

# Surrey University installs Vice-Chancellor number six

13 February 2026



Guildford Cathedral played host as town and gown come together to see formal installation of Professor Stephen Jarvis as Surrey's sixth Vice-Chancellor

In a ceremony that fused a message about the dual research and teaching purpose of the University, the urgency of a rapidly changing world, and age-old academic pageantry, Professor Stephen Jarvis was formally installed as the University of Surrey's sixth President and Vice-Chancellor at Guildford Cathedral on 11 February.

The academic and civic occasion was attended by community representatives and leaders - including council leaders, current and former MPs and representatives from across the region's business and academic communities, alongside hundreds of staff and students from across the University community.

Professor Jarvis shared a message of a University with deep local roots - bringing together our community of academics, students and graduates with the wider community in Guildford, Surrey and beyond to contribute to social, economic and cultural wellbeing. He spoke of a University with a critical leadership role in combining entrepreneurship and purpose to find solutions to the challenges of the modern world, and in driving economic growth, social opportunity and the future skills agenda.

A computational scientist and former Royal Society Industry Fellow who helped establish The Alan Turing Institute, Professor Jarvis is internationally recognised for his academic leadership in high-performance computing, data science and applied artificial intelligence. On these foundations, he has established himself as an institutional and sector leader. At the University of Birmingham, where he served as Provost and Vice-Principal, he played a central role in shaping strategic vision, whilst at the University of Warwick he led industry-academic partnerships in big data as Deputy Pro-Vice-Chancellor (Research).

Professor Jarvis took up the role of President and Vice-Chancellor at the University of Surrey on 15 September 2025. In his address to a packed cathedral, he said:

"The University of Surrey is defined by a dual commitment to excellence in both education and research. Ours is also a university with a clear sense of purpose: to provide an education that equips graduates for the world of work, and to undertake research that addresses some of the most urgent challenges facing society.

"Surrey aspires to be recognised among the very best universities in the UK, with a strong and growing global reputation, reach and influence. I firmly believe that the UK needs universities like ours to navigate the opportunities and challenges of technological change, respond to critical skills needs, and prepare students for the workplaces of the future.

"The University of Surrey is deeply rooted in its local community - not only a place of learning and discovery, but also an active contributor to the social, economic and cultural wellbeing of the communities we serve. The long-term success of a place is built through a shared endeavour: universities, colleges and schools that educate and inspire; public services that protect and enable; infrastructure that connects people to opportunity; and governance that provides stability, trust and direction. Aligned, we don't just function, we flourish."

The installation ceremony featured a traditional academic procession with full regalia, a specially commissioned fanfare, and music from the University Chamber Choir. The fanfare has been arranged for the installation by Dr Christopher Wiley, Head of Music and Media at the University, having been originally composed by the renowned composer of the day Dame Ethel Smyth. Dame Ethel lived in Surrey for most of her life and is commemorated at the University and with a statue in her home town of Woking. More information on the fanfare is included in the Notes to Editors, below.

Professor Jarvis joins Surrey as the University continues to deliver Vision 2041, its long-term strategy to become a globally recognised top 100 leader in research, innovation, education and civic engagement. The University has achieved its highest-ever global position of 219th in the Times Higher Education World University Rankings 2026 and remains within the UK top 15 for student satisfaction, with 85% of graduates progressing into highly skilled employment.

Surrey University



The specially commissioned fanfare was originally composed in the 1930s as one of eight Fanfares for the Musicians' Benevolent Fund, each composed by one of the eight best-known British composers of the day, based on a traditional military bugle call. The 'Men's Meal (2nd call)' bugle call, also known as 'Hot Potatoes' was composed as a fanfare by **Dame Ethel Smyth**, who lived in Surrey for most of her life and is commemorated at the University and with a statue in her home town of Woking. As well as producing an impressive canon of musical works, Dame Smyth was a much-published author and an influential suffragette. Her fanfare was first performed by the Royal Military School Bandsmen under Captain H.E. Adkins at a Musicians' Benevolent Fund Annual Dinner held in London's Savoy Hotel on 8 May 1930. It was recorded by the same ensemble and performed on other occasions, but the manuscript was lost, with Dr Wiley using the 1930s recording to bring the fanfare back to life for today's installation.

