

CLASSICS MATTERS

The Classics for All Magazine Spring 2026



CHAMPIONING CLASSICS IN SCHOOLS

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CLASSICS MATTERS The Classics for All Magazine

©2026 Classics for All, Room D1, North Wing, Strand Building, King's College, London WC2R 2LS

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Design and layout: Patrick at [Creative Material](https://www.creative-material.com). Cover illustration: © [Charlotte Bunney](https://www.charlottebunney.com)

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Welcome from our Chief Executive

Jo Hobbs talks us through who's who and what's in store for Classics for All this year

As we look ahead to this year's work, I am delighted to welcome our new regional coordinators to our team. Coordinators are the backbone of Classics for All. Their day-to-day engagement with schools is where so much of our impact begins: building relationships, spotting opportunities, and supporting teachers to bring the ancient world alive in classrooms across the country.

This spring, we are pleased to welcome Darren Lester in the South West and Andie Allman in the South East. Both bring fresh energy, experience and a deep commitment to improving educational opportunity. At the same time, we are thrilled to welcome back Maria Haley in Yorkshire and the Humber, where her work has already strengthened networks, championed teachers and broadened access to classical subjects across the region.

Together, our regional coordinators ensure that Classics for All remains rooted in local contexts and responsive to the needs and ambitions of the schools we serve. We are enormously grateful for their insight and dedication.

This year also marks the National Year of Reading, a celebration that resonates deeply with our work. When you talk to people who love the ancient world, they so often speak of the books and stories that first captured their imagination – the spark of discovering Homer or Ovid, the thrill of a myth retold, or the surprise of finding how contemporary ancient authors can feel in their wit, warmth and preoccupations. Reading remains one of the most accessible pathways into the ancient world: an invitation to step into new



Jo Hobbs (right) visiting St Ambrose High School, Coatbridge, Scotland



Reading remains one of the most accessible pathways into the ancient world: an invitation to step into new landscapes of imagination, challenge and possibility.

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I can still recall, just before the summer holidays one year at school, finding a book in the library about the Roman Ninth Legion. I was completely mesmerised. I remembered exactly where it sat on the shelf. But over the summer, the school library was reorganised, and when I came back I couldn't find it or the books around it. It's amazing how these things stick with you. How a story discovered at the right moment can set something alight that never quite goes out.

As we celebrate the National Year of Reading, I've been reflecting on how powerful these early encounters with stories can be – the ones that stay with us, shape our curiosity and open up whole new worlds. And it's thanks to you – our donors, partners and wider community of supporters – that

so many young people across the country are getting the chance to experience that same spark. Your generosity enables our central team and regional coordinators to work directly with schools, helping thousands of pupils discover the ancient world in ways that build confidence, raise aspirations and transform lives. From the South West of England to the North East of Scotland – and with a special spotlight in this issue on the West Midlands – your support ensures that Classics for All can continue to grow its reach where it matters most. Thank you for making this work possible, and for standing with us in bringing these stories, languages and ideas to a new generation of readers and thinkers.

Jo Hobbs MBE

Chief Executive Officer,
Classics for All

The National Year of Reading

We reflect on the power of reading for Classics with an interview from young classicists

In 2025, the National Literacy Trust reported the lowest levels of children and young people enjoying reading since 2005, when their reports on this began. Just one in three children and young people aged 8 to 18 are enjoying reading in their free time and less than 1 in 5 children and young people read daily. The stark picture their research paints suggests reading is becoming an increasingly niche pursuit.

One response to this has come from the Department for Education, which has launched its initiative, the National Year of Reading 2026. They aim to 'go all in' on reading – focusing on its joys and drawing people into reading through their existing passions. In light of this, we want to reflect on what reading means for Classics and budding classicists.

For subjects like Classics, which aren't required as core in state education, the silver lining of missing out on being part of day-to-day life for most students is that its discovery can be as a hobby rather than as a 'subject.' While TV, films and video games all do a great job of disseminating Classics outside a classroom, one of the most popular introductions to

“ I truly began to appreciate the Classics properly when I began learning Latin in secondary school and could get a feel for the language as well as more of an interest in Roman mythology and history.

