

Summer 2019



KING'S PARADE

THE MAGAZINE FOR MEMBERS & FRIENDS OF KING'S COLLEGE, CAMBRIDGE

In this issue

**REVELATIONS IN
THE ART ROOMS**

**IN CONVERSATION
WITH GEMMA
CHANDRATILLAKE**

VARSITY BLUES

**BLAKE'S SONGS
AND E.M. FORSTER**



Contents

03

BANISHING THE BLUES

04

**IN CONVERSATION
WITH GEMMA
CHANDRATILLAKE**

06

MY PHD – ALEC CHRISTIE

07

MY PHD – LIZ WALSH

08

**THE BIG PICTURE
WITH SEMI DELANO**

10

LASTING IMPRESSIONS

12

Q&A WITH JOANNA KUSIAK

14

END OF AN ERA

16

**SAVE THE DATE
GET IN TOUCH**



Editor: Jonty Carr

Design and print management:
H2 Associates (Cambridge) Limited

Editorial Board:

Tess Adkins, Lorraine Headen,
Peter Jones, Nicholas Marston,
Robin Osborne

Welcome

from the Chaplain, Andrew Hammond



As I write this, a group of our students are welcoming potential applicants to King's at the annual open days: showing them around, unfolding some of the happier mysteries of the place and generally being the "smiling face of King's" (as I teasingly call them).

It's rather wonderful to see, especially as so many youngsters will be new to Cambridge and possibly a bit over-awed by its self-confident magnificence. It also reminds me that as one of the two priests here (along with the Dean), having a rich notion of *welcome* is pretty fundamental to what I do.

That might simply be welcoming people to the start of a service in Chapel, a rare moment of spontaneous talking in what is a pretty formal occasion. Or, for the rest of the time, it's about everything I do having the character of welcome, literally or figuratively. Students will come in some numbers to my rooms – after late night services, for de-stressing tea and cake during exam term, for prayer and bible study sessions, and so on.

Or, more acutely, an individual student will come and talk about something which is making their life difficult: maybe extremely difficult. This is where welcome takes on a deeper quality. It's where unhurried, undistracted focus on what the student is saying, and sometimes not saying but making evident, is needed – whether they have arranged in advance to come, or have rung my doorbell at 3am in a state of great distress.

I simply love being here at King's. Being with students as they cross the threshold into adulthood and independence is both a privilege and a constant challenge. Indeed, I particularly like it when they challenge me. "You're answering questions nobody is asking", one said after a sermon. "You can't say that", I hear rather more often! How we say things matters, and however progressive I think I am, robust advice is usually forthcoming. And, I should say, welcome.

BANISHING THE BLUES

For Mary Coleman, the 2016 Varsity match remains something of a painful memory – a dislocated knee after 30 minutes followed by an agonising 3–0 defeat at the hands of the Oxford XV.

Watching the game that day was Bluebell Nicholls, a student at sixth-form college in Sussex who would be in Cambridge later that week for her admissions interview. Fast forward to the following summer and Bluebell, after achieving her requisite A-Level grades, arrived at Grange Road for pre-season training and developed an instant connection with her new teammate in the centre of the Light Blues' backline.

"Even in the first training session Bluebell ever came to, we found we could already read what each other was going to do", says Mary. "I think one of the reasons we've always worked so well together is because we both bring very different things to the game. I'm quite direct and when I get the ball I'll just head straight towards the sticks and run through anyone in the way!"

Bluebell, who plays at outside centre, takes a different approach: "Watching rugby I've always admired creative players who have a slight recklessness about their play, so I've tried to incorporate that into my game."

Two years in the making, their centre partnership has proven instrumental in securing back-to-back victories in the last two Varsity matches, the first of which saw a dominant 24–0 victory capped off by a try for Bluebell.

In contrast, the 2018 instalment was a much tighter affair with Cambridge winning by eight points to five, resisting a late resurgence from the Dark Blues. "I remember being three points up and pinned back on our own try-line, just hoping to get through the last six minutes", recalls Mary. "When the whistle finally went everyone was so emotional because it was so hard-fought."

How has the game evolved since Mary's traumatic defeat in 2016? "The skill level is getting so much better each year", she says, "the ball is passed further and faster, and there are more phases and planned moves."

The marked improvement has also seen Cambridge go through an unbeaten season and promoted to the Premiership South division for next year, when Bluebell will take on the role of Vice Captain. It's something she'll have to manage without the guiding influence of the departing Mary, who not only happens to be Bluebell's "College mother" but has also been fulfilling various organisational duties as the team manager.

"It's a bit of a parental role too", says Mary, "arranging the transport, ensuring everyone has their boots with them, and trying to make sure players like Bluebell turn up to training on time!"

