

EMMANUEL 2014 REVIEW



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Stage 3 of the Tour de France started on Parker's Piece on 7 July and the cyclists warmed up by going past Emmanuel

Photograph: Keith Heppell

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VIEW FROM THE LODGE

Completing my first year as Master is an important milestone. This is a highly seasonal place, and only now can I understand the full scope and breadth of the task. I've seen the College and its people in every variant of light, dark, cold, hot, happy, sad, energetic and relaxed. And I've fallen in love with it all.

I've seen the College light, dark, cold,
 hot, happy, sad, energetic and relaxed.
 And I've fallen in love with it all

There is, not surprisingly, no job description for a Master and as I've often remarked this year, little training for what one might expect. Richard Wilson and Shôn Ffowcs Williams have been kind and generous with their advice, while encouraging me to find my own way. The students – undergraduates and graduates alike – are clever, public spirited and devoted to the College, and the Fellows have been universally welcoming. I have not needed to resort to the multiple copies of *The Masters* by C P Snow that arrived from well-wishers when they heard about my new job, nor the mysterious but riveting *Microcosmographia Academia* by Francis Cornford that Simon Jenkins, my chairman at the National Trust, pressed into my hand saying darkly 'this will be useful'.

This year has been enormous fun. I have accepted every invitation I could, met most Fellows individually and enjoyed countless parties and dinners. I've enjoyed hosting many excellent speakers, including our own Fellows, and given several talks myself. I've mixed with the students, attended their events, cheered our crews on the river, revelled in Evensong and the skills of our talented choir, and even played my rusty viola until my arm ached in the pre-Christmas scratch performance of Handel's *Messiah*. I've recited the beautiful prose commemorating our benefactors, had my portrait sketched on the Emmanuel Society's visit to Clapham's Lavender Hill Studios and swung on the garden swing at Stoneywell, the National Trust's newest property, thanks to the generosity of Emma Member Donald Gimson (1942).

Within the University I am getting involved with intercollegiate matters, have taken on (much to my delight) the chair of the Botanic Garden Syndicate, and learned how to confer degrees. There and in Hall my 'O'-level Latin has finally proved useful, if not completely fool-proof.

In May Bob and I, with Sarah Bendall, visited the east coast of the USA to meet Emmanuel Members and our friends in and near New York, and at Harvard University. It was inspiring to see the affection with which Emmanuel is held across the pond, and to walk in the footsteps of John Harvard and his Emmanuel contemporaries. Later in the year we will travel to Hong Kong, Singapore, Australia and New Zealand with a similarly energetic schedule, and we plan to visit the west coast of the USA soon.

My routine is happily unpredictable although I try to start every day with an early morning walk along the river. This way I have
continued on next page



stayed connected with nature, watching through the wet, wet winter as Cambridge retreated into the fenland mist, and through the long, early and often glorious spring as the leaves unfolded, birds sang, ducklings hatched and blossoms burst forth.

But what of Emmanuel and its future? I have been thinking about that but I promised to stay silent until I'd seen a year round, wanting to understand fully the academic rhythm and the way the atmosphere and priorities of the College change with the seasons. And I've concluded, perhaps obviously, that there is no question of Emmanuel needing to be dug up by its roots. It is a fantastic, high performing college and we achieve consistently excellent results. So whatever I do will be building on firm foundations and a wonderful track record.

To remain the best, however, we need to continue to challenge ourselves. And there are three things I want to champion that I believe lie at the heart of Emmanuel's success. The first is to continue to strive to be the best academically. Here we start from a firm base. We already attract excellent candidates and we teach and support them well. But we can be even more confident in reaching out to find those students who are capable of being the best but don't currently think that Emmanuel (or Cambridge) is for them. I'm fully behind our brilliant access initiative, with the excellent Lizzie Dobson organising outreach to schools and colleges in our designated areas of Sheffield and Essex. I'm sure this work will bear fruit as we seek out the most able students, whatever their backgrounds.

The second is to have an integrated approach to the future development of our wonderful buildings and grounds. I have loved getting to know Emmanuel 'the place', with its mix of ancient,

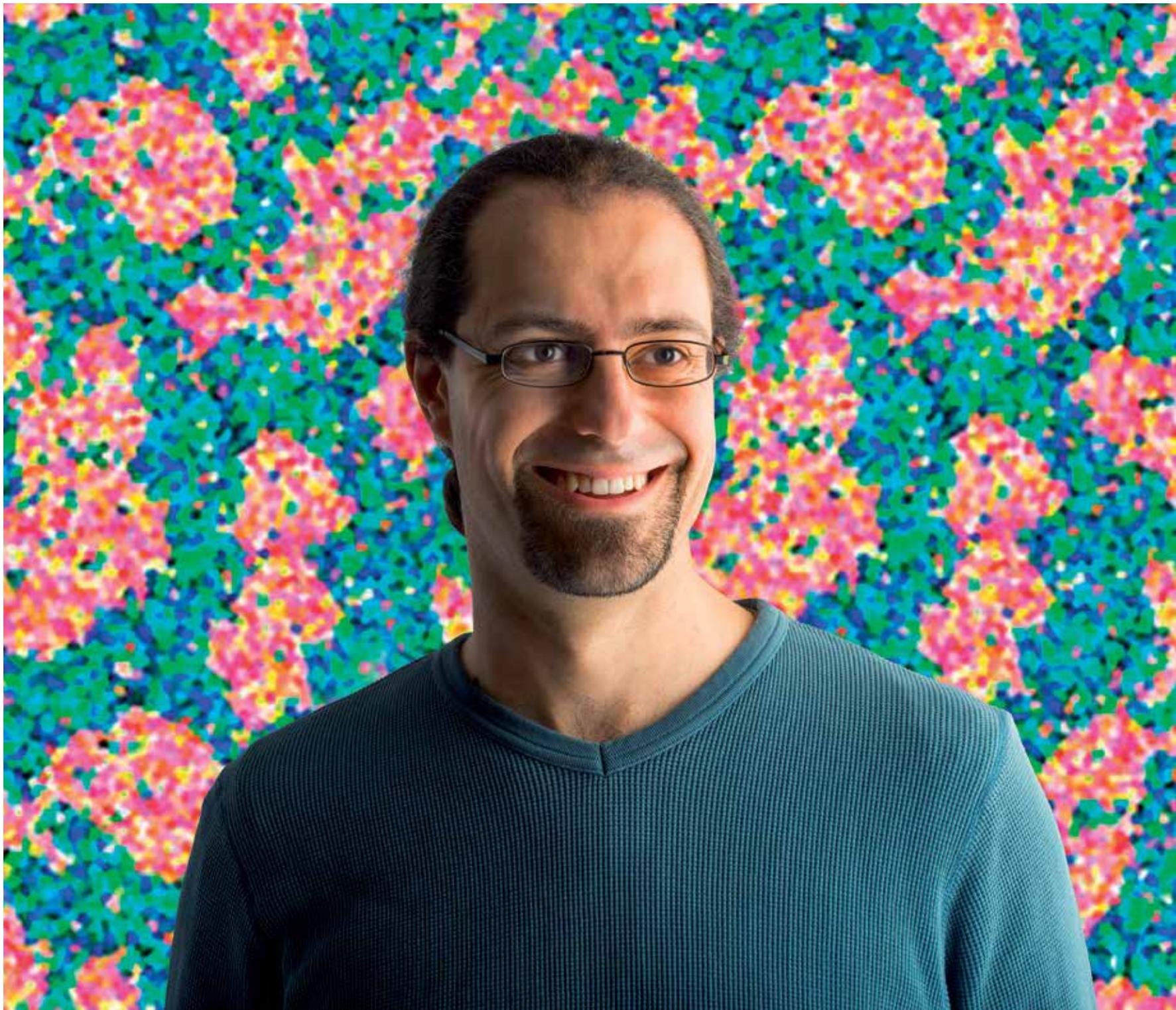
We will to work to keep the Emmanuel culture one of universal respect

rooted history and contemporary life. I love that you can trace our monastic foundations in the layout of the gardens and the footprint of the buildings; that Old Court remains continuously occupied for the purpose for which it was built in 1634; the perfection of the composition of our Chapel by Wren and Front Court; the way the College gives a lesson in architectural history; the stunning gardens; and that our newest accommodation sits happily alongside the older buildings while being as green as it can be. Over the next few years we will make big decisions about Park Terrace and will need to refresh the public rooms, and I want us to do so in the most informed and sensitive way possible.

