

18 85

Edge Hill University

News

**The Art
of Auditioning**

Wonderful World

**My Edge Hill
Experience**

Confined to History

Me, My Selfie and I

**Make Mine
an Old Fashioned**

**The Dangers
of Disney**

**Why I Love...
Coastal Science**



Contents

Vice-Chancellor's Message	03
News	04
The Art of Auditioning	06
More Than Just Clowning Around	08
Become an Alumni Ambassador	09
Building for Growth	10
You Are What You Buy	12
Wonderful World	14
An Enterprising Environment	17
Enterprising Alumni	18
Manchester Kitty	19
My Edge Hill Experience	20
Confined to History	22
Alumni Guest Article: Pregnancy After Perinatal Mental Illness	25
Using Social Media in Education	26
I Love Me	28
Me, My Selfie and I	29
Behind the Scenes: Joan Steele	30
Life Support	32
Preventing Prejudice Through Performance	33
Make Mine an Old Fashioned	34
Halls Décor Through the Years	36
Behind the Bookshelf	37
The Dangers of Disney	38
Why I Love... Coastal Science	40
Class Notes	42

alumni@edgehill.ac.uk

Edited by: Sara Callan & Hayley Rothwell
Writers: Sophie Wilcockson, Hayley Rothwell & Sara Callan
Design: Andy Butler (EHU Creative)
Photography: Stuart Rayner & Phil Tragen

Welcome

Edge Hill University is known for its 'cultural campus' and over the past year we have continued to build on our reputation for engaging with, and contributing to, the cultural life of the region.



Following our successful foray into the music industry in 2013 with the launch of The Label Recordings, our record label and highly successful new band 'incubator' (check out Hooton Tennis Club who signed to Heavenly Records after being nurtured here), the University is now making its mark on the literary world. Edge Hill University Press (EHUP), a student-led literary imprint in association with Freight Books, was launched in August 2016, and has just published its first book, *Head Land*, a collection of short stories to celebrate ten years of the Edge Hill Short Story Prize.

While I'm delighted by the way these ventures are helping to raise Edge Hill's public profile, what is most important to me is the unique vocational opportunities they present for students. Both The Label and EHUP offer practical experience and insights into very competitive industries, helping students to gain vital knowledge and skills that can't be taught in the classroom and should help them stand out in the job market.

We were proud to achieve Gold, the highest rating in the national Teaching Excellence Framework (TEF) for delivering outstanding teaching, learning and outcomes for our students. This award, which has been given to just three Universities in the North West and has evaded many of the so-called 'elite' institutions, is testament to the University's commitment to providing high-quality, engaged teaching and a supportive, stimulating learning environment.

This year also saw us nominated in two categories in this year's *Times Higher awards* - the 'Oscars' of Higher Education. Dr Charles Knight from the Business School was a finalist for 'Most Innovative Teacher of the Year' for his use of technology to teach Project Management, while a team from the Faculty of Sport and Physical Activity won in the 'Outstanding Contribution to the Local Community' category for a ground-breaking mental health and sport project, *Tackling the Blues*, delivered in partnership with Everton in the Community. The project, which uses sports sessions to support young people who are experiencing, or are at risk of, mental illness, is a great example of the way we apply our expertise and industry connections to benefit our local community, and again, is providing students with distinctive work experience. Our campus has changed and grown again this year with more student accommodation, major renovations to the Biosciences building and the opening of a £13 million Technology Hub (see p10). Next year, the momentum continues with plans that include replacing the old athletics track with student townhouses and a new £26 million library.

Finally, I would like to take this opportunity to pay tribute to Ken Millins, Edge Hill's first male Principal, who sadly passed away in his 100th year in 2016. Some of you will remember Ken – he was appointed in 1964 and stayed at Edge Hill until his retirement in 1978 – and will have first-hand experience of his pride and determination. We awarded Ken an honorary degree soon after we acquired awarding-powers and seldom was an award more deserved.





News



Children's mental health programme wins top award

A programme to tackle children's mental health across Merseyside has won 'Outstanding Contribution to the Local Community' at the Times Higher Education Awards.

Tackling the Blues, launched by Edge Hill University in partnership with Everton in the Community, uses sport and education to support children in the region's most disadvantaged areas who have, or are at risk of, mental health issues.

Work begins on exciting campus developments

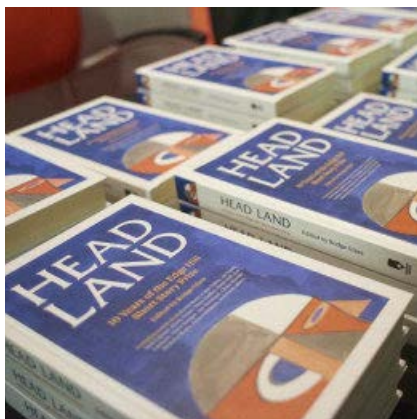
Work has commenced on a £36 million development that will transform the Edge Hill campus.

New buildings will include a new four-storey Library and Student Services Centre plus townhouse-style accommodation for 250 second year, third year and postgraduate students, located on the site of the University's old running track. The development is planned for completion in summer 2018.

Top award for accommodation

Edge Hill has scooped the top award for accommodation at this year's Whatuni Student Choice Awards.

Shortlisted in an unprecedented five categories, with a top five ranking in each (including Courses and Lecturers and Facilities), the University was also awarded third place for its student support services and ranked 5th out of 127 universities overall in the coveted 'University of the Year' award.



Edge Hill University Press celebrates publication of first book

Head Land: 10 Years of the Edge Hill Short Story Prize, a collection of short stories commemorating the 10th anniversary of the prestigious award, is the first book to be published by Edge Hill University Press (EHUP).

The collection features stories from some of the authors who have been awarded the Prize in the last decade.

Staffed by students, EHUP works in close partnership with Glasgow-based Freight Books, giving the interns an authentic industry experience and preparing them for careers in the competitive world of publishing. EHUP will launch its second publication, poetry anthology *Atlantic Drift*, in August at the Edinburgh International Book Festival.

Do emojis show true emotions?

That's the question being asked by psychologists at Edge Hill University.

With 92% of the online population using them, new research by Dr Linda Kaye and Dr Helen Wall asks whether the use of emojis on social networking sites can help us to understand human personality and behaviour.

Linda Kaye said: "Research into the use and interpretation of emojis is in its infancy, but it has already been shown that they serve important nonverbal functions in communication and can even provide an insight into the user's personality."

"If we can understand online behaviour, the way people think and behave, then we could also potentially predict behaviour in the 'real' world, which could help tackle criminal behaviour."

Edge Hill takes Gold

Edge Hill University has achieved Gold, the highest rating in the national Teaching Excellence Framework (TEF), for delivering 'consistently outstanding teaching, learning and outcomes for its students'.

The Gold award – which has been given to less than one third of Universities nationally and only three Universities in the North West – indicates that teaching at Edge Hill is of 'the highest quality found in the UK.'

The TEF was introduced by the Government to build evidence about the performance of the UK's world-class higher education sector, complementing the existing Research Excellence Framework with an analysis of teaching and learning outcomes.

The awards were decided by an independent TEF Panel of experts, including academics, students and employer representatives.



The Art of Auditioning

There can't be many experiences more nerve-racking than auditioning for a musical theatre role. Baring your soul to a panel of strangers who are judging your every move sounds scary, but without the audition, you won't get the part.

It's so easy to tell someone not to be nervous, but if you're auditioning for your dream role and you really want it, how can you not be? There are many daunting aspects that affect people in different ways.

"I think what scares me the most about auditions is the fear of messing up," said second year Musical Theatre student Chenille Mason. "I also find it more intimidating singing in front of a few people compared to a large crowd because you can see their reactions and facial expressions if something goes wrong."

"I find auditions scary as you're in a room with people you don't know, wanting to impress them," added Ellie Price, who also studies Musical Theatre. "When I stand in front of the panel, I feel like they can see how vulnerable I am."

People curb their anxiety in a lot of different ways, some picture the panel naked or eat a banana to calm their nerves, but there must be an easier, foolproof way.

Rachel Griffiths, Lecturer in Musical Theatre at Edge Hill, is an expert in the psychology of successful auditioning and runs workshops on how to perfect your audition technique.

"There's a popular misconception, especially among recent graduates, that there's an 'us and them' divide in an audition room, but if you remember that we're all there for the same reason, the process of auditioning will get easier," said Rachel. "All the casting director wants is to get the show cast with brilliant performers. The sooner the show is cast, the sooner they can go to the pub! So, I promise you, they are as keen for you to do well as you are."



Acclaimed comedy actress and star of the BBC's *Him & Her* and *Young Hyacinth*, Kerry Howard talks to **1885** about her own experience of auditions, and her tips for success.

Q: What was your most memorable audition?

Probably auditioning for the role of Laura in *Him & Her*. It was a chemistry read with Sarah Solemani and I remember her being so supportive and generous. It was the most exhilarating experience because as soon as I started saying Laura's lines she existed, she came to life in that room. I had no idea how to play her until then, but having Sarah by my side I suddenly realised that Laura is going to be a very insecure jealous person.

Q: What was your worst audition experience?

There are so many especially when I was starting out and I had no experience. The one which stands out was when I had to take my top off. It was for an online advert and the audition was in central London so I thought it had to be credible. I was in my early 20s at the time and didn't have a proper agent. I had to take my bra off and bend over with my hands covering my nipples to see how far my breasts would drop as they were going to extend the persons' breasts in the shoot, no dialogue.

It was being run by a young girl who I swear used to be in a show when I was growing up and the whole process was so cold and matter of fact. I didn't get the job thankfully. But I remember thinking afterwards - that isn't acting, that wasn't what I dreamt about in my bedroom as a child, I felt humiliated and weak for putting myself in that situation.

Q: What advice would you give to an aspiring actor/actress on how to approach the audition process?

Treat it like an exam. Learn your lines but be off book - that is imperative - if you're stuck to the page you have no freedom to act and be natural.

Research, go into that meeting knowing who you are going to meet, I always Google the producer, director and production company if I'm not aware of their work. That way you can gain a little insight into their work and what kind of style they like acting wise.

Get to the venue half an hour early and go and have a coffee in a nearby cafe to go through your lines. I always do this, it calms me down and I feel in control as I know where I'm going and I have plenty of time to get there. Have fun, enjoy it and be yourself. There is only one of you and that is what you are selling so believe in yourself and shine. If you fluff a line keep going.

