



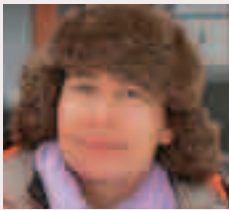
London Connection



The rise of social media

The good, the bad, and the ugly

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London Connection

London Connection is the magazine for Alumni and friends of the University of London International Programmes. It is published twice a year by the Alumni Relations Office.

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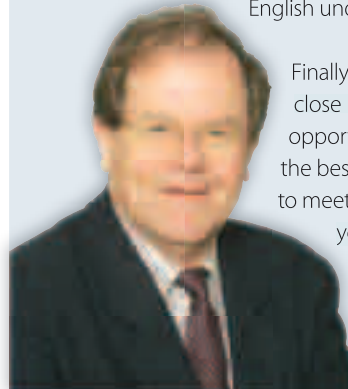
The University of London International Programmes has constantly strived to stay ahead of the game and move with the times. Our dedication to social media is highlighted in this edition, with a cover story assessing both sides of the spectrum – the good and the bad – and looking at how we have embraced this ever growing phenomenon.

From the new to the old, we also look back at how the University of London started. Celebrating its 175th Anniversary this year, its history notes many ground breaking 'firsts' which has led to the high reputation of the University of London today. We are proud that the International Programmes has played a long and successful part in this story.

The Future of Technology in Education conference, also featured in this issue, again highlights our links with others in the educational sector, and our commitment to seeing how technology can now help us meet students expectations.

The graduate profiles in this edition of London Connection show just how widely spread our alumni are. Minh-Ly Pham Minh was until recently our only graduate in Antarctica. Mila Turajlic proves what you can do with a degree. By using her passion for the subject she studied, she is telling the world about her country's past through her filmmaking.

With the redeveloped BA in English programme launching next year, we take a look at why Shakespeare still plays a huge part in our lives, as well as being one of the key disciplines and theoretical concepts of the English undergraduate programme.



Finally, as the year draws to a close I would like to take this opportunity to wish you all the best for 2012. I look forward to meeting you in the new year at the next round of alumni activities.

Professor Jonathan Kydd, Dean, University of London International Programmes

Contact us >

We would welcome your feedback on the issue and your letters/comments for future publication. Please contact us on Tel: +44 (0)20 7664 4826 or email: lisa.pierre@london.ac.uk

This issue (and back issues) of the magazine are available to download in the 'Alumni' area of our website: www.londoninternational.ac.uk/alumni

From the Dean

New Student Engagement Manager



Dear Alumni,

My name is Nizam Uddin and I have just started working with the International Programmes as the Student Engagement Manager. Working through the University of London Union, I am keen to engage our students more creatively within their programmes of study.

Always welcoming new ideas, I thought who better to ask than the very people who have been there and done it. So here's a question for you: if you could go back to your studies, what different ways would you want to engage with the University of London to further enhance your study experience?

I eagerly anticipate your responses at nizam.uddin@london.ac.uk

Unwrapping issues of change and disruption

Emerging challenges in higher education topped the agenda at the recent *Adapting to Disruptive Times* conference at Senate House, which was jointly delivered by the International Programmes and The Observatory on Borderless Higher Education.

Dr William Lawton, Director of The Observatory on Borderless Higher Education (OBHE), said the conference promises to 'unwrap the issues of change and disruption in higher education to see how the sector is adapting, and where the new thinking is coming from and taking us.'



Tim Gore (opposite), Director of Global Networks and Communities at the International Programmes, said: 'The OBHE is a respected voice for new developments in the internationalisation of higher education, which fits well with our own aspirations for high-profile engagement in the world of flexible and distance learning.'

To watch videos from the day visit:

www.youtube.com/unioflondon#p/c/2104F23C1F0C9CF2

New undergraduate law Scholarships launched

The Laws Programme has recently run a pilot Scholarships Scheme in Uganda. Aimed at 'African Least Developed Countries' (LDCs) with common law systems, but piloted initially in Uganda, the Scholarships are primarily intended to build local capacity and extend the current scope of scholarships currently available via the Laws Programme. They will cover all costs of study with the University of London, excluding local examination fees.

Officially launched on Thursday 24 November, at the Sheraton Kampala Hotel in Uganda, the scholarships have been awarded to the following five students:

■ **Joram Amatungo:** Works with

returnees displaced by the Civil War in Uganda.

■ **Daniel Adyera:** Contractor for British American Tobacco.

■ **Blaze Amanyia:** Works with children suffering from AIDS.

■ **Bosco Mawanda Byarugaba:** Prison Officer.

■ **Douglas Lumu:** Sales Representative.

Led by the Undergraduate Laws Programme, the scheme will be developed further to include LDCs.

Professor Jenny Hamilton, Director of the ULP, said: 'At present, there are only around 70 students from the 33 African LDCs studying for the Bachelor of Laws (LLB), yet many of these countries possess the greatest need to train more lawyers.'



Hugh Moffatt Director British Council Uganda (far right), Professor Jenny Hamilton (centre) and three recipients of the Scholarship

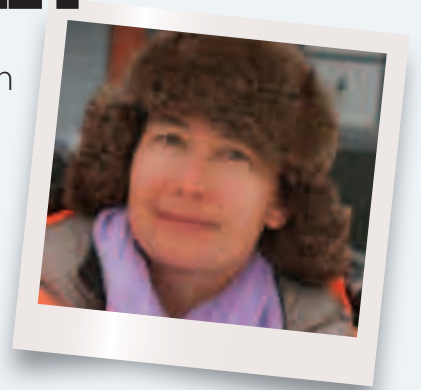


Follow the University of London International Programmes on Twitter at: www.twitter.com/LondonU and keep up to date with all the latest news from the University. Find out about our new video releases, blog posts and more!

Profile on: Minh-Ly Pham Minh

A medical doctor who has worked all over the world, Minh-Ly Pham Minh is unique in being our only graduate in Antarctica. She completed her Postgraduate Diploma in Epidemiology in 2006.

After a few years of field experience in humanitarian work, I felt the need for some academic knowledge to improve my work and be able to give better support to the teams I was supervising. Reporting and epidemiological analysis was also a field I wanted to improve. The University of London has a very good reputation, especially in the humanitarian community. At that time, only the University was offering quality distance learning and I did not want to stop working. Financial reasons were also taken into account, as I could not afford a year living in London without working.



For professional reasons, I move from country to country every six months. So I started in Democratic Republic of the Congo (DRC), continued on a subarctic island, Chad and finished in Antarctica.