The third is that we sustain Emma's reputation as the friendliest college in Cambridge. This sounds easy: we just keep doing what we have always done. But as society changes, expectations of universities grow and students experience new pressures, we will have to work to keep the Emmanuel culture one of universal respect, warm and loving. We need to be ready to meet the challenges that will surely come from the external environment, including funding, over the next decade, while sustaining our reputation both locally and internationally.

So we are, and need to continue to be, 'the best that we can be'. I look forward to many more opportunities to get to know the College's wider community of Members and friends, and to discussing with you what these ideas might mean in practice.

Fiona Reynolds, Master



HERDING CELLS

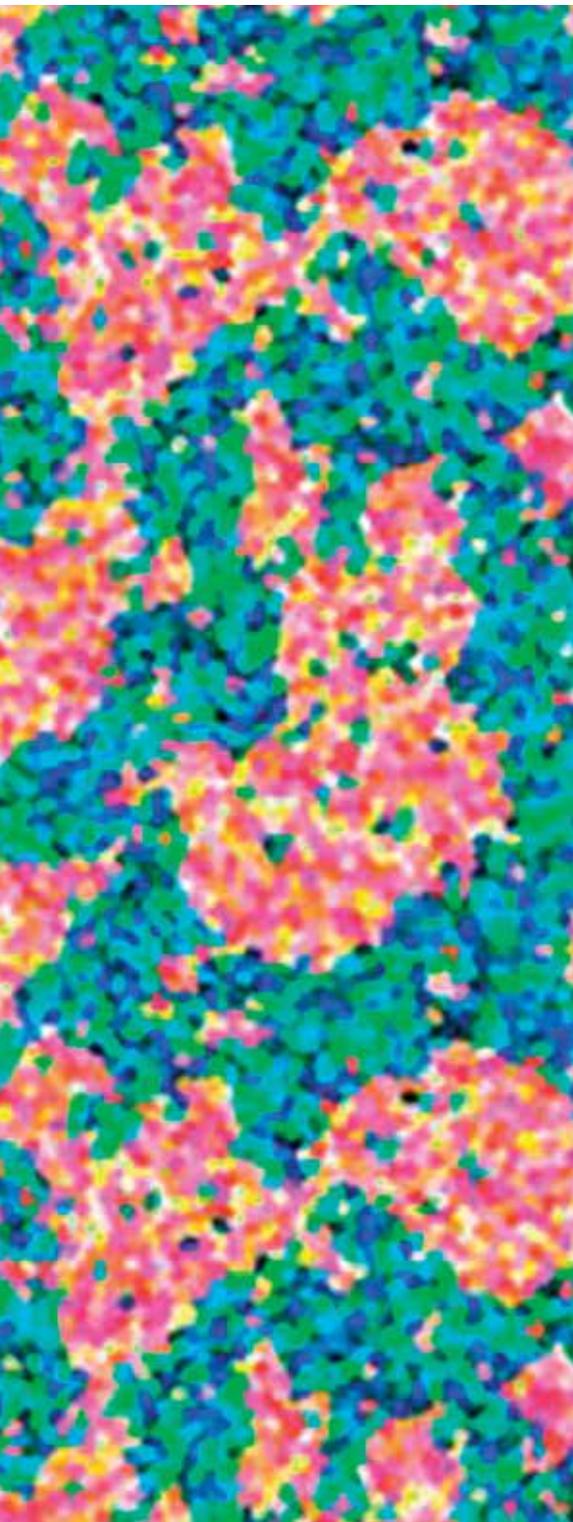
ALEXANDRE KABLA – FELLOW

Animals, including us, are most often studied as individuals. However, looking at them down a microscope, they can also be seen as societies of cells, surpassing the complexity of beehives or ant colonies, and far more harmonious than human societies. This high level of cooperation between cells is surprising considering that nearly all of them are doomed to die without offspring, with the sole function of helping a handful of them to pass their common genetic material on to the next generation. Cancer occasionally gives them back the freedom to proliferate and run away, if only this

insurrection was not so short-lived. Unicellular organisms might have reasons to laugh at the unfortunate evolutionary pathway taken by their distant cousins.

The theory of evolution explains well why such a level of cooperation is possible and indeed likely to appear at all. But a lot of mystery remains about how organisms develop from a single fertilised egg, cell division after cell division. Molecular biology and genetics have provided remarkable insights into the sub-cellular aspects of development. Yet we do not

understand how the whole process can work so reliably, how thousands of billions of cells end up most of the time at the right location, performing the right function. Looking at the molecular or genetic level of development only provides limited information, as Sir David Smithers wrote in *The Lancet* in 1962:¹ 'Cancer is no more a disease of cells than a traffic jam is a disease of cars. A lifetime of study of the internal combustion engine would not help anyone understand our traffic problems.' To progress with both cancer and developmental biology, a higher level of description is required,



To progress with both cancer and developmental biology, a higher level of description is required, involving cell behaviours and interactions. This is where physics can help

explain structures ranging from soap films and proteins to physical interactions within groups of animals. Over the last 20 years, the minimal rules needed for collective behaviours in animal populations have been narrowed down to three simple interactions: short-range repulsion (animals do not like to move on top of each other), long-range attraction (nor do they like to be isolated from the group) and alignment (animals can use their sensory inputs, such as vision, to adjust their direction of migration according to that of their neighbours). This replicates the dynamics of starling flocks, sardine schools and bison herds. A distinctive feature of these migratory patterns is that they are leaderless, free from any internal hierarchy.

In our research, we explore the use of these principles to understand the behaviour of cells within organisms, and in particular during embryo development where cells are not yet highly specialised and remain highly motile. Although cells do not have eyes and brains to align their trajectories, it is now well established that temporal persistence of cell orientation and cellular adhesion can lead to flocking-like

behaviours and coordinated cell movements. During embryo development, mechanics and geometry play critical roles. One has to understand how different tissues constrain the motion of cells, and how these constraints in turn influence the result and robustness of developmental processes.

Developing such research requires multi-disciplinary teamwork, involving collaborations across different research groups interested in the same question but bringing different perspectives. We develop instruments and models in our group. These are to manipulate embryos, to image their cells *in vivo* and analyse their behaviours, but also to study these questions in more indirect and abstract ways, using *in vitro* and *in silico* experimentation. For instance, one can culture a particular cell type and study how it behaves confined to specific geometries, or under a known mechanical constraint. This enables us to isolate particular aspects of environmental interactions that would be impossible *in vivo*.

Computer models are tremendously helpful in identifying the simplest principles that account for complex behaviours in populations of living cells. Elementary rules can be implemented in idealised systems to test if they are sufficient or necessary to account for complex behaviours. Although reductionist approaches rarely capture the details of living processes, they nevertheless strongly contribute to their understanding and efficiently guide experimental design and analysis. Because cell migration plays a fundamental role in both normal development and cancer cell metastasis, the scientific community is currently exploring the analogy between the two processes in the hope of developing novel therapies.