Rory Scott, studying Classics at the University of St Andrews

Classics for young people comes through reading books, particularly popular works of fiction.

We ask every member of The Chorus (our young classicist network) "What sparked your interest in Classics?". More than half mentioned reading Classics-themed books and nearly a quarter attributed their interest to Rick Riordan's *Percy Jackson* series alone. We interviewed members of The Chorus about how reading inspired them...

Avishi Hettiarachchi

Year 13 student hoping to study Classical Civilisation

I am a Year 13 Classics student hoping to pursue a degree in Classical Civilisations later this year.

I currently study Virgil's *Aeneid* both on its own and in comparison with Homer's *Odyssey*, and it is fascinating to contrast the characteristics of the Greek 'Homeric' hero with the typical Roman hero. I love analysing how these favoured traits allow modern readers a better understanding of the core values of each society, with Aeneas demonstrating the utmost *pietas* (loyalty) to his country and Odysseus' decisions centring around achieving *kleos* (glory).

But it is Greek theatre and the relevance of plays such as Aeschylus' *Oresteia* trilogy and Aristophanes' *Frogs* – which tackle complex moral, philosophical, and political dilemmas, to even a modern audience – that I enjoy studying the most.

My love for the subject began when I was 10 and read the *Percy Jackson* series by Rick Riordan – whose vivid portrayals of powerful gods and heroes, who despite their divinity are shaped by markedly human flaws – sparked my curiosity about Greek mythology. Since then, I have been interested in researching and reading around the topic.

This led me to complete an EPQ centred around modern feminist reinterpretations of mythological women, comparing contemporary portrayals, like Madeline Miller's *Circe*, with their presentations in well-known pieces of Greek Literature, such as *The Odyssey*. Through this research, I became particularly fascinated by how Greek values such as *xenia* and *kleos* are woven into myths.

I look forward to expanding my knowledge in these topics (and more) in the future as I begin my degree, particularly in other ancient civilisations outside of Greece and Rome.



A student at Beam County Primary School in London reading *Minimus* Photo: Nigel Chapman

Rory Scott

Now studying Classics at the University of St Andrews



I am currently in my first year studying Classics at the University of St Andrews, taking modules in advanced Latin, beginners Ancient Greek and Ancient History.

I have really enjoyed studying the breadth of the ancient world in Ancient History, taking modules on everything from the Babylonian Empire and Persia to Late Antique Rome, while focusing on historical processes and the experiences of ancient communities – a much more interesting way of studying history, in my opinion!

However, equally fun has been taking advanced Latin, where I am learning to pick

apart the language in detail and studying some very exciting texts. My favourite so far has been Book 3 of the *Aeneid*, focusing particularly on the monsters. Outside of Classics I enjoy literature, recently finishing *Wuthering Heights*, hiking and travel.

I remember when I was about 8 or 9, I read the *Percy Jackson* series by Rick Riordan. It sparked such a fascination in me about all the myths and stories featured in the books – it felt like another world entirely. I truly began to appreciate the Classics properly when I started learning Latin in secondary school and could get a feel for the language, as well as more of an interest in Roman mythology and history.

The most recent ancient author I have read is Sophocles' tragedies *Antigone* and *Electra*. These feel like two halves of the same coin to me, and I enjoyed how Sophocles explores grief and revenge through women, who were marginalised in the context of the Greek polis (and even so

their actions are still defined by the men in their lives). It is easy to understand why the Athenians saw theatre as a religious experience, as these stories and others like them are some of the rawest displays of human emotion you can find.

I also recently read *The Silence of the Girls* by Pat Barker, which is a modern retelling of the *Iliad* from the perspective of Briseis, Achilles' slave and war prize, and the centre of the conflict between him and Agamemnon. Barker not only writes beautifully but also creates a compelling story by contextualising the *Iliad* in the realities of war, including sexual violence, and focusing on a woman and her experience in a story which had hardly acknowledged women at all.