Not that Bluebell needs any assistance on the pitch – she's been selected for the Saracens Development Squad and often trains with the first team. "It's amazing to play alongside these professional, international-level names", she says, "but it really tests your mettle!"

Bluebell Nicholls (L) is about to begin her 3rd year at King's studying Anglo-Saxon, Norse and Celtic. Mary Coleman (R) has just graduated in Psychological and Behavioural Studies.





IN CONVERSATION WITH

Gemma Chandratillake

From studying microscopic nematodes to advancing the standard of medical care for millions of patients, it's fair to say that Gemma Chandratillake's field of vision has expanded somewhat over the last decade or so. It's a journey which has involved a good deal of personal re-evaluation but which has also been shaped by enormous changes in the domain of genetics over recent years:

"The progress that's been made since around 2011 when the costs of sequencing DNA started to precipitously fall has just been exponential. During my PhD in the early 2000s I would sequence a gene using what's known as Sanger Sequencing, where I would have to decide which part of the DNA I wanted to sequence and so my questions were hypothesis-driven and limited by my own assumptions.



“With the advent of Next-Generation Sequencing we’re able to sequence the whole genome of an organism, instead of sequencing the odd gene in the odd person. In that way we can let the data speak for itself rather than having a specific question or idea in mind, which has broken the entire field open to different levels of inquiry. It has completely changed how we design experiments and the types of questions we can ask.”

This revolution in sequencing technology has brought immense possibilities in the context of applied medicine, and Gemma’s work with the NHS centres on some of the real-world opportunities that these advances have enabled:

“What we’re aiming at is what’s known as precision or personalized medicine – the idea being that we can more accurately diagnose and treat disease by looking very specifically at the individual’s genetic composition. Rather than giving everybody the same drug for what we perceive as being the same condition, we can actually look with more granularity at that condition and target it more effectively, whilst also avoiding the adverse events associated with other forms of medication. It’s really taking medical care from being a rather blunt, one-size-fits-all approach to being much more accurate and bespoke.”

Perhaps the most significant application of genomic sequencing so far has been in the diagnosis of rare disease, an area Gemma has been heavily involved in since training as a genetic counsellor. “One in seventeen people have a rare disease and about 80% of those rare diseases are caused by a difference in somebody’s DNA. Until now it has been incredibly difficult to make diagnoses for a lot of those people: doctors may not have seen the disorder before, there may only be a few people with that disorder in the world, or it may not yet have even been named or recognized. Often those individuals will be sent from one specialist to another and never really be given an answer or course of treatment, so being able to make diagnoses for those patients is really important.”

Having spent several years working in San Francisco, Gemma is well-placed to assess the relative merits of utilizing the technology in the UK. “Having an integrated healthcare system enables you to do so much more than you could in the very fragmented healthcare system in the US. Where in the US you might be able to implement the technology in a University Hospital such as Stanford, here we can do it in the National Health Service so there’s the opportunity to do things on a much larger scale and with so much more data.”

One such example has been the 100,000 Genomes Project, a flagship initiative to encourage the public to take part in a DNA sequencing project, which achieved its target in December 2018. In future, all patients in the NHS in

England who have genomic testing will be automatically offered the option of participating in further studies.

“That’s a huge research cohort that will be created, and really unrivalled elsewhere. Because we’re doing it for a population of 55 million people it really is the biggest and best project in the world to be involved in. When we go out to the American conferences and talk about how we’re implementing genomic medicine, all eyes are on us to see how we do it!”

Alongside the new technology comes enormous responsibility, and an awareness that patients have myriad concerns over the misuse of their genetic data, ranging from suspicions about genetic profiling by insurance companies to the fear of being framed for crimes. One of Gemma’s main ethical preoccupations, though, is about nationwide access to the technology:

“We think a lot about the ethical implementations of the sequencing technology and it’s really important that we engage with our patients and patient representatives. We need to make sure that the technology is not just accessible to patients in big academic hospitals but that it is rolled out equitably across the country.”

This concern for fair access doesn’t stop there, and in Gemma’s role as Course Director for the University of Cambridge’s Genomic Medicine Programme, she has been tackling other forms of inequity with the aid of innovative new technologies:

“A lot of the NHS staff take the programme on a part-time basis so they can continue in their full-time roles, and we try to be as flexible as we can. One of the challenges that we’ve been dealing with is that several of our mature students have become pregnant whilst on the programme, and wanted to use their maternity leave to continue their studies rather than to drop out or intermit.