Simulated segregation patterns emerging from a mixture of two cell populations of different motile properties (J. R. Soc. Interface, 9:3268–78, 2012). Green/blue cells are motile, yellow/red cells are non-motile

involving cell behaviours and interactions. This is where physics can help.

The science of self-organisation stems from the principle that order and complexity can emerge from simple forms of interactions combined with a bit of noise. A remarkable example is the occurrence of phase transitions, whereby a small decrease in temperature can cause atoms of a material to arrange in a crystalline manner over very large distances. This process is remarkably well captured by principles of statistical physics. The same type of approach can be used to

Although cells do not have eyes and brains to align their trajectories, it is now well established that temporal persistence of cell orientation and cellular adhesion can lead to flocking-like behaviours and coordinated cell movements

¹ 1:493–99

THE RETURN OF POLITICAL ECONOMY

IVANO CARDINALE – FELLOW

*François Quesnay's 1758
Tableau Économique
represents the economy as
a system of interdependent
sectors that correspond to
socio-political groups*

The challenges faced by modern societies often require understanding how the economic and political spheres overlap. This has traditionally been the domain of political economy, a discipline with a distinguished tradition, which is undergoing a new surge of interest after a long time in which the economy and polity were treated as separate domains of investigation.

But *how* are the economy and polity connected? Academic research and public debate often use categories of analysis developed for past economic contexts. As a result, they are often stuck in dichotomies and disputes that have lost much explanatory power. Examples abound and include state or market, austerity or expansion, and business interests or labour interests.

In my work I question these categories of analysis, aiming to open up new questions and think about new answers. In particular, I am developing an approach I describe as 'structural political economy'.

Looking ahead requires looking back first. The starting point of my approach goes back to one of the founding moments of political economy, François Quesnay's 1758 *Tableau Économique*, which contains two insights that have often been overlooked throughout the history of political economy and economics.

First, it suggests looking at the economy as a system of interdependent sectors rather than markets. Sectors are interdependent because the output of a sector is generally used as an input by other sectors.

Second, in the *Tableau* sectors are not only economic activities, but also socio-political groups. By developing Quesnay's insights with modern tools of analysis, we can explore the deep structure of economic interests, their political representation and the political-economic paths open to societies.

A sectoral approach would suggest that the aggregate price level may be a misleading indicator for monetary policy, because it conceals the fact that, in any time interval, some prices rise whilst others do not. A sectoral approach may thus lead to questioning the widespread adoption by central banks of inflation targeting, as this is unable to address the different liquidity needs of sectors along the business cycle.

At the political level, a sectoral approach shows that business interests are often internally differentiated. For example, sectors led by external demand, such as some parts of manufacturing, may benefit from austerity through lower inflation. However, austerity is likely to damage sectors driven by domestic demand, for example construction.

Moreover, it is seldom recognised that export-led and domestic-demand-led sectors are interdependent. Therefore, any policy that damages a sector beyond a certain limit may jeopardise the viability of the economic system as a whole, thereby affecting all sectors of the economy. This suggests that the political representation of economic interests should take into account both particular interests and 'systemic' interest, so that political competition should take place within limits dictated by the necessity to keep the overall economic and social system viable.

This approach can help to illuminate both historical and contemporary processes. For example, in eighteenth-century Britain a high level of taxation was politically sustainable because economic sectors were aware of their interdependencies and of the 'systemic interest' in supporting the fiscal-military state. Similar analytic schemes can be used to understand whether the main actors in the Eurozone – sectoral, national and supranational – have a systemic interest in its preservation.

Looking ahead requires looking back first

The aim of developing new analytical categories has inspired the Cambridge Research Seminar in Political Economy, a new initiative supported by Emmanuel and the Centre for Financial History at Newnham College, which I launched in 2012 together with D'Maris Coffman of Newnham and Roberto Scazzieri of Gonville & Caius. The seminar aims to provide a forum for discussion about political economy within the University and beyond.

The Mead Fellowship in Economics at Emmanuel has provided ideal conditions for my research programme. Colleges pride themselves on the teaching environment they offer, but they also make very significant contributions to research.

One reason, of course, is interdisciplinarity. But there is more to this than getting acquainted with the work of other Fellows and students: colleges provide a space that is intellectual without being strictly disciplinary. In a research environment that is becoming increasingly oriented towards short-term output, college space encourages thinking about the long term, which is essential for innovative research.

The long-term orientation may have even deeper roots. I often feel that the College is a nexus of overlapping paths: of researchers and teachers, students, and Members who come back.

By sharing the same space and feeling the connections with past, present and future, we can construct a different audience for our research. So, whilst we are concerned with what colleagues in our field consider important right now, we also think about exploring ideas that might stand and inspire future generations, by being entrusted to institutions that can preserve them for much longer than we can.

WORDS AND WORLDS

STEPHEN DUXBURY – MPhil STUDENT

Stephen Duxbury read Philosophy at Emmanuel from 2010 to 2013. The Late Eighties and other College funds have enabled him to stay on to do an MPhil, and he is now hoping to remain at Emmanuel for a further three years to do a PhD.

Before I graduated from Emma last year, I knew I was interested in taking my philosophical studies further with the MPhil course and a potential career in academia. Thanks to Emmanuel, I had the funding to make these further studies possible. With the College's financial backing, I am now in the final term of my MPhil with a conditional offer to continue at Cambridge for a PhD.

My main interest in philosophy is studying the links between language and meaning, and how we conceive of the world. I am currently writing a thesis on semantic externalism, the doctrine that the meaning of our words is not fully determined by our brain states: two people can be in the identical brain state when saying a word and yet mean different things. Consider someone told by their father that the word 'walleye' refers to a freshwater fish distinct from the freshwater fish sauger. We can imagine an alternative situation where this person is told the same thing by their father, but in a world where the meaning of 'walleye' and 'sauger' has been switched. The individual will be in the same brain state in this alternative situation but when they use the word 'walleye' they will refer to another fish.

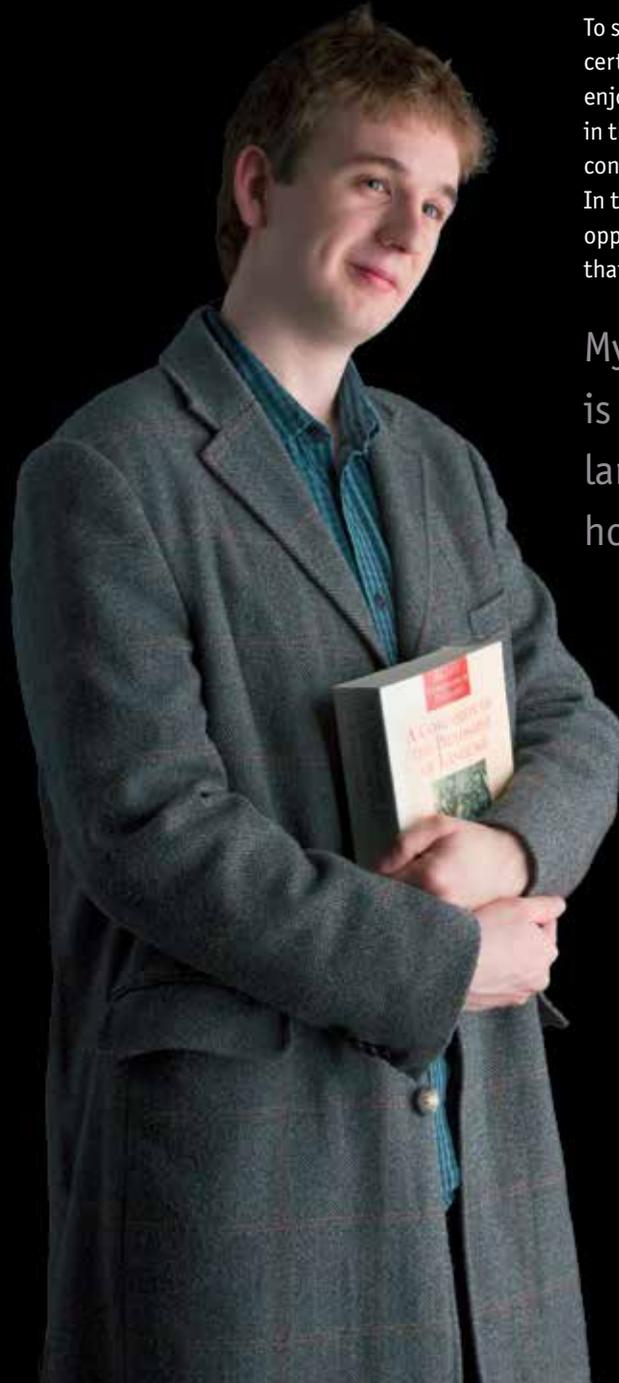
No doubt you've already come up with a few responses to this argument. Don't worry, I don't take it for granted!

