

ISSUE 46



ST JOHN'S COLLEGE
UNIVERSITY OF CAMBRIDGE

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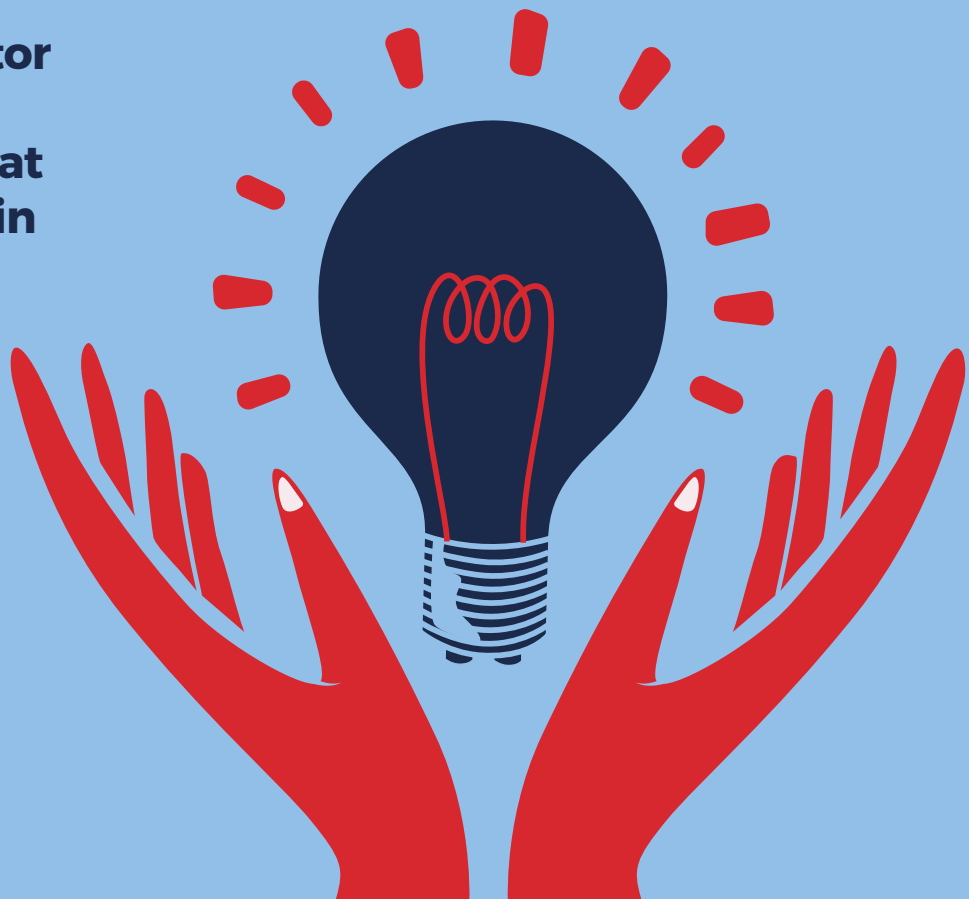


*It made my
research
better, my PhD more
successful and me a
stronger person*

– Sarah Jessl (2014)

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Editor's note

HANNAH SHARPLES
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In the past year COVID-19 has shone a spotlight on healthcare systems around the globe, and many of us have had to reassess how we spend our time and focus on our wellbeing. This magazine explores some of the ways that Johnnians relax and recharge when times get tough.

Bearing in mind the adage 'laughter is the best medicine', this issue starts and ends with comedy. In the profile feature on pages 10–13, **Chris Sussman**, Former Head of Comedy at BBC Studios and current Director of UK Original Scripted Series at Netflix, provides insight into the commissioning decisions behind award-winning series such as *People Just Do Nothing* and *Fleabag*. Comedian and actor **Hugh Dennis** (who was coincidentally also involved in *Fleabag*) closes the magazine on pages 26–7 with a fast-paced summary of his life 'in a nutshell'.

Music is another popular way to unwind, whether you're playing or listening, and you can find musical recommendations from **Declan Costello**, a surgeon who sings, in our playlist feature on page 24. Larmor Award Winner **Nacho Mañá Mesas** details his career plans as a saxophonist

and composer on pages 21–3, and on page 15 **Shruti Badhwar** explains the benefits that personalised headphones can bring to your music-listening and gaming experiences.

Alongside her work at a mobile games company, **Abi Adebayo** has set up her own business, and on pages 18–20 she shares how hobbies geared towards clearing the mind have helped her achieve a healthy work life.

Consciously choosing to concentrate on our health – physical, mental and social – is the subject of **Nigel Crisp's** article on pages 16–18, in which he explores the different roles that the NHS, government and communities play in healthcare and 'creating health'.

I hope these pages prove a good diversion for those of you in need of a break. Remember that even in isolation you are part of a larger, supportive community, and you can connect with one another online on johnnianhub.com. Once a Johnnian, Always a Johnnian.

Hannah

PS Please email me your thoughts on the magazine and look out for more College updates and Johnnian stories in our monthly alumni newsletter.



Contributors



Heather Hancock
Officially admitted as the 45th Master of St John's on 1 October 2020,

Heather sums up her return to College and introduces herself to alumni on page 4.



Abi Adebayo
On top of working as a Business Intelligence Developer for Coda and running

her own data consultancy firm, Abi models, meditates and creates music. Discover her thoughts on work life and wellbeing on pages 18–20.



Chris Sussman
Chris began his career by flying to panama with the crew of a reality

show, then moved into comedy commissioning. One year into his new role at Netflix, he talks to the Editor on page 10 about the streaming platform and the shows he's been involved in.



Nacho Mañá Mesas
After taking his finals during the pandemic and graduating in

absentia this summer, Nacho writes on page 21 about pursuing his career as a saxophonist and composer alongside a Master's Degree in Composition for the Screen.



Shruti Badhwar
On page 15 read about Shruti's career journey and the entrepreneurial

experiences that led to her founding Embody, a personalised spatial audio company.



Declan Costello
As a Consultant ENT Surgeon and tenor, Declan responded to the

pandemic with a study into the risk of singers transmitting COVID-19. He summarises the results and shares five inspirational music choices on page 24.



Nigel Crisp
Co-Chair of the All-Party Parliamentary Group on Global Health, and

previously Chief Executive of the English NHS and Permanent Secretary of the UK Department of Health, Nigel shares his learnings on page 16 about how people and societies can create health.



Hugh Dennis
Known for his appearances on major comedy shows such as *Mock*

the Week and *Outnumbered*, Hugh began his career marketing for Lynx deodorant! Discover more about Hugh's life 'in a nutshell' on page 26.

Connect with the contributors directly on johnnianhub.com or email your responses to development@joh.cam.ac.uk and we'll ensure your message reaches the Johnnian in question!