Related report:

Surrey's suffragette composer re-imagined in many ways

## Surrey's suffragette composer re-imagined in many ways

13 February 2026



Rediscovering long forgotten music does not mean recovering how it was meant to be performed, and that is a major challenge for the arts, finds a new study from the University of Surrey. An expert found that rediscovered music comes with no shared understanding for how it should sound, leaving performers to make radically different interpretive choices that reshape the work itself.

In an article published in *Performance Research: A Journal of the Performing Arts*, a researcher focused on a little-known piano miniature by Surrey-based British composer Ethel Smyth, written in the late nineteenth century and forgotten for 120 years. When the piece re-emerged in the 1990s and began to be performed again, no traditions of interpretation had survived. There were no clear instructions for tempo, expression or dynamics, and no recordings of historical performances to learn from.

To understand what happens when performers face this problem, the research compared all professional recordings of the same rediscovered work. Using specialist audio analysis software, each performance was measured beat by beat to track tempo and rhythmic fluctuation across the piece.

Each pianist approached the music in a fundamentally different way, particularly at its unfinished ending. Some slowed dramatically, others pushed forward and none aligned closely with one another. Even the earliest modern recording failed to establish a shared interpretive reference point.

Dr Christopher Wiley, author of the study and Head of Music and Media at the University of Surrey, said:

*"When musicians open a score like this, they are standing on empty ground. While written in standard notation that is commonly understood, there is no inherited wisdom to lean on as to how the piece is supposed to be played. What I found when analysing modern recordings was not small variation in interpretation but completely different musical identities emerging from the same notes. This is creative and exciting, but also unsettling."*

The research argues that this challenge will only grow, as more pieces by historically marginalised composers are rediscovered. Nor is it an issue unique to music: performers across arts disciplines such as theatre and dance will likewise increasingly encounter works stripped of their original interpretive traditions.

Rather than relying solely on manuscripts, the study proposes more imaginative solutions: performers may need to draw on unconventional sources such as letters, memoirs and personal writings to guide interpretation. In this case, Smyth's later autobiographical descriptions of the person she aimed to portray through her music offered valuable insight into its character, mood and emotional intent.

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Image: Ethel Smyth with score to her composition March of the Women in the background. Sources: English composer and suffragette Ethel Smyth (1858-1944) Library of Congress's Prints and Photographs division under the digital ID ggbain.33693, Author George Grantham Bain Collection; Restored by Adam Cuerden Score: <https://www.bl.uk/collection-items/smyth-march-of-the-women>. Creative Commons CC0 1.0 Universal Public Domain Dedication. Montage created by Epsom and Ewell Times and is copyrighted.

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Epsom and Ewell Times adds: Dame Ethel Mary Smyth DBE (22 April 1858 – 8 May 1944) was an English composer and a member of the women's suffrage movement. Her compositions include songs, works for piano, chamber music, orchestral works, choral works and operas. She lived in Surrey from childhood.

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## Epsom MP sponsors special youth art in Parliament

13 February 2026



Surrey young people using NHS mental health services have taken their artwork to the heart of government, with an exhibition at the House of Commons offering MPs an insight into their experiences and the support they received.

The exhibition, taking place from 10-15 February, showcases work created by young people supported by the STARS and New Leaf services, part of Mindworks Surrey. STARS supports young people affected by sexual abuse and assault, while New Leaf supports those who are in care, leaving care, adopted or under special guardianship orders.

Young people are sharing their artwork with MPs to showcase how creativity supports young people's mental health and to highlight the positive impact of the services.

The pieces explore identity, hope, growth and recovery, capturing what can be difficult to articulate in words and offering an honest reflection of young peoples' lived experiences of mental health support.

One young person whose artwork is being exhibited said: "STARS has changed my life, I can be me now. I was shocked when I heard my art would be at the House of Commons, I am really proud that people like my picture and what I created."

Rebecca Robertson, Specialist Mental Health and Art Therapist said: "The young people we support have expressed their thoughts and feelings around their life experiences using art materials.

