Greece. The exhibition confirmed my view that images associated with ancient art and architecture can be harnessed for contemporary work and used to express ideas relevant to our times. My works very often reference Greek myth'. She also did some further reading about MACM.

11) This respondent had originally answered N/A to the question asking whether the exhibition was likely to have an impact on the visitor's professional, artistic or personal practice (Online response 2). In an email on 14th November 2018, the respondent noted that 'I don't really start projects or have any creative outputs' but had continued reading material relating to 'ancient Greece/history/civilizations old and new' and had looked up more information about the work of Sosno and Hirst. They also noted that 'also when reflecting on books or visits (I went to Sicily over the summer) I thought a lot about the link between the past and the now'. Finally, the respondent observed that 'I used to walk from Russell Square to uni and look up to see the 2 figures on Bush House and it always brought a grin to my face - I haven't done so in a while but when I recall that I think "ah that was a nice sight - a bit cheeky and irreverent but also bring what seems austere and untouchable a bit closer"'.

12) This respondent had originally answered: 'the exhibition made me think more about art - sometimes you come away from an exhibition, as with a cinema film, where to [sic] don't think any more about it. This exhibition has stayed with me more than most and made me think back about it' (Online response 3).²⁸ In an email on 12th November 2018, the respondent confirmed that 'I do now think differently about art' and provided some details regarding their reflections on the difference between 'skilled' art and 'ideas' art (giving the example of a work of art representing a paper clip). The respondent concluded:

Now, after your exhibition, I have now thought more that it's "whatever you like" that matters. If you find value, elegance, emotion in the "paper-clip on end", then why not? I may not value it, but others may, and that is their decision and quite acceptable and not for me to criticise as perhaps I used to.

²⁸ Quoted above, pg. 17.

They also noted that they had been in touch with King's following the exhibition to enquire about the antique bronze head which they had particularly enjoyed seeing: 'He kindly replied to say that it came from a museum in southern France and was unlikely to be loaned again to the UK, so I was a bit disappointed not to be able to see it again (I'm very unlikely to go to the French museum)'.

13) This respondent, an artist, had originally noted that the exhibition had 'widened my field of references' for their artistic practice (Online response 9). This was confirmed in their email of 13th November 2018, noting: 'it has expanded the terms of reference for my printmaking'; 'I have continued and developed my work as contemporary art printmaker which is largely concerned with images of pottery and figures'; and 'I have made several studies of classical figures towards new printworks'.

2.5.2 *Summary of less detailed responses*

This section summarises the remaining less detailed responses. One respondent had answered on the questionnaire that the exhibition might impact on his practice 'in a small way' (Q196). His email of 26th September 2018 noted that he was 'still continuing going to various art' and 'learning by talking to experts'. Another had simply noted that the exhibition had given him 'more stuff to think about' (Q294). He followed up with the information that he had 'visited Naples and Pompeii in the summer and certainly looked at things with different eyes' (email 25th September 2018). Seven of these respondents had not originally anticipated any impact on their practice as a result of their visit. One simply noted in the interview that he would carry on visiting exhibitions (Int10). His follow-up email on 25th September confirmed this: 'I am always interested in art and visit all the galleries regularly'. Another had been interviewed before Mary Beard's lecture on 14th March 2018 (Int17). Her follow-up email on 2nd October 2018 noted that she had been inspired by the lecture to visit the Silver Caesars exhibition at Waddesdon Manor. Another (Q330) had looked up Klein blue following his visit (email 27th September 2018), while another (Q341) had done some research about some of the contemporary artists represented in the exhibition and noted that 'the exhibition has allowed me to view some contemporary works of art in a more comprehensive way' (email 25th September 2018). A fifth (Q262) wrote that he had checked online to see what is on at the venue, and that 'this show made me more curious about classical art' (email 26th September 2018). The other two respondents, in this group of seven who had not anticipated any impact on their practice, were both Survey Monkey respondents who simply wrote answering "no" to all three follow-up questions (Online respondents 5 and 6). The final follow-up contact was from a textiles teacher whose response is considered below, as it relates to a group visit by students in formal education.

2.6 *Summary discussion: impact for independent visitors*

The analysis in this section has demonstrated a considerable range of meaningful engagements with the exhibition. For many respondents these had translated into a change of attitude or perspective relating to classical or modern/contemporary art. It is relevant to note here that the interviews indicated that a large proportion of visitors coming to the exhibition had some previous knowledge relating to at least one aspect of the exhibition content. Of the 62 interviews, 56 included comments coded as indicating some degree of relevant previous knowledge. This ranged from basic general knowledge, for example having travelled in Greece or Italy, to in depth academic study or professional artistic practice. Frequently, interviewees had knowledge in one of the two main areas of relevance to the exhibition - classical art or modern/contemporary art - but not in both. An exhibition of this nature, drawing together two separate time periods and academic disciplines, seems to have particular value in drawing in visitors motivated by their existing enthusiasm for one of those areas, and thereby introducing them to the other, changing their opinions and encouraging future engagement. Analysis has also shown that almost half (49%) of questionnaires and almost two-thirds (65%) of interviews included comments indicating an anticipated impact on the respondent's professional, artistic or personal practice. The small sample of follow-up data from September to November 2018, around six months after the exhibition closed, reveals that the majority of responding individuals' predictions of future impact had been realised.