Welcome



PHOTO:
GEOFF
ROBINSON

Message from the Master

Heather Hancock (1984) studied Land Economy at St John's and has more than two decades' experience in senior leadership in the private and public sectors, including chairing the Food Standards Agency. Formally admitted as the 45th Master of St John's on 1 October 2020, she is confident in the resilience of the Johnian community and enthusiastic about the College's future.

I'm writing this message to Johnians across the world from the Master's Study in the fabulous Lodge, as dusk falls and the Chapel tower glows pink in last of the evening sunlight. Just like every other evening since I moved back to Cambridge this September, I feel lucky to be here. I think we have all known that feeling in St John's.

As I prepared to become Master, many friends and colleagues observed that 'it won't be what you were expecting'. They meant that it was unfortunate to be starting this new role amid a crisis, when COVID-19 is putting limitations on all our lives. But I've decided that getting started during a crisis has the stand-out benefit of getting me right up to speed with St John's in 2020, rather than in the mid-1980s. And my experience has been exactly what any Johnian *would* expect: I have had the warmest of welcomes back from Fellows, staff, students and alumni. The College has been superbly led by Tim Whitmarsh as Vice-Master in the

last year, in challenging circumstances, and there has been an outstanding effort to have St John's firing on all cylinders for the start of this Michaelmas term. This has resulted in us sustaining our excellent teaching and learning, keeping this face-to-face wherever we can, as well as creating innovative ways to enable the all-important wider life of the College.

Of course, this term isn't the same as last year or a decade ago or fifty years ago, and none of us like being forced to make these adjustments. I particularly admire the imagination involved, and the commitment to new approaches being different but not second best. For instance, in the first week of term we held several Matriculation Compline Services in Chapel. Starting at 10pm, these provided a beautiful and uplifting welcome for Freshers, and every safe seat was taken.

As I have walked around the College in these first weeks, relaxing in its beauty and green spaces, I've had my Proustian moments.



I particularly admire the imagination involved, and the commitment to new approaches being different but not second best

The mist rising from the river and drifting over the Paddocks. Mown grass and autumn leaves mixed in with the Bin Brook's distinctive aroma. Echoing footsteps in the New Court cloisters. Most of all, though, I have appreciated our students arriving and returning. No face mask can muffle their happy and excited voices, and social distancing measures haven't thwarted their positivity and the mutual support they show each other. Undoubtedly, this year will provide special bonds between everyone who experiences it in College.

We are doing all we can to make it easy for everyone in St John's to have a safe and successful term. We cannot predict the course of events or control them, but we can choose how we respond. The whole College community – in Cambridge, in the UK and around the world – has already risen splendidly to the challenges of COVID-19. There's nothing lucky about that. We are Johnians. 🇯

Watch Heather's address to the College community on 1 October: bit.ly/HHancock

In this issue

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PHOTOGRAPHY NORDIN CÁTIC

Top stories

TIM WATERS, HEAD OF COLLEGE BUILDINGS, IN THE HISTORIC SENIOR COMBINATION ROOM AFTER THE INSTALLATION OF THE NEW OAK FLOOR

SCR flooring restored

The Senior Combination Room, where army officials planned the D-Day landings, has had its worn pine flooring replaced with more durable boards. The Grade 1 listed room, and the Small Combination Room next door to it, were once part of the Gallery of the original 17th century Master's Lodge, and it is believed that the original oak flooring was replaced with softer pine boards during building works in the 1860s. **Tim Waters**, Head of College Buildings, asserts that the new oak boards, if maintained correctly, should last at least a couple of centuries. Read more: bit.ly/SCRfloor

Nobel Prize in Physics awarded to St John's scientist

In October 2020, alumnus and Honorary Fellow of St John's **Professor Sir Roger Penrose** (1952) scooped the 114th Nobel Prize in Physics, together with Professor Reinhard Genzel and Professor Andrea Ghez, for work on blackhole formation and the discovery of a supermassive blackhole at the centre of our galaxy. Find out more: bit.ly/PenroseNobel

May Concert

The May Concert is a staple of the College calendar, taking place at the end of Easter term to bring the academic year to a close. This year the concert was streamed virtually, featuring musical highlights filmed in College earlier in the year as well as projects that performers recorded in their own homes: bit.ly/MayConcert2020

Honoured alumni

Five Johnnians were mentioned in the Queen's Birthday Honours List 2020.

- ▶ **Sir Donald Runnicles** (1976), General Music Director of Deutsche Opera Berlin, was appointed a Knight Bachelor for services to music.
- ▶ **Sir Graham Wrigley** (1982), Chair CDC Group PLC, was made a Knight Commander of the Order of St Michael and St George (KCMG) for services to international development.
- ▶ **Professor Keith Hawton** (1962), Consultant Psychiatrist at Oxford Health NHS Foundation Trust and Professor of Psychiatry at the University of Oxford, was made a Commander of the Order of the British Empire (CBE) for services to suicide prevention.
- ▶ **Professor Sheena Radford** (1984), Astbury Professor of Biophysics at the University of Leeds and Honorary Fellow of St John's, was made an Officer of the Order of the British Empire (OBE) for services to molecular biology research.
- ▶ **Professor Stefan Reif** (1976), founder and lately Director of the Taylor-Schechter Genizah Research Unit at the University of Cambridge, was made an Officer of the Order of the British Empire (OBE) for services to scholarship.

Letters



WHAT YOU'RE SAYING



Share your thoughts

We love receiving your letters and emails.


Express your thoughts on this issue, tell us about your latest projects or share anything else the Johnian community may like to know about.

Email your letters to development@joh.cam.ac.uk with the subject 'Johnian letter'.


Or write to us at **Johnian magazine, Development Office, St John's College, Cambridge CB2 1TP**

Please mark your letter 'for publication'. Letters may be edited for length and are published at the discretion of the Editor.

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The Professor Sir Christopher Dobson PhD Scholarship

In the months that have passed since the memorial services for **Chris Dobson**, we have been reflecting on how best to commemorate him in perpetuity as a College. On these pages Associate Director of Development Rachel Powell explores our decision

The outside world knew Chris as a great of science, whose contribution to the understanding of the underlying mechanisms of Alzheimer's, Parkinson's and diabetes will likely revolutionise their prevention and treatment. To Johnians, Chris was all this and more: an exceptionally committed Master who also someone found the time to be a world-class researcher.

Professionally engaged in the College community, Chris always had time for students, staff, fellows and alumni. Over the years many Johnians experienced first-hand his warmth and hospitality. Indeed, Chris was the antithesis of the stereotypical image of the aloof scientist; he was greatly interested in people and their stories and cared deeply about details.

The son of parents who left school at 14 without qualifications, Chris was immensely grateful for the excellent university education he received free of charge, and he found the recent changes to the student funding arrangements at both the undergraduate and postgraduate level 'breathtaking, particularly from the point of view of social mobility.' It is therefore no surprise that he championed the launch of the St John's

Scholarship Scheme in 2016, the most generous master-funded undergraduate bursary in Cambridge. His core goal was to express the level of funding offered to postgraduate students.