Also, top tip after an audition: go and do something nice, like see some friends or watch a movie, get busy living your life and try not to go over and over what just happened in the audition room. What happens in the audition room stays in the audition room, go live your life and be happy.

Here are Rachel's top tips for a successful audition:

1. Be on time
2. Do your research
3. Dress appropriately
5. Preparation
- Know your material
6. Love your accompanist
- 7 High and loud
doesn't always impress
8. Don't be over-familiar,
but be you

Find out more about Performing Arts at Edge Hill by visiting edgehill.ac.uk/performingarts

More Than Just Clowning Around

Say the word 'clown' and most people picture a curly wig, red nose, oversized shoes and a flower squirting water. An eccentric character performing slapstick comedy in a circus, evoking laughter from a large audience crammed into the Big Top.

Times have changed and what was once considered by some to be an amusing sideshow is now seen as avant-garde performance art. Jaime Monfort Miralles, who graduated from Edge Hill in 2014 with a degree in Visual Theatre, is completing an apprenticeship at the prestigious L'Académie Fratellini in Paris where his ultimate goal is to become a solo clown, far away from the circus.

What inspired you to want to become a clown?

When I was young, I wanted to be an actor. However, in 2008 when I saw Avner the Eccentric's show *Exceptions to Gravity* in Valencia, I laughed so much that I decided I wanted to be whatever the man on stage was. Later - when I had discovered that he was a clown instead of a regular actor - I went to his show again, talked to him at the end and eventually went on a two-week workshop in the USA with him.

How did Edge Hill help you accomplish your dreams of becoming a clown?

At Edge Hill I was given so much freedom to tailor my course to my interests. I was allowed to choose all of the Physical Theatre modules, many of which included clowning. I was also given the opportunity to attend contemporary dance classes and join EdgeFWD, an all-male dance troupe. We performed all over the country and it allowed me to gain so much body control and prepared me physically for a career in clowning.

Are you what would be described as a traditional clown?

I would not describe myself as a traditional clown because I don't perform in circus shows. Nowadays the world of clowning is very different. We see clowns in small theatres, on the street, in much smaller spaces. All of the traditional make up and costumes used in the past are unnecessary. I dream of creating my own solo show, existing as a clown outside of the circus.

How much can you relate to your clown persona? Is it natural or all performance?

I try to be myself onstage but sometimes behind a mask. Characters allow me to behave in particular ways to represent the situations I want to communicate, without betraying my own, natural personality. Every one of us might be doing a much more artificial performance in everyday life when ordering a coffee, than a good clown when doing a one-hour long solo show on stage.

What advice would you give to others who want to get into clowning?

Do whatever you enjoy doing the most, but really work hard at it. Imagine yourself where you want to be and do whatever it takes to get there, but always be yourself. If you are not yourself, it won't be worth it.



Become an Alumni Ambassador



lead.inspire.achieve

Katy Hennessey

BSC (Hons) Sports Studies, 2014

Events Organiser

As an Alumni Ambassador you can help our current students with everything from:

- Mentoring a current student
- Giving a careers talk
- Providing a career profile
- Offering exciting employability opportunities
- Attending events on campus

Your success could inspire the next generation of Edge Hill graduates.

Edge Hill Connect is our new, exclusive alumni platform where you can:

- Keep up to date with the latest Edge Hill news
- Post and share photos, news and updates with your classmates
- Volunteer to give back to current Edge Hill students



Edge Hill
University

ALUMNI

edgehill.ac.uk/alumni

Sign up to edgehillconnect.co.uk

The latest addition to Edge Hill's ever-changing campus landscape is the Technology Hub, a £13 million vision of glass and steel, punctuated with splashes of vibrant orange, that is creating new and exciting possibilities for teaching, learning and doing business – and supporting economic growth across Lancashire.

Officially opened in October 2016 by Sir Robin Saxby, entrepreneur and former chairman, president and CEO of world-leading technology company ARM Holdings, the new low-carbon building is supported by a £3 million investment from the Lancashire Enterprise Partnership (LEP).

Behind its impressive exterior, the Tech Hub opens up to reveal a wealth of cutting-edge facilities for Computer Science staff and students, which can also be accessed by local companies and schools to improve skills and employability and drive business growth.

As well as state-of-the-art classrooms, laboratories and a Harvard-style lecture theatre, the Tech Hub also features a specialist Biotechnology floor with histology, microbiology and imaging facilities to help researchers better understand disease and develop new treatments.

Budding entrepreneurs have a new home in the Tech Hub with the launch of the Entrepreneurship Zone, a programme to help students and graduates generate new ideas and launch new start-ups, and the STEAM (Science, Technology, Engineering and Maths) Room, an 'incubator' for fledgling businesses. The Tech Hub also plays host to the University's Business Clinics, the gateway for

external organisations and businesses to engage with the University for talent development and knowledge exchange, and the Productivity and Innovation Centre, practical business support programmes on data and insight driven innovation.

Head of Computer Science, Professor Nik Bessis, said: "Edge Hill University is ideally placed to support and contribute to the growth of the creative and digital sectors, particularly here in the North West. These new state-of-the-art facilities, complemented by our internationally renowned teachers and researchers and supported by our collaborations with industrial partners, will help us push the boundaries of technological innovation for the benefit of communities across the region and beyond."

Building for Growth



Chair of the LEP's Growth Deal Management Board, Graham Cowley, said: "The LEP is investing around £30 million in a network of new, modern training facilities which will enable thousands of local people to improve their employability and provide the skilled workforce needed to achieve our ambitious strategic plan for growth.

"Supporting world-class facilities such as Edge Hill's Technology Hub will ensure we have a pipeline of graduates with the cutting-edge creative and digital skills needed to help transform Lancashire's economy and drive growth for years to come."

Enter the CAVE

The Tech Hub's flagship facility is the CAVE (computer augmented virtual environment), one of the most advanced virtual simulators in the world and the first of its kind in any British university.

The CAVE allows users to view virtual content in an interactive setting, creating an immersive 3D environment that can realistically replicate real-life scenarios in 4k resolution, from emergency situations to lab reactions.

As well as allowing students to virtually realise computing, bioscience and geology projects, the CAVE has the potential to support local industries across a wide range of sectors, and contribute to the teaching of STEM (Science, Technology, Engineering and Maths) subjects in local schools.



You Are What You Buy



Can buying a new pair of shoes or an expensive bottle of wine really boost our self-esteem and improve our mood? Research at Edge Hill University into consumer behaviour suggests that the occasional buying binge can be as beneficial as professional therapy for increasing emotional wellbeing – and at a fraction of the cost.

The term ‘retail therapy’ was coined in the 1990s when academics began to consider the psychological and social implications of consumption, but shopping has always been about more than the simple act of purchasing goods.

Professor Helen Woodruffe-Burton, Director of Edge Hill’s Business School, is a leading expert on consumer behaviour and was one of the first academics to study retail therapy.

“The importance of shopping in people’s lives can be traced back to the end of the nineteenth century,” she says, “when increased wealth from the industrial revolution meant that more people had money to spare for the first time. Purchases became symbols of social status and the concept of ‘conspicuous consumption’ was born. Buying luxury items, like expensive imported food or jewellery – and being seen to do so – was a reaffirmation of a person’s place in the social hierarchy.”

In the late nineteenth and early twentieth century, the idea of shopping as a leisure activity began to emerge with the introduction of department stores. “This had a revolutionary impact on women’s lives in particular,” says Helen, “as it gave them a legitimate social space outside of the home for the first time. Department stores were one of the few places women could go unchaperoned, so shopping became to women what the pub or social club was to men – a space where they could socialise and relax as well as do their shopping.”

We hear a lot about the problems associated with material consumption – compulsive shopping, addiction, hoarding – but there are also many benefits to buying. The mood repair element of ‘retail therapy’ is often overlooked; shopping (in moderation) can improve wellbeing, increase self-esteem and help us deal with personal problems.



A busy, noisy shopping mall might not be many people's idea of a peaceful sanctuary, but Helen believes the act of shopping can be very therapeutic.

"Shopping offers solutions that you don't get from other activities," she says. "Retail therapy offers escapism and the chance to be someone else or imagine a different life, even if only temporarily. We can go off into a little world of our own and that can make us feel happier. People also use buying as a replacement activity – it's hard to find a new love, but it's easy to buy a new handbag."

Perhaps surprisingly, Helen's research shows that shoppers share some similarities with elite athletes in the way they approach their task. She looked at the psychological concept of 'flow', a mental state in which a person is fully immersed in a feeling of energised focus, full involvement and enjoyment in an activity, and how this relates to shopping. She found that some shoppers experience the same physical sensations as athletes and almost enter an altered state of consciousness when shopping, particularly if searching for a particularly highly prized item. Like athletes, shoppers can get completely 'in the zone' when performing their task, and this allows them temporarily to forget their worries.

While this may seem harmless enough, retail therapy, and the euphoric feelings it causes, can become addictive, leading to psychological and relationship problems and debt.

So, should we all be hanging up our bags-for-life and avoiding the irresistible lure of the shiny shopping centres? How can we be sure our occasional buying binges won't lead to addiction, debt and misery?

"Shopping in itself is not a bad thing," says Helen. "Its use as a 'therapy' tends to be situational – we buy something to treat ourselves after a hard week at work or to cheer ourselves up in times of unhappiness – or episodic – something we engage in to get us through periods of stress such as bereavement or divorce. It's only a source of worry if we become dependent on it and it leads to pathological behaviour. Managed well, shopping is a valid way to enjoy the fruits of your labour and can actually improve your emotional wellbeing. As long as you can afford it, retail therapy is a good way of managing stress and repairing mood – and can be significantly cheaper and more easily accessible than real therapy."

Find out more about Edge Hill's Business School by visiting edgehill.ac.uk/business



Wonderful
World

Whether it's coming face to face with capuchin monkeys, capturing footage of the world's largest and most elusive mammal, or white-water rafting down the Zambezi, there are times when Edge Hill alumna Maria Norman has to pinch herself to remember she is, in fact, at work.