Philosophy has always fascinated me with its demand for both imaginative and analytical thought: the way novel ideas can be produced with the inventive combination of seemingly uncontroversial principles. For my PhD, I plan to focus on the philosophy of language. My eventual goal is to elaborate upon and

defend a view that many of the most pervasive philosophical disputes can be deflated: that is, that it can be shown that the views on either side of the debate are actually in some sense asserting the same thing. This will require a lot of work into interpretation and meaning. To give an idea of why the project may be tricky, bear in mind that I'm trying to convince two people who think they disagree that they don't necessarily mean what they think they mean! I hope that after three years of study I'll be in a position to convince them.

To say what comes after the PhD with any certainty requires a crystal ball, but having enjoyed teaching undergraduates in logic classes in the MPhil, it's more than possible that I'll continue down the path into an academic career. In the third year of my PhD I'll even have the opportunity to supervise first-years: a prospect that is as terrifying as it is exciting.

My main interest in philosophy is studying the links between language and meaning, and how we conceive of the world





THE HIDDEN HAND: TEXTS AND TRANSLATIONS

JENNIFER HARRIS – DEREK BREWER RESEARCH STUDENT

Jennifer Harris came to Emmanuel in 2008 to read Modern & Medieval Languages. College funds have enabled her to stay to do an MPhil, and through the support of a Member and a Derek Brewer Research Studentship she is now at the end of her first year studying for a PhD.

In my field, translation studies, the text and the translation are often referred to as the 'source text' and the 'target text'. This is the vocabulary of the professional translator and clearly positions us between texts, seeing things from the translator's point of view. The original or foreign text is the 'source', which must be mined, extracted, sharpened or otherwise transformed, and then hurled towards a 'target', the text that will result from the translation process. It's a dreadful mixed metaphor, but there have been very good reasons to focus on the translator, who has traditionally been a neglected, invisible figure. How many of us are willing to claim we have read Proust, or Flaubert, or Hergé's *Tintin*, without bothering to check the small print at the back and find out who really wrote those words? Translation studies, then, have attempted to provide redress, focussing attention on these neglected translators. More precisely it focuses on the figure of the translator, on mediation, and on the ethics of, and metaphors for, the act of translation as it takes place.

In his seminal essay *The Task of the Translator*, Walter Benjamin opens with the view that a translation is always an attempt to explain or communicate another text to a reader. Taking the reader into account, in some sense being 'for' readers, is what marks the translation's secondariness, its difference. My project is about this difference between a text and a translated text (not 'source' or 'target'), and whether it constitutes a difference in anything other than perceived status, after the moment of the act of translation is past. My project is about readers, because however hard a translator tries to interpret, to gloss, to 'communicate'



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the 'essence' of a foreign text, in the vast majority of cases he or she cannot sit and look over a reader's shoulder, explaining the difficult bits. Just like the original writer, the translator departs in order for any real act of reading to take place, the time for mediation has passed, and each individual reader becomes the interpreter in what has been described as his or her own personal translation.

My current focus is on parallel text, or facing-page translation, in that it implicates the reader in the process of linking the two texts, as he or she is faced with both at the same time. Sometimes the reader's aim is to read in the foreign language while looking at the translation as little as possible unless he or she gets really stuck. Sometimes a reader cannot understand even one word of the original, yet seeks visual parallels as far as possible, frustrated not to have access to the 'real meaning' of the original. Sometimes the reader is really interested only in the English, perhaps because the translator in question is a notable poet, but is disturbed by the intrusion of the foreign original.

Parallel text translation is more usually found in poetry than prose, and I am looking at French poems translated in the USA, exploring this unique and unsettling reading experience in its essential oddness and plurality.

THE THIRTEENTH TALE

CHARLOTTE CALL – UNDERGRADUATE

The College is keen to help students gain work experience during vacations and is grateful to donors who make this possible. A grant from the Late Eighties Fund enabled Charlotte Call (2011) to spend a fortnight in Leeds last summer working on set and in the art department for Heyday Films, who were producing a film *The Thirteenth Tale* for screening on BBC Two in December 2013, as she describes below.

The Thirteenth Tale is based on a novel by Diane Setterfield, which shot to No. 1 in the *New York Times* best seller list in 2006. It is a gothic novel about Margaret Lea, a biographer unravelling the hitherto unknown story of a famous novelist, Vida Winter. It was very exciting to work with an excellent cast: Olivia Coleman played Margaret and Vanessa Redgrave was Vida Winter, with Sophie Turner (Sansa in *Game of Thrones*) as Vida Winter's young self (or sibling).

The story is narrated through what Margaret hears from Vida and through Margaret's own experience of being a biographer of a story, which has resonances with her own. Vida had become famous for her collection of 12 tales, which in its first edition been printed as *Thirteen Tales of Change and Desperation*. This had caused speculation throughout her career: what was the thirteenth tale? Vida's telling of her own life story turns out to deliver the thirteenth tale to us.

It was very valuable for me to see the real challenges and pleasures of the production of a feature film. The resources available in the



University tend to result in people channelling their interests into the more established student theatres. I had done set design for the ADC and volunteered for Watersprite (the Cambridge International Student Film Festival), but my experience with Heyday Films was key in helping me to decide whether this was an area I really wanted to go into.

I studied History of Art and was keen to see how else I could apply my visual sensitivity beyond fine art. As such, the idea of production design seemed very compatible, as the task is to construct a visual story with the set and setting, working with the costume and lighting departments to make a continuous atmosphere. In fact, I ended up finding other aspects of filmmaking more interesting.

Every piece of paper in a film is consciously designed, made and placed. A good construction

Nothing is tied-down on set. Being a good production designer means being quick on your feet, as immediate changes might be needed

of a character, place and time is all in the detail. Graphic design was particularly important in *The Thirteenth Tale* because Vida is a famous novelist. The appearance of the covers of Vida's books was very important in building a sense of her image to the public within the novel and of the kind of books she wrote. I helped Camise Oldfield bind the many book covers she had designed. Camise made the covers with linoleum prints reproduced in the thick shiny paper particular to hardbacks and worked inlaid gold lettering to look like



Background image: Heyday Films

*Which twin is Vida?
Charlotte Call is shown
against a still from
The Thirteenth Tale,
which ends with an
unexpected twist*

novels that would not look out of place next to a collection of hardbound classics. Most of these book covers were only a detail in a wider shot, but they contributed to a complete picture. Beyond the book covers, every newspaper and letter had to be carefully chosen. A scene with papers strewn across the desk meant that bills, doctor's notes and letters needed to be made in such a way that they looked plausible for the 1950s.