An inspiring and nurturing mentor, Chris directly mentored the careers of many researchers who worked under him, over 100 of whom have taken up academic posts around the world. He maintained that his scientific discoveries would match the talented young people who came to work with him. There, in turn, came that their success came from the values that he instilled in them: to follow their instincts and to view any research failure as an opportunity for greater understanding.

In light of Chris's views on postgraduate funding and his passion for helping young researchers flourish, we have come to the conclusion that the best way to honour him at St John's is with the Professor Sir Christopher Dobson PhD Scholarship for science. Covering fees, maintenance and travel for students from anywhere in the world, the Scholarship will preserve Chris's ethos for future generations by providing them with the autonomy to follow their instincts, free from the increasingly rigid conditions of many external funding bodies.

The Scholarship will be open to applicants from all of the natural sciences, in acknowledgement of Chris's conviction that 'an interdisciplinary and collaborative approach is needed to try to tackle the multifaceted problems of today', and will be run from an endowed fund for posterity. The ambition is to raise at least £2million, although in reality, as Chris himself would say, 'the sky is the limit'.

Chris was immensely committed to St John's and our community, believing it to be something special and in need of protection. Now, through the Professor Sir Christopher Dobson PhD Scholarship, we collectively have the opportunity to do as well for Chris and his memory as he did by St John's.

Help us reach our goal by visiting johnian.joh.cam.ac.uk/giving

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Although I only chatted with Professor Sir Christopher Dobson a few times, I was greatly impressed by his kind-heartedness, even over his brilliance. Here was a man who embodied all that Johnians should strive to be: knowledge-seeking, well-rounded, and above all empathetic. The new Scholarship is a wonderful initiative. It is a moving thought that future Scholars will make scientific advances in his name, walk through the same courts, and dine in the same hall. My husband and I could only make a small donation at this time, but we are humbled to support such a fitting tribute.

Helen Alderson-Lorey (2015)

During my time as an undergraduate at St John's, Professor Sir Christopher Dobson was a truly inspirational Master. He was a beacon of scientific leadership and made everyone at the College feel welcome and part of a very special community. Having been fortunate enough to receive the Nathoo Bursary, I am grateful to be able to give back now, at least a little bit, and to contribute to marking Chris's legacy while also making it possible for a fellow PhD student to pursue their research in this superb environment.

Anastasia Ershova (2015)

More adventures in the Land of Ice and Fire ▼

I was involved in a Johnnian-inspired expedition to Myrdalsjokull in Iceland in 1975, with Chris Rowley (1970) and Bill Adams, and the landscape was truly awesome: cold, wet and demanding. Like the party of the 1953 Langjokull Expedition, we used 'laborious' plane table surveys to map peri glacial features, but our focus was a feasibility study on using satellite photography in glaciology – a precursor to the vital work reported by Pete Nienow in the spring 2020 *Johnnian* magazine. Our expedition leader was Richard Crabtree (1971), who subsequently returned to Iceland many times. Sadly, Richard died in 2014, but his support for young explorers is continued through The RDC Foundation.

Simon Swaffield (1971)

I found the spring 2020 issue of *Johnnian* fascinating. I read geography at John's, chose glaciology for part II and knew Martin Sharp (referenced by Pete Nienow on page 9), who was at Jesus College. I went on four expeditions to Norwegian glaciers with the Brathay exploration group between 1975 and 1979, and glaciology came alive with David Drewry's teaching at the Scott Polar Research Institute and my experiences in Norway. My late

father George (1939), also a Johnnian, was a member of the Cambridge University Austerdalsbre expedition in 1955, which John Mounsey mentions on page 13 of the previous issue of *Johnnian*.

I have been fortunate to live at most five miles from work and have cycled to work for most of the last 40 years (three employers and seven locations), though I am working from home at present.

John de Boer (1976)



▶ Pressures of population growth

▶ In an issue devoted largely to climate change, it was depressing that none of the contributors even alluded to a key driver, namely human population growth. If the College is serious about making a big difference, I challenge the new Climate Crisis Committee to acknowledge this major contributing factor and push for policies to make a real impact on it. For instance, how about no longer offering employment or honours to anyone with more than two children? I can already hear anguished squeals about human rights, but do those include a right to trash our planet? Serious crises demand exceptional measures and uncomfortable choices. After all, who would have thought that COVID-19 would be used to justify suspending our cherished freedoms of association? There's an opportunity here for St John's to set a trend which might go viral. As Lady Margaret had only one child, we might have her blessing!

Bill Ball (1963)

▶ I sympathise with the view that population is a not-often discussed element of the climate emergency, and it would be good if it were discussed more. But in the developed world the population is growing fairly slowly – indeed, in some countries births are currently below replacement rate.

More evidently detrimental to the planet is the determination in the developed world to continue with our current lifestyle, and the aspiration of businesses and politicians to spread this lifestyle to all parts of the globe – including the less developed

world, where population growth continues rapidly.

Rather than reconsidering or changing employment practices in College, then, it would be most effective for the College Climate Crisis Committee, and for everyone individually, to support female education around the globe (including education in reproductive health) and to think realistically about a 'contract and converge' model, where we curb the wastefulness of our own lifestyles and encourage sustainable improvements in the developing world.

Jane Heal (1964), Fellow of St John's

◀ A modified mindset

I was delighted, as ever, to receive my *Johnnian* magazine, with such a strong emphasis on the environment. When I arrived to work in the opera here in Germany in 1980 I had never given a thought to environmental concerns, but was quickly made aware of these issues.

Despite such a strong green movement here, one despairs that there is still no speed limit on our motorways, that our air travel is so cheap, and that our trains are so expensive.

It's easy to think 'what's the point' when comparing the small reductions in waste we make (reuse of plastic bags etc) with the much larger-scale examples of waste we see around us. However, I do believe that a new mindset and an awareness even of small changes can be of benefit.

Granville Walker (1968)

Profile

**Chris
Sussman
(1997)**





Formerly head of comedy at BBC Studios, Chris joined Netflix last year to oversee the streaming platform's original UK scripted series. In September he chatted to the Editor of *Johnian* about his comedy writing and commissioning, the defining qualities of Netflix original shows, binge-watching culture, and the world of TV production.

INTERVIEW HANNAH SHARPLES

Summarise your career since leaving St John's.

I wasn't sure what I wanted to do after graduating. I joined a business management graduate scheme at Carlton Television, where we did three-month placements in all different areas relating to the company, including sales, licensing, online marketing and production. The aim was to gain an overall understanding of what went on in each facet of the business, but I discovered that I really loved working in production. It was fun and creative – and I didn't look back.