Maria works behind the scenes of some of Britain's most beloved television programmes. From *Attenborough at 90* to *Springwatch*, and *Big Blue Live* to *Wild Brazil*, as Unit Manager to the BBC's Natural History Unit, she has a hand in every programme they release.

"As Unit Manager I'm responsible for around 15 programmes at any given time and all of the individual Production Managers working on those projects" says Maria.

Typically, a Unit Manager works on everything from budgets and filming logistics to calculating the risks involved with producing a programme, something which is easier said than done when it comes to the natural world.

"Some of the risks come from the animals themselves, like when we send divers to swim with sharks. Other risks come from the unpredictability of nature. On one production we spent a lot of money setting up a shot to film the migration of caribou in Alaska – it's such an incredibly rare thing to witness – and then the caribou were late!"

"Sometimes the unpredictability can be on our side. For *Big Blue Live* we were broadcasting from California and we knew that there was only a very small chance of a blue whale showing up while we were filming. It was on the very last day of filming that we had a call from one of our experts saying that they'd spotted one. The production team sent off the co-ordinates to the helicopter which we had on stand-by and we managed to get the most amazing footage of a blue whale which was just spectacular and a really emotional moment for the whole crew."

"I think we have a real responsibility to look after the natural world"

After graduating from Edge Hill in 1999 with a BA (Hons) in English, Maria had her heart set on a career in journalism, before a chance opportunity to work as a Runner on the Chelsea Flower Show blossomed into a career in television. After working on programmes including *Dragon's Den*, *Sport Relief* and *Nigellissima*, Maria started working at BBC's Natural History Unit in 2009 and found her passion lay in wildlife film-making.

"I think we have a real responsibility to look after the natural world, and the way we do that at the BBC is through being informative and talking about nature in an interesting, engaging way.

"We use the natural world to tell stories and create characters from the animals we see. Everyone remembers the episode of *Planet Earth II* where the iguana is chased by the snakes – we were all cheering him on and rooting for him! By telling stories we engage people to care about the animals they see on their screens who might be tens of thousands of miles away."

In a career which has seen Maria work on over 25 productions, some being filmed over years at a time, there has been no shortage of proud moments to recall.

(Cont...)



“Some of the proudest moments in my career have come through the work I’ve done with Comic Relief and Sport Relief. Our white water rafting trek down the Zambezi in 2013 raised enough money to build a school for a village in Zambia which was just an incredible feeling.

“When we do a big project like that, there’s a lot of work which goes on behind the scenes to make it happen. Before the celebrities could do the trek themselves I had to do a full run-through trip with a fixer and a local expert where we figured out the route to take, where to stop each night and made sure that each stop had plenty of room for a full camera crew.

“I’m also really proud of the work we’ve done on *Springwatch*, because it’s all about the promotion of British wildlife. I think it’s really important to not just think of nature as something which happens overseas in exotic countries, and to bring people closer to what’s living on their own doorstep, or in the woods down the road.”

For over 65 years there has been one name synonymous with wildlife on the BBC, and so we couldn’t let Maria get away without sharing her thoughts on a certain iconic broadcaster.

“Meeting Sir David Attenborough has been one of the highlights of my life, never mind my career! He’s a real inspiration, not just for natural history but for broadcasting in general. You would never think that he’s 90, he’s still so enthusiastic and we’re still working on new projects with him, he’s an amazing man.”

With the mammoth task of juggling a lot of programmes at once, you could be forgiven for assuming that the bulk of Maria’s work would be done in the office, but that isn’t always the case.

“My job doesn’t necessarily mean that I work on location very often, but I make sure that it’s something I do regularly. It helps me to better understand the decisions I’m making and how they impact the crew.

“I was lucky enough to work on location quite recently on *Wild Brazil*. I was working with one of our camera operators filming capuchin monkeys in the wild and that really was one of those moments where I had to pinch myself and remind myself it was real, because I feel so privileged to do what I do.”

“I loved my degree and my time at Edge Hill. I’m from a small village in Devon so Edge Hill was perfect for me – small enough but big enough with a real community feel.”

An Enterprising Environment

Teaching people how to fail doesn't sound like something a university should be doing, but giving students a space to try out ideas that might not work and learn from the experience is at the top of Edge Hill's new employability and enterprise agenda.

The University has always supported entrepreneurship – and many alumni have gone on to run their own successful businesses – but from this year, all students in the Faculty of Arts and Sciences (FAS) will have access to new facilities and resources to help them develop their business ideas and learn how to work as independent practitioners in the creative industries.

“We want to embed enterprise into the curriculum across all FAS subjects,” says Professor Simon Bolton, Associate Dean (Enterprise and Employability), “to encourage new business ideas and to allow students to ‘creatively fail’, giving them the resilience and confidence to improve next time.



“We also want to support students entering the 21st century creative industries job market. Most people working in creative roles today are self-employed freelancers – the idea that students can walk into full-time jobs with major companies if they’re good enough is no longer true. Being an independent practitioner is the norm in the creative industries, yet most employability training doesn’t cover this.”

share their expertise and offer practical support to students, while gaining support themselves through peer-to-peer mentoring or CPD (Continuing Professional Development). Alumni could also benefit from the growing skills and knowledge of our students, who may be able to offer them new ideas and fresh insights.”

To address this gap, the Faculty is launching an Independent Practitioner Centre (IPC) to help students learn core freelancing skills from networking to how to file a tax return as part of their degree programme.

Simon believes graduates have a big role to play in developing the enterprise and employability skills of current students – and can also benefit from the IPC themselves.

“The aim is to create a culture of enterprise in which students, alumni and local businesses support and learn from each other,” he says. “Graduates who have forged successful careers as independent practitioners or entrepreneurs can

E3i

E3i (Employability, Enterprise, Engagement and Impact) is the Faculty of Arts and Sciences' gateway and support service for businesses and organisations.

E3i works collaboratively with partners through a range of activities to help:

- Identify, develop and attract new graduate talent through connecting with students on work-related learning activities and placements.
- Drive business growth through workshops and interventions through our Productivity and Innovation Centre.
- Upskill the leadership, management and staff within organisations through professional development programmes.
- Develop new and enhanced products, services and processes through sharing and harnessing knowledge and expertise from our research base.
- Support emerging entrepreneurs to develop their entrepreneurial skills.

E3i is focused on engaging with businesses or organisations, large or small, who have a real commitment to growth.

For further information on how your business or organisation can benefit. Email: alumni@edgehill.ac.uk

Enterprising Alumni



Greg Anderton
BA (Hons) Business and Management, 2016

Leafy Lytham

How did your business idea come about?

I started my business in primary school at the age of 11 after my parents and grandparents encouraged me to take up gardening and it was really my little hobby. I started to scale up the enterprise while in Sixth Form, selling hanging baskets and planters to staff. Leafy Lytham is now a full-time business, specialising in garden design and floral displays - and we also have an online garden shop.

What's been your biggest challenge?

Business growth has been one of the most exciting and challenging aspects of enterprise. You have to have the confidence to change and evolve and not stay the same just because 'it's always worked well like that in the past'.

How did Edge Hill help you?

The dedicated staff at Edge Hill encouraged me to formally declare my enterprise as a business, register with HMRC and start preparing annual accounts. The University has some great support systems and facilities for entrepreneurs. Being able to take a rent-free table in the Hub to sell your products is a great opportunity for companies that are just starting out. My degree also gave me confidence and knowledge in many aspects of business.

“Running businesses is hard work, but the freedom of being your own boss and creating something from nothing is a buzz I can't get from anything else. I'm addicted.”





Dean Currall

BA (Hons) Media, Film and Television Production, 2009;
MA in Marketing and Communications, 2012

Verb Marketing

How did your business idea come about?

I was working for Porsche after graduation and spotted a gap in the market for high quality, flexible and cost-effective PR and marketing expertise. I really enjoyed the marketing side of my role so I set up Verb in 2014 in my spare room and worked around my day job. I offered my services on a 30-day rolling basis, so that Small and Medium Enterprises (SMEs) in particular didn't have to get locked into long, expensive contracts, and this is still our unique selling point today. Verb now employs 15 staff and has 125 clients across Europe.

What's been your biggest challenge?

Getting over the insecurity of insecurity. In the beginning I worried about not having a guaranteed income each month but, even as an employee, your job is only as secure as the company you work for, so no income is truly guaranteed. Changing that mindset was a big challenge.

How did Edge Hill help you?

The ability to think critically about what I'm writing is one of the key things I learned at Edge Hill. Always asking 'is this relevant'? Also, as President of the Students' Union, I was responsible for large budgets, managing people and dealing with senior figures at the University which really prepared me for running my own company.

Sarah Jane Close

BA (Hons) Film and Television
Production, 2008

Manchester kitty

Entrepreneur and Media graduate, Sarah Jane Close, has found her paw-fect job as founder of one of the UK's first Cat Cafés, a feline friendly coffee shop and relaxation space for cat-loving customers based in Manchester.

"I started my first company, Fancy Pants Party Store Ltd, back in 2009, just after graduating from Edge Hill. My sister Ellie and I started with nothing but, eight years on, our party supplies company turns over £1 million and employs 15 staff.

In 2015 we were looking for a new project when we heard about the Cat Café concept. I spent a few weeks touring the Cat Cafés of Tokyo and Kyoto, and could see it working in the UK.

One of the hardest things was finding a landlord who was on board with the concept, and once we had that in place, we then had to find the perfect cats to call the café home. The creation of a stable colony of cats was an essential part of the business; if the cats weren't happy, we knew it wouldn't work.

Top tips from graduate entrepreneurs

1. Find a mentor. Having someone you can talk things over with and ask for advice can be invaluable.
2. Don't take no for an answer. The world is full of people who like to tell you that you can't do things. Believe in yourself and trust your gut.
3. Keep it simple. Make sure you can explain what your business does in a few lines, both in person and in marketing material. Potential customers don't need to know your life story, they just need to know what your business can do for them.
4. Get online. Have a good website and make use of social media to promote yourself, your values and your business. Also, spend money on a photographer so your products look professional.
5. Be kind to yourself. Avoid self-criticism, don't dwell on failures and always give yourself time off to have a break.
6. Work smarter, not harder. Have objectives, a strategy and a plan and always refer back to the question – why are you doing what you're doing and what is your eventual aim?
7. Toughen up. Nothing worth having comes easily so be prepared to make sacrifices. In the end, it's all worth it.