For me, studying was mostly a nice break during the weekend as my movements were quite restricted in the countries where I worked. It was a sort of routine even though studying only at the weekend was not enough, so the holidays were study. The difficulty of studying is more about the isolation in front of your books. Internet was just starting and I mostly had only mail access via satellite. I could not benefit from peer support or the online chat.

The University of London was very supportive, especially when I lost all my study materials. I had to flee and did not think that my house would disappear during a volcano eruption in DRC.



Minh-Ly Pham Minh trying out some arctic swimming; alongside her truck at the Antarctic Concordia base; and relaxing with her new found furry friends.

I'm very fortunate having practised medicine in so many different ways and very different approaches, from curative to preventive, or being part of polar expeditions (South, North and sub-Antarctic). As long as I can remember growing up in France, where Médecins Sans Frontières plays an important role, I have always wanted to join their cause. That's why, since I graduated, I have been working with them at least six months per year. At the same time, I did not want to cut myself off from western medicine, so I kept practising in Paris during summer time. The polar experiences felt like a very selfish decision but at the same time a difficult challenge, as I was the only medical person in complete isolated places with limited, or no, medical rescue possible. I had to study dentistry and emergency surgical procedures which were frightening but so interesting. It was, for me, a way to discover the most beautiful places on earth while being part of some scientific research. During that time, it was sometimes hard to face the fact that I was only there for nine people and that I had left refugee camps with a few thousand people. I'm now totally into the humanitarian work again.

Epidemiology is the basis for a public health approach, which is important in looking at the percentage of the population in need. Epidemiology helped me to have strong arguments in prioritising support in difficult situations where the needs are so important but your resources (human as well as financial) are limited.

Studying in Antarctica was difficult. I had to send my assignment by post, a service that does not exist from February to November! I sent it by mail to a friend who then printed and mailed it. We did not have internet access for support. The polar night might have also played a role, even if I loved the darkness for a few months.

I'm going to be working for Médecins Sans Frontières again as Head of Mission in Chad. I'll be based in N'Djaména, where MSF has a long history of presence. For the moment, there is a malaria programme with treatment of malaria in hospital and training of malaria community workers for the diagnostic and treatment (and referral if necessary). This year, MSF also intervened in a measles and meningitis vaccination campaign and a cholera outbreak in the capital. Chad is prone to epidemics where the help of MSF is needed.

In the next 10 years I would like to see a shift in research, putting more means for developing countries in the big killers (TB, HIV, malaria) as well as in "neglected diseases". Need for chronic disease innovative treatment and management for HIV, diabetes, HBP.

In my spare time I enjoy Paris with its multiple cultural events and performing arts. Reconnecting with family and friends. For longer periods, I enjoy travelling and trekking.

My hopes for the future? I know it sounds like a cliché, but getting closer to the Alma-Ata 1978 declaration of health for all. Hoping for less poverty and deprivation in the world, and more environmental consciousness in our daily life and globally.



The Rise of Social Media: The good and bad and how we are embracing it at the University of London

For most of us, social media has changed our lives in some meaningful way. It has allowed us to keep in touch with our friends and family in a multitude of ways. Today you can keep up with your friends' lives via their Facebook updates, see the photos from last night's party on Flickr and even view a video of what happened on YouTube. Distance is becoming less of a barrier to people connecting with each other's lives.

Alice Ross and **Suraya Saleh** look at how the University of London International Programmes has embraced social media and its wider impact on the global community.

Report by: Alice Ross

Here at the University of London International Programmes we have sought to bridge the distance between our student audiences around the world through the use of new technologies. We have experimented with a range

of digital technologies to find the best way to use them to communicate with our worldwide learning community.

Facebook revolutionised the way we engage with our audiences around the world. The University launched its first

Facebook page in 2009: www.facebook.com/londonU This page grew to become a major hub for our students around the world and the page has now gained over 44,000 'likes' internationally. Our team at the University use the page



Report by: Suraya Saleh

We've looked at how social media has been embraced here at the University of London International Programmes, but what about its global influence? Certainly it has changed the way businesses reach their customers, but events over the past few years have shown that social media's uses can go far beyond social interactions and marketing. From riots to revolutions, earthquakes to floods, social networks such as Twitter, Facebook, Flickr and YouTube, have all played a part in recent events of national and international importance.

YouTube video about the earthquake in Japan, March 2011



Social media during times of disaster

In the aftermath of a natural disaster, phone lines are often down and mobile networks are overloaded as millions of people try to make calls or send texts at the same time. Online communication channels, such as Facebook and Twitter, can become the easiest and most reliable forms of communication for those in disaster zones. This was the case when an earthquake devastated Japan earlier this year. Those affected turned to Twitter, Facebook and the Japanese social networking site Mixi to update people on their situation. There were reportedly 1,200 tweets a minute coming out of Tokyo within an hour of the quake. The US State Department tweeted that people should try contacting loved ones through Twitter or Facebook as telephone lines were not working. There were numerous reports of Japanese people unable

to reach others in their area because of phone and transport disruptions, but who could get in contact with family or friends on the other side of the world through Facebook.

Similarly, when deadly bushfires broke out in south eastern Australia in early 2009, many people used Twitter, with hashtags such as #bushfires, to get the latest news and alerts. Traditional news outlets covered the disaster, but Twitter and Facebook allowed people to bypass the middlemen and get information around the clock, direct from the fire authorities or people on the scene. Australians again turned to social media during devastating floods in January 2011, with emergency services using Twitter to keep residents updated, observers sharing amateur videos of the destruction on YouTube, and clean-up efforts being co-ordinated via Facebook and Twitter.

'The US State Department tweeted that people should try contacting loved ones through Twitter or Facebook as telephone lines were not working.'

Social media and good causes

Charities have embraced social media as a way to raise awareness of their activities, promote events and encourage people to donate to their causes, particularly after disasters. Causes (www.causes.com) is a social media platform that nonprofit organisations can plug into to raise money for their cause. The Causes Facebook application can be integrated into other Facebook pages. For example, the American Red Cross allows users to donate through Facebook using the app. The Red Cross page also gives information about donating via text message and links to donate online via their website. This was particularly effective after the Haiti earthquake in January 2010 when the American Red Cross raised US\$32million in two weeks via text and Facebook campaigns. The Red Cross, like many other charities, also uses Flickr and YouTube to post photos and videos of their activities.



Social media can also give a voice to those who otherwise would not be heard. A video of an anonymous rape victim from Iran posted on video sharing site Vimeo by the International Campaign for Human Rights in Iran has gone viral on Facebook and Twitter, generating almost 77,000 views in the past four months (vimeo.com/24944194). This helps to raise awareness of an issue that is otherwise unlikely to get much coverage in mainstream media.