Production design is the art of smoke and mirrors. We are led to believe that the stately homes of Vida's past and current lives are complete buildings, when they are in fact compilations of many real locations and built sets. The base for the production office was in Leeds, and the stately homes used for filming were all within driving distance, including Burton Agnes Hall, Broughton House, Brodsworth Hall and Wentworth Woodhouse.

The fine library of Vida's past house is a listed building with tall neoclassical pilasters and rows of historical books, so it needed to be reconstructed for the scene in which there is a fire. This was all filmed in one day, which I watched from the back of the set. It was impressive to see what was essentially a three-sided box propped up with simple supports in a large industrial warehouse. All lights were focused on the inside, which so convincingly recreated the library that from the dark, bustling area behind the camera, the set already seemed like a screen.

Nothing is tied-down on set. Being a good production designer means being quick on your feet, as immediate changes might be needed. One morning during the four-week filming process, Vanessa Redgrave and the director agreed that the current set-up was too chintzy for her fiery, if elderly, character. The set for Vida's bedroom as

an elderly lady was changed in one morning while I was there, causing the whole art department to scramble and work together.

The process of converting a book into a film was fascinating. I read the script before arriving and the novel in the evenings while I was there, and started to notice the various losses and gains that occur between the conversion to script and then film. Production design gains a new relevance when you think about how a novel loses all descriptive elements when converted into dialogue, and how the design of the film needs to support the actor's interpretation of his or her character.

While not necessarily surprised after the clichéd media portrayal of the crowded Hollywood film studio, I was still impressed at the work that went into the film. Preparation had started over a year previously, and I must have seen over 100 parked cars and tens of trailers. This was something I found very exciting and it made me realise that whatever career I decide to pursue in the future, I want to work as part of a large team that makes something new. I would like to thank the donors who made it possible for me to take full advantage of this wonderful opportunity.

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TEACHING ENGLISH IN ETHIOPIA

ALEXANDRA LOGAN, SAM FRANKLIN & TESS GODLEY

A donation to the College has enabled it to support students who wish to undertake charitable works during the Long Vacation and 11 students received grants in 2013. That September, three friends from the first year, reading Economics (Sam Franklin and Tess Godley) and Classics (Alex Logan), were helped to go to Ethiopia to teach English.

We were given the opportunity to teach English in Debre Zeit, Ethiopia, during September with support from a local charity called Link Ethiopia. The organisation strives to support education in Ethiopia and to foster associations between young people in Ethiopia and the UK, through maintaining links between schools in both countries and assisting volunteers like us in Ethiopia itself.

Our arrival in Ethiopia was a little chaotic. We arrived in Addis Ababa at midnight and waited in the airport until morning for our transfer to Debre Zeit, about 40 km to the south. With no spare seats, we positioned ourselves against a 30 foot-high wall of lost luggage, ready for a long wait. Three hours in, with Tess and Alex sound asleep, we experienced our first power cut of many in Ethiopia. The easygoing attitude of Ethiopian people was immediately impressed upon us by seeing how unfazed the airport staff and locals were by the sudden plunge into darkness.

Ethiopia is situated close to the equator and so the length of its days does not vary significantly. As a result, it has adopted an interesting timing system that took us a while to become accustomed to. The days start at 00:00 when the sun rises (6am) and end when it sets at 12:00 (6pm), meaning we were to be at school by 02:00, which felt very strange!

September is a very colourful month in Ethiopia, with the end of the rainy season leaving the

countryside vividly green. It is also colourful because of its festivities. New Year's Day falls in September as Ethiopia maintains the Julian 13-month calendar, putting it seven years behind the rest of the world. We welcomed in 2006 for the second time in our lives!

September marks the beginning of the new academic year, but unlike Britain the exact starting dates are vague. This enabled us to lead our own summer-school classes. We taught a small group of around 20 students, all girls aged 12 and 13 and all very enthusiastic: we taught a full class in the morning at Lemlem Tesfa school and in the afternoon led a smaller group of children, sponsored by Link Ethiopia's supporters in the UK, at the Link's office where we were based.

Teaching in Ethiopia is geared very much towards rote learning: a teacher writing on the board or dictating with pupils copying. We wanted to bring our own experience of more diverse and exciting teaching to encourage as much conversation in English as possible. We spent a lot of time playing games that soon became favourites, including 'Simon Says' and 'Stop the Bus', along with traditional Ethiopian games such as 'Big Beauty, Big Beauty'.

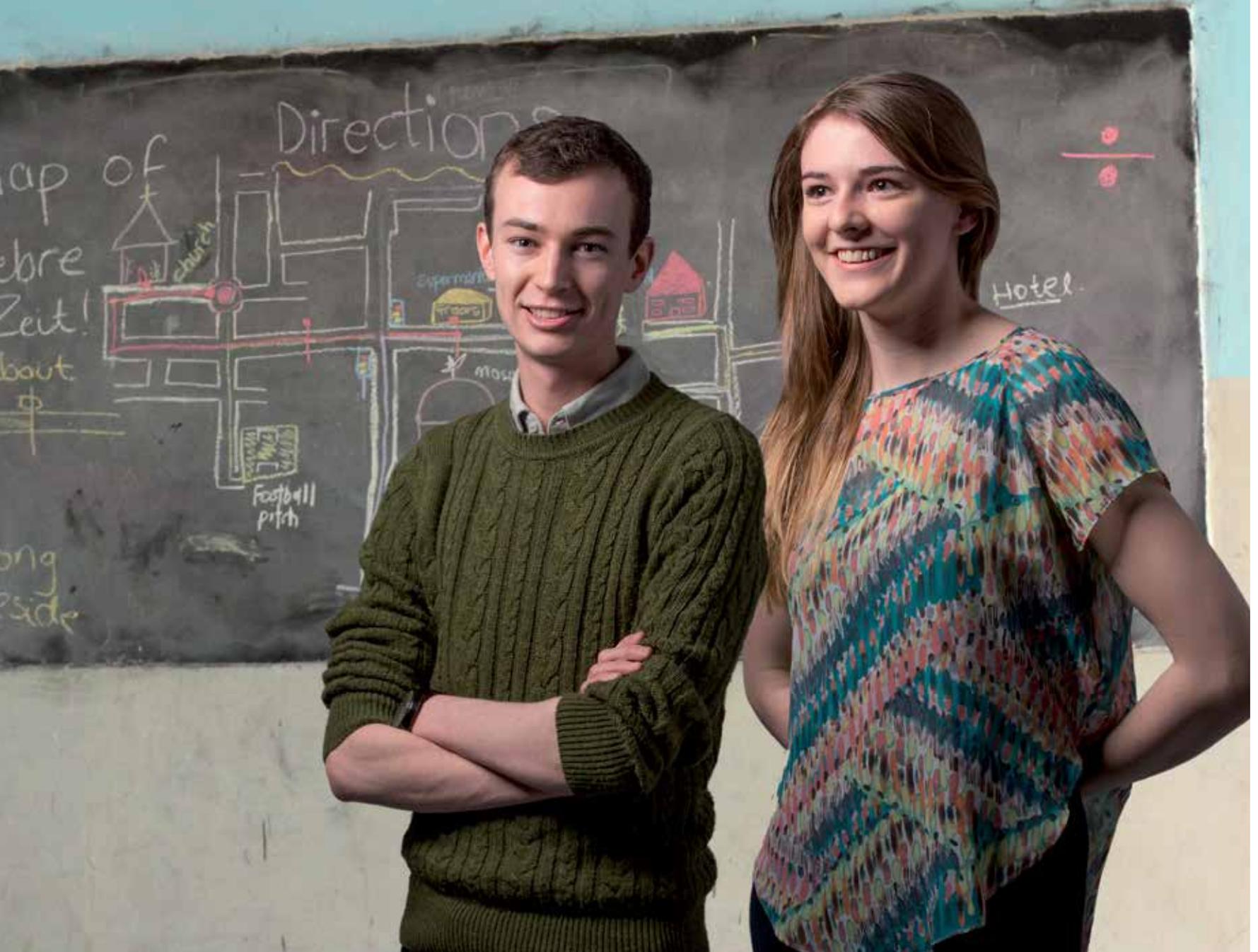
Link Ethiopia had told us that the children love discussing complex issues and engaging in debate. We were unsure at what level they'd respond, but introduced conversation on 'the role of women in society'. We were amazed at the level of sophistication, maturity and awareness with which they spoke about the topic in English.