Studying at Edge Hill prepared me in many ways for running a business. My course taught me how to think critically, how to work as a team, and how to adapt and think on your feet to get the best results.

In the future I plan to start a production company and I hope to combine all the skills I have learnt throughout my education and career."



My Edge Hill experience

The view from a current student
Yotam Berant

The student experience at Edge Hill has been recognised as the best in the North West, and with over 70 clubs and societies, a variety of places to eat and drink, top sport and leisure facilities and live theatre shows and film screenings, it's easy to see why.

With so many activities and opportunities on campus, students are given the chance to meet like-minded people, make new friends and ensure they have a rewarding and enjoyable student experience.

One student who is making the most of what's on offer is second year Media, Film and Television student, Yotam Berant.

Twenty-six-year-old Yotam, who is originally from Israel, has recently been awarded a Chancellor's Scholarship for his commitment and contribution to the University. From representing his fellow students and establishing an American Football team to campaigning against islamophobia – he's done it all.

He is the Students' Union's (SU) current Mature/Part-Time Students Officer, and has worked tirelessly to ensure non-traditional students, who fall outside the 18-21 age group, are included in SU events and have their voices heard at Edge Hill. Yotam has spent his time at Edge Hill engaging with mature and part-time students, a traditionally hard to reach group, and his efforts led to an increase in Freshers' activities targeted at non-traditional students. He has also represented mature and part-time students on decision-making boards,

influenced SU campaigns to make them more inclusive, attended a national conference about the representation of these students at a local and national level, and contributed to creating a policy ensuring the fair treatment of Graduate Teaching Assistants.

On top of his SU role, Yotam works with the International Office to ensure overseas students adjust to life in Ormskirk and get the most from their time at Edge Hill. He has constantly been an ear for international students and he often takes them to society events and sporting matches to introduce them to Edge Hill life.

One of his major accomplishments is helping establish Edge Hill's first American Football team, the Edge Hill Vikings. As the Committee Chairman and Team Captain, he wanted to provide opportunities to students who didn't come from a sporting background and encourage participation in a sport relatively new to the country. Last year the team competed in their first ever season and won over half of the games they played.

Yotam is also committed to combatting racism and ensuring islamophobia and all other forms of racism and xenophobia are not tolerated, and he's always the first to volunteer to be involved in campaigns and working groups on fighting racism and fascism.

If this isn't enough, Yotam even finds the time to be a student representative for second year Media students. As Student Rep, he represents his peers at Programme Boards, ensuring that all

issues brought to him are taken forward in order to improve the student experience at Edge Hill.

"I wanted to be involved in as many extra-curricular activities as I could, as I saw it as an easy way to meet new people with similar interests to me," said Yotam. "I feel it's hard enough as it is to make new friends coming to university, let alone when you're from a foreign country. I'm also somewhat of a 'yes man'; I see an opportunity and I take it.

"I feel like I've benefitted hugely from taking part in so much as it has helped me find my place. I've created a few little families around me and some of the friends I've made are definitely for life.

"I would encourage other students to make the most of all the opportunities Edge Hill offers. It's a great way to meet new people around something you enjoy. It's also a much needed time away from studies and assignments. Whenever you feel a bit down, you'll have that light at the end of the tunnel; meeting your friends on a set day and time each week and having a good time."



Confined to History

People have been trying to get out of them for centuries, but now people are queuing up to get in. Britain's prisons are at the forefront of the boom in 'dark tourism', transforming into museums, galleries and even restaurants to satisfy our appetite for the macabre. But how close is the version of prison life we're fed by the media to the realities of incarceration?

Edge Hill University's Professor Alyson Brown and criminologist Dr Alana Barton have written widely on the contentious relationship between prisons and the public. Their research into prisons as tourist attractions shows that a fascination with prisons has existed since the first 'modern' prisons were built in the nineteenth century.

"The newly built prisons were visited as examples of the Victorian method of punishment in which punishment was private and restricted, a far cry from the public spectacle of the gallows," says Alyson. "However, the closed and high walls of prisons only fuelled public curiosity about the ordeals of offenders, and this curiosity still exists today."



Prison tourism is part of the ‘dark’ tourism phenomena which centres on locations that embody suffering, tragedy, violence, disaster or death. These range from sites of actual suffering and death, such as battlefields or sites of genocide or mass killing like Auschwitz-Birkenau to places loosely associated with suffering and death like the London Dungeon or the Dracula theme park in Romania. Some are intentionally organised and marketed as tourist attractions, while others develop spontaneously, for example, Fred and Rose West’s house in Gloucester.

“Prisons make ideal dark tourist attractions because they represent histories of human pain, suffering and, sometimes, death,” explains Alana. “They are often remote, imposing or sinister looking buildings which make perfect venues for exhibitions about infamous murderers or particularly brutal punishment methods. This association with death is exploited by many prison museum websites, which focus on the grisly and titillating details of prison life to entice people to visit.”

Alyson and Alana’s research found that this sensationalist marketing is often at odds with real prison experience and serves to promote an inaccurate view of prisons.

“Historically, there were relatively few deaths in prisons,” says Alyson. “Some offenders were executed in prison but most jails operated an early release system to avoid deaths in custody. In fact, even today, the majority of deaths in prison are suicides, but that’s not a particularly tourist-friendly image or one the judicial system would necessarily want the public to focus on.”

According to Alana and Alyson, prison museums often offer a voyeuristic opportunity to experience life behind bars while maintaining a sense of historical distance from the realities of the past. “Exhibits tend to focus on historical prison life that reinforces a ‘them and us’ narrative about the penal system,” says Alana. “The inference is that things must be much better now. In reality that’s not necessarily the case, but removing that historical barrier and informing visitors about current prison conditions is not something many prison museums would be comfortable with, in part because of the constraints within which they work.”

Alyson added: “Museum professionals have a difficult balance to maintain between providing authentic historical exhibitions and finding ways to attract visitors, including families with young children. We found that websites often emphasise the more sensationalist aspects of imprisonment, such as executions and escapes, while the actual exhibitions at the sites often offer a more complex picture.”

From tours of Newgate Prison in the 18th century to a table at The Clink restaurant at HMP Styal in Cheshire, which opened in 2015, people continue to be simultaneously attracted and repelled by prisons – a phenomena which, if used well, could help to educate the public about the realities of prison life.

“It will be interesting to see whether the recently proposed ‘super-prisons’ will become the tourist sites and gift shops of tomorrow,” says Alana, “but with more and more prisons closing – 11 have been closed in the past five years – bringing them back to life as tourist attractions is potentially a good way of educating the public about our penal history and preserving buildings of historical and cultural significance for generations to come.”

(Cont...)

Open prisons

Dartmoor and Lincoln Castle Prisons are both excellent examples of 'dark' tourist sites. Both Victorian prisons and both either partially or fully open to the public, their museums reveal very different histories and offer fascinating insights into crime and punishment in Britain.



Lincoln Castle Prison

Opened:
1848

Environment:
Urban

Population:
Mixed (men, women and children)

Opened to the public:
2015

Status:
Prison Museum

This small community penitentiary is the most recent prison to allow the public through its imposing doors as part of the Lincoln Castle Revealed project. Based on the Pentonville model, which advocated the total separation of prisoners from one another, the prison held local men, women and children as young as eight for crimes ranging from stealing a waistcoat to highway robbery and murder. After its closure in 1878, it was used for storage or administrative space, until the £19.9 million restoration of the men's part of the prison in 2015 brought this historic jail back to life.



Dartmoor Prison

Opened:
1809

Environment:
Rural

Population:
Men only

Opened to the public:
1996

Status:
Working Prison

Originally built to hold French and American prisoners of war, this remote and notorious prison was opened as a criminal jail in 1850 to accommodate prisoners from across the country, in part to enable the closure of convict ships. It closed in 1917 to become a Labour camp for conscientious objectors during WWI but reopened in 1920, earning a reputation for austerity and brutality. Housed in the disused prison dairy and opened in 1996, the Dartmoor Prison Museum was one of the first prison museums in the UK.

Getting your sparkle back

- pregnancy after perinatal mental illness

*Teacher-turned-author Elaine Hanzak (née Walsh) graduated from Edge Hill with a B.Ed in 1985. Following the birth of her much-wanted son she became very ill with postnatal depression that developed into puerperal psychosis, and was hospitalised. Once recovered, she shared her story in *Eyes without Sparkle – A Journey Through Postnatal Illness*, to help reduce the stigma around mental illness and to provide hope to other parents.*

Elaine has dedicated the last 11 years to speaking and campaigning for more awareness and better resources for perinatal* mental health, appearing on national media and speaking across the UK and internationally. Her latest book *Another Twinkle in the Eye - Contemplating Another Pregnancy after Perinatal Mental Illness* was awarded highly commended by the British Medical Association for outstanding contribution to medical literature.

Elaine has been told that her first book has literally saved lives and her second is helping to create them. Here she gives her tips on preparing for pregnancy after mental illness, and shows that, with support, it is possible to have not just a safe pregnancy, but a happy one.

“For most people, having a family is a very joyful time – even with what feels like endless nappy changing, feeds and disturbed sleep. In many cases, once this phase passes, thoughts often turn to having another baby. But what if your pregnancy, birth and early postnatal period do not match up to expected ideals? What if either parent became unwell mentally before, during or after the birth? If that was your experience, it would be understandable to have additional concerns about adding to your family again. Is it just a case of ‘fingers crossed’ or can steps be taken to help next time round?”

HERE ARE SOME IDEAS:

Get help early

If you can, seek help before you get pregnant. Your GP can refer you for preconceptual counselling with specialists in perinatal mental health. You can often create a plan, together with healthcare professionals and other parties that may need to be involved, that addresses your concerns and minimises risks. This may include a different birth choice, medication or practical plans. Preconceptual counselling can also be helpful if one of you does not want to take the risks and the other does.

Be positive

Try to be positive in your mindset and your communication. Speak and think in terms of what you want as opposed to what you don't want. For example, make plans for a healthy pregnancy rather than fearing being ill again. Expressing your concerns and thoughts then finding solutions is a much better way to good mental health.

Learn from experience

If your previous birth was particularly stressful, make a new birth ‘library’ of choices for next time. No two births are the same and this time you will have added insight and knowledge.