I loved reading a feminist retelling that managed to reconcile the need to centre women with the difficulty of extricating them from male-dominated narratives by making this one of the main themes of the novel.

Interview with Emily Wilson, translator of *The Odyssey*

We interviewed **Emily Wilson** about why we still adapt, translate and read Classics



Emily Wilson Photo: Kyle Cassidy

Emily Wilson is a classicist, author, translator and a professor of classical studies at the University of Pennsylvania. She has translated Homer's *Odyssey* into English verse in 2018, the first woman to do so, and the *Iliad* in 2023. She kindly ran an event for The Chorus in 2023 about her experiences as a translator and classicist, attended by more than 100 members. We asked her how she was inspired to get into Classics and why she thinks we still read and translate the Classics to this day.

I'm continually grateful to the teachers and writers who helped introduce me to ancient Greek and Roman literature, culture and history. My first experience came in elementary school. When I was 8 or 9, the creative teachers at the school, tired of putting on Nativity plays every year, decided to do a musical dramatic adaptation of the *Odyssey*. I got to play the goddess Athena, in a self-constructed tinfoil helmet, and my classmates and I relished the opportunity of gouging out the papier-mâché single eye of the headmaster.

“As a shy, anxious, imaginative child I realised that the violent, thrilling world of Greek myth felt liberating and truthful, in ways that more realistic narratives didn't ... I read all the children's retellings I could get my hands on.

This experience was revelatory to me as a shy, anxious, imaginative child. I realised that the violent, thrilling world of Greek myth felt liberating and truthful, in ways that more realistic narratives didn't at that stage of my life. I read all the children's retellings I could get my hands on. It was before the era of Percy Jackson, so I read Roger Lancelyn Green, Rosemary Sutcliffe, Mary Renault, and so on. I'm conscious from my own experience of how important children's and young adult retellings of ancient literature, myth and history can be, offering a gateway into ancient studies.

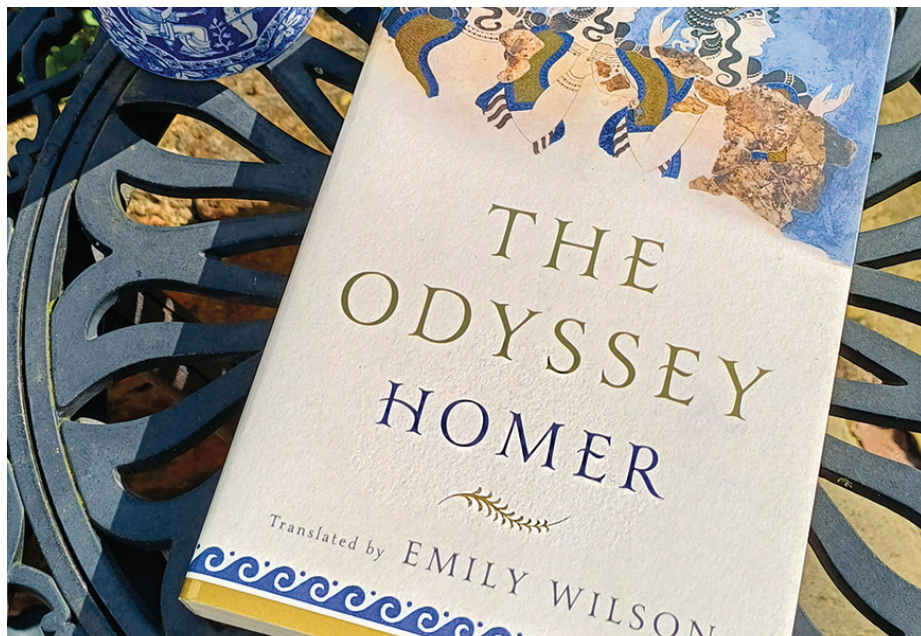
Later, my parents moved me to a private high school where I was very lonely, but had the great advantage that it offered Latin and ancient Greek. I loved beginning to learn these languages and to read the original words of Virgil and Euripides. I went on to study Classics at Oxford. I chose the subject both because of my passion for the languages and literature, and I felt it offered the broadest training, within the narrow UK system. Classics, unlike English or History, would allow me to explore philosophy, language, and material and visual culture

alongside history and literature. It would also allow me to think both rigorously and comparatively about the lives and experiences of people whose societies were entirely different from my own, and yet recognisably human.