“Through my work with patients in the rare disease community I had come across this technology that had been developed to allow children who couldn’t attend school due to ill health to join in remotely via a robot avatar that had been developed for that purpose. So we were able to utilize the robot avatars on our own Master’s programme to enable women who were postpartum to actually attend modules of the Genomic Medicine Master’s programme successfully. So far it’s been really successful and hopefully technologies and approaches like this will start to be used more widely in other contexts too.”

Gemma Chandratillake (KC 1997) is the Education and Training Lead for the East Midlands & East of England NHS Genomic Laboratory Hub and Course Director for the University of Cambridge’s Genomic Medicine programme.

MY PHD

with Alec Christie

Today the field of medicine is almost completely evidence-based. But what if we could do the same in biodiversity conservation; prescribing treatments to save species based on the latest scientific evidence?

This is the mission of the Conservation Evidence project at the multidisciplinary University of Cambridge Conservation Research Institute (UCCRI). I'm in the 2nd year of my PhD focusing on this exciting project, under the supervision of Professor William Sutherland and Dr Tatsuya Amano.

Based in the David Attenborough Building, the Conservation Evidence group searches the scientific literature for studies that quantitatively test the impact of conservation actions. Over 6,500 of these studies have been summarised so far, split into over 1,800 conservation actions, which are presented with key messages in plain English on the Conservation Evidence website. This gives conservationists a comprehensive, freely accessible online resource to help them decide the most effective actions to protect certain species or habitats. This is a crucial step towards breaking down the barrier between research and practice.

Nevertheless, we still face many challenges which my PhD aims to tackle. The first of these is that not all studies are of equal quality, and I'm developing ways to weight evidence so that the most reliable studies are given the greatest influence in decision-making. The second is that not all studies are of equal relevance to conservationists, so I want to understand why certain actions work for only a few species or locations, whilst others are almost universally effective. Ultimately, we want to develop an online tool to inform practitioners how effective a conservation intervention is likely to be for their local context, all based on the latest scientific evidence.

A broader challenge is tackling "publication bias", for example, where failures or neutral results are less likely to be published than successes, meaning valuable data is lost. We try to counteract this by allowing conservation practitioners to publish simple summaries of all actions they have tested in our journal, whilst also persuading funding bodies to ensure that



grant recipients publish all results of their work, regardless of whether it was a failure or success.

Searching only English language journals also misses large swathes of the literature published in other languages, but we are adding studies from non-English language journals with the help of collaborators around the world.

And of course, providing the evidence is just the first step – the most important challenge is incentivising people to use it in practice, so we're developing 'evidence champion' schemes to do just that.

The future direction of the project is an exciting one, particularly with the fast-paced advancement of AI and machine learning. I'm particularly interested in harnessing these technologies to automatically search the scientific literature and extract results in real-time, giving dynamic 'living' summaries of evidence. And why stop there? We want our work to spark an evidence-based revolution that will transform how we make decisions in society for the better.

To find out more about the Conservation Evidence project, see www.conservationevidence.com or email Alec at apc58@cam.ac.uk.



Liz Walsh is a 3rd year PhD student from New Jersey with a specific interest in how indigenous sovereignty is recognised and exercised within the politically-charged Alaskan Arctic. Her work considers the competing interests of multi-national corporations, settler nation-states, and local Iñupiat peoples.

When many of us think of the far north of America, certain associations come to mind. Popular television shows have provided us with narratives of danger amidst pristine, untouched wilderness. People who live and work in the Arctic are depicted as daring, opportunistic adventurers or rough-and-tumble eccentrics, inhabiting an Arctic defined by its foreignness, its extremes, and its emptiness.

Over the course of fifteen months' research in the Alaskan Arctic, I worked with both Iñupiaq and non-Native residents in the remote city of Utqiagvik (formerly known as Barrow), to better understand how they conceptualise ideas of community, belonging, and their relationship to place.

The most northerly city in the US, Utqiagvik has a population of 4,400, of which roughly 40% is made up of non-natives lured there by high-paying jobs – teaching in schools, working in the police department, providing legal counsel. They often stay for only a few years, saving money to pay off student loans or to fund a deposit on a house back down in the so-called “lower 48”.

The relative wealth of the local government has its roots in the 1972 formation of the North Slope Borough, which saw the Iñupiat population take local governance into their own hands in a way that remains unique among indigenous peoples in the US. The presence within the Borough of the largest oil field in North America, at Prudhoe Bay, has enabled the government to levy a property tax that raises substantial revenues to invest in improving infrastructure and utilities, or in funding schools and cultural programming to help preserve traditional knowledge and the Inupiaq language.

In spite of temperatures that can reach as low as -40°C , or the perpetual sunlight of an Arctic summer night, for the Iñupiat in Utqiagvik the city is a place that is defined less by extremes than by familiarity. When people speak about going out on the land or camping on the sea ice during the spring whale hunt, the stories they tell are not of adventure, but of going home, and of continuing traditions that have been passed down to them over centuries.