Don't be afraid to ask for help

Think about what arrangements can be made for your existing children in the postnatal period, should you become unwell again. Your partner, family and friends are more than likely willing to help in many ways – allow them to and accept their support graciously. Peer

support can also be invaluable. There may be local support groups you could join and there are many online platforms that offer support. Having people who have been through it themselves can be a great comfort.

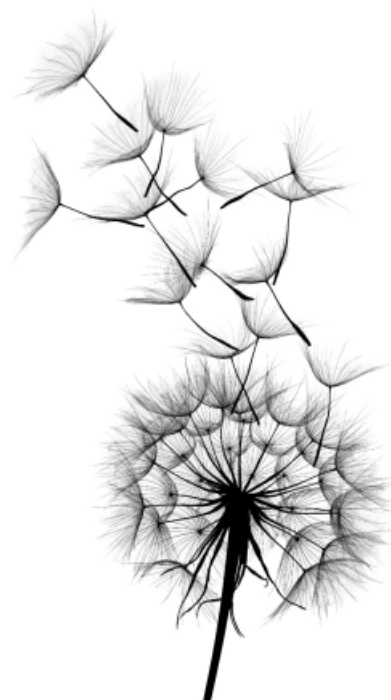
Look after you

Remember the importance of sleep and rest in the early days and weeks, and seek ways to maximise this. Again, the people around you can probably help if you ask them. Explore some of the range of self-help ideas to maximise mental health, like creativity, massage or hypnotherapy.

Some couples might just feel content with the family they have and not try for another baby following mental illness. We can all help by refraining from judging, criticising or putting expectations on others about their choice of family size as this can often cause hurt. What we can do is offer support to our family, friends and colleagues, with whichever choice they are at peace with.”

For more information about Elaine's work, visit www.hanzak.com

*The term perinatal refers to the antenatal, birth and postnatal period.



For an Alumni discount of 15% on her books please quote code **FLR22** via www.crcpress.com

Using Social Media in Education



Like



Share

How to use Social Media to support children with SEND

Lynn McCann completed a BEd (Hons) Primary Specialist degree at Edge Hill in 1989. She has been a primary teacher and special school teacher and is now an independent autism consultant and a published author.

Twitter:

@reachoutASC

Facebook:

Reachout ASC – Autism Support

Teaching children with SEND is incredibly rewarding. But, for many teachers and education practitioners, it can be hard to know exactly where to turn for help and advice.

If you're looking for easy access to information, advice and shared wisdom from experienced teachers and specialists then social media is the place to go.

Twitter

There is a wealth of expertise, ideas, resources and conversation on Twitter to help any teacher with SEND pupils. I'd recommend that you follow @nancygedge, @cherryl_kd, @jw_teach, @Jordyjax @BehaviourTeach @AspiedelaZouch @JarlathOBrien and @reachoutASC and see who they follow and interact with. You can read the blogs of these experts for free and access advice on real classroom issues.

Twitter Chats

Twitter Chats are held at set times, usually for 30-60 minutes, and involve someone hosting a discussion around a particular topic or question using a set hashtag so that you can see the tweets from everyone who is joining in. It's a great way to learn and contribute to a real CPD learning experience. I regularly join in, and have hosted, #behaviourchat on a Monday evening at 8:00pm and #SENExchange on a Wednesday evening at 8:00pm.

Blogs

There are many excellent SEND blogs from specialists, researchers, writers and classroom practitioners, as well as from the perspective of adults with SEND and from the parents themselves. Educational magazines and charities such as *Times Education Supplement*, *Schools Week*, *SEN Magazine*, Nase, Mencap, British Dyslexia Association, Network Autism, National Deaf Children's Society, PDA Society and Special Needs Jungle post articles and research that is easy to understand, accessible and helpful for class teachers.



Follow

Facebook

Specific intervention pages including The Sensory Integration Network, The Makaton Charity, The National Autistic Society, Emotion Works, The I CAN Network and SEND in the Early Years have useful articles, classroom advice and resources.

ASC: Autism Spectrum Condition

A lifelong disability that affects how someone sees the world, processes information, and relates to other people.

SEND: Special Educational Needs and Disability

Applied to school age children who may need additional support, or extra provision made for them, to allow them to have the same opportunities as other children.

Teachers' Tips

Scott Beardsworth,
BA (Hons) Primary Education
with QTS, 2014
Year 1 Teacher,
St Mary's Primary School, Wigan

"We use Twitter twice a week to tweet what we are getting up to in class. All parents can see what their children are getting up to and can see their work which helps them to communicate with their child when they have finished school. They are able to understand what work they have been doing and engage with the child's excitement about their piece of work.

We had a 'build your own country week' which I would recommend to other schools. The parents were able to engage with the children's work and ideas about building their own country and found the rules the children came up with very funny."

Adam Farrand,
PGCE Post-Compulsory Education and
Training, 2014
Teacher, Collective Spirit, Oldham

"I use social media in the classroom. Hashtags work really well with older students by creating an online discussion board. For example, if I were teaching camera techniques to AS-Level students I may promote the hashtag #ASCameraAF (AF being my initials) and as long as the students have used the hashtag, we can all find each other's responses to questions, queries or anything else they would like to share.

Similarly, the use of a Twitter template (140 characters) with secondary school students works a treat for feedback as they are tasked with keeping their responses short and to the point."

.....

Daniel Ferry
PGCE Primary English Education
with QTS, 2014
Class Teacher,
St Joseph's Catholic Primary School

"I use Twitter to network, use and share resources. Edtech chats such as #ukdenchat and #edtech are great for sharing and finding out the latest teaching methods, particularly how using tech can enhance better learning.

I set up a Twitter account for my school, St. Joseph's Catholic Primary School (@stjhighgate) as a way to engage with parents and I frequently use Twitter to find out about events, Teach Meets and the latest news in education.

I've connected with many teachers from across the world and I'm currently involved in a Microbit Challenge with a school in the USA (@altonaMS) through networking via social media.

I'd recommend getting involved in weekly education chats. Even if you don't add anything to the chats yourself, just reading what other teachers are saying, doing and using in their practice will open up new worlds you didn't know existed."

I ♥ ME

by Professor Geoffrey Beattie

“I’m standing in a gym waiting to use the leg press machine. It is occupied by a young man who is on his phone scrolling through Facebook between sets. I start to shift uneasily on the spot and he glances at me with a look of disapproval, as if I’m distracting him. ‘Will you be long?’ I politely enquire. He throws me an unfriendly, irritated look. ‘I’ve got a few more sets,’ he says. He does one more set immediately, and then picks up his phone again, spending four minutes scrolling through his phone before completing his final set.

I watch him walking around the gym, pumped up quite literally, in body and mind. He is now staring at himself in a full-length mirror, grimacing as he does some bicep curls in a row of men, all doing similar exercises with oddly similar facial expressions. They are all on show, all waiting for comment and approval, all waiting for that narcissistic feed.

Research has shown that self-esteem has grown dramatically in the past few decades and is now at an all-time high, but narcissism, or extreme self-love, where individuals have a very inflated, positive and unrealistic view of the self, has grown even more dramatically. According to experts in narcissism Jean Twenge and Keith Campbell, the rise in narcissistic personality traits has been every bit as dramatic as the increase in obesity over the past few decades in the US and elsewhere.

So what has fuelled this rise in narcissism? Some would say that it is a change in modern culture. Narcissism has become acceptable. Just look at Donald Trump. Could an individual with these traits have been elected President a generation ago?

And then, of course, there is the change in technology that has facilitated all of this. Narcissism and social media were made for each other. You can present your best (digitally enhanced) side to that great social world of yours and wait for the ‘likes’ to come flooding in. Never before have we had the technology to allow such controlled and manipulated self-presentational behaviour.

When using social media you can offer a parallel and enhanced view of the world and of yourself; it is about more and more friends on Facebook, better and more glamorous images, implausible social lives feeding that ‘fear of missing out’ in others. It can make individuals psychologically dependent on social media because the problem with a grossly inflated self-concept is that one day it will crash.

I study human face-to-face social interaction for a living. My latest book, *Rethinking Body Language: How Hand Movements Reveal Hidden Thoughts* explores nonverbal communication and how human beings learn to interpret and respond to each other through the complex signals in speech and in the human body. That was always how it was meant to be. This is how human beings work out what others really think of them. Not by sitting on a leg press machine in the gym, eliciting more and more feedback from our thousand Facebook ‘friends’, while real people pass by unnoticed without social interaction of any meaningful kind.”

Me, My Selfie and I

We live in a world where selfies seem to be everywhere. A whopping 300 million photographs are uploaded to social media sites such as Instagram, Snapchat and Facebook every day (according to technology site Gizmodo), many of them selfies.

The word selfie has become so ingrained in modern culture that not only has it been officially entered into the dictionary, but “selfie” was Oxford English Dictionary’s Word of the Year for 2013.

Many popular celebrities are also fans of the selfie and have helped popularise the trend by posting selfies on their social media to interact with fans and give them a sneak peek into their lives.

The most retweeted photograph of all time is in fact a selfie. Taken at the 2014 Oscars by Ellen DeGeneres and featuring an abundance of celebrities from Brad Pitt to Jennifer Lawrence, the snap has gathered over three million retweets.

selfie

/ˈselfi/

noun informal

a photograph that one has taken of oneself, typically one taken with a smartphone or webcam and shared via social media.

So why have we turned into a selfie-obsessed society? And what do selfies tell us about the person in front of the camera? Dr Linda Kaye from Edge Hill’s Department of Psychology can help answer this question.

“Cyberpsychology is a branch of psychology that tells us about our online behaviours,” says Dr Kaye. “Recently, cyberpsychologists have been interested in which kind of person is most likely to post selfies.”

Psychological research suggests that the following factors are associated with people taking selfies:

- Being female
- Having high self-esteem, but having low self-esteem is related to taking more edited selfies
- Being extroverted
- Having high levels of grandiose narcissism.

People use selfies as a fun way of capturing a moment with friends or to show their friends what they’re doing, but selfies also allow people to depict the life they want others to see.

“There is little research which focuses on anything other than the above issues, so it is not yet clear whether there are other factors which might be important here,” says Dr Kaye. “Also, selfie-taking will vary between contexts from at the gym to public events, and this isn’t something which research has explored to a great extent either. Looking at other psychological factors, as well as how this interacts in different environments will help tell us more about why we use selfies as much as we do within communication.”