We wanted to bring our own experience of more diverse and exciting teaching to encourage as much conversation in English as possible



Concepts that were brought up included it being 'controversial', involving 'equal opportunities' and 'financial independence'.

Official lessons finally started in our last week. There were up to 60 students in each class, so we were very relieved to hear we would only be observing the English class on Monday morning. However, after we had sat down at the back to



await the teacher's arrival, a pupil turned round and asked when we were going to start the lesson! That was a shock and a bit daunting at first, but we quickly found our feet and managed to control and engage such a large number of students. The majority were keen to chat and to compare themselves with our very different upbringings, though just like in any classroom there were the typical grumpy teenagers, who took a little longer to warm to us.

As we only taught on weekdays, we managed to fill the rest of our time with travelling to experience the vast scenery, culture, food, history and wildlife that Ethiopia has to offer. We took a trip to the country's capital, Addis

Ababa, and visited the National Museum where we saw the exhibition of Lucy, a human ancestor who lived 3.2 million years ago. We also visited the Bale Mountains, staying in a lodge in the National Park where warthogs, bushbuck and other wildlife would routinely stare into

We are grateful for the financial support that Emmanuel has offered, as the trip wouldn't have been possible without it

our window, and catching a glimpse of the endangered Ethiopian wolf.

We are grateful for the financial support that Emmanuel has offered, as the trip wouldn't have been possible without it. Not only did we find out much about a beautiful country and fascinating culture, but we also learned a lot about teaching in variable circumstances and hope to have imparted enthusiasm for education to the inspiring young people we met. All three of us are continuing to work with Link Ethiopia through Emmanuel's SAFE (Southern African Fund for Education) Committee and hope to remember the lessons we ourselves learned in Ethiopia, thanks to Emmanuel's support.



BATHROOMS COME TO OLD COURT

MIKE GROSS – BURSAR

Old Court was built in 1634 and gives the impression of having changed very little since. Ron Gray's guide to College buildings describes it as a simple building and as 'one of the most pleasing in College'. He continues: 'colour and proportions are good, the weathered stone entrances to staircases are preserved out of piety, and though the stairs are cramped, the rooms are spacious and welcoming'. The sets remain very popular amongst undergraduates: the annual ballot for them is always over-subscribed and they are the first rooms in College to be chosen.

That little has changed in Old Court over the past four centuries is doubtless one of its attractions. The structure and much of the fabric is original, the building having escaped too much destructive refurbishment, particularly during the twentieth century. There are wall paintings preserved in one set and oak carved panels elsewhere, most spectacularly in the set reserved for the Harvard Scholar. While such fine features are preserved,

it is a building which is, and certainly looks, well used and lived in.

You may not think of Old Court as a purpose-built student accommodation block, but that, of course, is exactly what it is. It was built for the purposes, and to the standards, of seventeenth-century scholars. What is therefore most exciting from a conservation viewpoint is not the oak beams and original floorboards, but that the building continues to be used for exactly its original purpose, and that use has been

You may not think of Old Court as a purpose-built student accommodation block, but that, of course, is exactly what it is

uninterrupted for almost 400 years. Much has changed but successive generations of students have lived and studied in these sets, and they have been a central feature in the College's life.

Over time electricity, gas, hot and cold water, and finally central heating have been introduced. Modern fire detection systems and fire protection to the staircases have been installed. A wired computer network and more recently wireless routers have been added. In this way the accommodation has been slowly nudged towards modern standards. Some of the early work was undoubtedly destructive – routes for pipes, wires etc were created that damaged original materials – and some original features were lost. But, little by little, these changes kept the rooms in Old Court at the level of discomfort that each successive generation would just about tolerate.

WCs and bathrooms however have never been provided there. Some facilities behind the Bar

Future residents will doubtless be thankful that they no longer have to walk in the cold, rain and snow to the bathrooms in South Court

in South Court are set aside for those living in Old Court, but in terms of convenience and comfort this isn't really an arrangement likely to be accepted by residents for too much longer. Twenty-first century students expect something more. Those who have lived in Old Court, or who have seen dressing-gown-clad students heading towards South Court, may think it unnecessary but the time has finally come to introduce modern plumbing.

Over the years various schemes have been considered. One involved utilising the small cupboards within each set (which currently house a fridge and microwave), but the space was insufficient and extensions into Chapman's Garden would have been required. This would have been very expensive and would not have obtained listed building consent. Similarly, the introduction of bathroom 'pods' into the sets would have been disruptive and the damage done by introducing new services and drains would have been unacceptable.

David Hobbs, our Buildings Manager since 2012, brought a new eye to the problem and immediately identified a simple solution. In the last few years fire regulations have prevented us from having residents in the outward-facing top-floor rooms on each staircase, and he realised that these rooms would provide sufficient space for a new bathroom with showers and WCs and a good-sized shared gyp room. Conversion of these two rooms would avoid the need to alter the other sets, something that would only detract from their attractiveness and threaten their historical authenticity.

While identifying this solution happened quickly, finalising the detail has been complex. It has involved lengthy discussions with the City Council's Conservation Officer and with English Heritage. In updating a building as precious as Old Court our first priority is to do no harm: we mustn't sacrifice or damage the original fabric. Ideally we would also like to undo some of the damage caused by earlier improvements. So

David Hobbs has designed the new bathrooms and gyms to slot inside the existing structure. The users will see new partitions and modern finishes but behind them all of the original material will remain. In the future all that we are currently installing can be removed to reveal the room beneath as it was before the work began.

New pipework will be run through the existing chimney void: no new route will be required. For drainage we will create a false rainwater downpipe on the Chapman's Garden façade – exactly matching the existing ones there – and the foul water drain will be concealed within it. Again, visitors will be unaware of these changes and the work will be easy to undo.

The project to install the bathrooms and gyms is being undertaken by the College's maintenance team and it will be completed during this summer and so ready for use from October 2014. Starting next summer we will review the rest of Old Court, aiming to remove the sinks and pipework from within the sets, which by then will be redundant. We'll make good some of the damage caused when these modern conveniences were installed. We'll also remove the spaghetti-like mass of telecoms wires which over the years were strung around the outside of the building, and rationalise anything that needs to remain. Unbelievably, there was a time when BT responded to student requests for telephone lines without contacting the College, and would arrive on site unannounced and happily string new cables between windows and anywhere else they fancied.

Future residents will doubtless be thankful that they no longer have to walk in the cold, rain and snow to the bathrooms in South Court. A sad truth of College life is that within a couple of years the then Junior Members will neither know nor believe that such a ridiculous thing ever happened. They probably won't be interested in the detail of how this work has been done or the thought that lies behind it. However, it is important that we properly safeguard the College's ancient estate and pass it intact in

conservation terms to the next generation. We need to learn from the rather more brutal approach that was adopted at times in the past and ensure that we do not repeat those mistakes.