MY PHD
with Liz Walsh



The BIG PICTURE

Oluwasemilore 'Semi' Delano is an undergraduate at King's studying Architecture, and winner of the 2018 Rylands Art Prize. In May of this year, the Art Rooms hosted an exhibition of Semi's paintings, photographs and prints entitled 'Retelling Retrospect'.





Semi, could you tell us about your artistic activities prior to coming to University?

I'd always been interested in art and realised through my teenage years that it was something more than a hobby. After finishing school I found myself torn between art and architecture and so decided (after much pleading with the Admissions Office!) to defer my entry to Cambridge and take a foundation year at the Royal Drawing School. That was such a liberating experience because I was painting every day and it also allowed me to make work that for the first time wasn't contingent on getting a good grade or pleasing other people.

Why did you want to study Architecture at Cambridge?

I like the fact that architecture allows you to transform your drawings into tangible constructions, and how it balances the creativity of art with the practicality of building and how people experience physical space. The Cambridge course is unique in that it's the only architectural school which is paired with the Department of Art History, which means your work is heavily imbued with the history not only of buildings but also of artistic movements and wider cultural shifts. The possibility of having that simultaneous conversation between art and architecture was a major reason why I wanted to come here.

How straightforward has it been to balance the academic side of life in Cambridge with pursuing art for your own enjoyment?

It's been hard. At the end of my first year I realised that I'd more or less gone through the entire year without doing any painting or drawing for my own portfolio, because I'd been channelling all my energy into the degree. For my second year I had to tell myself (and sometimes my tutors!) that I wasn't going to sacrifice my own art to the same extent, and that I'd be a bit more protective of days that I'd set aside for painting. That's worked really well and having a better balance has actually helped me approach the architecture course in a more expressive way too.

Who are your primary influences?

Architecturally I've spent a lot of this year studying the Japanese architect Kazuo Shinohara, who was working throughout the second half of the twentieth century. His approach to architecture was heavily influenced by critical theory but there's also a lot of wit within his buildings, which I like. In an artistic sense, one of my recent influences has been the American-based Nigerian artist Njideka Crosby, whose work I think about whenever I start to compose my paintings. I saw her work at her first solo exhibition in Europe at the Victoria Miro Gallery in 2016.

How would you describe or categorise your own work?

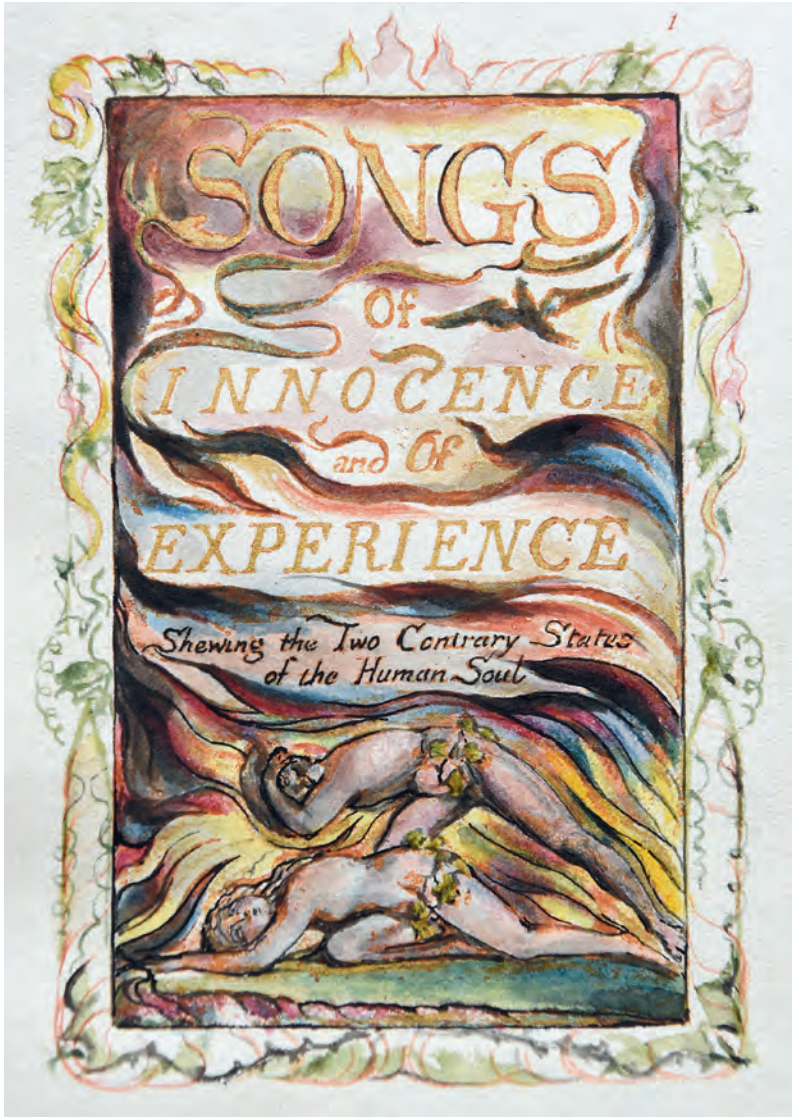
I work across a variety of media but generally gravitate towards oil paints and printing. I actually find it quite difficult to paint anything which resembles anything I've previously done, but in a way that's quite exciting because it feels like I'm always trying to figure out how to paint again! Much of my work is based on memories and everyday experiences, so I have quite a lot of paintings of my family and friends going about their daily lives – having breakfast, doing their hair and so on. Recently though I've been trying to paint more imaginative scenes directly from my mind, and I have two large paintings on MDF which are attempts to create a landscape and show how a figure might be composed in that space.