Social media and politics

Politicians around the world are using social media to communicate directly with the public. US President Barack Obama very successfully tapped into social networks to garner support for his 2008 Presidential bid and raise campaign funds. He already has a Facebook page for the 2012 election (with over 23 million likes), where you can follow him on the election trail and donate to his campaign.

Moreover, social media can actually help to bring about social and political change, as seen in Tunisia and Egypt earlier this year. While not the cause of the uprisings, Facebook and Twitter are acknowledged as having helped facilitate the revolutions. Social media makes it easier for dissidents to find each other, share information, and arrange demonstrations, such as the sit-in in Tahrir Square in Cairo. Besieged Egyptian President Hosni Mubarak was so concerned about social media, he shut down internet access for several days. But the damage was done and he fled the country soon after.



Photo: iStock
Cairo, Egypt – February 9, 2011: Egyptians gather in Tahrir Square to call for the resignation of President Hosni Mubarak and the beginning of political change in Egypt

Social media and civil unrest

The flipside of this capacity to coordinate mass gatherings was seen in the UK in August this year, when London was rocked by days of riots and looting. Social networks like Facebook and Twitter were blamed with fuelling the violence, although it was BlackBerry Messenger (BBM) – a network only available to BlackBerry phone users – that drew the most criticism. BBM is similar to text messaging but is free, making it very popular amongst teens in the UK. Furthermore, BBM is encrypted, meaning police could not access the messages (unlike Facebook and Twitter where police were able to identify perpetrators through their online activity). As the riots died down, UK Prime Minister David Cameron raised the possibility of banning Twitter, Facebook and BBM during times of civil unrest. The Government later ruled this out, but said law enforcement would work more closely with social media organisations to look at ways these channels could be better used during emergencies in the future.



Photo: iStock London, England – August 9, 2011: Aftermath of riots in Croydon

Social media and the future

So what does the future hold for social media? Ten years ago, social media did not even exist; the first social networking site, Friendster, was not invented until 2002, an early version of Facebook began in 2004 and YouTube and Twitter did not hit the web until 2006. What started as a new way of social interaction has developed into something that can have a real impact on world events such as the Japan earthquake and Arab revolutions. Admittedly, social media is no substitute for rescue crews on the ground or people marching for freedom, but it has transformed how these people communicate with each other and the wider world. And as social media becomes more accessible (through technological developments and reduced costs of products) and more advanced (Facebook is regularly updated and new players such as Google+ are entering the arena), its role in such events and its global influence will undoubtedly continue to grow.



Future of Technology in Education 2011



The University of London's iconic Senate House building, built in 1937, hosts events from diverse institutions across the University of London, including the Institute of Historical Research, the Centre for Distance Education, and the School of Advanced Study. In today's ever-changing online world one of the more forward thinking and innovative annual events is provided by the University of London Computer Centre (ULCC) which looks at how technology can help institutions meet student expectations. **Report: Tom Inkelaar**

Now in its fourth year, the latest Future of Technology in Education (FOTE2011) conference took place in October 2011 with 350 delegates from Higher Education, Further Education, public and private sectors. This year's event looked to shine a light on the student, taking into account higher education reforms (including a rise in tuition fees) and student protests in the UK, alongside new and developing technology. The aims of the conference included finding out whether innovative use of technology might help to reduce costs and/or deliver efficiencies to keep fees down, whether new (or the creative use of existing) technology can help deliver an improved student experience, and what it is that students actually expect.

Transforming the University Experience

The changing face of the university experience was touched on by many, and in particular by three speakers. Our own Andrew Bollington (Chief Operating Officer of the University of London International Programmes) argued that changes in higher education funding have rewritten the rule book and that the full consequences are yet to be understood. From next year, in the UK at least, rising fees will mean that it is the student who will be paying for their higher education, not the government. He proposed that information technology in the university sector will need to be very closely aligned with how higher education institutions place themselves in their market and deal with the financial realities they face – if they don't, technology will be part of the problem for a new generation of 'broke students'.

It sounds like a harsh reality for education, however students and institutions' use of technology in the future might help to deal with these real-world issues. Nick Skelton, from the University of Bristol, suggested that looking outwards and working across disciplines might lead to the most interesting answers. Technology is now pervasive. It has become so small, so light, and so cheap, that it disappears into the environment around us. The computer is not a special box in the corner to be approached with reverence; in fact it's mobile and personal, accompanying us in our daily life. Nick gave examples of how educationalists are working with game designers, theatre practitioners



and technologists to transform students' experiences (see some examples here: www.igfest.org, the Fortnight project by www.proto-type.org). James Clay (Gloucestershire College) suggested that by listening to the voices of their learners, institutions can empower their students themselves to be agents for change in traditionally resistant areas, such as the use of fixed or mobile technology.

Technology providers

FOTE 2011 welcomed Cailan Hargreaves from IBM to talk about their work in student analytics. He pointed out that although investment in education has steadily risen over the last decade, we have not seen a corresponding rise in student attainment levels. Students still fall behind and drop out, yet administrators lack the data to spot the at-risk cases. By connecting academic, operational and financial data, alongside the right reporting and analysis capabilities, educational institutions have managed to track student performance and monitor attendance, mobility and intervention patterns. This allows preemptive remedial actions to be taken. A similar system has been successfully used to track and prevent crime in some US cities. Although some delegates seemed uncomfortable with a 'big brother' tracking and acting on poor performance and ultimately individual choice, improved outcomes and impressive analytical techniques could have definite benefits in future education interventions.

Although mainly known as for its use with their Xbox games console, Microsoft's Kinect (a motion-sensing controller) could also be used as a tool to help students get even more engaged in learning. Lee Stott and Kenji Takeda (Microsoft Research) displayed the Kinect for Windows Software Development Kit (SDK) and suggested that it could be used to create more interactive classroom environments and help the development of new learning styles to get students more engaged. Examples were shown of students using the

development potential and navigation tools that Kinect provides to play and create games involving teaching, learning and research. A good example of games consoles contributing to students' learning rather than homework avoidance!

Student experience

Emily-Ann Nash (opposite), from the National Union of Students (NUS), used her presentation to introduce the NUS Technology Charter, developed by students for students. The charter will be pushed to institutions to make sure the technology agenda is high on their list of priorities, and will hopefully ensure that students are equipped and ready for the 21st century environment. She suggested that using technology effectively and purposely can enhance students' experience and encourage a positive effect on their journey through higher education. Sue Beckington (Sheffield Hallam University) went on to talk about social media and employability, and the age of 'publicness'. She argued that tomorrow's student will face a job market that is increasingly competitive and will not be confined to traditional communication channels. That, as part of future preparation for a life beyond education, consideration will need to be given to the development of our professional online presence and what skills will be needed to do this effectively.