Our greatest conservation asset is of course the College itself: an institution which has undertaken the same activities and pursued the same purposes on the same site since its foundation. The importance of Old Court lies in that context: it is a building whose exact original use continues 400 years on. Protecting the fabric of historic buildings while at the same time ensuring that they remain fit for modern uses is, as Old Court demonstrates, something of a challenge.



On each staircase there will be a gyp room (above and left, with David Hobbs and Ivan Halls) and two WCs and showers (top and middle, with Ivan Halls)



THANKING DONORS

All Benefactors

- ✦ are listed in the *Emmanuel Review*
- ✦ receive invitations to occasional events in College, including garden parties for donors

All who pledge legacies to Emmanuel

- ✦ receive invitations to occasional events in College, including garden parties for donors

Benefactor Bye-Fellows

(£250 000 or more received)

- ✦ receive invitations to some College events
- ✦ are able to dine at High Table on a number of occasions each year
- ✦ are listed in the *College Magazine* and in the *Cambridge University Reporter*
- ✦ are admitted at a ceremony in the Parlour
- ✦ have their names recorded on a board in the Old Library

Benefactor Fellows

(£1 000 000 or more received)

- ✦ receive invitations to many College events
- ✦ are able to dine at High Table on several occasions each year
- ✦ are listed in the *College Magazine* and in the *Cambridge University Reporter*
- ✦ are admitted at a ceremony in the Parlour
- ✦ have their names recorded on a board in the Old Library

LATE EIGHTIES FUND 1984–1990

LATE EIGHTIES FUND UPDATE

The 'Late Eighties Fund' was established in 2011 by Members who matriculated between 1984 and 1990, to help students suffering from financial hardship. In 2013–14 £25 000 has been disbursed as follows:

- ✦ £15 750 as a contribution to the costs to the College of meeting its share of the Cambridge Bursaries for 63 students who are entitled to receive over £3000 each from the scheme (the maximum bursary available is £3500)
- ✦ £5000 towards the full funding of an MPhil in English for a student who was an undergraduate at Emmanuel
- ✦ £3814 in grants to help with vacation placements for 16 students
- ✦ £500 for a student reading Asian & Middle Eastern Studies to help with the costs of spending a compulsory year abroad in Morocco, including language school fees and the costs of travelling to hold interviews as part of dissertation research

For 2014–15, it has been decided to award up to £35 000 and to widen the scope of the Fund to include:

- ✦ support of the College's access initiatives, and
- ✦ students who wish to study for a PhD with a Fellow of Emmanuel, who could not otherwise afford to come to the College

Securing Emmanuel's Future



LEGACIES

There are several ways to include Emmanuel College in your Will. The College has a brochure about legacies, which gives suggested wordings and explains about different types of bequest, though we also suggest you consult your solicitor. Copies are available from the Development Office. We are very grateful to the many Members and friends of Emmanuel who have already remembered the College in this way.

Reducing Inheritance Tax

Emmanuel College is a registered charity, number 1137456. This means that legacies to it are free from Inheritance and Capital Gains Taxes, thus reducing the total liability on your estate.

The Inheritance Tax rate on the remainder of your net estate can be reduced from 40 per cent to 36 per cent if you leave at least 10 per cent of your estate to charity, and existing Wills can be amended by codicil. After death, if all the beneficiaries agree, they can change the terms of the Will by deed of variation to reduce the Inheritance Tax liability by leaving at least 10 per cent of the estate to charity.

I HAVE SET AN *Acorn*, WHICH WHEN IT BECOMES AN *Oake*, GOD ALONE KNOWS WHAT WILL BE THE FRUIT THEREOF · SIR WALTER MILD MAY

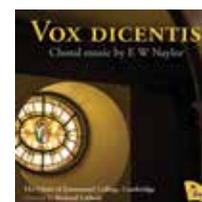


The College's Athletics team won *Cuppers* again this year and the *Rouse Ball Cup* (held here by the Captain James Griffith, 2010) has been back in Emmanuel for the first time for 28 years

THE CHAPEL CHOIR'S NEW CD

The disc features music by College Organist Edward Naylor (1867–1934), with an essay by Canon Raymond Hockley (1968). Thanks to a donation, copies are being sold to support Chapel music. It is available from the College for £10 + £2.50 p&p (cheques should be made payable to Emmanuel College Cambridge).

'the Emmanuel Choir gets the music across with timeless accuracy' (Brian Morton, *Choir & Organ Magazine*)





FUNDS RAISED Donations 1 June 2013 to 31 May 2014

Donations received and receivable	£1 880 991
Gifts in kind	£49 757 ¹
Legacies pledged	£1 618 000

1. Fees not charged for managing part of the College's investment portfolio, print of the College, weights for the Boat Club, hosting of events

HARDSHIP FUNDS & RENT BURSARIES 2012-13

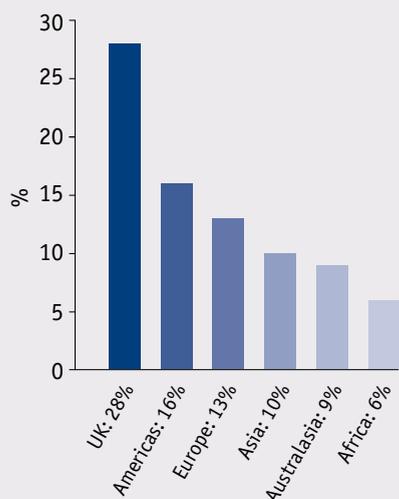
227 grants
£106 922 awarded
£53 079 available from hardship funds, balance from the endowment
£6 – £1330 is the range of grant per person

FUNDS RECEIVED 1 June 2013 to 31 May 2014

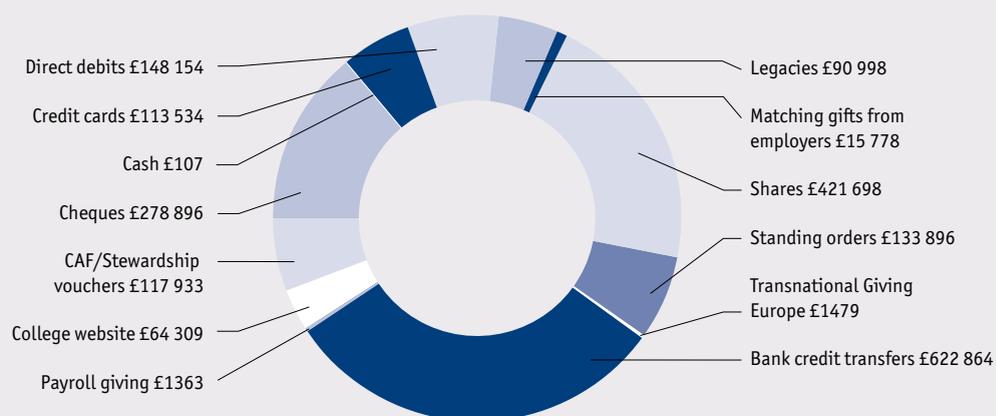
Buildings, facilities & grounds	£1 219 307 ¹
Library	£112 412
Student activities	£140 141 ²
Student support, hardship & access	£246 063 ³
Studentships & scholarships	£147 670 ⁴
Teaching & research	£145 416 ⁵
Total	£2 011 009