"Art making can provide an important alternative to more traditional verbal therapies and can be a vital part of helping young people to engage in support, particularly when working with trauma."

The House of Commons event was sponsored by **Helen Maguire, MP for Epsom and Ewell**, who attended the exhibition last summer and supported bringing the art to Parliament.

Helen said: "I'm delighted to see this exhibition come alive. It demonstrates the powerful work that New Leaf and STARS do and the importance of young people getting the right care and support for their mental health."

Emina Atic-Lee, Service Manager for STARS and New Leaf services, said: "We are incredibly proud to see the voices of the young people we support take to the stage at the House of Commons. Each piece offers an honest and powerful window into how young people use creativity to make sense of their experiences, express emotions that are hard to put into words, and recognise their own strength.

"To showcase this work in such a nationally significant setting is a truly special moment for them and for everyone involved in the services."

Press release from Surrey and Borders Partnership NHS Foundation Trust

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# Surrey Uni on challenging AI decisions

13 February 2026



AI systems already decide how ambulances are routed, how supply chains operate and how autonomous drones plan their missions. Yet when those systems make a risky or counter-intuitive choice, humans are often expected to accept it without challenge, warns a new study from the University of Surrey.

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Epsom and Ewell Times adds that the Civil Aviation Authority has granted Amazon a licence to deliver items by drone. It is uncertain when this service will actually begin.

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The research, published in the *Annals of Operations Research*, looked at the use of optimisation algorithms in relevant areas such as transport, logistics, healthcare and autonomous systems. Optimisation algorithms are systems that decide the best possible action by weighing trade-offs under fixed rules such as time, cost or capacity. Unlike prediction models that estimate what will happen, optimisation algorithms choose what should be done.

Optimisation algorithms decide what gets prioritised, delayed or excluded under strict limits such as weight, cost, time and capacity. Yet those decisions are mathematically correct but practically opaque.

The research team's findings implies that our increasing 'blind trust' creates serious safety and accountability risks in the increasing areas of everyday life where optimisation algorithms are used.

Using a classic optimisation challenge known as the Knapsack problem, the research demonstrates how machine learning models can learn the structure of an optimisation decision and then explain it in plain language. The method shows which constraints mattered most, why certain options were selected and what trade-offs pushed others out.

The study shows how organisations can challenge optimisation algorithms before their decisions are put into practice. Rather than replacing existing systems, the approach works alongside them, using machine learning to analyse decisions and explainable AI to reveal why one option was chosen over another and which constraints and trade-offs shaped the outcome.

Dr Wolfgang Garn, author of the study and Associate Professor of Analytics at the University of Surrey, said:

*"People are increasingly asked to trust optimisation systems that quietly shape major decisions. When something looks wrong, they often have no way to challenge it. Our work opens those decisions up so humans can see the logic, question it and intervene before real-world consequences occur."*

This is particularly important for autonomous systems such as delivery drones. Drones must constantly decide which packages to carry while balancing battery life, payload weight and safety requirements. Without transparency, regulators and operators cannot easily justify or audit those decisions.

Rather than replacing existing optimisation software, the approach works alongside it. Machine learning is used in this approach to analyse solutions, explain feasibility and identify brittle or high-risk decisions before deployment.

The research introduces a structured framework that ensures explanations are tailored to real decision makers. Instead of technical outputs, systems can provide human-readable reasoning, such as: "too many heavy items were selected, or battery limits were prioritised over delivery value."

Dr Garn continued:

*"Regulators are starting to ask harder questions about automated decisions. If you can't explain why your system chose one option over another, you'll struggle to get approval — or defend yourself when something goes wrong. This framework makes that explanation possible."*

Surrey University



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# Ewell's Bourne Hall plans knocked back by scrutiny

13 February 2026



A council decision to invest in the future of Bourne Hall Museum has been sent back to the drawing board after councillors ruled it was made without all the relevant information being made public.

The decision, taken unanimously by the Epsom and Ewell Borough Council's Community and Wellbeing Committee in January, backed plans to improve the museum rather than close it or leave it as it is. But at an Audit and Scrutiny Committee meeting last week, councillors voted to halt that decision and refer it back, arguing key reports were missing when the original choice was made.