I left Carlton and joined the production trainee scheme at Planet 24, where I worked on *Survivor*, which was an early reality show on ITV. We took a group of contestants out to the jungle, and they all competed over a range of challenges for £1m. Being paid to fly out to Panama, in the middle of paradise, with loads of people my age... It was an amazing first job! On my return, I joined a new entertainment department the BBC was setting up, and I spent three years in that role working on various reality, quiz and game shows.

All the while, I was trying to scratch another itch I had going on – namely comedy. A friend from John's and I wrote some TV sketches for the animated sketch show *Monkey Dust* and for *Man Stroke Woman* on BBC Three. We also wrote three series of a Radio 4 sitcom. I kept hoping that I was a great comedy writer, while secretly knowing that I probably wasn't good enough. Although the writing career never took off, it did introduce me to the world of comedy and to people in the industry.

Eventually a comedy commissioning job came up at the BBC, and I was lucky enough to get it and to work alongside some really talented people. The first show I commissioned was the pilot of *People Just Do Nothing* for BBC Three, which went on to run for four series. Then there was *Bad Education*, *Fleabag*, *Cuckoo*, *Mum*, *Charlie Brooker's Wipe* and *Motherland*. There were some less successful shows too but let's not talk about those!

After five great years of developing and commissioning scripted comedy for the BBC, I went on to be Head of Comedy at BBC Studios, which was the in-house production department. I ended up looking after series such as *Mrs Brown's Boys*, *Inside No. 9*, *W1A* and *This Country*. While I was there, the BBC licence charter changed, which meant that BBC Studios could start making content for outside the BBC for the first time in its history. The first such show we produced was *Good Omens* for Amazon, and I was just in the middle of making *Trying* for Apple TV when Netflix approached me.

Before this year, all the UK original content for Netflix, such as *The Crown*, *Black Mirror*, *Sex Education* and *The End of the F***ing World*, had been commissioned through the LA team. Netflix wanted to capitalise on the international success of these shows by setting up a new UK team, and they very kindly said that they would wait for me to finish *Trying*. I joined Netflix last year and am now part of a small team, with half a dozen of us looking after all the new original UK scripted series. >

PEOPLE JUST
DO NOTHING

PHOTOGRAPHY:
SARAH JEYNES



How long does a series take from conception to completion?

The average time between a pitch and ending up on TV is two years for a comedy and three for a drama, but it can vary wildly depending on the writer, the scale of production, and the negotiation of the deal. I was once told that the spy drama *Spooks* was about ten years in the making, a time-span that included 9/11 and huge changes in the world of intelligence. Conversely, there was a show recently on BBC One called *Staged*, with Michael Sheen and David Tennant playing themselves and talking over Zoom. The nature of that series was fast and reactive, and the turnaround would have been a matter of weeks.



I've always watched far too much television. That's why I work in TV: I love it

How has the social and health context of this year affected Netflix?

We don't want the world circumstances to change the actual content of the shows, and we are not making editorial compromises. However, production has been hugely affected by the pandemic; many shows were shut down in the middle of filming, and others were delayed. There are now safeguarding procedures in place, from testing to PPE to limiting numbers of people on set, and production has become more challenging.

We'll find out the real consequences next year, when everything returns to normal (fingers crossed). There are likely to be huge knock-on effects.

Suddenly directors, cast, crew and venues that were committed to one series may find themselves in competition with the next series they are committed to. Studios are booked in advance for a set period of time, but that might become meaningless when you have a backlog of shows that are waiting to be filmed.

In terms of content development, which is what our team works on, we're lucky that the majority of what we do can be done from home. I read scripts and talk to writers and producers, and we are all able to get on with the work. Since the team has been running for just under a year, the lockdown has actually given us a useful chance to pause and take stock of our development slate. We've been able to look at what we've been doing, what shows are working for us and what we're missing.

By and large, however, the pandemic has been devastating for the industry as a whole. Independent production companies and freelance cast and crew have been hit particularly hard, and Netflix has been supporting various emergency funds set up to help freelance creatives who are out of work because of COVID-19. We work with the indie community all the time and have a

responsibility to support them as best we can through the crisis.

Out of all the shows you've worked on, which have been your favourite and why?

Obviously I love everything that I've made! If I had to choose, though, then the three shows that are probably closest to my heart are:

- *Monkey Dust*. This was the first show that I wrote for, and the brilliant producer Harry Thompson was very kind to my friend and I as new writers. We were able to see the show getting animated, and it was a special experience to see an idea we'd come up with and written on a page be transformed into an animated sketch on screen.
- *People Just Do Nothing*. This was the first show I commissioned at the BBC. It started out as YouTube clips from a bunch of guys who had filmed themselves, and we commissioned it as part of a series of comedy pilots on BBC Three. It went on to have four series and a feature film and won a BAFTA!
- *Fleabag*. This was also part of a pilot scheme on BBC Three, and when we saw it we knew we had to pick it up as a full series. We loved it, but we had no idea that it would go on to become this big cultural phenomenon and that Phoebe Waller-Bridge would go on to take over the world! It's been great to watch her go on that journey.

I must also mention *Mum* on BBC Two. It is such a small, intimate, beautiful show, and the end of every series made me cry. It was written by Stefan Golaszewski who was at Churchill, but we'll forgive him that!



Do you think traditional TV viewing (as opposed to on-demand subscription services) is being pushed out, or will there always be a place for it?

I love the BBC and really value what they do, and it's hugely important to have public service broadcasting in the UK because they make shows that no one else would. The TV schedule is also still important for many people who enjoy tuning in and watching a show at a particular time. The regularity creates those talk-about moments. For instance, when *Bodyguard* came out on BBC One a couple of years ago, lots of people were talking about what would happen the next week.

Are all Netflix series released in one block? What are the pros and cons of this, and does it affect the writing and production of the shows?

There are some licensed shows on Netflix with episodes that are released weekly, but all Netflix original shows go out in one block. Releasing full-season blocks might arguably remove that one single moment when people are discussing what they have just seen, but viewers are definitely still going online, sharing their views and finding out what others think.

It's a different viewing experience, but it doesn't affect production and writing. Whether you're asking people to wait a week or to click on the next episode immediately, you still want to leave them in a position at the end of an episode where they want to watch the next one.

There's value in being able to binge-watch a show – to really throw yourself into it and enjoy it all at once. There's also value in having to wait a week to find out what will happen in the next episode. There's room for both approaches.

What qualities define Netflix original scripted programmes?

- They have a high production value. We're lucky to have the resources to back creatives properly, and not ask them to compromise too much on their vision for the series.
- They're unusual, surprising and original. Netflix scripted shows have a strong voice to them and tend to be a bit different from content on a terrestrial broadcaster. We don't have a daily schedule. If you're going to watch something on Netflix you have to actively click on it, so there has to be a really compelling reason for you to want to watch it in the first place.
- And hopefully they're great! We'll make anything – action, horror, romcom, sci fi... – as long as we think the show will be a best-in-class example of that genre.