Could you tell us how the *Retelling Retrospect* exhibition came about?

Everything fell into place really. I had a long conversation with my grandpa in January where he told me that I shouldn't get stuck in a cycle of dreaming about the work I'd like to create, and just get on and do it. So it was in my mind that I needed to stop being hesitant about sharing my work, and then after the Rylands Competition I was talking to Nigel Meager [the Convenor of the Art Rooms at King's] who thought it would be exciting to see my full portfolio together in one space. When we were arranging a date, Nigel suggested the 4th of May which happens to be my birthday, so it felt like it was meant to be. Unfortunately just before the exhibition my grandpa, Olakunle Delano, passed away at 93, but he did get to see one of the last paintings that I did for him, and the whole exhibition was in his honour.



Do you have any memories or photos of the Art Rooms at King's? If so we'd love to hear from you – please get in touch with Jonny Carr at jonny.carr@kings.cam.ac.uk.



To mark his eightieth birthday in 1959, E. M. Forster presented the College with his copy of William Blake's *Songs of Innocence and of Experience*. It was a magnificent gift; Forster's is commonly reckoned as one of the finest of all copies and a colour facsimile was made for the Tate Gallery and William Blake Trust in 1991. Forster's copy can be traced all the way back to Blake's studio: he had inherited it from his Aunt Laura, who had been left it by her father Charles Forster, who in turn had been bequeathed the copy by the Bishop of Limerick John Jebb, to whom he had been curate. Jebb had bought it from Catherine Blake, William's widow, in 1830. We know that Forster's copy was made there in 1825 or after because of the watermarks in the paper Blake used.

Lasting Impressions

by Peter Jones, Librarian

Sixty years after Forster's gift of the illuminated copy of *Songs of Innocence and of Experience*, King's has been able to buy a limited edition set of impressions printed by Michael Phillips on a replica of William Blake's rolling press. The copper plates Phillips used are based on an ingenious reconstruction from surviving original impressions, and are made exactly to the size of the originals. The impressions

are printed on hand-made wove paper by W. S. Hodgkinson and Co. made around 1927, and in colour, texture, and weight compare with the papers that Blake used to print his illuminated books and separate prints. Inks are specially mixed with linseed oil from a selection of the pigments that we know Blake used, and are applied with a stuffed-leather dauber. You can see a film of the whole printing process at www.williamblakeprints.co.uk/how-the-prints-are-made.



Blake described his new invention in a prospectus of 1793 as 'a method of Printing which combines the Painter and the Poet'. He had mastered the art of mirror writing so that, when printed from a copper plate, it would appear the right way round. Blake wrote and drew on a copper plate using an acid-resistant varnish, then etched the unprotected surfaces away with acid leaving the combined poem and picture standing in relief. The surface of the plate was then carefully inked with a leather-covered dauber and printed on a rolling press.

At first, copies of *Songs of Innocence* were hand-coloured by Catherine Blake with watercolours after printing. But later, instead of printing in monochrome and then colouring by hand, Blake took the monochrome plate, cleaned it, and applied opaque pigments to the areas of design with small stubble brushes before passing it through the press. After printing, each impression was hand-finished with washes of watercolour and the application of 'shell gold' (gold leaf ground to powder and mixed like other pigments in water and a fixative).

King's has acquired a facsimile of one of the etched copper plates ('The Divine Image') used by Phillips to print his impressions. To handle this is to get a feel for the extraordinary physicality that went into the making of the delicate words and images of Blake's design.