1. includes refurbishment of staircases in North Court and the refurbishment of Old Court. Includes £668 963 given for the College to allocate to wherever the need is greatest and £83 721 to the New World Fund, which have been put towards the new building in South Court
2. includes donations to the Emmanuel College Boat Club Association, for the Performing Arts Fund, for College music and the Chapel choir, for photography, for a fitness suite, for sport, and for students undertaking charitable works or unpaid placements in the vacation
3. includes donations to the Late Eighties Fund and support for students with disabilities
4. includes financial support for several overseas students who are wholly or partly self-funded, awards for Freshers, Lord Northfield scholarship for a student from the West Indies, and Derek Brewer research studentships and fund in medieval English
5. includes Odgers & David Williams Funds to support the study of Law at Emmanuel, Mead Fellowship in Economics, and teaching of History

PARTICIPATION RATE BY REGION



SOURCES OF FUNDS RECEIVED 1 JUNE 2013 TO 31 MAY 2014



NUMBER OF GIFTS RECEIVED

(average donation for gifts under £10 000 is £305)

Up to £99	593
£100-£249	601
£250-£499	387
£500-£999	159
£1 000-£4 999	100
£5 000-£9 999	8
£10 000-£49 999	19
£50 000-£99 999	0
£100 000-£499 999	5

DONATING THROUGH CARD AID

It is possible to send Christmas cards (both hard copy and electronic) to support Emmanuel through Card Aid. Visit www.cardaid.co.uk for further details, or contact the Development Office if you have any questions. Please give our charity number, 1137456

TAX

Emmanuel College is a registered charity, number 1137456

The Development Office can advise on tax-deductible giving through, for example, Gift Aid, charity cheques, gifts of shares, payroll giving, legacies and nominating Emmanuel as a beneficiary from an 'alternatively secured pension'



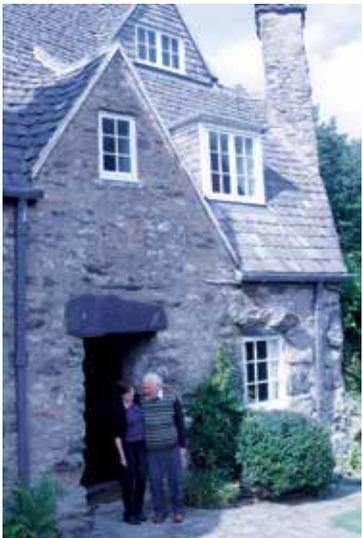
EMMANUEL SOCIETY

Every Member of Emmanuel is also a member of the Emmanuel Society, which promotes links between Members and encourages their continuing interest in and involvement with the College. This includes strengthening connections between current Junior Members and those who have graduated.

The Society organises a wide range of events. They are publicised in *Emmanuel Society News*, which is published three times a year, by occasional emails, and are listed on the website www.emma.cam.ac.uk/events. Members are warmly welcome to attend any events that interest them and the Committee is always very pleased to have suggestions of new ones.

Highlights of the past year include two careers evenings for current students; a visit to Stonywell, recently acquired by the National Trust; a demonstration of portrait painting at Lavender Hill Studios; a meeting for clergy; a dinner for medics in the Royal College of Surgeons; talks in College by Charlotte and Geoff Roberts (2000 & 2001) and Tony Juniper; a meeting for entrepreneurs; a day of golf; and a weekend in The Hague.

Fundraising is not part of the Society's remit and none takes place at any of its activities. The Emmanuel Society Office is, however, part of the Development Office and can be reached at emmanuel-society@emma.cam.ac.uk, tel. 00 44 1223 762792, fax 00 44 1223 762793.



Sarah Bendall



Above: Donald Gimson (1942) gave the Society a fascinating tour of his former home in Leicestershire, Stonywell, which he had recently passed to the National Trust
Below: Maria Moorwood (1997) kindly arranged a portrait-painting demonstration for the Society at Lavender Hill Studios in London

EMMANUEL ONLINE

Please make sure the Development Office has your email address, so that you can receive email newsletters from both the College and the Emmanuel Society.

Emmanuel has a fan page on **Facebook**, which can be found by searching for Emmanuel College on www.facebook.com, and a group for Members who live in the USA, found by searching for Emmanuel in America.

The College also has a group on **LinkedIn** (search for Emmanuel College) and can be followed on **Twitter** (follow EmmaCambridge).



VISITING EMMANUEL

All Members of MA status are invited to dine up to twice a year at High Table as guests of the College. They may bring a guest at their own expense. A booking form is available from the Development Office and www.emma.cam.ac.uk/dining.

The College has simple student guest rooms with shared facilities, which are available for booking by Members at www.emma.cam.ac.uk/guestrooms or by telephoning 00 44 1223 334255.

The College welcomes private bookings of its rooms for meetings, meals and conferences. Contact conferences@emma.cam.ac.uk or telephone 00 44 1223 762099, fax 00 44 1223 762547.

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A DAY IN THE LIFE: THE DEVELOPMENT OFFICE

ADAM WILKINSON – EVENTS & PUBLICATIONS ASSISTANT

When the morning is bright and the sun reaches through the Chapel cloisters across Front Court like stretching fingers, it is hard not to resist starting the day with a stroll around the stunning College grounds with a camera in hand and the excuse of sourcing pictures for future publications. Today is one of those days and even with a busy day ahead, priorities quickly shift when the sky is a deep rich blue and the gardens are alive with colour.

Priorities quickly shift when the sky is a deep rich blue and the gardens are alive with colour



Samantha Hallett (left) and Sarah Bendall (right)

Of course, all of this is easy when you work in the Development Office, where a busy day for one is made easier by the support of others. This week, preparations are afoot for the next Gathering of Members, which is only a few weeks away. With nearly 150 guests attending a weekend of activities all over the College, the twice-yearly event is my busiest time of the year, with tasks ranging from accommodating attendees in rooms in College and creating table plans to producing the biographical booklet.

On such a busy day help comes from all corners of the office, even though everyone else is busy too.

How many jobs Sarah Bendall, Development Director, juggles in one day is impossible to fathom and today is no exception with meetings in College and around Cambridge, squeezed between visits from College Officers, Fellows and Members. She is the heartbeat of the Development team and has an eye on everything that comes in and goes out, forever with the College's best interests at heart. Sarah is still on hand, though, to help with the table plan and point out the friendships and the slightly strained

relationships within each year group: knowledge which is essential in creating a happy dinner for all.

Linda Thomson, who keeps our records up-to-date, is always battling away at piles of new information, maintaining the ever-expanding database with great care, with an eagle eye for mistakes and discrepancies. She is a formidable detective in tracking down 'lost' Members. She is also happy to take the post off my hands today (delivered by our whistling postman Rick, the Porter) and register late bookings on the system.

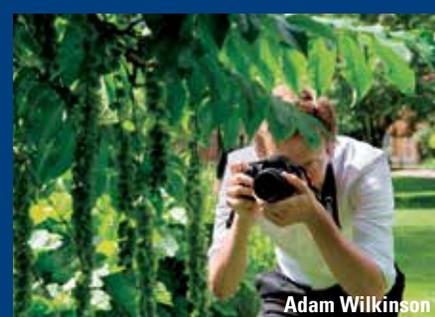
The last few months have been a transitional phase for the Development team with Samantha Hallett coming in as the new Assistant Development Director to

replace Karen Bazzant, who has retired. Despite having such large shoes to fill, Samantha has taken to the role with great enthusiasm and is settling in without any trouble at all. Today, she takes my phone calls, calmly dealing with enquiries about the Gathering weekend and future events. With the telephone campaign already looming large in the calendar, it won't be long before the support is repaid.

The day ends with one of the finer perks of working in the Development Office when Boat Club Chairman David Sprague comes in with chocolate to thank Samantha for sending out a newsletter. The teamwork that defines our office so perfectly comes into play again with everyone cheerily volunteering to help consume the treats.



Linda Thomson



Adam Wilkinson



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