At the heart of the row are two reports commissioned using public money: a service review by an external consultant and a Cultural Peer Challenge by the Local Government Association (LGA). Both were repeatedly referenced in the January committee report and described as providing "valuable insights" and a "blueprint" for the museum's future but yet neither was included in the public agenda papers. Even for the call-in meeting, the essential reports were not published in full.

Cllr **Alex Coley**, (Independent Ruxley) who called in the decision, said councillors were effectively being asked to vote blind. He told the scrutiny committee that members had been promised the reports would be published but they never appeared before the meeting. "None of us know what's in the service review, so none of us can tell how this might have influenced the decision," he said. "Either we do things properly or they get done again."

Other councillors backed that view, raising concerns not just about missing information but about transparency for the public. Cllr **Chris Ames** (Labour Court) warned it may be unlawful to rely on background documents without publishing them, adding that members of the public watching the meeting had no way of knowing what evidence councillors were relying on.

He highlighted one finding from the LGA report that was not clearly reflected in the summary given to councillors, that the museum's finances were "skewed" by how building and central council costs were allocated, potentially giving a misleading picture of how expensive it is to run. "That's absolutely crucial information," he said.

Council officers and the committee chair argued that all the important points from the reports had been summarised and that the final decision, to invest rather than close, matched the reports' overall conclusions. They also said funding would still need to be approved by another committee.

But scrutiny councillors stressed their role was not to re-argue the museum's future, but to decide whether the original committee had all the evidence it should have had at the time. In the end, they voted to refer the decision back to Community and Wellbeing with a view to reconsider the issue from scratch but this time with the full reports available.

Emily Dalton LDRS

Related reports:

[Independent view of Ewell's Bourne Hall](#)

[Ewell's "UFO" shaped Bourne Hall to take off anew](#)

[View of Bourne Hall and Museum, Spring Street, Ewell. \(Credit: Google Street View\)](#)

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# Epsom advice centre training advice first-aiders

13 February 2026



Citizens Advice Epsom & Ewell (CAEE) is inviting frontline workers and volunteers from other charities and organisations to train as **Advice First Aiders**, equipping them with the skills to identify people in need and direct them to CAEE and other vital advice services.

Advice First Aiders do not provide advice themselves. Instead, by asking the right questions, they are able to identify relevant issues, signpost people to appropriate organisations, and recognise when more urgent or complex cases should be referred to CAEE's qualified advisers and caseworkers.

The programme places a strong emphasis on identifying marginalised or vulnerable groups who may be less likely to seek advice when they need it. These include young people and people with learning difficulties, carers, LGBTQIA+ individuals, ethnic minorities, displaced people, and older or socially isolated residents.

The free training session lasts around two hours, is delivered in person, and is designed to be a lively and interactive experience. Local organisations that have already taken part and trained Advice First Aiders include **Epsom & Ewell Family Centre**, **Fox Grove School** (part of The Howard Partnership Trust), the Home Improvement Agency Team at Epsom & Ewell Borough Council, **Sunnybank Trust**, **Epsom Hub**, and **Epsom Baptist Church**.

Feedback from participants has been positive, with one attendee saying: "I am now more aware and perceptive of people's needs which may not at first be obvious," while another commented that "the course covered a wide range of possible scenarios troubling most clients".

Lisa Davis, chief executive of CAEE, said: "Advice First Aiders serve as a critical link, connecting people in our community with advice and the essential support services necessary to improve their situations."

Beyond immediate advice and crisis intervention, the Advice First Aid programme also helps CAEE to identify and address the underlying causes of problems affecting residents across the Epsom & Ewell borough, informing its wider policy and advocacy work.

Organisations interested in taking part can find more information and sign up via the Citizens Advice Epsom & Ewell website.

CAEE release

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# Ewell's Nescot graduates prove you don't have to move away to go far

13 February 2026



Over 90 Nescot students gathered at Epsom Downs Racecourse on Friday for their Higher Education Graduation Ceremony, donning caps and gowns to celebrate their success with proud parents, families and tutors.