I've published several books and articles about ancient literature, philosophy and their later receptions. Much of my writing has been about how the meanings of ancient Greek and Roman culture have changed in different historical eras. As a scholar, teacher and writer, I've always been interested in how to stay connected to that first eight-year-old passion: the excitement and revelation of encountering worlds that are both very alien and very engaging for people in the twenty-first century.

I didn't think I'd be a translator when I grew up, nor did I think much about contemporary retranslations as an undergraduate. Later, I studied the history of early modern vernacular translations of ancient texts, and began to understand the fascinating intertwining of translation, reception, reinvention and reinterpretation for changing cultural eras. But it was only when I was teaching classes on ancient literature in translation in the United States, during my PhD programme and later at the University of Pennsylvania, that I began to consider the importance of translation. I realised that intelligent, motivated, non-specialist undergraduates can engage deeply with ancient literature read in translation, and that for these encounters to be as rich as possible, it depends not only on the work of the teacher and the students, but also on the quality of the translation.

I began working as a published translator when various editors invited me to consider taking on these projects – first with



Emily Wilson's translation of *The Odyssey*

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I want to create translations that may live on the tongue and ear as much as the page, and may work for readers and speakers of several different dialects of English.

translations of Seneca's tragedies, then the *Odyssey*, the *Iliad*, and plays by Euripides and Sophocles. I have been endlessly grateful to be able to spend years immersed in these fascinating texts, and the process of trying to bring them to life in new ways for new generations of readers.

To me, it's essential not to present accessibility as if it were equivalent to "dumbing down" or simplification. Everyone, including those who do not have time or resources to learn ancient languages, deserves to have access to the variety and complexities of ancient literature and culture. Some ancient poetry is relatively straightforward in some ways: Homeric vocabulary is odd and difficult (if you begin with *Attic* or *Koine*), but the syntax is not difficult at all, in sharp contrast to the much more dense language of *Thucydides* or *Pindar*. I have tried to create an English voice for Homer, and the many different characters within the poems, that would be distinct from the voices of Seneca or Sophocles.

One core thread that has run through my work as a translator is the desire to echo the experience of ancient epic and ancient drama as rhythmical, metrical verse, designed for oral performance. I want to create translations that may live on the tongue and ear as much as the page, and may work for readers and speakers of several different dialects of English – just as the originals were read and performed and heard by speakers of varied dialects of Greek.

I applaud the efforts of Classics for All in working to create pathways for more students from all different backgrounds. As a child, playing Athena and learning ancient languages for the first time, I could already intuit that ancient languages, literature and myth gave me a sense of a bigger imaginative world, and resonated with deep emotions of rage, grief, loss and connection. Ancient poetry does not belong to any living person, and therefore it belongs to us all.

Events – what's on in 2026

Your glance at the year ahead

Dr Kathryn Tempest lecture and Q&A

Corruption as symptom and cause: Cicero and the decline of the Roman Republic

🕒 Tuesday 28 April ▪ Doors open from 5:30pm, lecture starts at 6pm

📍 Twenty Essex, 20 Essex Street, London WC2R 3AL

In this lecture and Q&A, Dr Tempest will use Cicero's speeches to explore how Romans debated the meaning of corruption, what legal mechanisms they devised to restrain it, and why they ultimately came to see the moral and political decay of their leaders as a cause and a symptom of the Republic's collapse. The lecture and Q&A will be followed by refreshments and networking at Twenty Essex.

If you're not yet a member of the Lawyers' Group and would like to attend this event, please join online at classicsforall.org.uk/lawyersgroup



Classics for All's Impact Awards 2026

🕒 Friday 26 June ▪ Doors open from 6pm

📍 113 Chancery Lane, London, WC2A 1PL

Our sixth annual awards ceremony recognising the transformative work of our teachers from across the country. Each year, we invite teachers, network coordinators and special guests to celebrate some of our most outstanding educators.