Innovation

Fittingly for a conference that looks for innovation in its choice of presenters, FOTE 2011 also featured some interesting techniques for improving the conference experience and encouraging discussion between delegates. As expected for an audience of largely tech-savvy individuals, there were lots of Twitter posts throughout, acting as a sort of live commentary. See the comments at this link: <http://twitter.com/#!/search/%23fote11> This year's conference saw the release of an app for mobile devices. This could be downloaded onto a smart phone or tablet device and featured agendas, speaker details, abstracts and discussion functionality. See details here: <http://fote-conference.com/wordpress/2011/09/fote11-mobile-app/> Finally, all the presentations were filmed and are available to view on the conference website. Presentation slides and other posts are also available on the conference blog: <http://fote-conference.com/wordpress>

1836-2011: Celebrating 175 years of academic excellence

Proposals to establish a University in London can be traced back to the sixteenth century. In the eighteenth century, Daniel Defoe provided particularly eloquent arguments for one in his *Augusta Triumphans* (1728). By the beginning of the nineteenth century, London, long the largest capital city in the world, was the only capital city in Europe not to boast a university. Growing demand for one led to the foundation of University College London in 1826 and of King's College in 1829. Initially, the two organisations vied for the title of the University of London. **Report: Gabrielle Lawson**



In 1836, the University of London was established by government and ratified by Royal Charter. It is thus England's third oldest University, following the ancient establishments of Oxford and Cambridge.

From its modest beginnings as an examining body, the University of London rapidly grew in influence. It was the first University in Britain to admit women and to introduce a range of new subjects into university education, especially laboratory science and modern languages. In 1858, through the establishment of the University of London International Programmes, it extended its reach across the world. Students sat for University of London BA degrees in Mauritius in 1865, Gibraltar in 1866, and Canada in 1867. By 1899 students were taking the University's exams in 18 Commonwealth countries. There were 30 overseas centres in 1919, and, following expansion in the 1920s to places as diverse as Jerusalem, Shanghai, Istanbul and Bangkok, 79 by 1937.

Today, the University of London is Britain's largest university, with 120,000 students in London alone. The University of London International Programmes now has over 50,000 students on more than 100 different programmes. The University has grown and evolved with the times and now comprises 19 prestigious Colleges and a range of central services.



Top left: Senate House under construction
Far left: Early University of London graduates
Left: Some of our women graduates

A first for women

The notion of allowing women to graduate arose in 1858 and 1862, with the motion being narrowly rejected in both years. A step forward came in 1866, when it was agreed to introduce special examinations for women. In 1877, the University of London became the first university in Britain to admit women to degrees in all faculties. Sixty-eight women (of whom fifty-eight passed) sat for the matriculation examination in 1879. Women first graduated from the University in 1880, when four female candidates passed the final BA examination.

The first woman to be awarded a doctorate was the Anglo-Irish mathematician and teacher Sophie Bryant (1850-1922), who became a Doctor of Science in physiology, logic and ethics in 1884. London's decision to accept women had nationwide ramifications beyond the tertiary education system, with Frances Buss, Principal of the North London Collegiate School and a pioneer of women's education, stating that it raised the standards and liberated the curriculum of many girls' schools – an assertion cited in the *Royal Commission Report* for 1888/9.

A home for the University

The first 36 years of the University of London were somewhat nomadic. It began life at Somerset House, on the Strand, before lodging in temporary accommodation in Marlborough House, in Westminster (1853-1855), in Burlington House, Piccadilly (1855-1867) and a house in Savile Row (1867-1870). In 1870 it settled in its first purpose-built accommodation, a new building in nearby Burlington Gardens. In 1900 it moved again, this time to the Imperial Institute in South Kensington – accommodation which by 1907 the University described as 'wholly inadequate'.

The University had rejected an opportunity of laying down roots in Bloomsbury as early as 1853. Between 1912 and 1927 controversy raged over whether or not to settle there. Under the impetus of Sir William Beveridge, newly elected as Vice-Chancellor, the Senate voted narrowly in February 1927 in favour of establishing itself in Bloomsbury. Charles Holden, best known hitherto for designing over 40 London underground stations, was chosen from a short-list of four architects to design Senate House. He planned an unmistakably modern

building, one which he intended to last for 500 years, and which has become iconic. The first sod was cut in December 1932, King George V laid the foundation stone on 26 June 1933, and in 1936 the University was able to move in. After decades of wandering, in which it occupied five different buildings, the University of London finally had its first permanent home. The acquisition of additional property, such as the sites of SOAS and of Birkbeck College, contributed to make Bloomsbury a University quarter.

Senate House: A 20th Century masterpiece

Senate House, as Beveridge described it, was 'something that could not have been built by any earlier generation than this, and can only be at home in London.' From the tip of its 209-foot-high Tower, making it the tallest secular building in London upon completion, to its tile-clad basement, the building was the epitome of 1930s modernity. As well as the University's world-famous library, whose book stacks were located in the Tower, the building contained administrative offices and meeting rooms. In these, according to a contemporary source, 'electric light, bell, and telephone positions can be varied without disfigurement'. It was the first large-scale building in the country to be heated by electricity, using an early form of storage heater. The offices were naturally ventilated, but an early form of air conditioning was installed in the main public rooms.

After 70 years, during which time Senate House had been temporarily taken over by the war-time Ministry of Information, Holden's Grade II* listed masterpiece was in need of attention. The £55 million refurbishment, which began in 2006, was the largest programme of works undertaken by the University since Senate House opened. The works included providing the building with modern, upgraded and more cohesive office space, improved meeting and teaching facilities and new and enhanced library resources. The University's work of overseeing examinations has evolved into the provision of a wide range of value-added activities and services to the 19 Colleges in the University and beyond, ranging from distance learning and research facilitation to career development advice and information technology solutions.

The refurbishment of Senate

'The University of London is Britain's largest university, with 120,000 students in London alone. The University of London International Programmes now has over 50,000 students on more than 100 different programmes.'

House has allowed the University to rationalise and improve the efficiency and cost-effectiveness of the space it occupies. Whereas it originally housed approximately 165 staff, the building, along with the neighbouring Stewart House – built on the site originally intended for a grand Ceremonial Hall – now houses some 700. The concentration of staff into these two main buildings has not only brought gains from physical proximity, but also has released outlying buildings for income-generating occupation by others. Holden's 20th-century masterpiece is now equipped for the next stage of the University's evolution.