3. Impact for students in formal education

Impact for some students in formal education has been included in the discussion above, where this evidence was provided on questionnaires or interviews with people visiting the exhibition independently (that is, not in an organised group). This section focuses on two groups who visited the exhibition as part of organised visits. One group of A-Level textile students had not (to my knowledge) prearranged their visit to *The Classical Now*, but it was part of a broader school trip to London, and they were brought by their teacher. The other, larger, group from the Royal Drawing School had prearranged their visit. Both groups visited on 9th March 2018.

3.1 A-level Textiles

One interview group consisted of four A/AS-level students from an independent school, visiting with their Textiles teacher. During the interview, the students spoke about the exhibition as providing inspiration for their exam projects (Interview Textiles1). Their teacher later reported that one of the students 'was really inspired by the whole idea. She studied the book closely and used visual influences a great deal in her final piece', for an A-Level Textiles examination (email 26/07/2018). The teacher confirmed that the student was awarded an A grade for this work (email 26/09/2018). Images of the student's sketchbook of notes in preparation for her final piece confirm the inspiration drawn from the visit to *The Classical Now* and from follow-up reading of the exhibition catalogue: 'The exhibition opened up a plethora of ideas within me and especially the pasts/classical experience impact on our lives/ideas/humanity' (Figure 6).

3.2 Royal Drawing School

Another group of students visited from the Royal Drawing School. A tutor explained that their Foundation Year course includes a structured contextual studies component, including the classical repertoire, as well as study of contemporary art, so the exhibition had been an obvious choice for a visit (Interview RDS3). Some of the students were encouraged to think differently about classical art. One commented that 'it's making it a lot more accessible to younger people by having exhibitions like this' (Interview RDS2). Some of these young artists indicated that they now saw classical art as more relevant to their work (4 questionnaires; 1 interview). For example:

When viewing ancient art I used to see it as more of a relic/historic piece attached to its time, now I can view them as art and relate it to other work I seen in contemporary galleries. (Q65)

It has made me see more value in re-examining ancient aesthetics and ideals and re-purposing it for new messages (Q69)

Eight of the students who participated in the visitor research thought that their experience of *The Classical Now* might have an impact on their future artistic practice (5 questionnaires; 3 interviews). For example:

You can feel like a buzz in the air when you look at the artwork and that excitement within that you want to go and then use what you've seen and create a piece of artwork and bring into your own work to reflect that monumental feel that you had when you looked at those art pieces. (Interview RDS4)

At the end of the exhibition visit, the students gathered for a group feedback and discussion session in which they presented the creative work they had produced during the exhibition visit (Figure 7).

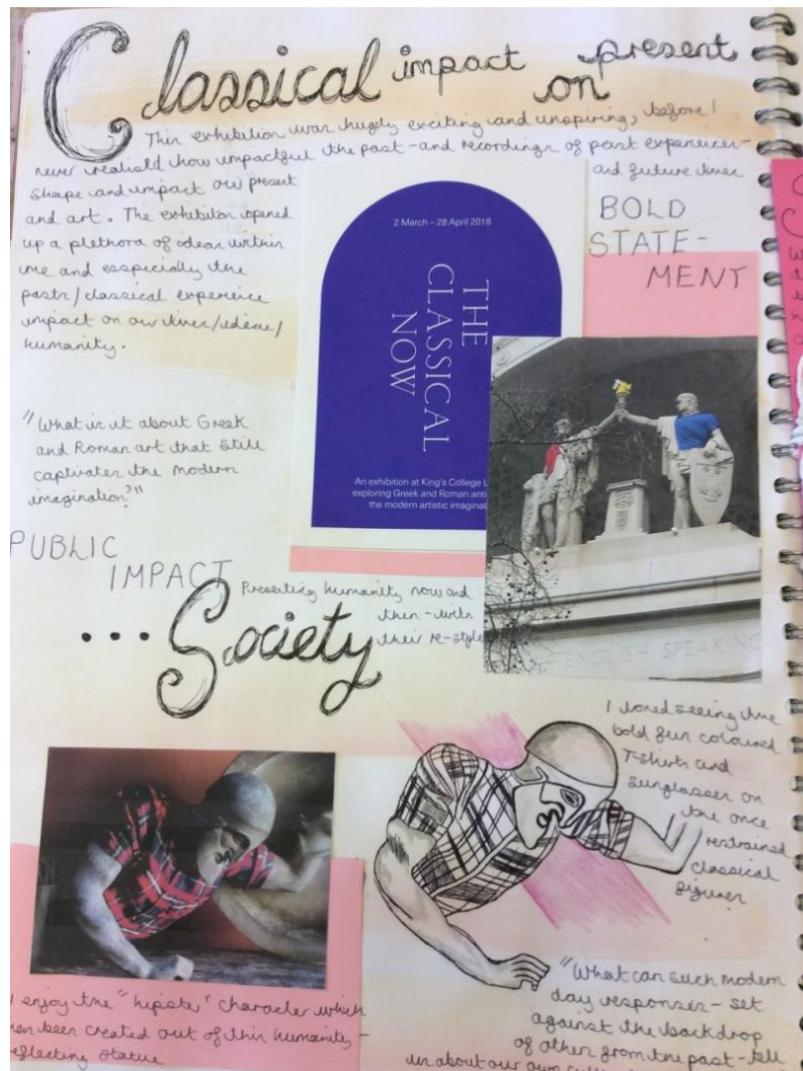


Figure 6: A-Level exam sketchbook of a student who visited *The Classical Now* on 9th March 2018