The Phillips impressions are in monochrome and can be compared directly with the illuminated pages of Forster's copy by putting them alongside. What emerges from the comparison is that some of the features of Blake's monochrome printing were effectively painted over in the Forster copy, and other features appear in the illuminations that were never in the monochrome print. For example, the illuminated version of 'The Lamb' shows a stream at the foot of the image which is not there in the monochrome impression – we can see that the illuminated version has taken advantage of blank space between the printed area and the edge of the plate impression to add this stream.

There are forty-one impressions printed in a blue-black ink to complete the Phillips set, but we also have three further impressions made by Michael Phillips of 'Holy Thursday', 'London', and the title-page to *Songs of Innocence*, which are printed monochrome in a rich golden ochre. This approximates the colour of ink which Blake mixed and used to print the College's copy, before it was then extensively hand coloured.

Forster would have been delighted to have been able to see the Phillips impressions alongside his copy of the *Songs of Innocence and of Experience* in this way. Better still, members of King's will be able to enjoy this experience as Forster would have wanted.



E.M. Forster was an undergraduate at King's and later resided in the College for many years as an Honorary Fellow. To commemorate the fiftieth anniversary of his death in 1970, an international, interdisciplinary conference will take place at King's in April 2020.

By focusing on the author's historical context and subsequent reception, 'Re-orientating E.M. Forster' will aim to evaluate Forster's significance in the literary and wider culture of Britain and beyond.

To find out more about the Conference, please visit: www.emforster2020.home.blog

Q & A *with Joanna Kusiak*



Joanna Kusiak is a Junior Research Fellow at King's in Urban Studies, with a particular focus on the notions of property restitution and privatization of land in urban areas. Her forthcoming book, based on her doctoral dissertation, is entitled *The Orders of Chaos: Law, Land and Neoliberal Globalization in Warsaw*.



The title of your book references the idea of “chaos” - why did you choose this word?

Well, I noticed that this word “chaos” was very prominent in urban debate in Warsaw - not just in popular debates but also in ministerial documents about urban policy. That surprised me because “chaos” in those debates is not exactly a scientific notion, but it appeared as such. I realized therefore that this word “chaos” was concealing the actual orders that were operating behind it, working in public discourse as a sort of liberal form of conspiracy theory. But whereas usual conspiracy theory operates by

reducing something very complex to just one root cause, “chaos” works in the opposite way by obscuring reason and postulating infinite complexity. In Britain I see this word being used a lot in the context of Brexit and I think in many ways it has a similar function of concealing rather than explaining.

Could you give us some context about the housing situation in post-socialist Warsaw?

I'm reluctant to reduce everything to “post-socialist” because it's crucial to acknowledge that it was a capitalist order imposed on a post-socialist space. What happened to the city of Warsaw

in January 1990 was a form of economic shock therapy that came with a range of austerity measures, economic restructuring and massive funding cuts to housing. It was effectively the withdrawal of the state from certain domains and at the same time the opening up of the city to the market, which led to aggressive speculation and eventually a mortgage bubble. This all caused a housing crisis but also created new divisions between old and new residents - divisions which appeared to be cultural but were firmly rooted in the reality of housing provision and the segregation of newcomers into certain districts.



How did the process of reprivatizing public housing come about?

Property restitution is an idea that was legitimized and justified in the public sphere through the notion of historical justice – to return land that was nationalized by the Communist regime back to its former owners. Importantly, this reprivatization was never legislated – there was no political agreement to proceed with restitution, and what happened instead was that the judicial sphere found a legal loophole to start reprivatization on a case-by-case basis. In this way, reprivatization became an instance of massive speculation which had very little to do with former owners reclaiming their property – it was really about a bunch of businessmen buying up those property claims from owners who were often very old and unsure of the legitimacy of their claim, or simply forging wills and historical documents – many of which would have been housed in archives which were destroyed in the war.

Do you think the whole idea of restitution was inherently fraudulent?

On the one hand there was some genuine notion of compensating the owners whose land was taken, but we have to remember that around 70% of Warsaw's built substance was completely destroyed in the war and that most of the land that was taken was essentially rubble. The buildings were nationalized as ruins and rebuilt with public money, like any city – not only in socialist countries – where there was such large-scale destruction. It's clear that without the nationalization of this land the reconstruction of Warsaw would not have been possible.

Was it just a series of individual cases of fraud or something more systemic?

It was the fraud which garnered the most media attention and was the

most obviously outrageous aspect, but what I'm interested in my research is the systemic problem of how, under the smokescreen of historical justice, the judiciary appropriated the process of reprivatization – effectively arresting the debate and moving it from the political sphere to the realm of legal technicality. Recently there have been some trials related to fraudulent conduct, but it's a slow process. One of the dangers, I think, of judicializing political conflicts such as reprivatization is precisely that: once the law has been taken out of the public sphere it becomes very hard to bring back without strong legislative intervention, and one falls into an infinite cycle of appeals.