The event marked a major milestone for students who completed university-level qualifications while studying close to home, proving that higher education doesn't have to mean moving away to succeed. For many, Nescot offered the best of both worlds: small, supportive classes with expert teaching, alongside the flexibility to continue living with family while balancing study with local work.

Nescot partners with several prestigious universities including Kingston University, the University of Greenwich, the University of West London, The Open University and the University of Arts London (UAL), offering degrees and other university-level qualifications across subjects including healthcare, performing arts, education, art and design, teaching, management and sports science.

Guests of Honour on the day included the Mayor of Epsom & Ewell, Councillor Robert Leach, alongside Nescot honorary fellows Paul Nicholson, former professional darts player, and Jane Wilson-Howarth, world-renowned physician, author and zoologist.

Julie Kapsalis, CEO and Principal at Nescot said: "Our higher education graduation ceremony is one of my favourite days of the year. It's exciting and joyful, but the overwhelming emotion is pride. Students, who've put their heart and soul into achieving their qualifications, feel so proud of themselves as they step on stage. Families, who've often been there for students every step of the way, burst with pride at what their son, daughter, brother or sister has achieved. There are usually a few tears too, some from our incredible staff who have watched these students persevere, learn and grow and are now waving them off to careers in their chosen fields. Whether you come to us aged 16 or 66, Nescot is a launchpad and I wish all our graduates every success with whatever comes next."

Students from across the college were fully involved in the ceremony. Travel and tourism students welcomed guests on arrival, music students provided DJ sets and live music throughout, and performing arts students surprised the audience with an incredible singing flashmob.

Guest of honour, Paul Nicholson, gave an inspiring speech, telling students: "What you've done to get here is remarkable - you should be extremely proud of yourselves. But by being here you haven't finished; you've only just started. Your ambitions should never have an end date...with the skills and experience Nescot has given you, make our world a little bit better every day."

Madiha Mahmood who studied for a BA (Hons) in Education Studies gave a speech at the ceremony, including a thank you to lecturers, tutors and support staff at Nescot: "Your dedication, patience, and belief in us, especially during challenging moments, has made a lasting difference. You have guided us, encouraged us, and pushed us to be the best versions of ourselves.

Today is a celebration, but it is also a reminder. A reminder that it doesn't matter how long it takes. It doesn't matter if you fail at the start. It doesn't matter how many people doubt you. If you keep going, you can change your whole story. Congratulations to every graduate here today, we did it!"

No matter which qualification students are working towards, Nescot's lecturers and tutors are dedicated to helping them reach their full potential. Staff are experienced tutors but also have substantial experience of working in the relevant industry too. Student satisfaction is high, with National Student Survey results showing the college is "significantly above the benchmark" across all 27 categories.

To find out more about studying at Nescot call 020 8394 3038, visit [www.nescot.ac.uk](http://www.nescot.ac.uk) or email [adviceteam@nescot.ac.uk](mailto:adviceteam@nescot.ac.uk)

NESCOT



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## Rosebery school Epsom puts Henry 8's six on stage

13 February 2026



An Epsom school brought Broadway and the West End to Surrey last week with a successful run of the musical 'Six: Teen Edition'.

The play, which is adapted from the international hit musical *SIX* by Toby Marlow and Lucy Moss, tells the story of the six wives of Henry VIII from their own perspective.

Pupils from Rosebery School, part of GLF Schools, performed at the Leatherhead Theatre from Wednesday 28 January to Friday 30 January 2026, this school-friendly 75-minute version brought history to life as a modern pop concert, filled with humour and bold storytelling.

The high-energy show saw the six Queens reclaim their narratives on stage, each sharing her unique perspective through dazzling numbers and dynamic choreography.

The production celebrated resilience, individuality, and sisterhood with tremendous attitude and empowerment, earning enthusiastic applause from audiences across the run.

This ambitious endeavour united more than 140 students from Rosebery School in roles spanning performance, music, technical production, costume design, and leadership.

Rehearsals began in early October, and the students demonstrated exceptional commitment, collaboration, and teamwork throughout the production.