Fact box

- The University of London Library was bombed five times during the Second World War, twice seriously.
- One of the 1933 pennies – only six were minted in that year – is buried in Senate House, in a commemorative casket under the foundation stone laid by King George V.
- Charles Holden, the architect of Senate House, used jazz syncopation to guide his design. Holden explained, when he talked about his design at the Royal Institute of British Architects in 1938, that he had been influenced by syncopation in jazz when he changed the rhythm of the windows on the top floor of Senate House so that, on the west and south elevations, they do not align with the windows on the floors below – syncopation.
- Senate House still isn't finished. Senate House, the tower, and North Block were part of a much larger scheme for a building which would have gone as far as Torrington Place, as we can see from one of the original models of the building. Nor was the enormous lecture theatre built: its site is now occupied by Stewart House, home of the International Programmes.

Q&A with: Mila Turajlic



From Serbia to the silver screen. **Lisa Pierre** finds out if this BSc Politics and International Relations (2003) filmmaker is ready for her close up .

Tell us about why you decided to study with the International Programmes?

I had done my A levels in the UK on a scholarship – initially from the Soros Foundation, later on from the school – and had decided to return home to Belgrade study at university. This was 1998, Serbia was going through some very turbulent years, and I wanted to be with my family. My parents were university professors, the university autonomy had just been revoked by Milosevic, they were resisting this draconian law, and I felt a strong need to be there. Upon my return from the UK I enrolled at the Faculty of Economics in Belgrade, imagining it would be a continuation of what I had learnt at Economics A level, but the very first day a professor came into class singing the praises of Marxism, and giving us textbooks written in 1971. University education in the humanities in Serbia in the 90s had not been revisited for decades, and my heart sank.

By the end of the first month I told my parents I could not see myself spending the next four years sitting in those classes, being taught outdated and ideological nonsense. They accepted my attitude, and I left university, determined to find a solution. But nothing on offer in Belgrade interested me: interdisciplinarity did not exist as a concept, the curricula were all so outdated. And then, by accident, I walked into a British universities fair in the Student's Cultural Centre one afternoon. There was a University of London stand, and I picked up a leaflet for distance learning courses – it was the first time I had ever heard that it was possible to study at home but gain a UK qualification, and I ran home breathless and told my parents I had found what I wanted. In the end I also enrolled in Film and TV Production at the national film school, because I wanted to have a college experience, colleagues and all that.

Tell us a bit about your experience as a student.

The first year was quite strange, as it was 1999 and the NATO bombing started in March. I continued studying during the bombing thinking it wouldn't last long, but by May when the first exams were scheduled, the bombing was still going, and the test centre, like everything else, remained closed. Rosemary Gosling helped organise for me to go to the test centre in Budapest, Hungary, and in the end I took a minibus out of the country in the dark of night to sit my exams and returned a few days later. That was definitely the biggest challenge during my studies. The following years were a matter of self-discipline, as I was studying Film and TV Production at the same time. The toughest aspect was getting reading materials – Serbia was still quite isolated internationally, Amazon (or anything else for that matter) did not ship to Serbia, so it was almost impossible to get the required books. The British Council in Belgrade was quite helpful in the early years, and would order some of the core materials that we required. For several years they even organised some joint classes for us, but soon their mandate changed, the library was closed, and we were left on our own.

If you had to describe the International Programmes to someone who knew nothing about it, and tell them why it was a good study option, what would you tell them?

It's simple really – the BSc Politics and International Relations degree was my chance to read everything I had always been interested in, but in a structured way. The study guides were like someone's helping hand, leading me through a forest of material, helping to make sense of things, connect concepts and ideas. I got a real kick out of it. The other thing I really appreciated was that critical thinking was really encouraged – I remember in that first year, one exam question was whether the NATO intervention in Serbia was justified on humanitarian grounds and I wrote a pretty scathing but well-argued essay that definitely went against the widespread opinion, and got very high marks. The questions were all topical, I was reading current affairs magazines and incorporating events of the day into my exam essays, and it was just so much fun to use the theory I was learning to analyse political events happening before my eyes. I do have to say that my A level

experience was a deciding factor in my ability to sail so smoothly into the University of London programme. No one teaches you quality academic essay writing quite like the British education system, and this really gave me a leg up. So much so, in fact, that for quite a few years, every September we'd gather all the new International Programmes students in Belgrade and I would hold a class on everything that I had learnt about essay writing, note taking, exams prep, essay timing etc – these were concepts so alien to students in Belgrade, who come from a tradition of rote learning of hard facts and reproducing them as such. No one ever asks them what they think, so it's quite a challenge to get their heads around.

You pursued further studies by doing an MA at LSE. Tell us why?

I always felt that I would like to spend some time at LSE, mostly because I envied the students there for having direct access to the professors from whose study guides I was learning. For me, the hardest aspect of the BSc degree was that you got no feedback on your work – you study for a year, try to organise all that knowledge into essays in one exam day, and then several months later you get a results paper with a few numbers on it – no comments on what you did well, or could have done better. So I was really hungry for feedback. I was very fortunate to win the Michael Peacock Scholarship which enabled me to come to LSE to do a Masters degree. I really enjoyed being on campus, had a phenomenal and inspirational mentor in Dr Margaret Scammell, and made friendships there that have become some of the strongest in my life.

After all this academic study you have taken a totally different path. Tell us about your film making.

My disillusionment with the academic world dovetailed with my discovery of documentary cinema. London was a great place to be if you were hungry to explore outside the world of mainstream cinema – I joined the BFI, went to see classics and documentaries and experimental film three to four times a week, attended masterclasses and workshops. LSE is quite close to the National Gallery and several times a week I would go there for their one-hour guided tours, and this was really where I became visually literate.

What made you decide to go back to film school?

I had won a scholarship from the French government to do a specialisation in documentary cinema at the French national film school, La Femis, in Paris. This was really a deciding moment for me, as the French still treat cinema in a revered manner, supporting it at an institutional level, and emphasising its cultural and artistic aspects over the commercial entertainment element. It was a real luxury to study and make films in this atmosphere.

Do you think what you studied had an influence on the type of film genre you are interested in?

My world view is completely formed by my studies of Politics and International Relations. For a long time I believed in changing the world through political activism, and was very active in political campaigning and also parliamentary debating. But after the revolution in 2000 I became very disillusioned with how the system worked. Art, for me, represents a form of communication I believe in. I feel compelled to grapple with the places where the personal and political meet: issues of society and memory, time and history, personal experience in challenging times.

Do you feel that through your films you can get across the political messages you believe in?

My greatest fear is of abusing cinema as a platform for messages and political activism. The beauty of art is that you are trying to connect with individuals, not masses. I always think of that scene in Monty Python's *Life of Brian* where he's trying to enlighten a crowd, telling them "You are individuals", and they all nod back in a trance, "We are individuals". In a nutshell, that represents for me the limit of political communication. Through art you are communicating in a different way.

How powerful a medium do you think film can be?