Get in touch at contact@classicsforall.org.uk if you would like to come.

Overboard

🕒 Thursday 1 October

📍 Linklaters, 20 Ropemaker St, London EC2Y 9AR

Four famous characters from the ancient world go head-to-head in a rapidly sinking boat. Who will sink and who will swim? You decide who will be thrown 'Overboard'!

Join us for the fourth time at one of our liveliest events, our symposium with a twist, as four top classicists vie for your vote in this engaging and hilarious debate. Each will make their case for why their famous individual from antiquity should be thrown Overboard from our sinking ship.

You will be able to buy tickets closer to the time at classicsforall.org.uk/events/overboard



The mock trial of Odysseus

🕒 Tuesday 20 October

📍 UK Supreme Court

Each year Classics for All's Lawyers' Group puts a classical figure on trial in the UK Supreme Court. Last year it was Nero's turn in the stocks, and this year it's Odysseus' turn. Tickets to the in-person event will only be available to our Lawyers' Group, but livestream tickets will be available to the general public.

If you're not yet a member of the Lawyers' Group and would like to attend this event in person, please join online at classicsforall.org.uk/lawyersgroup



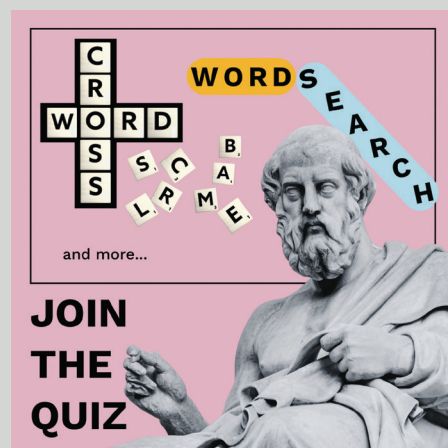
Classics for All's weekly quiz

Get a Classics-themed puzzle straight to your inbox every Thursday

Join our mailing list at mailchi.mp/classicsforall.org.uk/classicsforallquiz to get a Classics-themed crossword, acrostic, word search and more every Thursday at lunchtime.

All quiz questions are kindly provided by Julian Morgan. Julian provides The Times newspaper with Quick Cryptic crosswords under the name Lupa and the Saturday *O Tempora!* edition under the name Aenigmatifex. A Classics teacher for many years, Julian's books and apps for lovers of the classical world include Latin puzzle books, ancient Greek puzzle books, Classical Puzzles, Roman Britain Puzzles and Sonnets for Classical Stars.

To get a taste of the puzzles you could receive, why not have a go at the Aphrodite sudoku below?



Aphrodite sudoku

You know how sudoku works. All you have to do is place numbers one to nine in each vertical and horizontal line and then make sure that each number appears once in each of the nine 3x3 squares.

The difference here is that this is *Aphrodite* sudoku! You have to use the nine letters of her name in the same way.

Good luck!

R				D	E		T	A
	T	P			A		E	
A	E			H				P
T	P				O	H		
	I			T	P			O
E				R	H	D		T
	A		H				I	
P	R				I	A	H	
I			R	T				E

Meet Hebe, our West Midlands Coordinator

Hebe Barlow talks reading challenges, Roman finds and more

I've loved the ancient world for as long as I can remember – learning about Tutankhamun at primary school, devouring Asterix and Obelix comics, and discovering the Roman Mysteries series. My history-obsessed dad certainly encouraged this passion. When university applications came around, I couldn't imagine studying anything else. I chose the University of Birmingham because their Ancient History course covered not just Rome and Greece, but also Egypt and the Ancient Near East. After five years focused on Greece and Rome at school, exploring other civilisations was irresistible.

Following my undergraduate, I studied Classics PGCE at the University of Sussex, run by

Rowlie Darby, who founded the first of Classics for All's networks in 2014. Seeing his outreach work firsthand, I knew this was what I wanted to pursue. When I returned to Birmingham for my Masters, I reached out to get involved. I've been studying at Birmingham and working for the West Midlands network ever since.