Behind the scenes

- Joan Steele

Behind the scenes meets the people working out of sight at Edge Hill to make the University what it is today.

In this edition, we meet University Curator, Joan Steele, to talk about the work of a curator, having a passion for art, and the crossover between art and science.



What does a University Curator do?

Collecting and selecting art. It's a curator's job to manage artwork, put together exhibitions and take exhibitions on the road.

My job at Edge Hill is a bit different to your average curator job though – it's quite physical.

I'm the person who does some of the framing, the mounting and the general upkeep of the artwork as well as the more creative side.

What does an average day in your job look like?

Every day is different. I could be travelling to look at other exhibitions to bring to the University, cleaning sculptures, working with an artist to understand the philosophy of their work, emailing galleries or researching new art for the University to buy as assets.

What's the strangest thing you've encountered in your time at Edge Hill?

The concrete pig was kidnapped twice, once by the away team after a rugby match here. It was found on their bus by their coach as it was leaving the campus and put back *in situ* immediately so no harm done. It took about three of them to lift it, though, so a feat in itself.

Another time it disappeared from its location and we had no idea what had happened to it for days. It was later found in a student's bedroom in Stanley Hall.

How did you get into your field?

I started working at Edge Hill in 1972 as a Chemistry Technician before starting as an Art Technician a couple of years later. That might surprise some people but actually there's a real crossover between science and the way you care for, treat and preserve art. After that I worked alongside the Curator and took over when she retired.

Curating isn't limited just to art. There are curators for libraries, museums, archaeology, there are even medical curators. The job is about assembling, cataloguing, managing and presenting collections so people come into it from all kinds of backgrounds.

What do you love about your job?

Any curator has to be passionate about art. There's a sense of duty with art to display it and make sure the artist's vision is followed so that it can be interpreted and enjoyed by the public. I love tracking down new exhibitions that relate to research.

Finally, what's something a University Curator does which might surprise us?

Sculpture upkeep might not sound very surprising, but when people see me out in the campus grounds, dressed in a white lab coat and washing a concrete pig they usually look twice!

Life Support

Most parents would agree that parenting is challenging, requiring you to learn skills you never knew you would need, like the right way to cut up toast and being able to name all of the Octonauts. For parents of a child with a disability or additional needs, it's an even steeper learning curve – often with very little emotional support.

“Parents of children with a disability or complex health needs have to make hundreds of tiny decisions every day about their child’s health knowing that if they don’t get it right, the consequences could be very serious,” says Bernie Carter, Professor of Children’s Nursing at Edge Hill. “They may have to deal with administering complicated medicine regimes or medical procedures like tube feeding alongside the ‘normal’ activities of parenting - sometimes on very little sleep - and this can be extremely stressful. Being both your child’s parent and their nurse can be exhausting and isolating and can have an impact on the wellbeing of the whole family.”

As experienced children’s nurses, Bernie and her colleague Dr Lucy Bray have spent many years working with seriously ill children and their parents. Their current research is designed to get a better understanding of the emotional needs of parents of children with disabilities or additional needs and, ultimately, improve the health and wellbeing of these extraordinary mums and dads.

Working with disability charity Scope, they are evaluating the impact of Face 2 Face, a ground-breaking national ‘befriending’ scheme that connects parents of children with disabilities for emotional and practical support.

“Parents of children with disabilities are often reluctant to express feeling overwhelmed to health or social care professionals,” explains Lucy. “Face 2 Face gives parents an opportunity to talk about their feelings, without being judged, with someone who has been through the same thing.”

Bernie and Lucy collected information from both parents offering support (befrienders) and those receiving support (befriendees) at Alder Hey Children’s Hospital, the first acute children’s hospital in the UK to implement Face 2 Face, to gauge how they felt both before and after taking part in the scheme.

“The befriendees described feeling stronger and more able to move forward in their lives,” says Bernie. “The shared understanding between parents was a key part of the scheme and talking to another parent who had ‘been there and come out the other side’ provided a great source of strength.

“The befrienders described both a sense of fulfilment and worth at being able to help and support another parent, and a renewed sense of wellbeing themselves,” she adds.

The research informed a successful National Lottery bid for funding to extend the Face 2 Face scheme, giving more parents the opportunity to share their experience and support each other through what can be a difficult parental journey.

“In cash-strapped times, peer-to-peer support is becoming increasingly important,” says Bernie. “Face 2 Face not only fills a gap in health and social care, but has clear benefits for both the trained befrienders and the parents seeking help.”

“I just want to make their journey easier and I just want them to understand that there is a way forward.”

Face 2 Face befriender

Poetry emotion

Keen to find ways of communicating the findings of their research beyond academics and health professionals, Bernie and Lucy have developed a series of I-poems based on the Face 2 Face interviews with parents to raise awareness of the issues they face and generate discussion. The following are extracts from some of these poems.

*I think I just built
this wall around me
I didn't want anyone
I thought no-one wanted to help
I thought if they see me,
they'll see me as a burden.*

*I told myself that
I needed to be stronger
To realise that there's more to life
than just your little bubble.
I'm more confident in me
In making a decision.*

*I am stronger.
I'm able to deal with stuff that I didn't
think I was able to.*

The team also collaborated with colleagues in Performing Arts to promote their findings through visual performance. The work was performed as part of Concurrent #3 at TATE Liverpool in February 2017.



Preventing Prejudice Through Performance

Billy Cowan,
Lecturer in Creative Writing

“Research for me is different to a normal academic’s research. It is practice-based so I write plays instead of undertaking empirical research and writing up the findings in a journal or book.

My current research project is *Care Takers*, which is a play about homophobic bullying and how the school system deals with it.

I was inspired to write *Care Takers* after spending some time at a secondary school as a freelance drama facilitator and I heard about some cases of homophobic bullying. Instead of looking at the usual homophobia in the playground, I became interested in the idea of bullying in the staff room. What if the people in charge of looking after our children are themselves homophobic? What if they are bullies?

As well as raising awareness of homophobic bullying in schools, I wanted to open up a debate on how to tackle it and assess the effectiveness of school policies and procedures. I also wanted to test the role of drama and creative writing as a tool for learning, specifically among newly qualified and trainee teachers, to see if it could help them learn about some of these issues in a more dynamic way than sitting in lectures.

To this end, the play was taken to the National Union of Teachers (NUT) Young Teachers Conference 2016 and to the Secondary Education Partnership Conference 2016 at Edge Hill University where it was performed for trainee teachers.



The great thing about *Care Takers* is that because it’s about institutional bullying, it is relevant to any large organisation, not just education. We’ve been invited to take the play to the prestigious Kings Fund in London, a highly influential charity that shapes policy and practice in health and care, and the NHS. This came about because someone from the organisation saw the play at the Edinburgh Fringe Festival and thought it was the best thing he’d seen and realised he could use it to show health professionals the dangers of becoming institutionalised and losing sight of what real ‘care’ means.

Being a playwright is very rewarding because it allows me to see the immediate impact of my research when the play is put in front of a live audience. At the Edinburgh Festival this year it received many five star reviews as well as winning a Stage Edinburgh Award and being selected by *The Stage* as one of the Critics’ Choice of Best Plays. When you receive a five star review where the reviewer has obviously understood what you were trying to do, it feels very satisfying.”

Richard Beck for BroadwayBaby, in his five star review, said:

“Ultimately, this is not just another play about homophobia... rather it is about the exercise of power and responsibility and of standing up for what you believe to be right in an oppressive hierarchy. Neither is this just one more play about life in school. Newall High provides the context, but the themes are universal... Anyone who works in a company, and particularly in the public sector, will recognise immediately the power struggle, conflict and bullying that goes on in the deputy head’s office. This play is authentic: nearer to fact than fiction ... it is pure theatre at its best.”

Make Mine an Old Fashioned

Victorian Coctails

with Dr Bob Nicholson, Senior Lecturer in History

Picture the scene: you're standing at the bar in a high-class Victorian drinking spot. It's late on Friday night and crowds of fashionably-dressed revellers are spilling out of the local music hall in search of a nightcap (or two) before heading home. Amidst the hustle and bustle, a barmaid finally catches your eye. What'll you have?

What would a Victorian drink on a night out? It's easy to imagine our ancestors swigging a traditional pint of British beer, sipping a glass of brandy, or knocking back a snifter of gin. But it turns out that they also developed a thirst for something more exotic – imported American cocktails.

Charles Dickens recalled how, when visiting Boston in 1842, he was “initiated into the mysteries of Gin-slings, Cock-tails, Sangarees, Mint Juleps, Sherry-cobblers, Timber Doodles and other rare drinks.” These peculiar libations were evidently new to him at the time, but they would not have remained a mystery for long. Within a couple of years, British hotels and theatres began to tempt thirsty travellers with advertisements for imported ‘American drinks’. By the 1880s, the cocktail was firmly established in the nation’s drinking culture. As one Victorian newspaper put it: “No restaurant nowadays is considered complete without its American bar.”

The Victorians’ fondness for ‘American refreshers’ was even immortalised in song. Arthur Lloyd, one of the period’s great music hall artists, sang about a boozy night in London when he visited an American bar and, while trying to flirt with the barmaid, ordered everything on the menu:

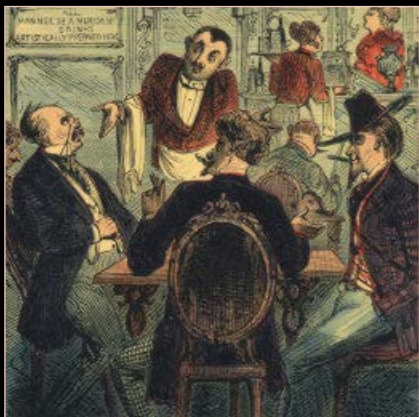
A ‘stone-fence’, a ‘rattlesnake’, a ‘renovator’, ‘locomotive’,
‘Pick-me-up’ or ‘private smile,’ by Jove, is worth a fiver;
A ‘Colleen Bawn,’ a ‘lady’s blush’, a ‘cocktail’, or a ‘flash of lightning,’
‘Juleps’, ‘Smashes,’ ‘Sangarees,’ or else a ‘corpse-reviver.’