Figure 7: Creative work produced by Royal Drawing School students during visit to *The Classical Now* on 9th March 2018

4. Impact for Event Participants, 6th April 2018

Approximately 65 people interacted with an immersive event in the Arcade exhibition space on 6th April 2018, entitled *On Sympathy* and led by artist Isabel Lewis. Due to the immersive, flowing nature of the event, which combined performance, conversation, music and scent, the usual questionnaire and interview-based data collection methods were felt to be too intrusive. Instead, participants were invited, as they left the event space, to write their responses on a post-it notes made available on a nearby table (Figure 8). Prompt questions were provided: 'Did your experience today make you think differently? Has this occasion inspired you? Please tell us how, or leave any other comments - thank you!'

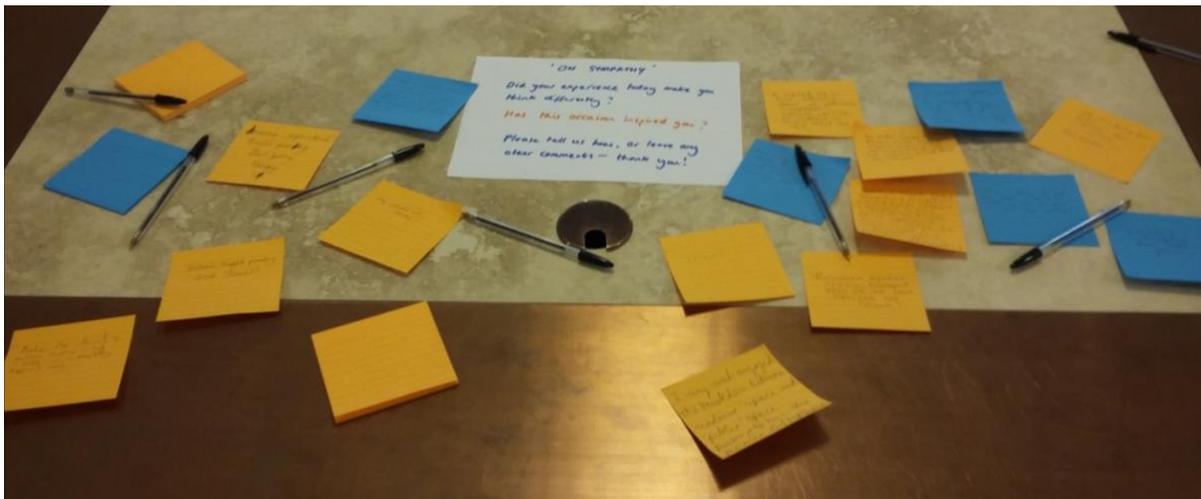


Figure 8: Visitor responses to *On Sympathy* event, 6th April 2018

A total of 16 post-it notes were annotated (25% of participants). Some comments showed that the event had made participants think differently:

Made me think of gallery space - and time - in a completely different way.

Brilliant, thought-provoking event.

Lots of interesting topics raised. Definitely thought provoking.

It inspired me to think differently about art, performance & installation. Especially about how the audience can become part of the work.

Others seemed to have experienced a more embodied or spiritual response:

Amazing, inspirational/ thought provoking/ Heart opening/ Energy.

This is the first time I've encountered speakers as part of an installation like this - it gave me ASMR.²⁹ It's interesting to experience the exhibition space as one of talking instead of quiet.

²⁹ 'Autonomous sensory meridian response (ASMR) is an experience characterized by a static-like or tingling sensation on the skin that typically begins on the scalp and moves down the back of the neck and upper spine [...] ASMR signifies the subjective experience of "low-grade euphoria" characterized by "a combination of positive feelings and a distinct static-like tingling sensation on the skin". It is most commonly triggered by

I feel alive.

One participant commented in a way which directly related to the aims of the newly refurbished Arcade space in opening up an academic building to general use by members of the public:

I very much enjoyed the breakdown between 'academic' space and 'public' space. Amazing to be in the presence of free thought.

In summary, the event appears to have contributed extra, sensory and embodied dimensions to visitors' experience of *The Classical Now*.

specific auditory or visual stimuli' (https://en.wikipedia.org/wiki/Autonomous_sensory_meridian_response accessed on 28th October 2018).