The privatization of public space, in the UK at least, appears to be very much a one-way process at the moment – are there any examples where the opposite is happening?

That's exactly the situation in Berlin, where my research project is looking at movements towards re-municipalization of housing that was previously privatized. About 85% of apartments in Berlin are rented, and tenants enjoy relatively good legal protection as well as having a very high level of awareness of their rights. The crucial factor in this regard is the existence of tenants' associations which provide legal insurance and cover all legal costs in the case of a lawsuit.

While this was effective for many years, the situation changed significantly after the mass privatization of council housing in the 2000s. Unlike in the UK where right-to-buy schemes have existed for tenants, in Germany there was mass privatization to private equity funds and stock companies such as Deutsche Wohnen, who own over 100,000 apartments in Berlin. These companies have entire legal departments whose primary task

is basically to try to circumvent tenant law more efficiently, and because of their scale, they can also manipulate mechanisms such as the so-called "rent mirror" which is a benchmarking system designed to prevent unreasonable price rises.

What changes do the tenants in Berlin want to effect?

There was a realization that these protective mechanisms were no longer viable, and so the tenants are now pushing for what I would call a form of grassroots nationalization. What they want to do is organise a referendum to prompt the local government to socialize all housing that was previously public but now belongs to any landlords who own more than 3,000 apartment units. Although this wouldn't impact many landlords, it would mean that around 200,000 apartments would be potentially expropriated. The interesting legal construction that allows for this is Article 15 of the German Constitution, which permits the socialization of land, natural resources or industry in recognition of the danger that economic monopolies pose to society. The Article essentially gives the state a tool to break down these monopolies on the assumption that democracy suffers from them, and that's exactly the argument that the tenants are making – that these institutional landlords are misusing their economic power against the common good.

What needs to happen for this to become a reality?

The Senate is currently in the process of proving the petitionary signatures required to take it to the next stage. Once confirmed, there will be four months to collect a further 170,000 signatures from German citizens in Berlin, which is a bit of a pity because it excludes any international tenants who have been actively participating in the movement. The next stage would be a referendum which would

Q & A *continued*

probably happen in 2020, at which point it would be a case of securing a simple majority and 25% rate of participation.

If the expropriation legislation passes, how would the level of compensation be set?

The dominant interpretation of Article 15 makes it clear that compensation would not need to be paid at market rates, which is important because the cost would be enormous and could ruin the city budget. So the compensation would be decided in the litigation process and we could of course expect the big landlords to sue and the legal process to be drawn out. Interestingly enough though, the push towards expropriation has already completely shifted the political landscape, and policies such as the proposed five-year rental freeze in Berlin are no longer seen as radical but moderate solutions. The impact of that proposal in particular saw the stocks of Deutsche Wohnen fall by 21% in under a month after its announcement, so even if the market price acts only as a benchmark we can expect the compensation price to similarly diminish.

How would you expect the German national government, or other Länder, to respond?

If the initiative is successful in Berlin we can expect pushback from the federal level and also in the European courts. At the same time, cities like Munich, Hamburg and Frankfurt all have massive housing crises too, so it would be politically difficult for the national government to really squash the initiative, and at the very least it will completely reshape the national debate.

Joanna's book, *The Orders of Chaos: Law, Land and Neoliberal Globalization in Warsaw*, will soon be available. A Polish edition, *Chaos Warszawa*, was published in 2018.

End of AN ERA

After 37 years of outstanding service to the College and the Choir, Stephen Cleobury retires from his post as Director of Music at the end of September.



Sir Stephen, recently knighted in the Queen's Birthday Honours for his services to choral music, has been Director of Music since 1982 and will pass the baton to one of his former Organ Scholars, Daniel Hyde.

During his distinguished tenure, Sir Stephen has not only maintained but significantly enhanced the reputation of the world-famous choir and developed its activities in broadcasting, touring and recording. He has commissioned a great number of new choral works from leading composers, and is known particularly for introducing the annual commissioned carol at the *Festival of Nine Lessons and Carols* on Christmas Eve.

Sir Stephen conducted his last concert as Director of Music on the 28th of June and oversaw his final Evensong the following week.



"I've known Stephen for 36 years, both as choirmaster, boss, friend and colleague. I cherished my time singing with the Chapel Choir as an undergraduate in the 1980s, and for the past six years have enjoyed acting as Stephen's assistant, stepping in for him when health issues required him to rest. What a career! I owe him so much as a fellow musician."