What do you think about the view that Netflix is for under-35s?

Netflix is a global company growing at a huge rate, so it can't afford to focus solely on under-35s. I'm 41 and I'm a Netflix addict, so I'm living proof that this opinion isn't true!

People might have a perception of Netflix being for specific audiences because they draw conclusions from the content that is recommended on their homepage – but this is tailored to them. Netflix is a learning platform and it steers viewers towards shows that it thinks they'll like. That's true for profiles all around the world, which means there's nearly 200 million different homepages, depending on who's turning it on.

PHOEBE WALLER-BRIDGE AS FLEABAG

PHOTOGRAPHY:
STEVE SCHOFIELD

What do you do outside of work to relax?

At the moment I have a baby, so my spare time is actually more frantic and stressful than my work time! When I do get a free hour, though, I reach for the remote control. I've always watched far too much television. That's why I work in TV: I love it.

Do you have any advice for Johnnians wanting a career in production?

It's hard to give general guidance because there are a million different ways in, and the advice would differ drastically depending on whether you want to be a director, a writer or a producer.

I'm lucky enough to work in a job that is also my hobby and my passion, but it took a while for me to realise that I watch a lot of TV and that I should therefore work in TV. When it did click, I was persistent and really went for it, and that would be my advice to Johnnians: don't ignore your passion. Follow it and be persistent and put yourself out there, and hopefully someone will recognise your talent and take a chance on you. If you really want to do something and you're good enough, you'll find your way in. **J**



Career Spotlight

Shruti Badhwar (2009)

Co-Founder and Vice-President of Engineering at Embody, a tech start-up in San Francisco that marries acoustics and data science to create a personalised audio profile, Shruti gives an overview of her career journey and shares her tips for women wanting to become entrepreneurs.

It was at a high school science fair that someone suggested I start a company. I took the comment very seriously! In fact, when I was interviewed for the Manmohan Singh Scholarship at St John's and asked about my next steps, I said that I wanted to be an entrepreneur.

My first start-up came out of a hackathon organised by the Humanitarian Centre at Cambridge. I was one of three team members – along with Toby Norman and Maria Chhatrivala – who floated the idea for a mobile-based fingerprint solution called SimPrints. We had our first conversation in the St John's bar! SimPrints is now led by Toby Norman, who has done an incredible job in growing the company.

My research at St John's focused on using low-dimensional materials and novel fabrication techniques to close an under-utilised region in the electromagnetic spectrum called the TeraHertz (THz) gap. The THz spectrum has huge implications for security, medical diagnostics and even wireless communications (6G). During my PhD, I developed novel THz optical devices such as lasers, filters and modulators.

As I was graduating, IBM Research was opening up a lab in Africa, and they were impressed that I had shown an interest in applying technology to real-world problems through entrepreneurship activities at Cambridge. Working for IBM, I combined my knowledge of infrared systems (from my PhD) to develop machine-vision models that performed better for people with a dark skin tone.

I then founded Embody, which is a personalised spatial audio company at the intersection of acoustics, machine learning and sound design. We aim to scalably deliver immersive and natural-sounding experiences, and we do this by processing optical data (for example, a photo of a user's ear) in order to create personalised auditory profiles.

Our technology is designed to provide 3D audio to listeners in real-time, on any device and at much lower bandwidth than traditional solutions. This opens the door for musicians, many of whom have been unable to perform concerts during the pandemic, to reach their fans in a more immersive way online. If we can help with this, it would be a dream come true!

Embody's 3D audio technology also provides a tactical advantage for gamers because it improves directional accuracy and sound separation, both of which enhance their gameplay. During the pandemic more people have turned to gaming and other at-home hobbies, and since March 2020 we have launched our technology with three gaming headset providers – Logitech, AudioTechnica and Beyerdynamic.

Thankfully, the team and I have been able to continue most of our work remotely during the pandemic, although we have had to pause some of our measurement work. We keep in touch through Slack and Google Hangouts, but I miss going out for lunch together and engaging in casual conversations in the office kitchen.

I am motivated by a desire to reach people and create a lasting impact through cutting-edge technology. There are so many problems that I am interested in, and such little time. I'm excited for whatever comes next. **J**

Any tips for Johnians, especially women, who want to become entrepreneurs?

A very undervalued skill for entrepreneurship is empathy, which most women possess. If you can understand someone's problem, that puts you on a very strong path to entrepreneurship.

Find out more about Shruti's work at Embody on our alumni blog: bit.ly/ShrutiB. You can also check out her company Embody online: embody.co



Beaufort
Society

Health is made at home, hospitals are for repairs

Nigel Crisp (1970) is a crossbench member of the House of Lords and was Chief Executive of the NHS in England and Permanent Secretary of the UK Department of Health from 2000–2006. He spoke at the Beaufort Society Annual Meeting in October 2020 on the subject of creating health.

I began working in several African countries when I left the NHS in 2006, and I quickly discovered that our respective health systems have a lot to learn from each other. We must abandon the top-down idea of international development and replace it with co-development. I met African health workers without our resources – and, crucially, without our historical baggage and vested interests – who were developing innovative approaches to health. Crucially, I witnessed the major role that communities can play, not just in healthcare but in *creating* health. As Professor Francis Omaswa, formerly head of the Ugandan health service, told me: ‘Health is made at home, hospitals are for repairs.’

For societies with industrialised health systems, the idea that health can be made at home, in the workplace, the school and the community is radical. We need to take off our

NHS spectacles and think about the causes of health, not just the causes of ill-health.

Thousands of people – teachers, employers, community leaders, architects and entrepreneurs – are actively improving health and wellbeing, despite not being health professionals. The pandemic has reinforced the importance of their work and highlighted the different contributions made to health by the NHS, government and citizens.

In the past months the NHS has been fighting for our lives and throwing all of its resources at the pandemic. Millions of health and care workers have been magnificent, rising to the occasion with bravery and skill, and it is clear that we must support and resource them better for the future. Government has provided vital leadership and direction, introducing emergency legislation and supporting the NHS and the economy.

And it’s been up to us, the general public, how far and how fast the virus spreads.

Long-standing uncomfortable truths have been exposed by COVID-19. For example, people who can’t work from home, older people and people from Black, Asian and minority ethnic communities have suffered worse than others. The old normal wasn’t good for many people.

However, the pandemic has also shown us that our behaviour matters. Millions have volunteered to help keep community activity alive or to look after neighbours. Millions more have kept the vital non-health emergency and other services running in agriculture, retail, delivery, power, transport, finance, rubbish collection and so much more. We have all had our part to play.