5. Impact for Participating Artists

5.1 New audiences for participating artists

In addition to the positive effect on some visitors' opinions of some well-known participating artists, notably Damien Hirst as discussed above, visitor interviews and questionnaires suggest that the exhibition resulted in new audiences for some participating artists who are less widely known to UK audiences. The questionnaire asked whether visitors had responded to any of the rooms or works in particular. An analysis of the responses, counting by work or room mentioned, is summarised in Figure 9.

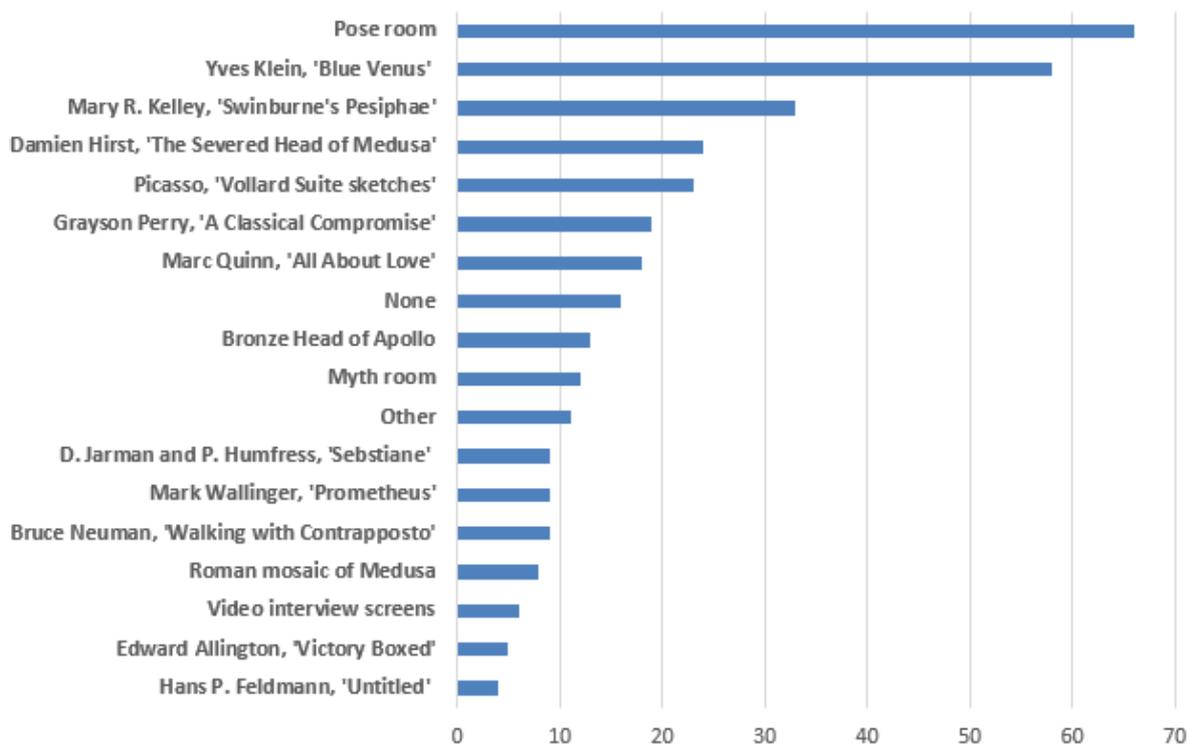


Figure 9: Works or exhibition rooms mentioned in response to the questionnaire question 'Did you respond to any of the rooms/works in particular?' (reproduced from Audience Report, pg. 19)

Many of the most frequently mentioned artists are major names likely to be already known to a wide audience in the UK: Yves Klein, Damien Hirst, Picasso, Grayson Perry, Marc Quinn. However, the US based artist Mary Reid Kelley and her collaborator Patrick Kelley, whose video work was mentioned more than any other work except Klein's *Blue Venus*, are less widely known in the UK, suggesting this exhibition may have introduced new audiences to their work.³⁰ Broadly similar results were found in the interviews, in which the same question was usually asked. In interviews, Picasso received mentions in the highest number of interviews (16), followed by Yves Klein (13), then Mary Reid Kelley and/or Patrick Kelley (11) and Damien Hirst (10).

One of the visitors interviewed was himself a contemporary artist and exhibition curator personally acquainted with some of the exhibiting artists. His visit to *The Classical Now* had

³⁰ Their first solo exhibition in the UK, at Tate Liverpool, overlapped with the timing of *The Classical Now*.

introduced him to the work of Christodoulos Panayiotou. He spoke critically of the 'simple approach that contemporary artists take to the classical' and contrasted this with Panayiotou's artworks in the exhibition, expressing the view that they would certainly inform his own future work:

His works are becoming something else as well [...] So I really learnt from that, that's a really great discovery [...] . (Int2)

Another interviewee said of the same artist's work:

That to me is really fantastic and that could change my view of, what is genuine, what is fake, what is restored, what is a copy, what is an original copy, all these questions. It's brilliant. (Int13)

A total of seven interviews mentioned Panayiotou's work.