Unfortunately for Lloyd, a ‘bosom caresser’ wasn’t on the menu that night – but visitors to the American bar at the great Fisheries Exhibition of 1883 apparently enjoyed this mixture of brandy, milk raspberry syrup and a ‘new laid egg.’

As Lloyd’s song suggests, the appeal of American drinks stemmed as much from their exotic names as their taste. We tend to imagine the Victorians as staunch defenders of the Queen’s English, but many of them loved playing with the latest gems of ‘racy Yankee slang.’ Crucially, this was part of a much broader fascination with American life and culture that began to emerge in Britain during the second half of the nineteenth-century. Drinking ‘corpse-revivers’ and ‘rattlesnakes’ offered the Victorians another way to explore the United States from a distance; the Atlantic was shrunk down to the size of a cocktail glass – one sip and you were transported to New York or the Wild West frontier.

Why not give some of them a try?





Find out more about History
at Edge Hill by visiting
edgehill.ac.uk/history



Halls Décor Through the Years



Edge Hill's student accommodation has always been about more than simple bricks and mortar, it's about providing the best environment in which to live and learn. The University's expanding on-campus accommodation has recently been voted the best in the UK and it's easy to see why.

Today's accommodation consists of high-spec communal Halls, with flat screen TVs, surrounded by lakes, trees and even a beach, which is worlds apart from the rooms that housed students in the 1930s when the University first opened its doors.

Not only has the accommodation itself changed, so has the way in which students choose to decorate their Halls.



In the 1930s, students lived in basic rooms with a bed, desk and shared bathroom along the corridor, with minimalist but homely décor.

By the 1960s, styles had changed. Accommodation was larger, photographs started to appear on walls, and rooms were furnished with rugs and plants. Rooms became more of a social space, rather than just a place to sleep.

In Edge Hill's 1968 College magazine, students were invited to share their ideas for improving the décor of



bedrooms and common areas because "the spaces that they work in, sleep in, eat in and move through could stimulate and enlighten them aesthetically." The result was a very 60s, minimalist design.



It's hard to say how much of this came to fruition, as the picture below from the 1980s shows accommodation without a PVC roller blind or Japanese paper lampshade in sight.



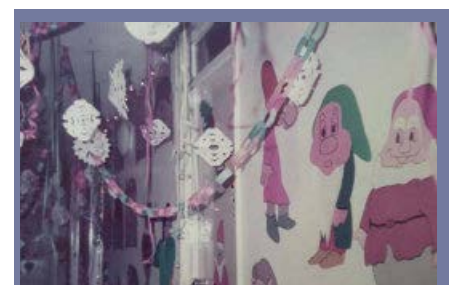
Present day Halls are a far cry from the 1930s. As well as areas for studying, socialising and sleeping, bedrooms are en-suite and each room is fitted with an LCD screen which can be used as a computer monitor or a television.



The most recent trend is for students to display pictures made from post-it notes in their windows. Students use



these to celebrate everything from birthdays and Christmas to the end of exams, or to communicate with students in neighbouring blocks.



Decks night

We can't talk about Halls décor without mentioning Decks Night – the tradition involving foil milk bottle lids and nights of mischief in the 1970s and 80s.

First year students were locked in their rooms while the older students covered the Halls in homemade Christmas decorations, and they had no idea until the morning when they discovered the communal areas had been transformed into a winter wonderland.



Behind the Bookshelf: Ailsa Cox, the world's first Professor of Short Fiction

*“Reading fiction
taught me to write”*

Your favourite childhood books

David Copperfield – Charles Dickens

When I was young we didn't have a lot of books in the house, I was always running out of things to read. I'd go to the library and stare at the shelves and feel overwhelmed, not knowing how to pick the right books or where to start, but I consumed everything Dickens ever wrote.

Dickens is out of fashion now, people think he's too sentimental but I say there's nothing wrong with a bit of sentiment. He understands what it feels like to be a child and have no power, or the feeling of when you're a young married couple with no clue of how to be a grown up.

He's a fantastic storyteller and there are passages in this book which still reduce me to tears even now.

Alice's Adventures in Wonderland

– Lewis Carroll

I think it's important to have some books just because they're beautiful objects, and that's why I've chosen the edition of Alice in Wonderland with illustrations by Arthur Rackham.

People know the story of Alice in Wonderland but when you go back to the original you see how funny and witty it really is. It's so easy to read, and makes us fall in love with that wonderful, inquisitive little girl all over again.

A book which you encourage your students to read

The Diamond Age – Neal Stephenson

I found this book impossible to put down. Like a lot of science fiction books it's quite a weird story, full of steampunk, culture clashes and nanotechnology. Stephenson plays around with our pre-conceptions, there are tribes of Victorians and life is dominated by artificial intelligence. It also has a great character who reminds me a lot of Lewis Carroll's Alice; a curious little girl with a fierce mind of her own.

A book which has inspired your writing

Rebecca – Daphne Du Maurier

I remember reading a wonderful passage in this book where the narrator describes old Mrs Hopper putting out her cigarette in a cup of cold cream, it created the image so strongly in my mind that I thought to myself 'this is how you write'.

Daphne Du Maurier owes a debt to Jane Eyre, another story which focuses on a plain mousey character who spends a lot of time feeling inadequate. There are so many layers to this novel, and the writing is top quality. The image of Manderley, of the coastline and of the dead woman locked away and hidden in a boat will always stay with me.

The last book you read

In the Forest – Edna O'Brien

Edna O'Brien is a tremendous writer. A lot of people have the wrong idea about her and think that she's similar to a Mills and Boon writer, that her writing is soppy and romantic. In fact, this is one of the most devastating and difficult novels you'll ever read.

It's a story of a horrific murder through the minds of both the perpetrator and the victim, told in the most daring way which takes you places you don't want to go to. It's certainly not a feel good book but is proof of her quality as a writer and smashes the misconception that she's cosy and conventional.

Your favourite collections of short stories

Grace Paley – Later the Same Day

Grace Paley was a wonderful short story writer. A New Yorker and political activist, she celebrated the diversity of life in New York through her work with an unmistakable voice which feels conversational and spontaneous.

Alice Munro – Dear Life

Alice Munro makes the most of the short story form, she's dedicated her life to this genre and it's no wonder that she was awarded the Nobel Prize in Literature in 2013. This is her final book, she's now retired, but the stories are still as fresh as ever and I never get

fed up of reading them. Her humour is often overlooked but there are some really funny stories in this collection. Dolly, for example, explores the lives of an elderly couple. The man's old girlfriend turns up and his wife has the most extreme fit of jealousy. It's really very funny and serves as a good reminder that love and jealousy are not a preserve of the young.

Head Land

This collection of Edge Hill Short Story Prize winning authors was released to celebrate ten years of the prize and really demonstrates the enormous diversity of the short story. From Jon McGregor's *Wires*, a conventional short story, to experimental literature like Chris Beckett's story, *Head Land* is proof of the argument that in the UK and Ireland the vanguard of fiction is in the short story genre.

Best of British Short Stories 2016

– Edited by Nicholas Royle

This is a fantastic annual collection of short stories from a small publisher, Salt, edited by Nicholas Royle who has been a tireless champion of the short story. Every story brings you into a new world of its own, you have to have a rest in between each one and that why it's such a great example of the power of the genre.

The Collected Short Stories of Katherine Mansfield

Written around 100 years ago, Katharine Mansfield's short stories still keep their immediacy. They're playful and direct, a modernist reaction against Victorian literature but not afraid of sentimentality. Among other things, she was inspired by the eccentricity of the characters she saw around her on the streets of London, and really manages to capture them on the page.

.....
Edge Hill University Press' second publication *Atlantic Drift* will be released at the Edinburgh International Book Festival in August 2017. Tickets for the launch can be booked at edgehill.ac.uk/events



The Dangers of Disney

*Professor Claire Parkinson
Professor of Film, Television and Digital Media
and Co-Director of the Centre for Human Animal Studies
(CfHAS)*

Anthropomorphism is all around us in western popular culture. Anthropomorphism refers to the attribution of human characteristics or behaviour to a god, animal or object, but it is the second of these categories, animal, which is arguably the most contentious.

MICKEY MOUSE



“In the past, when we said human characteristics we were referring to the idea of having a soul, and the capacity to think, talk, reason or feel emotions, all of which we thought of as being uniquely human qualities. When these characteristics were applied to other animals, it was considered by many to result in a major error, or what some have termed ‘the sin’ of anthropomorphism.

The problem today is that previous ideas about human uniqueness have been challenged to such an extent that the line between humans and other animals is not clear cut. Nonetheless, anthropomorphism is still hotly debated and its prevalence in culture is such that it shapes our ideas about nonhuman animals.

From lazy bears to evil snakes, we tend to think of Disney animal characters as the main examples of anthropomorphised nonhuman animals. Indeed, anthropomorphism is often referred to as ‘Disneyfication’ or ‘Bambification’ as a way to emphasise the triviality and childishness involved when we impose human stereotypes on other animals. But the practice of attributing human characteristics to other animals extends far beyond animated feature films and into natural history documentaries, wildlife films and nature writing. After Charles Darwin published *The Expression of the Emotions in Man and Animals* in 1872, scientists tried to avoid anthropomorphism in descriptions of animal behaviour. Since the late twentieth century some scientists have made a case for using anthropomorphism as a way to better understand other animals although many continue to argue that it is unscientific, and associated with sentimentality and a lack of objectivity.

The practice of anthropomorphising nonhuman animals does present us with ethical problems, particularly when we reduce other species to simple feathered, furred or scaled versions of ourselves. This involves humans ignoring the individual complexity and species difference of other animals, and instead applying our own concerns, behaviours, values or emotions to them.

Sometimes, this can be disastrous when the result is pain and suffering for the individual animal concerned. For example, between 2009 and 2015 a video of a slow loris called Sonya went viral, attracting millions of views on YouTube, and shares across social media platforms. Viewers thought it was cute that Sonya held up her arms when tickled by her human companion when, in fact, Sonya was terrified and suffering. The way a slow loris shows her fear and distress is to hold her arms upright. Such was the impact of ‘cute’ slow loris videos on social media that they fuelled a massive rise in the illegal international pet trade in slow lorises, and the impact on wild populations has been considerable.