BEN PARRY, Choral Volunteer 1984-6, Assistant Director of Music since 2013



"I feel very fortunate to have worked with Stephen, and grateful for his encouragement, without which I probably wouldn't have started writing choral music. I'm a fan of his conducting, economical but intense, and look forward to his future concerts."

JUDITH WEIR CBE (KC 1973)



"Since joining the Fellowship it has been an extraordinary pleasure to have worked alongside Stephen. I have valued immensely his willingness and enjoyment in teaching the skills of counterpoint to first-year undergraduates, this being but one very tangible index of his commitment to the general educational purposes of the College alongside his role as Director of Music. Many conversations about music, about the wellbeing of our students, and so much more remain in the memory, and I look forward to more to come."

NICHOLAS MARSTON (KC 2001)
Vice-Provost, Praelector, and Director of Studies in Music

This Summer we have also said farewell to two of our longest-serving staff members who have made an invaluable contribution to the life of the College. We wish them both the happiest of retirements and hope to see them back at King's in the near future!



After more than 34 years' service as a carpenter in the Maintenance team, Ian Sutherland retired in June with a send-off in the Hall awash with Fellows and staff of all departments.

Ian, who has been profoundly deaf since childhood, will be known to many students from over the years through his work with the Sign Language Society and for his perpetual cheeriness around the College!

"Ian, through the BSL Society, has played a major role in improving my experience at King's, and that of lots of other students too. He has been a good teacher and a great friend to many members of the society. We are going to miss him and wish him all the best!"

FIONA PARADZAI (KC 2016), President of the BSL Society at King's



In July we said goodbye to Janet Luff after 24 years at King's working predominantly in the Tutorial Office.

Janet has spent the last fifteen years as the Senior Tutor's Assistant, ensuring the smooth-running of all aspects of the student experience, from Freshers' Week to final-year exams.

"For many of Janet's 24 years at King's, she has been the rock on which the Tutorial Office has stood. With her calm, friendly and relaxed manner, Janet has won admirers from our students, staff and Fellows in equal measure. Her reassuring presence in the Tutorial Office will be greatly missed."

TIM FLACK (KC 1995), Senior Tutor

IN CASE YOU MISSED IT...



King's has launched a new £100 million fundraising campaign that will radically transform access to a Cambridge education for socially and economically disadvantaged students, as well as enhancing the College's world-class teaching and research and maintaining our unique set of historic buildings.

Over the first weekend in December the College was transformed by banners, light projections and videos reflecting on the extraordinary contribution that King's has made to the world over the past 500 years, as more than 200 donors, alumni and supporters helped mark the launch of The King's Campaign.

The College has already raised more than half of the £100 million target. The Provost, Professor Michael Proctor, said: "We are deeply proud to have been able to launch this campaign with an extraordinary gift of £33.6 million from an alumnus, which will transform our provision for student access and support. But this is just the beginning. With the help of our

alumni we want to see King's in the vanguard of tackling the many challenges we face in maintaining our unique educational provision and enhancing the diversity of our student community."

Every gift counts. Regular small donations through the annual Telephone Fundraising Campaign alone have, in the past eight years, raised more than £2 million – an astonishing amount.

If you are interested in getting involved with The King's Campaign, visit the website at www.kings.cam.ac.uk/campaign or contact the Development Director, Lorraine Headen, at lorraine.headen@kings.cam.ac.uk

Save the Date

Members and Friends Events

2019

- 27 September**
50th Anniversary Reunion
- 28 September**
Members' Afternoon Tea
- 28 September**
35th, 40th & 45th Anniversary Reunion
- 30 October**
London Drinks
- 30 November**
1441 Foundation Dinner (by invitation)
- 12 December**
Varsity Rugby Match

2020

- 14 March**
Foundation Lunch
- 28 March**
20th, 25th & 30th Anniversary Reunion
- 20 June**
10th Anniversary Lunch

Concerts and Services

2019

- 20 July – 7 August**
Choir Tour to Australia
- 24 December**
A Festival of Nine Lessons and Carols
- 25 December**
Christmas Day Eucharist

For up-to-date information about events: www.kings.cam.ac.uk/events/calendar

Get in Touch

General Enquiries

members@kings.cam.ac.uk
+44 (0)1223 331313

Events and Reunions

events@kings.cam.ac.uk
+44 (0)1223 767497

Making a Gift

giving@kings.cam.ac.uk
+44 (0)1223 331247

Leaving a Legacy

legacies@kings.cam.ac.uk
+44 (0)1223 331481

Alumni Publications

communications@kings.cam.ac.uk
+44 (0)1223 767491

Box Office

shop@kings.cam.ac.uk
+44 (0)1223 769342