5.2 *Impact for Léo Caillard*

In an interview on 23rd April 2018, artist Léo Caillard, who created a site-specific installation for *The Classical Now*, spoke of several ways the experience of participating in the exhibition had an impact on his own work and career. Caillard's work was not mentioned in many interviews or questionnaires as a work visitors had responded to in particular, but this is perhaps because the installation, being on the outside of the building, was not perceived by visitors as being part of the exhibition proper. The exhibition theme was closely linked to his own existing work, and he spoke appreciatively of the freedom he had been given in creating his installation, describing it as 'a good, positive art creation that we made together'. He spoke of the personal benefit of meeting people who work on the historical aspect of classical art, in terms of providing inspiration for future artworks:

It has been very inspiring as an artist to be part of this exhibition because of the historical aspect. As an artist, we don't have the same knowledge [as] all, like Michael Squire and many others, all the people that I met during this exhibition. It brings us, as an artist, some very deep meaning on what was the past, like in a historical way. [...] It helps me to improve my knowledge in the details on the historical aspects of all the antiques and yes, it gives me a lot of inspiration for my upcoming work. I think it will help me to achieve some ideas that I've got, and I missed some information, and now I have that to make it happen.

This suggests that the way that this exhibition and wider project brought together contemporary artists with academic specialists working on ancient art was productive for the artists concerned. Caillard spoke of becoming involved with a project in collaboration with the university in Toulouse, as a result of a contact he made at the Modern Classicisms launch event. This will also focus on creating a dialogue between classical and modern, through public art. He spoke of the particular value in being enabled, as a contemporary artist, to be involved in projects, such as *The Classical Now*, which aim to benefit society:

It's also important as an artist to be part of this educational and knowledge attitude. [...] This kind of exhibition is for the others, for the education, for the better and it's good to include art into this kind of aspect and not only for the market [...] As an artist, I want to focus my

work into these interesting, collaborational things, through education and partnerships like this one.

Caillard also spoke of the impact of being put in touch, through his involvement in the exhibition, with Christian Levett, founder and owner of MACM. Caillard was able to put on an exhibition of his own works at MACM in March to May 2018, an opportunity which he directly attributed to his participation in *The Classical Now*:

I had the chance to do an exhibition of my own work at the MACM Museum. It's directly resulting from *The Classical Now* project so it's very, very interesting as an artist to be able to make some interesting connections in the art world because of the exhibition.

Thus, *The Classical Now* can be seen to have had a directly beneficial impact on an artist's career. An impact on his profile can be seen reflected in peaks of Google searches for his name, in France, during spring 2018.³¹ This can very likely be attributed to the MACM exhibition, and thus traceable back to his participation in *The Classical Now* project. Another positive effect for Caillard was to raise his profile in London, as a French artist working from Paris:

It gives me a lot of visibility in London. I'm based in Paris so I don't have that much possibility to have communication with London, and press and so on, so yes, it helps me a lot.

For example, an article in the *Sunday Times* in connection with the exhibition, prominently featured Caillard and his work (Figure 10). French language publication *Ici Londres* also featured *The Classical Now* with a focus on Caillard's work, and drawing attention to the parallel exhibition at MACM.³² Caillard also spoke of the benefit for his own reputation as a young artist of being part of an exhibition at an institution like King's, in collaboration with museums, and together with 'high level artists'.

5.3 *Impact of staff and student competition*

Finally, due to the inclusion of a competition for staff and students of King's and the Courtauld, non-professional artists were also included in the exhibition. One competition participant shared her response to the experience on social media (Figure 11), indicating that it was an exciting, positive and confidence-boosting experience.

³¹ Impact Report: Social Media and Press Coverage, pg. 14.

³² <https://www.ici-londres.com/sortir/661~rhabillees-pour-l-hiver> accessed 31/10/2018.



Figure 10: Sunday Times, 4th March 2018, featuring work of Léo Caillard.



Figure 11: Instagram post by student participating in competition

6. Impact for MACM

The interview schedule included a question asking whether interviewees had previously heard of MACM. Only 6 interviews indicated that the participants had heard of the museum before, including two who had previously visited. Forty-six interviews included comments showing that the participants were not aware of MACM before visiting the exhibition. In six of these, it was clear that my interview question was the first time they had heard of the museum: they had not become aware of MACM during their visit. Others, however, had clearly noticed the name and nature of the museum during their visit to *The Classical Now*, and some spoke of intending to visit it if they had the opportunity (see Section 2.4 above). This suggests that the exhibition raised awareness of the French museum among visitors. Associated press coverage is likely to have had further impact in this regard, especially within the UK. For example, the *Financial Times* feature on Levett in relation to the opening of *The Classical Now* now exhibition, discussed his collection and museum in detail (Figure 12).



Figure 12: extract from article focussing on Christian Levett in *Financial Times*, 2nd March 2018, in relation to the opening of *The Classical Now*.