Looking ahead, there will continue to be a vital role for us all in health. The NHS can’t





“ *The World Health Organization defines health in terms of physical, social and mental wellbeing – not simply the absence of disease or injury* ”

do everything by itself, and it can't deal with many of today's major health problems such as loneliness, stress, obesity, poverty and addictions. It can only really react, doing the repairs rather than addressing the underlying causes.

There are already those all over the country who are tackling these causes in their homes, workplaces and communities: people like the Berkshire teachers working with children excluded from school, the unemployed men in Salford improving their community, and the bankers tackling mental health in the City. Instead of waiting for government or health professionals to tell them what to do, they are implementing new practices to improve quality of life. They are not just preventing disease; they are creating health.

The World Health Organization defines health in terms of physical, social and mental wellbeing – not simply the absence of disease

or injury. For too long we have focused on the physical aspects. More recently, there has been a welcome new emphasis on mental health. Now, with COVID-19, the social aspects are coming into focus.

Health and wellbeing are about our relationships, how we live, and what happens to us at work, at school and in society. Because of this, our health as individuals is intimately connected to the health of our communities and our society – and, ultimately, to our environment and our planet.

Creating health means providing the conditions in which people can be healthy and helping them to be so. This is not simply about clinicians starting to prescribe healthy activities as well as medicines. Nor is it about the NHS actively beginning to pursue prevention and promotion or engaging the public. Welcome as these things are, they

maintain the control of the system and the professionals, and they keep us dependent on them.

I think of health now in three parts – health services, disease prevention and health creation – all linked and all vitally important. Health creation has been largely ignored in the past, but it needs to come into its own in this new era of pandemics. Thankfully, there are many health creators in the community leading the way. 🧑‍⚕️

Nigel's latest book *Health is Made at Home, Hospitals are For Repairs* is available at healthismadeathome.salus.global



Since St John's

Abi Adebayo (2013)



Abi is a Business Intelligence Developer who is interested in helping start-ups and scale-ups. She works for the mobile games publishing platform Coda and has founded her own company Abi's Analytics to promote a data-driven mindset in businesses. Find out about both endeavours in this article, alongside how she manages her time and builds relaxation into her busy schedule.

Available, high-quality and consumable data is undeniably important for increasing companies' efficiency. In my role as a data engineer at Coda, I ensure that data is stored optimally and updated on time, and I work on processes that transform raw data into easily digestible formats. This makes life easier for other members of the company, such as the marketing team, who are able to focus on key information during their analysis of campaign performances. I also streamline business operations and make my colleagues' work less repetitive by identifying and automating frequently run pieces of analysis they request or create.

Coda is a very young company. It was established in 2019 to provide a platform that allows independent game developers and studios to test, launch and grow their games as quickly as possible. The best part about this process is that the game does not need to be fully built prior to working with us. We test the marketability of the game to understand whether it can be grown and later on monetised, and we then support the game on an ongoing basis by ensuring that it is monetised in the best way and that it provides a good user experience to gamers. I support this process by ensuring that the weekly reports for the external developers are available on time and can be quickly updated.

The company atmosphere is very fast-paced, and the general ethos is experimental. We implement new ideas on a regular basis, the logic being that we can 'fail quickly' in order to figure out what works best. Like most smaller companies, Coda has had to adapt to the way COVID-19 has changed the start-up vibe and work environment. However, we were already familiar with working remotely since we have teams in Istanbul, Ankara and London, so not much has changed other than the drive to further improve our online communication.

Research has shown that there are a few industries that have benefited from COVID-19, including the gaming industry, online fashion retailing and health apps. Coda has certainly experienced a change in the way people interact with our platform over the last year, but it is unclear whether the increase we see is due to COVID-19 or the efforts the company has put into increasing the number of games we test and the number of developers and studios we work with.

In September 2018 I founded Abi's Analytics, which is a data consultancy start-up that supports companies by setting up their data infrastructure in the best way possible. We focus on ensuring that early stage companies get it right the first time, and we also help larger companies pivot to a more modern solution. Early on in my career, I realised that companies found it far easier to make their business data-driven as it grew if they employed someone who was data-savvy and knowledgeable about the industry from the start. Abi's Analytics was created to offer this decision-making support to companies that do not yet have the resources to hire an entire data team.


Transitioning from being a permanent employee to building a brand is a challenge – and an invaluable experience. It quickly became apparent that I needed to know who I was and what I was bringing to the table in order to grow the business. I would love to expand Abi's Analytics and for it to become autonomous and less dependent on me as an individual, and I am constantly thinking about the best way to approach this.

My take on entrepreneurship is that if you have an idea, there is no harm in trying it. Many of us struggle with perfectionism, which hinders the development of ideas – but an idea is not meant to be bulletproof, especially before being trialled. Concepts should evolve based on feedback and experience. Fear of failure is one of the largest obstacles when it comes to starting a business, and it's important to redefine our notion of success. Once we accept that (in most cases) failure is inevitable, we allow ourselves much more room to play.



As you can tell, I can be a bit of a workaholic. I had to recognise early on that work is not life. It is incredibly difficult to have a satisfying work life without a healthy wellbeing and vice versa. The job that pays the most won't necessarily be the job that gives you the healthiest balance. Similarly, the job that comes easiest may not be the job that provides the environment you need to grow. If you have the privilege, I suggest spending time to find a career that you truly enjoy.

It's also important to have hobbies outside of work and to find ways to clear your mind to avoid burn-out. Currently I model, boulder, study Korean and create music in my spare time, and I get out of London and travel whenever I can. I have this ethos of using my free time to try anything I find vaguely interesting. If it sticks, I run with it for a while. In September I had my first brand shoot for a sustainable fashion brand, which was exciting. I also had my first single launch on Spotify.

When I was studying at St John's, my personal tutor encouraged mindfulness as a way for me to stay in touch with my state at any moment, and since then I have practiced it weekly alongside meditation and therapy. My hobbies can be quite taxing, so I'm grateful to have these go-to methods of recharging. 



It is incredibly difficult to have a satisfying work life without a healthy wellbeing

Nacho Mañá Mesas (2017)

Nacho finished his degree this year under the new conditions implemented because of the pandemic, and he is now undertaking a Master's degree at the Royal College of Music in London. Alongside his studies Nacho is pursuing his career as a saxophonist and composer, with exciting new performances planned.

One
to
watch



The seclusion of lockdown has allowed me to step back and think about my future

My passion for music emerged at an early age. I first started playing the saxophone when I was six, and my interest in composition was shaped simultaneously by the short tunes I wrote for myself to play on the recorder or the saxophone. A few years later, I also took up the piano, which became a crucial work tool to explore and sketch out a range of compositional ideas.

My creative vocation took me on a long and sinuous path across different countries after my graduation from Ponferrada's conservatoire. From my hometown in the northwest of Spain, I travelled to Manchester, Cambridge and eventually London, including occasional excursions to France and the United States. My musical training in Spain effectively laid the foundations of my performing career, and my experiences as a student of Chetham's School of Music in Manchester crucially influenced my development as a composer. I performed, premiered and conducted my works at some of Manchester's finest venues, such as the Bridgewater Hall and Stoller Hall, and with a fellow student I gave a TEDx Talk that featured some of my film scores and a live performance of one of my compositions.