Having just finished my reception studies PhD thesis on gladiators in young adult dystopian literature – a topic first inspired by asking in second year whether I could research Ridley Scott's *Gladiator* – I want to use my obsession with Greek mythology in children's literature and gladiators in sci-fi films to introduce Classics to as many pupils as possible.



Hebe Barlow

About the West Midlands network

The Classics for All West Midlands network, which I've coordinated since 2021, covers a diverse region across six counties and 14 educational authorities. This geography encompasses some of England's most contrasting educational landscapes: Birmingham ranks as the 7th most income-deprived local authority in England, while Shropshire and Staffordshire sit at 192nd and 241st respectively. The region spans from densely populated urban centres to remote rural communities. This variation in deprivation and geography shapes our approach - we work to ensure that Classics education reaches students regardless of their school's location or resources.

We currently support 46 primary schools, 40 secondary schools and three sixth form colleges. Since the network's founding in 2018, we've reached over 24,000 pupils, nearly doubling the number of students studying Classics at Classics for All-trained schools from 2,775 to 5,827 in 2024. This academic year, the Birmingham and West Midlands network merged with the Warwick network, bringing Coventry and Warwickshire into our remit and covering all of the West Midlands.

“ Since the network's founding in 2018, we've reached over 24,000 pupils, nearly doubling the number of students studying Classics at Classics for All-trained schools.

The Ancient World Reading Challenge

Teachers frequently express that they want to incorporate the ancient world into their lessons but simply don't have the curriculum space to do so. This has made extracurricular engagement crucial - schools need new and accessible ways to connect students with classical content outside formal teaching time. When multiple teachers began asking specifically for resources to support reading for pleasure linked to the ancient world, I realised there was a gap that needed filling.

The Ancient World Reading Challenge, which I launched this year, grew directly from these conversations. The challenge is built around 12

badges, a number I chose deliberately for its significance in ancient mythology – the 12 Olympian Gods, Hercules' 12 labours and the 12 months that governed ancient calendars. To earn each badge, students must read a book that they can link in some way to that specific number. For example, to earn Badge Seven, students could read something about the Seven Hills of Rome, Cleopatra VII (the famous queen was actually the seventh!), the seven laps of Roman chariot races, the Seven Ancient Wonders, or Odysseus's seven years with Calypso. Students select whichever connection interests them most.

“ The ‘Reading Passport’ transforms the challenge into a journey through antiquity, with students creating passport stamps for destinations like Ancient Rome, Mount Olympus, or Atlantis.

What makes the challenge particularly flexible is that it essentially allows students to read anything they want. They could read the *Odyssey* itself, or a mythical retelling – currently a popular genre. They could choose non-fiction, *Horrible Histories*, a comic book set in the ancient world, a *Percy Jackson* adventure or anything else that captures their imagination. There's no requirement about the type of book; we simply want them to enjoy themselves. While I provide book recommendations for each key stage as a starting point, students are welcome to find their own books as long as they can justify the connection.

After reading, students elaborate a creative response that demonstrates their understanding and explains how their book connects to the badge. This can take any form: book reviews, artwork, presentations, creative writing, or anything else that engages them meaningfully. The emphasis is on thoughtful engagement rather than prescribing rigid formats.

Understanding that every classroom is different, I've developed five participation models teachers can adapt. Individual students can work independently, earning certificates for completing one, four, eight, or all 12 badges. Classical reading circles allow small groups to divide books, then share insights and create collaborative responses. Thematic Mini-Challenges break badges into focused units like "Ancient Egypt" or "Heroes and Myths," perfect for connecting to curriculum topics. The 'Reading Passport' transforms the challenge into a journey through antiquity, with students creating passport stamps for destinations



Hebe Barlow dressed up as a Roman with one of her favourite history books

like Ancient Rome, Mount Olympus, or Atlantis. Crucially, teachers are free to develop their own approaches to best support their student.