7. Impact for King's College London

The questionnaire and interview data provided evidence for potential impact relevant to the aspirations of King's College London to develop as a public-facing, culturally-engaged institution. Firstly, the exhibition brought in external audiences to King's: the research indicated that a high proportion of visitors had no connection to King's: 77% from questionnaire data; 78% from interview data.³³ For 48% of questionnaire respondents and 42% of interviewees, this was their first visit to King's College London, so the exhibition also brought in new audiences to King's.³⁴ Forty-seven of the 62 interviews with independent visitors clearly indicated that the participants would visit another exhibition at King's, either in response to a direct question or spontaneously in conversation. Another interviewee indicated that they were a regular visitor to King's exhibitions. No interviewees said that they would not come back to another exhibition.³⁵ Ten interviews included comments referring back to previous King's exhibitions, again indicating that King's is developing a community of repeat visitors.

The following comments reveal positive effects of *The Classical Now* on visitors' perceptions of King's:

I will definitely look out for exhibitions being put on at Kings. I think it's a very impressive exhibition for a university. (Int5)

I just think, more of this sort of thing, it's very good and I enjoyed it and I hope the college will put on more things like that [...] It takes a broad theme and brings together [...] whoever has curated this one and the previous one has just done it very cleverly (Int48)

Amazing to see a university doing a project like this – and in so much more original and exciting a way than many museums and galleries. It made me see ancient Greek art with new eyes. (Online response 8)

Another comment similarly suggested that King's College London is gaining a reputation as a venue for a distinctive type of thematic exhibition, to which *The Classical Now* was contributing, building on past exhibitions such as *Melancholia: A Sebald Variation*.

It's this measure of different forms of practice from the past and the near-present and the present, I think it's kind of interesting to see how we're changing as a society, that's kind of useful and important and there's not many galleries or spaces doing that, in my experience [...] That's probably the reason why I come back. [...] It feels like the gallery's establishing a reputation on that dialogue which is important in terms of the institution, but also the relationship to the world, and our value as academics to the world. (Int40)

For one interviewee, the effect of visiting King's to see the exhibition was to impress upon them how King's is expanding (Int18). Another interviewee noted that she was associated with King's years ago and was pleased to see it expanding. She noted that it must have taken considerable contacts to be

³³ Audience Report, pg. 11.

³⁴ Audience Report, pg. 13.

³⁵ In the remaining interviews the question was not asked, for various reasons (e.g. time; language difficulties; participant(s) resident abroad).

able to draw together all these works, and that this shows the impressive influence King's must have (Int58).

To conclude, a comment made in *Time Out London*, with a circulation of 309,030 for each weekly print issue, demonstrates the attitude-changing power of an exhibition like *The Classical Now*, with regard to popular preconceptions of what academics and academic institutions do: 'The exhibition is part of a project by King's College London academics, but it's more than a dry bit of scholarship'.³⁶

³⁶ Circulation figure from <https://clientcentre.timeout.com/print/> accessed 31/10/2018. Article available at <https://www.timeout.com/london/art/the-classical-now> accessed 31/10/2018.

8. Conclusion

The analysis in this report has demonstrated the considerable reach of *The Classical Now*, both in terms of visitors to the physical exhibition and associated events, and a wider public via press and social media. It has shown that visitors engaged meaningfully with the exhibition content and themes and responded extremely positively to the experience. The data has also made clear the significant impact of the exhibition in making people think differently about classical and/or modern and contemporary art. People attitudes were changed and they were encouraged to reflect deeply and in new ways about the relationship between past and present. Many visitors anticipated that this experience would have an impact on their personal, artistic or professional practice. Impacts for individual visitors were expected in a range of areas including creative work, museum visiting and formal education, and follow-up research showed that, for the group of people who responded, the anticipated impacts had mostly been realised. While the report has focussed on the research with independent visitors, it has also pointed to impacts for students in formal education who visited in organised groups, for participating artists, for MACM and for King's College London.

Appendix 1: Notes on research methods

A1.1 Data collection

Distribution and promotion of paper questionnaires was managed via Cultural Programming following an established system. Supervisors and/or student helpers offered visitors a photocopied questionnaire to self-complete, together with a clipboard and pen. At the Inigo Rooms, this was sometimes offered in the 'Pose' room (the final room in the anticipated visitor route) or sometimes at the entrance/exit to the exhibition, as these were the two places staff were stationed. Copies were also available for visitors to pick up on the bench in the 'Pose' room. In Bush House, the questionnaire was usually offered as visitors left the main exhibition space. Those visitors who agreed to participate handed the completed questionnaire back to the supervisor or student helper.

Interview participants were approached by the author of this report (Victoria Donnellan). I selected a range of different days to spend interviewing in the exhibition space, and divided my time between the Inigo Rooms and Bush House.³⁷ Overall, more time was spent in the Inigo Rooms because during times when the Arcade space was particularly busy with students and other users, the sound quality of recordings was adversely affected. At such times I changed plans to interview there and returned to the Inigo Rooms. In the Inigo Rooms, I conducted the majority of interviews in the 'Pose' room as there was sufficient space and less sound interference from exhibits than in the other larger spaces, as well as a bench for visitors who preferred to sit. At Bush House, I usually approached visitors as they left the main exhibition space, and we sat on a sofa in the Arcade space to conduct the interview, when available. Visitors were selected randomly: I approached any visitors who completed their visit of the space in which I was stationed at a time when I was available (i.e. not already occupied interviewing other participants). Not all visitors who were approached agreed to participate.