Documentary filmmaking in particular suffers from the association with video activism and news programs – only recently has it broken into cinemas as an artistic form that is really on the frontline of the most exciting developments in cinema today. I think at the moment it is more powerful than most fiction coming



out of Hollywood, because people are looking for quality food for their brains, topics that move them and stories that leave them reflecting for days.

Do you think education is important?

In the same way I think air is 'important'.

Tell us how you came to make Cinema Komunisto.

I had the idea of making a documentary about the old state film studios in Belgrade that were built by the communists and haven't been used in 20 years. There are still people employed there, and the sets and costumes and props are all still there, just covered in dust. There's a real ghost town quality to the place and I found it completely enchanting. As I researched their history I realised that the history of the studios parallels the history of the country, and that they could actually make a great metaphor for a country living in a film set, or people living within an illusion. I began to toy with that idea, and gathered 320 old Yugoslav films from which I took scenes that could reconstruct the history of Yugoslavia, but the way it was told in fiction. Then I met Tito's personal projectionist, who had shown him films for 32 years, and the story was completed with his account of Tito's personal involvement with film-making.

How did you find it making a film about your own country's history?

It was very cathartic. I grew up in a social crisis where the past was used and abused as a political weapon, but also paradoxically, hysterically erased and disowned. So to say, step aside, I'm not interested in your ideologies and manias and petty grievances, it's time for my generation to examine that past for ourselves and come up with

'Filmmaking is like a drug. Once you've tried it, it's hard to shake the desire to express yourself using those tools.'

our own interpretation, was very, very liberating. Of course it was daunting and complex, and the edit of the film took a year, partly because my editor Aleksandra Milovanovic and I were working hard on striking the right balance.

How is the documentary being received?

The reception the film received completely bowled me over – both in the former Yugoslavia and internationally. In Serbia our premiere was held in a 3,500 seat cinema which was full, and the film immediately gained a multiplex cinema release, which has not happened to a Serbian documentary before. We also had a cinema release in Croatia and Bosnia, after playing at festivals in every part of the former Yugoslavia, from Slovenia to Kosovo, and Montenegro and Macedonia. Internationally, we had our premiere at the largest documentary festival in the world, IDFA in Amsterdam, and our North American premiere at the Tribeca Film Festival, where we were a critics pick in the Wall Street Journal and Village Voice – so we were really thrilled. Its played at over 30 festivals, and now we're starting to arrange for it's broadcast all over Europe.

Who would you say has been your biggest influence?

Quite a few people have played key roles at various turning points in my life, but a consistent role was played by my parents, who encouraged intellectual curiosity in every way. And my mother's love for storytelling was a key trait I inherited.

As a woman have you found it harder to make a name for yourself in the film industry?

I've never felt disqualified from something for being a woman. And many women have made real names for themselves in the documentary filmmaking field, for example Agnes Varda, whose films inspired me to start making documentaries.

Do you think that the film industry is suffering in the current economic climate?

I think we're all suffering and the uncertainty of the times ahead only places greater importance on art – as this is one of the principal ways in which we deal with the world. Yes, there is visibly less money to finance films, but on the whole I'm not sure it's such a bad thing – the years of eager financiers led to a glut of things being made, and sometimes it's harder for quality films to be visible in the flood of junk being turned out.

What advice would you give to any aspiring artists out there?

I think J.G. Ballard put it best when he talked about being faithful to your obsessions. Filmmaking is such an emotional ride, draining as it is uplifting, that it takes complete dedication.

You quoted the following: "I enter this story as a member of a new generation of Yugoslav filmmakers, one that has hazy memories of a country that no longer exists. We come of age surrounded by the ruins of something that is nostalgically referred to as a golden era, but no one has yet offered me a satisfactory insight into how it was all thrown away. We were born too late, and missed that party, but we arrived in time to pay the bill for it." Do you think this is the case for many people of your generation, regardless of where they are from?

I know it's the case for young people in Serbia as we really grew up in a society that actively erased its past, because it was not mature enough to deal with the challenge of facing it. But it might also be the case more universally, as the previous generation definitely lived in a way that was unsustainable, characterised by a greed that is almost indecent. I actually think this economic downturn has only just begun, and that

we will spend the next decade learning how to make do. But perhaps the result is that it will make us more reflective, more responsible and at the same time more demanding of our elected politicians. I feel dismay at the twilight I think we are headed for, but at the same time the number of discontented people offers hope that the disappearing middle class might get their act together and create better democracies.

You have won so many awards for this film, how does that make you feel? Which one are you most proud of?

Awards are nice, there's no doubt about it. No matter how silly it is to care about these things, they are an external vindication or recognition of your work. That's if you win them. If you don't win, you console yourself by how arbitrary they are. We've won 12 awards but the two I am really proud of are the FOCAL International Award for Creative Use of Archival Footage in an Arts Production, which means a lot to me, as the archive research took me years, and finding a way to use them creatively and dramaturgically was a real passion for me. The second is the Gold Hugo for Best Documentary that we won at the Chicago International Film Festival recently, because we were in competition with some of the most hallowed names in documentary cinema like Wim Wenders, Werner Herzog and Frederick Wiseman. Also, every Audience Award is special, and we won quite a few of them in the former Yugoslavia.

If you could work with any director/actor/actress, who would it be and why?

There are quite a few directors in whose editing rooms or on whose film sets I would love to be a fly on the wall. Just to observe what their creative process looks like. People like the Coen brothers, Naomi Kawase, Victor Erice.

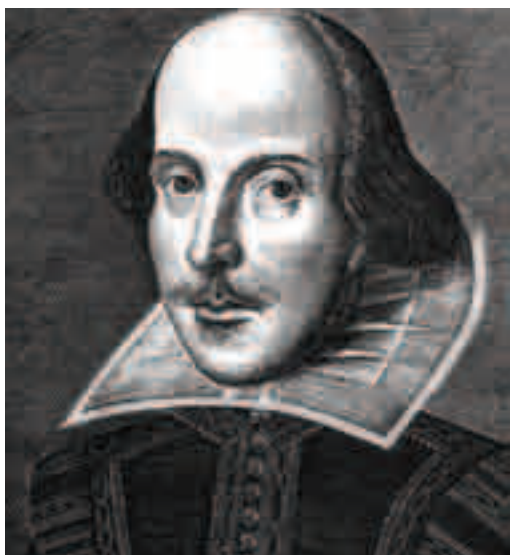
Will you mention the University of London if you win an Oscar?

"From your mouth to..."

What are your ambitions for the future?

Filmmaking is like a drug. Once you've tried it, it's hard to shake the desire to express yourself using those tools. The types of films that I like to make take a lot of time and personal investment, so I've been thinking of combining it with teaching, as the sharing of experience and knowledge was so fundamentally important to my formation.