The production featured a fully student-run backstage team handling stage management, wardrobe, makeup, and technical operations, as well as a talented student choreographer who shaped the Queens' movement with creativity and confidence.

The Senior Prefect Team also took part, spearheading a fundraising campaign to support performing arts at Rosebery.

The production also showcased outstanding cross-curricular collaboration. Bespoke costumes were designed by A-Level fashion and textiles students, blending historical influences with contemporary flair. A-Level design and technology students engineered the show's thrones, with music performed by members of the school band.

David Lach, headteacher at Rosebery School, praised the joint efforts of everyone involved in the production. He said:

"This is a truly homemade production, and a distinctively Rosebery production too. From the thrones crafted by our students, to the choreography to the outfits worn, our students have well and truly put their stamp on *Six*.

"The end result was a remarkable performance, blending education and history with contemporary flair and messages of resilience and independence. Huge congratulations to everyone who took part, and thank you to all our wider community who supported us."

James Nicholson, interim CEO of GLF Schools, saw the production last week. He said: "I was hugely impressed with Rosebery's production, which showed great talent, professionalism and imagination. Everyone who took part is a huge credit to the school, and the wider GLF family."

Release on behalf of GLF schools

Photo: Credit: Simon Drake Photography

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## Epsom celebrates Ukrainian culture at Festival of Friendship

13 February 2026



The Festival of Friendship - Ukraine brought a vibrant celebration of Ukrainian culture to Epsom from 27 January to 1 February, uniting local organisations and residents in a week of art, music, film and hands-on creativity. Organised jointly by Epsom & Ewell Refugee Network, Epsom & Ewell Borough Council, Epsom Library and Epsom Picturehouse, the festival highlighted both the richness of Ukrainian traditions and the strong connection between the Ukrainian community and the community of Epsom and Ewell.

The festival was inspired by a cultural project created by Sofia Ziatyk for her final degree work at Chelsea College of Arts, for which she was awarded First Class Honours. Her project explored Ukrainian crafts, rituals and traditions through striking hand-drawn images, forming the heart of the exhibition that anchored the week's programme.

The official launch event took place on 27 January at Epsom Library and was attended by senior figures from Surrey

County Council, the Mayor of Epsom & Ewell, and around 100 members of the local community. The atmosphere was one of warmth and curiosity, as visitors gathered to view Sofia Ziatyk's exhibition and to hear live performances by Ukrainians living in and around Epsom. Traditional music and poetry created a powerful sense of shared experience, giving audiences a glimpse into the traditions and artistic life of Ukraine.

Throughout the week, the library hosted two exhibitions: the display of Sofia Ziatyk's drawings and Inna Kucherenko's *This Is Me: Recreating* - a display of lost photographs and fragments of forgotten history recreated from memory using AI. A special treasure hunt for children invited them to search for pictures and symbols connected with Ukraine, helping younger residents engage with another culture in a fun and accessible way. This initiative proved popular with families and reinforced the festival's emphasis on learning through participation.

Workshops formed a key part of the festival and were consistently well attended by the local community. Participants had the opportunity to try traditional embroidery and beading techniques, make wool dolls, explore paper cutting and experiment with block printing. These sessions offered more than creative activity; they provided space for conversation, storytelling and mutual understanding. Among those taking part was local MP Helen Maguire, whose presence underlined the importance of the festival as both a cultural and community-building event.

The festival also extended beyond the library into the world of cinema. Epsom Picturehouse, working in collaboration with TalentedU, screened three Ukrainian films: *Rocky Road to Berlin*, *Sanatorium* and *Home for Ukraine*. Audience demand exceeded expectations, with each screening so well attended that a second screen had to be opened. The films offered different perspectives on Ukrainian life and history, giving viewers insight into personal stories and national experiences rarely seen in mainstream cinema.

For many attendees, the festival provided an opportunity not only to discover Ukrainian traditions but also to meet Ukrainian neighbours and hear their voices directly through art and performance. The blend of visual exhibitions, live music and poetry, practical workshops and film created a programme appealing to a wide range of interests and ages, demonstrating how culture can act as a bridge between communities, fostering empathy and connection.