After concluding my studies at Chetham's, I received offers and scholarships from prestigious institutions, such as the Royal College of Music, Royal Academy of Music and Royal Conservatoire of Scotland. I chose to read Music at Cambridge because I valued the opportunities afforded by a well-rounded education at university, and because I wanted to become part of the multicultural and diverse student community of St John's.

The most rewarding aspect of my Cambridge degree was the exploration of a wide range of sensibilities and interdisciplinary approaches to the study and appreciation of music, which I have incorporated and developed in my academic writing, performances and compositions. Studying at Cambridge also allowed me to build relationships with fascinating people in other fields of knowledge, many of whom had a profound impact on my personal and professional development. The best example of this cross-fertilisation is my orchestral work *Elegy*. This piece is a tribute to the memory of Professor Sir Christopher Dobson, who always attended my

concerts, provided encouragement and positively reinforced my career. The formal structure of *Elegy* features a trajectory from the white to the black notes of the piano, which metaphorically implies the gradual transition from life to death and the acceptance of the latter as a natural step in the life cycle.

Despite the grief, solitude and uncertainty that many of us have experienced under the shadow of this deadly pandemic, the seclusion of lockdown has allowed me to step back and think about my future, focus on my academic learning and envision new ambitious projects. In particular, I have written an opera, which will be premiered on 16 January in Spain and which blends a heterogeneous palette of music styles, comprising Galician folk music and contemporary classical music. This project applies the findings of ethnomusicological research I conducted on the Galician bagpipe, and it integrates an array of choreographic, theatrical and cinematic elements in conjunction with the prestigious Spanish filmmaker Sigfrid Monleón.

I am very interested in stylistic fusion, and I believe that this will play an important role in many of my upcoming artistic projects. Since the beginning of the pandemic I have broadened my knowledge of music genres other than classical music by listening to more folk music, jazz, electronic music and film music. I am passionate about film scoring, and in September I embarked on a Master's degree in Composition for the Screen at the Royal College of Music in London.

Not everything in my life is music, though. I love reading and writing, going to the cinema, spending time with my friends and playing sports. In particular, I hike and run as often as possible, as these physical activities help me to de-stress, relax and recharge the batteries before getting back to work. During my time at Cambridge, when I was feeling overwhelmed by assignments, rehearsals, concerts or exams, I often went running with one or two friends for an hour in the evening and discussed my anxieties and concerns. This dynamic running therapy effectively allowed me to stay away from the desk and workstation for a while, getting some fresh air and reinvigorating my productivity. Running around the St John's playing fields became an intrinsic part of my daily routine during lockdown, offering a restorative form of escapism. I believe that it is very important to keep a balance between work and leisure – epitomised by the well-known Latin proverb *mens sana in corpore sano* – and running is the perfect complement to my music career as a saxophonist and composer. 🎵

Visit Nacho's website for updates on his career: nachomana.com





Johnian playlist



A SURGEON'S SONG SELECTIONS

Consultant laryngologist Declan Costello (1991) talks surgery, singing and studies into the transmission of COVID-19.

Arriving at St John's, and in particular joining the Choir, was a real eye-opener for me. I had sung in choirs at school, but singing at St John's was a significant step up in both the standard and the professionalism. As an undergraduate I read Music, but with my background in science (A levels in Maths, Physics, Chemistry and Music), I found that the essay-writing didn't come naturally. Both of my parents are doctors, and I was halfway through my degree when I realised that I wanted to study Medicine.

Having graduated from St John's, I went to Charing Cross Medical School (which subsequently became Imperial College) and worked my way through a number of different jobs as a junior doctor – plastic surgery, orthopaedics, A&E and ENT (ear, nose and throat surgery). I enjoyed ENT, and I started specialist training in 2003. ENT is divided into sub-specialties, and it made sense, with my background in singing, for me to specialise in disorders of the larynx.

I now spend most of my time treating patients with voice disorders, and I have a particular interest in treating singers. It is an

immense privilege to treat professional singers – many of whom I have been listening to for years.

I still very much enjoy singing. I was previously an alto, but I've lost the 'counter' in 'countertenor' and now sing as a tenor. I perform with several different groups, including Polyphony and the Holst Singers. I find that singing is a superb release from daily work, both physically and mentally. And on a practical level, it is wonderful to switch my phone off during a rehearsal or a performance: it is one of the few times when I'm entirely un-contactable. We know that there are demonstrable benefits in terms of mental health, and there is increasing evidence about the respiratory benefits of singing. In fact, there is a research project running with the English National Opera at the moment looking at singing as a form of respiratory rehabilitation for coronavirus survivors.

The pandemic has had a huge impact on my work. In March 2020, as the lockdown began, we had to shut down all of our elective clinical care, focusing solely on emergencies and cancer work. At that time, there was a significant concern that healthcare workers (and, in particular, ENT surgeons and anaesthetists, who were close to patients' airways) were at risk of contracting coronavirus from patients. I worked with my wife Marion Palmer (1993) on the Covid Airway Screen, which is a simple means of preventing droplet contamination when intubating patients or working on the mouth. It was rapidly developed with a Crowdfunder campaign, and we were able to distribute the screens around the country free of charge.

Singing has been hit particularly badly by coronavirus. At the start of the pandemic there were clusters of COVID-19 centred around

choirs, which rapidly led to singing being shut down (and, by extension, the playing of wind and brass instruments). Around May singing was labelled as a 'dangerous' activity, and a negative narrative emerged about singing despite a lack of scientific evidence about its potential risks.

In early July bars and restaurants were starting to open up again in the UK, and many singers felt that it was unreasonable that singing was being held back when thousands of livelihoods were on the line. Along with other ENT surgeons and respiratory doctors, I teamed up with the Bristol aerosol group (led by Professor Jonathan Reid) to quantify the amount of aerosol generated by singing. We wanted to work out whether there was genuinely an increased risk of spreading coronavirus by singing compared to speaking, shouting and breathing.

The PERFORM study found that singing and speaking do indeed generate aerosol, and that loud singing and loud speaking (ie shouting) generate vastly more aerosol than quiet phonation. We also discovered that when comparing loud singing with shouting, singing does generate more aerosol, but not vastly more.

As a result of this study and another from Porton Down, the UK government opened up public performances in mid-August. The music industry is still in a very precarious state, but at least some performances are now happening, and it's wonderful to see that the Choir of St John's is up and running again.