The Importance of Shakespeare

Internationally renowned for its creative and innovative approach to teaching and research, Goldsmiths has redeveloped its University of London International Programmes undergraduate English course. It gives you the opportunity to study whilst enjoying the great literatures of the world, including the work of William Shakespeare. **Report: Niklaas van Poortvliet**

William Shakespeare has been an iconic figure of English literature for over 400 years.

His celebrated work consists of about 38 plays and 154 sonnets. Translated into every major living language, the plays are performed more than those of any other playwright in history.

Since his death in 1616 his life has continuously been under the microscope as historians simply do not have a huge amount of biographical information to draw upon. This leads to the creation of theories such as the one depicted in the film *Anonymous*, released in November 2011, highlighting that it was in fact Edward De Vere, Earl of Oxford, who wrote Shakespeare's plays and not William who was simply used as a front to protect the Earl, as it would have been looked down upon for a man of his stature to have been a playwright in the late 1500s. Some believe that it is within his work that we can find clues about the man's life and about our own country, history, politics and humanity.

Shakespeare and drama

Some may question whether Shakespeare is still as relevant in today's age, particularly in the acting arena. Acting techniques such as method acting developed in the early 1900s by practitioners such as Constantine Stanislavsky, have become more popular and a proven way to act naturally on stage or in film. Despite this, the top drama schools in the UK continue to use Shakespeare at the heart of their teaching. Janet Amsden, an actress and alumna of the Drama Centre, describes the importance of Shakespeare's work in today's acting schools.

There is no other dramatist who can capture the essence of diverse human experience in such dynamic compelling storylines with brilliant life illuminating text. The opportunity to perform Shakespeare is a challenge but one that teaches that playing Shakespeare is easy because he gives you everything – not only who you are but what you want and how you get it. Enjoy the journey of discovery – you are in the hands of the supreme dramatist.

Shakespeare was a supreme storyteller with an extraordinary ability to write plays in such detail he could be compared to a composer, writing a piece of music for a classical pianist to perform. This is one of the main reasons much of Shakespeare's work has survived and can be interpreted by directors and performed so accurately in theatres today.

His allure amongst actors has developed over the last four hundred years and was notably strengthened in the 1900s when well-known players of the modern era such as Sir Laurence Olivier, Sir John Gielgud, Peter O'Toole and Richard Burton performed his classics to packed theatres in London, opening his work to a wider and much younger audience. In the last decade we have seen a plethora of Hollywood actors taking on challenging Shakespearean roles, such as Kevin Spacey's *Richard III* and Jude Law's *Hamlet*, which has also broadened his appeal in other parts of the world.

Relevance in today's culture

But why is it important to learn about Shakespeare today? Philippa Hardy, Director of Learning for English and Literacy at a girls' convent School in London, points out that it helps children from a young age: 'It teaches students about literary devices, etymology and language. It's generally used for assessments and exams.' And when asked why is he still so important, she states that 'His themes are universal and they can learn so much about structure and the origin of a lot of literary works from it. Tragedy, comedy and conflict are all present so it's important they are aware of the origins again. The beauty of the language is worth studying alone.'

His influences go beyond the theatre and into other realms. The subjects within Goldsmiths' English course celebrates this as students can discover his influences in gender, politics, staging, the expanding world of Elizabethan and Jacobean England, and contemporary debates about governance. In addition students are encouraged to examine formal questions of dramatic and poetic genre, verse construction, the relationship between diction and dramatic characterisation, and dramatic structure.

William Shakespeare remains an important figure in the theatre and in education. Despite there being very little known about the person himself, his work unquestionably had a profound impact on our society today and continues to do so.

Popular terms coined by Shakespeare:

- *Fight fire with fire* – King John
- *Good riddance* – Merchant of Venice
- *Love is blind* – Henry V
- *A forgone conclusion* – Othello
- *One fell swoop* – Macbeth
- *Fair play* – The Tempest



Profile on: Antonia Bailey

Design and Print Manager, Antonia Bailey, has worked for the University of International Programmes for eight years. Here, she gives **Lisa Pierre** an insight into her work, which, in addition to producing a range of marketing materials, also entails managing the University of London PhotoLibrary.

Your role covers lots of different aspects, tell us about the main areas you cover?

As Design and Print Manager I'm responsible for the design and production of a range of marketing and communications publications. This includes overall responsibility for co-ordinating the production and design of the International Programmes prospectuses, leaflets, brochures, postcards, marketing materials, merchandise, exhibition graphics and other corporate publications. All of the printed marketing materials that you see or receive, including this magazine, will have been designed by me.

I also manage the University's online Photolibary, a web archive of photographs from across the University and its Colleges and Institutes.

What would be a typical day for you?

A typical day for me would start off with a quick glance at our production schedule to see if there were any urgent jobs to complete, and then straight on with any projects I was working on from the previous day. Our materials are produced on a yearly schedule, so for each month of the year, work will begin on a different publication or project.

If I was working on a prospectus, my day would involve laying out copy, picture research for suitable imagery to accompany the text, any necessary image manipulation work, and then the production of a PDF for proofing. I may have meetings interspersed throughout the day with the Senior Communications Manager, Pete, or a production meeting with other colleagues to discuss new projects. Most of the time however, my day consists of page design, for which I always make sure I have a good playlist downloaded to my iPod, so I can 'tune out' and get creative.

How do you manage such big projects?

Most of the time it's a real juggling act. I work as part of a 'two-person' team

alongside the Senior Communications Manager, and we have to plan our schedule quite meticulously to fit everything in. Pete is responsible for writing copy, and also editing/proofing any copy we receive. It's then my job to visually interpret what we've been given, and turn it into something creative. We have to work in tandem with one another, particularly on the larger projects, but we've devised a system that works.

What is the most common question you get asked?

There are two. The first is: "Why do you have such a fancy computer?" I seem to evoke serious 'Mac envy' in passerbys! That may have something to do with the 27-inch flat screen monitor that I have on my desk – a must for any serious designer! The second is: "Toni, I know you're busy, but do you have the time to look at the following..."

What is the most enjoyable part of your job?

The creativity. Some projects allow for more creativity than others. For example, this magazine allows for more creative freedom than, say, a detailed prospectus. Ad hoc projects such as designing a new corporate booklet allow me to experiment more with layouts and different print techniques. Inspiring creativity in others is also a rewarding side to the job, and the photo competition *imagination2*, which I jointly organised last year, is a good example of this.

Your job is one of the few roles that has no direct interaction with students or alumni, yet is largely based around attracting them or keeping them informed. Can you still identify with the ethos of University of London International Programmes?