An online survey was also created as an alternative for visitors who might prefer it or to offer to those who did not have the time to fill out the paper questionnaire on site. The survey was produced and administered using Survey Monkey and made available at tinyurl.com/TCNComments from March to October 2018. The url was printed on the back of a postcard which was both available to pick up in the exhibition and also regularly handed to visitors as they left.

A1.2 Transcription and analysis

In the time available it was not possible to transcribe interviews fully, so the interviews were partially transcribed to provide a summary of key points and record significant quotations for coding purposes. Full interviews were also retained as sound recordings.

For the 62 interviews with independent visitors, these summaries were coded using NVivo software for the analysis of qualitative data. Codes were used to pick out quotations of interest for themes of relevance for this report, but time did not allow for rigorous enough coding to enable numerical counts of codes occurring in interviews to be used as indicators throughout this report. The exception is the evidence for anticipated future impact, which was analysed in greater detail due to its particular significance.

³⁷ Interviews were conducted on Tuesday 6th March, Friday 9th March, Wednesday 14th March, Saturday 24th March, Thursday 5th April, Friday 20th April, Friday 27th April and Saturday 28th April.

Questionnaires were input onto an Excel spreadsheet by gallery visitor services staff. For the purposes of this report, the key columns for impact data (Columns F, G and I) were categorised using numerical codes placed at the beginning of each cell, enabling sorting and analysis by the categories identified.

Appendix 2: Sample questionnaire

We hope you enjoyed your visit to *The Classical Now*. Please take a few moments to give us your feedback and help us demonstrate the importance of our work.



Why did you choose to visit *The Classical Now*?

Has the exhibition made you think differently about ancient art? If so, how?

Has the exhibition made you think differently about contemporary art? If so, how?

Did you respond to any of the rooms/works in particular? If so, how and why?

Is the exhibition likely to have an impact on your professional, artistic or personal practice? If so, how?

How would you rate your overall experience of the exhibition?

Excellent Very good Good Average Poor

Is there anything you feel we could improve?

Please select **all** of the following that describe your experiences (multiple boxes):

- | | |
|--|--|
| <input type="checkbox"/> I learned something new | <input type="checkbox"/> I changed my opinion |
| <input type="checkbox"/> I've been inspired | <input type="checkbox"/> I enjoyed myself |
| <input type="checkbox"/> I'm going to plan a new activity/project | <input type="checkbox"/> Other (please specify): |
| <input type="checkbox"/> My creativity/imagination has been enhanced | _____ |

PLEASE TURN OVER AND COMPLETE THE BACK OF THE FORM

ABOUT YOU

Gender *please state* _____ Prefer not to say

Age Under 15 15-24 25-34 35-44 45-54 55-64 Over 65 Prefer not to say

Ethnicity *please state* _____ Prefer not to say

If you live in the UK, what is your postcode? _____

If you live overseas, what is your country of residence? _____

We are interested to find out how many visitors come from within and outside of King's College London. Are you any of the following? *Please tick all that apply*

- King's student King's academic/clinical staff
 King's Alumni King's other staff *please state* _____
 No connection with King's

The exhibition *The Classical Now* stretches across different locations. Please tick all you have visited:

- Inigo Rooms (Somerset House East Wing) The Arcade at Bush House
 Showcase of student & staff artwork in The Arcade

If you have not yet visited all the areas of the exhibition, please tick those you intend to visit in future:

- Inigo Rooms (Somerset House East Wing) The Arcade at Bush House
 Showcase of student & staff artwork in The Arcade

Which of these King's College London spaces had you visited before today?

- Inigo Rooms (Somerset House East Wing) Bush House This is my first visit to King's

How did you hear about *The Classical Now*? *Please tick all that apply*

- Via King's College London Social media
 Via Somerset House Word of mouth
 Media or press Other *please state* _____
 Posters/flyers _____

PERSONAL DETAILS

First name: _____ Last name: _____

Email address: _____

Phone number: _____

We would be very grateful if you could supply an email address. We would like to contact a small number of respondents, to ask if they might be willing to answer some follow-up questions (as part of a project to understand the impact of this exhibition). Your details will not be passed on to any other third parties and you will not be named in any outputs. If, when contacted, you no longer wish to participate, you will be able to opt out and we will delete your contact details.

Please tick this box if you are happy to be contacted by the curatorial team

We would also like to send you King's e-newsletters and information we think might interest you. Your data will not be passed on to any third parties. You can opt out at any time by following the unsubscribe link at the bottom of every email.

Please tick this box if you are happy to receive these emails

Please hand this to a member of our gallery team – thank you for your time.

Appendix 3: Schedule for semi-structured interviews

What did you think of the exhibition?

Did you enjoy it?

Was there anything in particular you liked or disliked, or think we could improve?

Why did you choose to come to the exhibition?

Did you come specifically to see it or did you just happen across it?