You can find out more about the Covid Airway Screen and read the full PERFORM study online: airwayscreen.com and bit.ly/PERFORMstudy



DECLAN'S CHOICES

Bach, *St Matthew Passion* (Monteverdi Choir and Orchestra, 1989)

I would guess that most choral singers would have the *St Matthew Passion* high on their list of favourites. There are certainly few pieces of music in the repertoire that are as moving. The recording by John Eliot Gardiner and the Monteverdi Choir and Orchestra was the first I heard, and remains one of my favourites. There isn't a single aspect of the performance that is not fabulous.

It never ceases to amaze me that Bach worked at such a rapid pace when composing: the music all seemed to be pre-formed in his head, and he simply had to write it down as quickly as his hand would allow.

Judith Bingham, *The Drowned Lovers* (Tenebrae, 2016)

In recent years, choral music has flourished around the world. We are living in a particularly vibrant time for choral singing, which makes it all the more poignant that singing at the moment is so limited.

The standards of singing seem to be improving all the time, driven by undergraduate choirs such as the one at *St John's*, and by many professional choirs such as *The Sixteen*, the *Tallis Scholars*, *Ora* and *Tenebrae*. There have been some fantastic new choral compositions in the last few years, and this is one of my favourites. It works as a fabulous mirror image of *The Bluebird* by Stanford.

William Byrd, *Mass for four voices* (Tallis Scholars, 1985)

Whenever I hear Byrd's *Mass for four voices*, I'm transported back to a nervous Sunday morning in October 1991. This was the first mass I sang at *St John's* when I arrived, and remains one of my favourite pieces. The intimacy of the music stems from the fact that it was written for private performance. Byrd was aware that he was taking a great risk in participating in Catholic liturgy under the regime of Elizabeth I, when it was forbidden to do so, and these masses (there are others for three and five voices) were written for clandestine performances in private houses.

This particular recording by the *Tallis Scholars* is the first I heard, and was released in the mid-1980s. I was particularly taken with the alto line, which was sung on this recording by Michael Chance, a great figure of inspiration for countertenors of my generation.

Joby Talbot, *Path of Miracles* (Tenebrae, 2006)

I was at school with Joby Talbot, and it has been fantastic to watch his meteoric rise as a composer. This unaccompanied choral piece, which follows the Catholic pilgrimage to Santiago, is breathtaking in its scope and complexity. The piece requires an incredibly high standard of singing, and *Tenebrae* are superb on this recording.

The first performance was meant to have been in July 2005, but the London bombings meant that the performance could not go ahead. I was lucky enough to hear a performance in 2017 in *St Bartholomew the Great*, which is where the postponed first performance took place.



Peter Gabriel, *Don't Give Up* (1986)

The album this song is from – *So* – takes me back to my early teens. Having listened to this CD, I worked back through Gabriel's career to his releases with Genesis. As a teenager I was a bit of a Genesis groupie (probably not a very fashionable admission nowadays...) and I loved this album. The drum playing of Manu Katché particularly appealed to me, as I was a very amateurish drummer back then.

Peter Gabriel's writing was always strikingly original, and his songs were unlike anything else being released at that time – especially in his use of musicians and influences from around the world. Also, his ground-breaking first four albums were all called *Peter Gabriel*, which amused me greatly. 🎧

In a nutshell

Hugh Dennis (1981)



Comedian, presenter, actor and writer, [Hugh Dennis](#) is well-known as half of the comedy double act Punt and Dennis and for playing the father character Pete Brockman on the BBC One sitcom *Outnumbered*. He has also been a regular panellist on the BBC Two news comedy *Mock the Week* since its first episode.

PHOTOGRAPHY:
MOCK THE WEEK,
BBC TWO

When I arrived at St John's I hadn't even heard of Footlights, and I certainly had no intention of making a career in comedy. In fact, it wasn't until the final term of my second year that I had any contact with the society at all. A friend from school suggested that we write sketches together. We performed them at a Footlights try-out, people laughed, and that was it: I was hooked. I then performed in all their shows until I left.

I still had no inkling that I would end up becoming a comedian. After graduation I had the choice of doing a PhD, pursuing comedy as a career or joining Unilever as a marketing trainee. Rather perversely I chose Unilever and worked there for the next five years as the brand manager of Lynx deodorant. Comedy was a side gig.

Steve Punt, a fellow performer in Footlights, asked me if I would join him in a double act, and at weekends we gigged at Jongleurs and The Comedy Store. One night Jasper Carrott came to see us and asked if we would be in his Saturday night show on BBC One. Even that didn't get me to give up the day job. We did five series before I started to feel that perhaps I should do comedy full-time.

The comedy circuit was much smaller then, really just a handful of clubs, but we were very lucky because we got on TV very quickly. I also became a voice on *Spitting Image*, which propelled me into the world of voice-overs.

As a performer you are always asked 'What was your big break?' The truth is you don't need just one – you need lots of them. For me they were: meeting Steve Punt in the bar at the ADC (So far we have worked together for 38 years!); Jasper Carrott coming to see us; coining the phrase 'Milky Milky' for *The Mary Whitehouse Experience*; playing in a football tournament with Andy Hamilton, who co-wrote *Outnumbered*; not making an idiot of myself in the very first episode of *Mock the Week*; being asked to do the readthrough for *Fleabag*; and finding a weird, howling way to say 'The Now Show' at the start of every episode. I hope there will be lots more breaks, because I think I am going to need them.

I don't think of myself as being defined by my career. There is more to life than that, although the phrase 'work-life balance' is telling. Work and life shouldn't really be in opposition if you are lucky enough to enjoy what you do.

Outside work I play a lot of football, or did until social distancing made it tricky. I also cycle a lot – lycra-ed up in a helmet and sunglasses so no one can tell that it is me – and I am terribly nice to my family.

I would tell my 16-year-old self not to grow a beard yet – because however good you think it looks, it doesn't. Embarrassing facial features aside, though, my advice comes in three main strands (also the problem with the beard):

- Don't feel as though you have to know exactly what it is you want to do yet. There is plenty of time to work it all out. Don't Panic.
- Don't get obsessed by status, because you could miss out on really good stuff. The pilot for *Outnumbered* paid nothing and was recorded in the writer's house with us actors wearing our own clothes! Remember that it isn't all about you. Try to work with good people and value them. The best work is always collaborative.
- Do something you enjoy. Careers are too long for it to be any other way. 📌



Try to work with good people and value them. The best work is always collaborative



Professor Sir Christopher Dobson PhD Scholarship for Science – Matched Giving



Thanks to the generosity of an anonymous Johnian, we are pleased to announce that all new gifts to the Professor Sir Christopher Dobson PhD Scholarship fund will now be matched, doubling their impact. The Scholarship will be run in perpetuity from an endowed fund and will preserve Chris's positive research ethos for generations of talented scientists.

For further information on Chris's remarkable contribution to science and higher education, and to find out more about the Scholarship that will honour his memory at St John's, please visit: johnian.joh.cam.ac.uk/dobson-phd-scholarship