Speaking about the events, Councillor Clive Woodbridge, Chair of the Community and Wellbeing Committee, said: "The Festival of Friendship - Ukraine was a truly uplifting and inspiring occasion. It was incredibly moving to see Ukrainian guests of all ages demonstrate how much the creative basis of their culture means to them, whether that be through music, singing or poetry. It was particularly heart-warming to see the younger members of the Ukrainian community perform with such confidence and feeling."

Organisers described the festival as a true partnership between local institutions and residents. By bringing together Epsom & Ewell Refugee Network, Epsom & Ewell Borough Council, Epsom Library and Epsom Picturehouse, the project showed what can be achieved through collaboration and shared purpose. The success of the events - from the packed workshops to the oversubscribed film screenings - reflected the enthusiasm of the Epsom community for meaningful cultural exchange.

Originating in the work of a young artist and carried forward by community organisations, the Festival of Friendship - Ukraine transformed everyday spaces into places of discovery and dialogue. For one week, Epsom became a window into Ukrainian culture, reminding all who attended that art and tradition can unite people across borders and experiences.

Nina Kaye

Mayor Leach with Sofia Ziatyk

Related reports:

[Appeal to twin Epsom with Bucha in Ukraine](#)

[Festival of Friendship -Epsom and Ewell - Ukraine](#)

[From Ukraine to Epsom: How Music and Kindness Struck the Right Note](#)

[Music and dance for Ukraine at Epsom Methodist Church](#)

[Epsom MP leads cross-party delegation to Ukraine to examine impact of explosive weapons](#)

[Epsom Stands in Solidarity with Ukraine on War's Third Anniversary](#)

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## Epsom therapist seeks to lift our moods in gloomy weather

13 February 2026



It feels like Epsom has hardly seen the sun lately, making winter feel longer and delaying the arrival of spring. This kind of dullness is often described as “typical British weather”, but at the time of writing some parts of the UK have seen rain fall every single day of the year so far.

When daylight is limited and the rain never seems to stop, it is entirely normal to feel low, tired, or less motivated than usual. The good news is that there are some simple, evidence-based steps that can help support your mood, even when the weather is working against you.

Here, Mark from Mind & Meaning Therapy shares three proven mental health tips to help give your mood a boost.

## **A small social check-in each day**

We are social creatures, and even small social connections can improve our mood. These do not need to be big events or require a lot of energy. Simple ways to stay socially connected include sending a text to a friend, scheduling a short phone call, or asking someone to meet for a drink.

These small check-ins can significantly increase feelings of connection. Research shows that regular positive social interactions are linked to better mood, greater life satisfaction, and lower levels of stress.

## **Get outside and get some natural light**

Even on grey days, daylight is far stronger than indoor lighting. Try to dodge the showers and get outside for 10-20 minutes once a day. A walk to the shops or a quick loop around the park is enough to help.

Natural light helps regulate the body clock, which in turn supports both mood and sleep. Studies have found that people who spend more time in daylight during the winter months are less likely to report depressive symptoms than those who remain indoors with low light exposure.

## **Do one thing to improve your sleep**

Sleep and mood are closely linked, and improving sleep can make a noticeable difference to how you feel emotionally. Simple, proven steps include going to bed and waking up at roughly the same time each day, reducing smartphone use before bedtime (for example by leaving your phone in another room), keeping the bedroom cool while ensuring a warm bed, avoiding caffeine late in the afternoon, and leaving an hour or two between your last alcoholic drink and bedtime.

Better sleep helps the brain regulate emotions and reduces stress, making it easier to cope with everyday ups and downs.

## **What to do if low mood is persistent**

If your mental health feels poor over a longer period, or if everyday life feels unusually overwhelming, speaking to a mental health professional can help. Support can make a real difference.

You can contact Mark at Mind & Meaning Therapy in Epsom to explore what may be behind how you are feeling and to find support that suits you.