Although I have no direct interaction with our students and alumni, I can still empathise with the dedication and commitment it must take for them to complete one of our courses. The International Programmes offers

worldwide access and opportunity to all, things that are a necessity if you're to succeed in gaining a decent education. This, combined with its prestigious history and international reputation, make it quite a unique offering. For a student to sign up and become part of this global community is a big step, and often quite an accomplishment. It's nice to know that they may have originally seen something I produced that caught their eye and made them investigate further, or even the fact that something I designed is now sitting in their house half way across the world!

How have you seen things change?

Things have changed a lot in the last eight years. We've expanded into over 190 countries across the world, and our relationship with independent teaching institutions has developed immensely. One of the biggest changes I've witnessed, and actually played a part in, is the name change last year. When I first started we were known as the External Programme, and a little later the External System, both of which had some negative connotations. The decision to rebrand as the International Programmes more closely reflects what we offer.

Do you think brand identity plays a large part in the marketing and portrayal of the University?

Definitely! As a designer, I'm very conscious of how visuals evoke responses in an individual, and the effects on their perception. The brand identity of any establishment is just as important as the business itself, it's how others see you, and the message you portray. The fact that the University of London is perceived as being prestigious means that our qualifications are seen as being desirable, valued and internationally recognised. Building on this prestigious reputation through our brand identity helps to establish us as something that people want to associate with.

2011 Events

The 2011 alumni events programme came to an end in July with the last event in Malta.

Malta, July 2011

On a very hot evening as the sun set slowly over beautiful Valletta, alumni, invited guests, institution staff, and University of London staff enjoyed a cocktail reception at the Phoenicia Hotel. Professor Jonathan Kydd, Dean of the University of London International Programmes, and Dolores Cristina, Minister of Education addressed the happy and hot crowd.



Bangladesh Chapter, August 2011

Alumni met in Dhaka at Flambe Restaurant for the evening meal or 'Iftar' when Muslims break their fast during the Islamic month of Ramadan. Iftar is one of the religious observances of Ramadan and is often done as a community, with people gathering to break their fast together.



Sri Lanka Chapter, October 2011

Alumni helped *Habitat for Humanity* on a build in Watala, for Nilmini, a wife and mother of two who is going blind. She has a hereditary incurable illness which has caused blindness to her sister, her brother and other family members too. Doctors confirmed that her eldest daughter, who has already lost vision in one eye, will soon be losing it in the other eye. Her youngest daughter, currently wearing glasses, is also a candidate to go blind in her latter years. Nilmini's husband Asoka, is a heart patient and can only do casual work, therefore earning a small income. This house will give them hope for the future.



To view the full gallery of this year's events visit: www.londoninternational.ac.uk/alumni/past_events.shtml

Alumni events in 2012

Alumni events held by the University of London allow graduates the opportunity to network with others who share similar academic and professional interests as well as meet key University staff. Alumni events are currently planned for the following countries:

■ Dhaka, Bangladesh 17 February

Venue: The Westin Hotel

■ Colombo, Sri Lanka 25 February

Venue: Park Street Mews

■ 26 February – Habitat for Humanity Build

■ London, UK 12 March:

Welcome to the Alumni Association Class of 2011 Graduation Drinks

■ Singapore, April 2012

■ Trinidad and Tobago, June 2012

■ Malaysia, July 2012

■ Hong Kong, July 2012

All alumni who reside in a country where events are being held will receive an invitation to attend approximately six weeks before the event is scheduled.

If you are travelling to a country where an event is being held and you would like to attend, please contact:

lisa.pierre@london.ac.uk

to request an invitation.

Five-minute interview

Dr Keith Sharp, Director, University of London International Programmes at LSE, talks to us about New Orleans, P. G. Wodehouse and bespoke suits.

What was the last country you visited?

Ireland. I was at a conference last week at the Centre for Asian Studies at University College Cork and it rained solidly for two days. But Cork is a beautiful place and the people make visitors feel very welcome.

How many frequent flyer miles do you think you have earned in the last year?

Quite a few, although I expect I will earn more during the next!

What is the best thing about travel?

Experiencing different cultures and meeting friends, students and colleagues from around the world.

And the worst thing?

Airport security and long delays.

Describe yourself in 10 words.

A realist who verges on being an optimist.

What three things would you take with you on a desert island?

Enough decent wine to last the stay; top quality olive oil so I can cook all the wonderful fish and seafood I will catch; my clarinet so I can practice as much as I like without upsetting the neighbours or making the dogs bark.

Name three guests past or present you would like to have dinner with and why?

Sigmund Freud – to enjoy an after-dinner cigar with the founder of psychoanalysis, whilst watching him analyse the other guests, would be fascinating. Charles Darwin – Darwin of course suffered from chronic stomach maladies for much of his life, so the dinner would probably have to be rather plain and without too much wine! But to discuss the origins of life with the man who discovered evolution would more than make up for it. Louis Armstrong – to hear stories about the great jazz musicians of the 1920s and 30s, whilst the greatest of them all entertains us with a few choruses on his trumpet, would be wonderful.

What is your favourite cocktail?

Margaritas – with plenty of salt.

What is your favourite city and why?

New Orleans – because it is the birthplace of jazz. It is a city with a soul, a true melting-pot which, despite the tragedy of Hurricane Katrina, keeps alive old traditions and believes, above all, in having fun.

Name one thing you want to have done in the next year?

Develop a Foundation Course so more people can benefit from our degree programmes.

What is your Favourite book of all time?

I would probably give a different answer to this question every time I was asked, but here goes: *Ham on Rye* by Charles Bukowski.

Name something or someone that can always make you smile?

A few pages of anything by P. G. Wodehouse. There are few situations that don't improve markedly after a few pages in the company of Bertie Wooster and his valet, Jeeves, or Lord Emsworth and his prize pig, the Empress of Blandings.

What do you do to relax?

I find cooking very relaxing, particularly when accompanied by a nice glass or two of red and some great music playing in the background.

What has been your biggest extravagance?

When I have the time on my travels to the Far East I like to get suits and shirts made by the local tailors. I love the whole process, from choosing the material and the style, to the fitting sessions when your suit is all held together by bits of white cotton and pins, to the final fitting when you get to try on the

finished article for the first time and check that everything fits exactly as it should. I learned the hard way that you must allow enough time for all these stages when, through lack of time, I omitted the last stage during a trip to Thailand a couple of years ago. The outcome was four very ill-fitting suits, delivered to me at the airport as I prepared to board the plane, which I have still not been able to bring myself to throw away!

What is your philosophy of life?

This is probably the main event so make the most of it.

Lastly tell us something you are really proud of?

My two sons: Maxwell (20) and Charles (12).