Everywhere we look on social media there are cats in hats, ‘talking’ dogs and a plethora of other nonhuman animals who are humanised for our entertainment. We do need to be alert to the occasions when our desire to see other animals as pseudo-humans serves only, or primarily, human interests. The stakes are high and in humanising nonhuman others we risk losing sight of them as beings in their own right with individual experiences and capacities that are quite different from ours.”

Slow Loris





Irene Delgado-Fernandez

Why I Love... Coastal Science

“I’m from a small fishing town so I’ve always been fascinated by the sea and the coast and how it all changes so much; the wind, water, waves, currents and colour.”

Being close to it all and seeing the changes the coast goes through (I was an environmental nerd) I wanted to know how I could take care of it.

My work as a coastal scientist looks at how we can push back the sea and stop our coasts eroding.

Coastal erosion causes serious issues. There’s billions of pounds at stake globally, people’s livelihoods and houses can simply fall away with the shoreline. Not only this, coastal dunes are a thriving ecosystem for plants and animals and also hold some of the most fascinating archaeological sites and artefacts. There are settlements in the Domesday Book which have quite literally disappeared, and by preserving the dunes we can uncover what they left behind.

In the twentieth century we built structures, dykes and dams and great big seawalls which held back the elements, but twenty-first century thinking is rejecting these approaches. Today our focus is on how we can work with nature and not against it by using natural processes to protect the coasts.

We can build artificial sand dunes, or nourish the beaches with new sand. A lot of my work takes place in Formby around the Sefton dunes where, with current trends, in 50 years’ time the dunes could be pushed back all the way into Formby Town. We believe that by adding new sand to the beaches and dunes we can take advantage of the natural processes at play, keeping back the coast more efficiently than a seawall ever could.



My work is centred on trying to build a predictive model for what our coasts will look like in the future. The problem is that we don't know how sea-level-rise will affect beaches and dunes, how many storms there will be or how their intensity will change. It's like predicting the effects of smoking for a person when you don't know how many cigarettes they smoke or what kind of lifestyle they lead. It's scary but exciting, because as a global community this is what we're trying to tackle, a disease which looks different and moves at different speeds depending on where you are in the world.

The best part of my job is field work. The perfect days are when it's wet and wild and windy, when the storms are battering the coastline. We rush to the beaches with our instrumentation and measure how the weather affects the movement of the sand and sediment. When I look outside my bedroom window and see horrible weather I think 'Yes!'

We say to our new students who want to be coastal scientists 'you're going to get messy, sandblasted and wet, and you've got to love it. If you don't, it's like being a doctor who doesn't like blood'."

Find out more about Geography
at Edge Hill by visiting
edgehill.ac.uk/geography

Class Notes

If you would like your news to appear in Class Notes, please contact the Alumni team at alumni@edgehill.ac.uk

Facebook Memories



DECKS NIGHT

When former students are asked about their favourite memories of Edge Hill, Decks Night comes up time and time again.

Helen McLellan: Loved decks night! Remember being in the first year and wondering what all the noise was outside my room! In the fourth year had great fun planning and making decorations for weeks beforehand. We transformed the top floor in John Dalton (JD) into Thomas the Tank engine (yes we were all teaching students!) complete with track down the middle of the corridor! Great memories!



Catherine Hardman: Decs night 1988 in John Dalton top floor. The 3rd years had used the foil strips that milk bottle lids are cut out of - cut your nose if you caught them wrong!

Julie Davey: A brilliant tradition, I remember being quite scared at all the weird noise outside my room in Lanes Hall, but amazed when we were woken by loud banging on our doors and seeing the fantastic decorations. 1979-83.

Valerie Chamberlain: Oh such happy memories. Epitome of a magical experience. Still makes my spine tingle and our Lady Margaret 1972 gang still talk about it xx.

Chris Moore: I spent 3 hours transporting 1.4 million leaves into middle corridor to give it that 'forest glade' feel.



IN THE POOL

Padraig O'Brien: I miss paying £1 to a random student sat on a bench and then going to the "changing rooms" which were basically just doors at the side of the pool with no locks on them ha ha. Edge Hill rules.

Elaine Peet: Happy days. As a PE student we had to spend time in there for all kinds of swimming assessments.

Andy Cathie: Wow, was at EH from '86-'89 and virtually lived in there, training with the swim squad as I could do a decent butterfly back then. Got my Bronze Medallion which meant I could be a designated 'lifeguard'/signer of the key, which got me talking to my future wife for the first time (nearly 24 years married). Someone else mentioned the icy blast opening the front doors, God it WAS cold alright. Happy days indeed.



Carol Jenkinson: Long hot summer of 1976. Quick cool off in the pool, then back to sunbathing on the grass outside ER hall of residence. Life was tough!

Joan Jamieson: Compulsory swimming lessons for non-swimmers with Miss Gardiner and Miss Blanchard at 7:00am most mornings. Hated it and still can't swim!

Letters

A to Z of Edge Hill in the 1960s

- A Assignations before or after hours
- B Bob Wilson
- C Clough Hall
- D Discos and Dances
- E Edge, Walter
- F Field Trips
- G Grapevine, I Heard it Through the
- H Hall Meetings
- I Isle of Man
- J John Price/Jonathan Pryce
- K Kaftans and other fashion disasters
- L Lofts and Tunnels
- M Millins, PKC
- N Norman (just because there must have been one)
- O Other Halls (Sorry, Jacki Williams)
- P Pranks and Practical Jokes
- Q Queen's Head
- R Ruff Lane (and woods)
- S Stanley Hall
- T Teaching Practice
- U Urine samples (what?)
- V Visiting Hours
- W Water Tower
- X Xmas (yes, i hate it!)
Christmas Decorations
- Y Yes and other albums
- Z Zak

Geoff Leeson and the 1960s group

LIFE-CHANGING SUPPORT

I'm not really sure of the information to put down but I am very interested in sharing some positives about my time at Edge Hill.

I started in 2009 and graduated in 2013. I studied BA (Hons) Primary Education. My time at Edge Hill, although fun, interesting, exciting and sociable had its fair share of not so fun and exciting times. One of these occasions actually meant I graduated six months later than my cohort due to an awful final year teaching placement where I was deemed an incapable teacher trainee who would never amount to a good teacher by staff at the placement school.

Edge Hill, in particular Sian Onions (my head of year at the time), were fantastic! They supported me through a difficult period, gave me the strength and courage to keep going and organised a lovely final year placement for me to retake.

I now feel that that experience has made me a better professional - so much so that I landed my first teaching position on my first interview and since then have gained huge experience in teaching and LOVE my job. I was made literacy co-ordinator for the whole school in my NQT+ year and am now being developed for a deputy headship role.

Without that "knock", without that support from Edge Hill and without the excellent training you get from attending Edge Hill University (training I took for granted as a young and naïve student) I wouldn't be as happy and content in my working life and for that I thank Edge Hill whole heartedly!

Heather Bowman

News

Anushree Nande (BA (Hons) Creative Writing and Media Studies, 2011 and MA Creative Writing, 2012) has published a collection of micro-fiction entitled 55 Words which is available to purchase on Amazon as part of Underground Voices' E-series. Anushree has also had work published on various platforms including Litro, Thresholds, Commuterlit, When Women Waken, Flash Fiction Magazine, 3am Magazine and more. She is a writer and editor for Indian website Football Paradise which was awarded the Judges Choice Best International Blog at the 2016 Football Blogging Awards.

After training to be a Drama Teacher at Edge Hill, Ann Dix has published a children's book, Little-Mouse Finds a Safe Space, which is designed to help professionals support children through processing their feelings after experiencing or witnessing domestic abuse and violence. The book includes suggestions for ways of supporting children. Ann Dix is a dramatherapist, supervisor, trainer and author who has worked as a therapist with children and families for over 20 years.

Obituaries

It is with sadness that we include obituaries of some of those graduates and former members of staff who are no longer with us.

Michael Dunman

Sadly, Michael Dunman passed away in 2016. Michael left Edge Hill with a Cert.Ed in 1971 having majored in PE before embarking on a teaching career which saw him hold three Headships: at Eastfields High School in Merton, Thomas Bennett School in Crawley and Stanley Park High School in Sutton. Mike was well-known at Edge Hill for being a generous friend, he represented the College in both Rugby Union and football and was a leading light in the social life of Lancs Hall.

Ken Millins



The first male Principal of Edge Hill College passed away in December 2016 aged 99 years. In the 1970s Ken saved the College from closure. The Secretary of State, Shirley Williams, had Edge Hill on her closure list, and the University of Liverpool, which had validated Edge Hill awards since the 1880s, refused to allow the College to diversify its provision away from teacher education. Ken Millins worked with the Secretary of State and the first Vice-Chancellor of Lancaster University, Sir Charles Carter to ensure the College's survival. In 1976 Edge Hill offered its first degrees in the Social Sciences, in English, History and Geography, laying the foundation of today's University. After retiring in 1978 he was awarded with an Honorary Fellowship and an Honorary Degree of the University soon after we acquired awarding-powers. He will be sadly missed.



Your Alumni

The fun doesn't have to end when you graduate. As a member of our alumni community you can still be part of University life and access a wide range of benefits and services to help you plan your career, undertake further study or keep in touch with us and each other.

Free online journal access

Free access to online journals plus use of our libraries and study facilities.



Postgraduate fee reduction

Save 20% on tuition fees for a range of postgraduate programmes.

Sports Centre membership reduction

Graduates qualify for the Corporate rate at the new Sports Centre which includes access to the fitness suite, swimming pool and sessions in the Get Active programme.

Alumni Catch-Up Day

See the latest developments on campus and re-live your student days – you can even stay in our Halls of Residence.

Helping with reunions

Help with locating old friends, publicising your event and finding venues on campus.



Campus events

Career fairs, workshops, networking events and academic conferences – as well as many opportunities for Continuing Professional Development.

Keeping in touch

Regular e-newsletters and annual magazine (online and hard copy) to keep you up to date with what's going on at Edge Hill.

Visit edgehill.ac.uk/alumni for more details.



Edge Hill
University

ALUMNI

edgehill.ac.uk/alumni

Alumni Team,
Edge Hill University,
St Helens Road,
Ormskirk, L39 4QP

t: 01695 654 371
e: alumni@edgehill.ac.uk
w: edgehill.ac.uk/alumni
f: facebook.com/ehualumni
t: twitter.com/edgehill