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### **Mind & Meaning - Therapy in Epsom & Online**

[mindandmeaning.co.uk](http://mindandmeaning.co.uk)

Email: [hello@mindandmeaning.co.uk](mailto:hello@mindandmeaning.co.uk)



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Images: Pink umbrella in the rain, Erik Witsoe and The sun is shining through the clouds in the sky, Alireza Banijani Unsplash License

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## Epsom and Ewell’s MP champion’s Friends of Horton Cemetery mission on “Time to Talk Day”

13 February 2026



On the edge of Epsom lies Horton Cemetery — quiet, overgrown and easy to miss. More than 9,000 people are buried there. Most never had headstones. Many never had visitors. Almost all were patients of the former Epsom Cluster of psychiatric hospitals, men and women whose final resting place reflects how society once viewed mental illness: something to be hidden, managed and ultimately forgotten.

In 2026, on Time to Talk Day, [5th February] Horton Cemetery forces us to ask an uncomfortable question: how far have we really come?

Horton Cemetery was created to serve what was once the largest cluster of psychiatric hospitals in Europe. At its height, the Epsom hospitals housed thousands of people with severe mental illness, learning disabilities and complex needs. Those who died without family or money were buried together anonymously. This was not ancient history. Horton Hospital closed in 1997. Some of those buried there lived into the late twentieth century — into the era many of us think of as modern and progressive.

Sites like Horton Cemetery challenge us to ask not just whether we are talking more openly about mental health, but whether we have truly confronted the stigma that shaped places like this, and whether we are prepared to protect the dignity of those still buried there.

Today, the cemetery has been sold to a private owner, with hopes of future development. Like many historic pauper burial sites nationwide, it sits under pressure from land values and planning decisions. I have urged the government not to grant exhumation licences at Horton Cemetery and to properly safeguard similar sites as places of remembrance, not obstacles to development. These are not empty plots. They are graves. How we treat them matters, because how we remember the dead reflects how we value the living.

Friends of Horton Cemetery, families, and Professor Alana Harris of King’s College London have worked tirelessly

through initiatives such as the Lost Souls Project, which seeks to recover the names and stories of those buried anonymously in former asylum cemeteries. Their work is a quiet act of justice — restoring identity where the system erased it, and dignity where stigma once prevailed.

But local efforts can only go so far. That is why there are growing calls for a national memorial to those who lived and died in Britain’s historic mental health institutions. Such a memorial would not rewrite history, but it would acknowledge it, signifying that now is the time to talk.

Time to Talk Day is often framed around everyday conversations — a coffee and a chat, a poster on a train reminding us to check in on loved ones. These things matter. They help chip away at silence and shame. Horton Cemetery asks us to go further.

Epsom tells the story of how this country has treated mental illness. It was once the centre of a system built on isolation and control. Today, it hosts the headquarters of the Samaritans — an organisation rooted in compassion and listening. That journey should give us hope. But it also gives Epsom, and Horton, a responsibility. If we are serious about confronting mental health stigma, this is one of the places where that conversation must begin.

Because today, people with severe mental illness still face some of the deepest inequalities in our society. Recent data paints a stark picture: those facing the longest waits for mental health care are now waiting nearly two years — an average of 658 days — more than twice as long as people waiting for elective physical health treatment. The consequences are devastating. Adults living with severe mental illness, including bipolar disorder and schizophrenia, have a life expectancy 15 to 20 years lower than the general population.

These are not abstract statistics. They reflect lives cut short, needs unmet, and a system that still too often talks about people with severe mental illness rather than listening to them.

The Government now has the opportunity — and the responsibility — to show that mental health reform means more than warm words. Safeguarding sites like Horton and recognising the historic mistreatment of people with mental illness would be a powerful signal that dignity is not conditional and remembrance matters. I look forward to discussions with ministers about how we protect Horton Cemetery and similar sites across the country — not as relics of an uncomfortable past, but as places of reflection and learning.

Time to Talk Day should not only ask whether we are speaking openly. It should ask who we are hearing, whose voices are still missing, and whether, finally, we are willing to restore dignity to those whose voices were never heard.

Horton Cemetery is a quiet reminder that stigma thrives in silence. In 2026, are we ready to listen to what it is telling us?

Helen Maguire MP



For further information about the work of the charity The Friends of Horton Cemetery visit their website [HERE](#)

Image: Horton Cemetery with former patients photos

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