Have you visited all the parts of the exhibition? If no, do you intend to visit the other part(s)?

Do you have any previous knowledge or experience relating to contemporary or classical art?

Did you learn anything new?

Had you heard of the Musée d'Art Classique de Mougins before visiting this exhibition?

Did the exhibition make you think differently about anything?

Contemporary art?

Classical art?

Did you respond to any of the rooms or works in particular?

How did they make you feel differently?

Do you think you will do anything new or different as a result of visiting the exhibition?

Will it have any impact on your professional/artistic/personal practice?

Would you come to another exhibition at King's College London?

Have you been to King's College London before visiting this exhibition?

Appendix 4: Contextual data collection form used with interview participants

We hope you enjoyed your visit to *The Classical Now*. Please take a few moments to give us your feedback and help us demonstrate the importance of our work.



ABOUT YOU

Gender *please state* _____ Prefer not to say

Age Under 15 15-24 25-34 35-44 45-54 55-64 Over 65 Prefer not to say

Ethnicity *please state* _____ Prefer not to say

If you live in the UK, what is your postcode? _____

If you live overseas, what is your country of residence? _____

We are interested to find out how many visitors come from within and outside of King's College London. Are you any of the following? *Please tick all that apply*

- King's student King's academic/clinical staff
 King's Alumni King's other staff *please state* _____
 No connection with King's

The exhibition *The Classical Now* stretches across different locations. Please tick all you have visited:

- Inigo Rooms (Somerset House East Wing) The Arcade at Bush House
 Showcase of student & staff artwork in The Arcade

If you have not yet visited all the areas of the exhibition, please tick those you intend to visit in future:

- Inigo Rooms (Somerset House East Wing) The Arcade at Bush House
 Showcase of student & staff artwork in The Arcade

Which of these King's College London spaces had you visited before today?

- Inigo Rooms (Somerset House East Wing) Bush House This is my first visit to King's

How did you hear about *The Classical Now*? *Please tick all that apply*

- Via King's College London Social media
 Via Somerset House Word of mouth
 Media or press Other *please state* _____
 Posters/flyers _____

PERSONAL DETAILS

First name: _____ Last name: _____

Email address: _____

Phone number: _____

We would be very grateful if you could supply an email address. We would like to contact a small number of respondents, to ask if they might be willing to answer some follow-up questions (as part of a project to understand the impact of this exhibition). Your details will not be passed on to any other third parties and you will not be named in any outputs. If, when contacted, you no longer wish to participate, you will be able to opt out and we will delete your contact details.

Please tick this box if you are happy to be contacted by the curatorial team

We would also like to send you King's e-newsletters and information we think might interest you. Your data will not be passed on to any third parties. You can opt out at any time by following the unsubscribe link at the bottom of every email.

Please tick this box if you are happy to receive these emails

Please hand this to a member of our gallery team – thank you for your time.

Appendix 5: Online survey

We hope you enjoyed your visit to The Classical Now. Please take a few moments to give us your feedback and help us demonstrate the importance of our work.

1. Why did you choose to visit *The Classical Now*?
2. Has the exhibition made you think differently about ancient art? If so, how?
3. Has the exhibition made you think differently about contemporary art? If so, how?
4. Did you respond to any of the rooms/works in particular? If so, how and why?
5. Is the exhibition likely to have an impact on your professional, artistic or personal practice? If so, how?
6. Please select all of the following that describe your experiences (multiple boxes)

- I learned something new
- My creativity/imagination has been enhanced
- I've been inspired
- I changed my opinion
- I'm going to plan a new activity/project
- I enjoyed myself
- Other (please specify)

7. The exhibition *The Classical Now* stretches across different locations. Please tick all you have visited

- Inigo Rooms (Somerset House East Wing)
- The Arcade at Bush House
- Showcase of student and staff artwork in the Arcade

8. Which of these King's College London spaces had you visited before?

- Inigo Rooms (Somerset House East Wing)
- Bush House
- This is my first visit to King's

9. We are interested to find out how many visitors come from within and outside of King's College London. Are you any of the following? Please tick all that apply

- King's student
- King's alumni
- King's academic/clinical staff
- King's other staff (please specify)

10. Please use the space below to add any other comments you would like to make. We would like to contact a small number of respondents, to ask if they might be willing to answer some follow-up

questions (as part of a project to understand the impact of this exhibition). Your details will not be passed onto any other third parties and you will not be named in any outputs. If, when contacted, you no longer wish to participate, you will be able to opt out and we will delete your contact details. If you are happy to be contacted by the curatorial team, please supply an email address in the box below.

This independent report on the impact of The Classical Now exhibition was produced by Dr Victoria Donnellan, a consultant with experience in visitor research on the outcomes and impact of exhibitions of classical art, in consultation with Professor Michael Squire, the project's academic lead, and with assistance from the King's Culture team. Funding was provided by the Modern Classicisms project and the Department of Classics in the Faculty of Arts and Humanities at King's College London. The report is dedicated to the exhibition and excludes other parts of the project such as the accompanying Cultural Programme, website, launch, and research and interviews with contemporary artists.

November 2018