The challenge is completely free, works with any book format, allows students to read at any level, and has no deadline pressure. This accessibility has been crucial in the West Midlands, where schools operate in vastly different contexts.

Teacher response has been overwhelmingly positive. It's been described as 'a lovely opportunity for children to read for pleasure,' helping them 'inspire students with a love of reading, and open up new horizons.'

Early adopters launched it on European Language Day, while others integrated it into Classics clubs, noting it's 'really exciting and something our students (and I) would love.' One teacher called it 'wonderful and very flexible,' expressing hope to 'really find a way of embracing the challenge and getting students to embark on this fabulous journey through the classical world.'

The challenge continues evolving based on teacher feedback. One strength of the flexible approach is that it opens possibilities beyond books explicitly set in Ancient Greece or Rome – students can discover how the ancient world weaves into modern fantasy novels, contemporary adventures and unexpected genres. The core principles remain: making the ancient world accessible and exciting through reading, meeting students wherever they are and showing them that classical civilisations have incredible stories to tell.

Northern students join Oxbridge Classics open day

An opportunity to inspire the next generation of classicists to apply at the most prestigious universities

During and after our 2025 Gala Dinner, guests and friends of the charity generously contributed towards our 'Oxbridge North' project: offering sixth form students from the North West of England the opportunity to attend joint Cambridge and Oxford open day on Classics and try language taster courses.

There are numerous barriers to applications and progression to Oxford and Cambridge from the region, particularly for Classics. For many state school students, a visit to Oxford or Cambridge has a direct impact on whether they apply; they often can't get beyond the perceived barriers and imposter syndrome until they visit. Due to the distance, the cost of visiting can be prohibitive, especially since it is difficult to visit in a day.

Another issue state school students face is when they get to university and start studying Classics. Having attended schools with no opportunity to study ancient languages or Classics at all, they can find themselves on courses with students who have studied Latin or even Classical Greek for years.

Surrounded by students with ancient language experience, many state school students shy away from

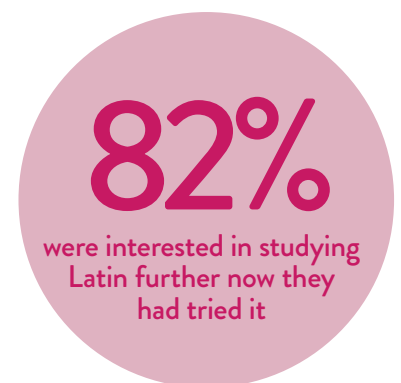
languages during their Classics degree. This was another issue we wanted to target, providing ancient language taster courses.

In the autumn, Joanne McNamara, network coordinator for North West England, contacted state sixth form schools and colleges across the region to tell them about the initiative and how their students could benefit. Fifteen students registered for a short online briefing, where they heard from Dr Andrew Sillett (Oxford) and Molly Willett (Cambridge) about the format of the open day and the application process.

Last academic year, Classics for All ran online language taster courses to encourage complete beginners to explore ancient languages. We aimed for these to boost confidence for those going on to study Classics without any previous language learning.

Based on the success of these tasters, we then ran an online Latin course at the end of last year. 45 students registered, and more than half of them attended at least four of the six sessions.

Forty students registered for the Ancient Greek course, which ran from 13 January until 24 February.



“ I plan on going on to do Classical Studies at university and I was nervous about having to learn Latin due to my perception of it being new and difficult. However, this course really boosted my confidence, and it was the introduction to the language that I needed to feel prepared and knowledgeable about what I am going into.

Latin taster attendee

“ Every aspect of the trip was so amazing and I wished that we could have stayed a bit longer. My favourite part was staying at the college and especially eating our dinner there. It was so lovely to talk to everyone that also wanted to do Classics but also spend some time in the actual college catering hall and learn a bit more about what living in Cambridge would actually look like.

Before coming to the trip, I was sure that Cambridge wasn't the right place for me and that I'd stick out like a sore thumb, but everything about the trip was so welcoming. So much so that I'm now 99.9% sure that I'll apply to Cambridge. It was so helpful to talk to Tristan who had come to Cambridge with a similar learning background and get a first-hand account about what the four-year course looks like. It made the thought of Classics at Cambridge so much less daunting.

Student that attended in 2022, and went on to get a place at Newnham College, Cambridge, where she won a prize for her prelims work.

The Oxford and Cambridge Classics Open Day 2026

This year's Open Day was held on Monday, 23 March. So far, 30 students from 13 institutions have registered. This is a significant increase since we took 15 students to Cambridge in 2022. The sixth form colleges and schools are as follows:

- **Xaverian College***, Manchester
- **Blackpool Sixth Form College***
- **Priestley College***, Warrington
- **Carmel College***, St Helens
- **Loreto Grammar School**, Manchester
- **Loreto Sixth Form College***, Manchester
- **Runshaw College***, Leyland
- **Canon-Slade**, Bolton
- **Wirral Girls**, Wirral
- **St Christopher's Sixth Form College***, Accrington
- **Lancaster Royal Grammar School***, Lancaster
- **The Belvedere Academy***, Liverpool
- **Cheshire College South**, Crewe

* These schools or colleges are in a more deprived area of the UK, according to the government's deprivation statistics.



One of our Oxbridge north students enjoying exploring the Cambridge Cast Gallery during the 2026 Open Day

Our trustees

A warm welcome to our new trustees and thank you to our outgoing trustees

Classics for All is delighted to welcome four newly appointed trustees: Mark Carawan, Chris Tudor, Harriet McCann, and Lindsay Johns. Each brings a distinct blend of professional expertise, personal passion, and commitment to widening access to the classical world for young people across the UK.

Together, our new trustees bring expertise that will enrich the charity's governance, strengthen its strategic thinking and support its continued growth.

Harriet McCann



Harriet McCann joins the Board as a passionate classicist with first-hand experience of the transformative impact Classics can have in state schools. After studying Classics at the University of Bristol, she taught Latin and Classics in several state settings, including introducing Latin at a Birmingham school where more than 50% of pupils chose to pursue it to GCSE. Harriet later moved into the charity sector and is now Director of Policy, Insights and External Affairs at the National Youth Agency, where she leads work across policy, advocacy, research, data, communications and marketing.

Her experience supporting disadvantaged young people and her collaborative, evidence-based approach will significantly strengthen our strategic direction.

Chris Tudor



Chris Tudor, founder of the digital learning platform MASSOLIT, offers deep subject knowledge and entrepreneurial insight. A classicist who studied at Oxford, Chris has developed MASSOLIT into a respected teaching resource widely used in schools in the UK and internationally.

His commitment to making high quality humanities content accessible aligns strongly with Classics for All's ambition to broaden participation and support teachers in diverse educational settings.

Mark Carawan



Mark Carawan brings an exceptional global track record in governance, audit, risk management and regulatory compliance. A former Chief Compliance Officer at Citigroup and Chief Internal Auditor at both Citi and Barclays, he has worked extensively with financial institutions and regulators worldwide to strengthen organisational integrity and

culture. Mark originally studied Classics before completing a PhD, and his long-standing voluntary engagement with education and youth development speaks directly to our mission.

Lindsay Johns



Lindsay Johns is a writer, broadcaster and long standing advocate for educational opportunity. He has written for major UK and international publications, created acclaimed arts documentaries for the BBC, and mentored young people in Peckham for two decades.

A Fellow of the British American Project and an active supporter of cultural and educational charities, Lindsay brings a powerful belief in the role of intellectual enrichment, arts and culture in expanding young people's horizons.

Thank you

We would also like to express our sincere thanks to **Dr Mai Musié, Lidia Kuhivchak and Professor Michael Scott** who stepped down from the Board last year.

Their dedication, insight and commitment to widening access to Classics have left a lasting legacy, and we are deeply grateful for their service.

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In addition to publishing the names of **Praetorians** and above here, we also acknowledge our Centurion donors (giving £100-999) on our website: classicsforall.org.uk/centurions

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To find out more about our work and how you can help us, please contact Jo Hobbs at Jo@classicsforall.org.uk






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