



## London Fashion Week

Our 16 page magazine supplement explores the latest tips and trends from the show

## Paddington

"Paddington is nothing to do with Brexit" P.9



# Nouse



Est. 1964

The University of York's longest-running student society

Tuesday 06 March 2018

## Vice Chancellor receives open letter as strikes enter third week

- Over 600 academics and students sign open letter asking the VC to support defined benefit pensions
- VC Koen Lamberts is national Chair of the Employers Pension Forum for Higher Education

Oscar Bentley  
DEPUTY EDITOR

AN OPEN LETTER has been sent to University of York Vice Chancellor Koen Lamberts, asking him to personally issue a public statement in support of maintaining a defined benefit pension system. Lamberts is the national Chair of the Employers Pension Forum for Higher Education (EPF), which arguably puts greater precedence and focus upon both Lamberts and York as the strikes continue.

The letter outlines how the undersigned support defined benefit (DB) pension schemes, stating: "The UUK proposal to reduce DB pensions to £0 represents an alarming devaluation of our work. Independent actuarial analysis and extensive research have also cast doubt on both the idea that the pension fund is at risk, and that the UUK proposal would secure it." The dispute at the heart of the strike revolves around the issue of pension reforms from a system of defined benefit to defined contribution, which could lead to a loss of £10

000 per annum for each lecturer from their pensions.

The undersigned, which at the time of writing totalled some 633 (with an aim of 1000), also noted that that they were "heartened" that Universities UK (UUK) and the University and College Union (UCU) have resumed talks as the strikes continue. The letter further notes that the undersigned think that a defined benefit pension scheme is vital to the University's "ability to recruit and retain the most talented educators and staff." They go on to say that the elimination of defined benefit schemes "would endanger the world-class teaching and research we provide, not only in York, but across the United Kingdom."

The letter continues with a personal appeal to Lamberts in his roles not only as Vice Chancellor but also as the Chair of the EPF, stating that "you [Lamberts] have an opportunity to demonstrate your commitment to the people, labour, and student learning that make our university what it is."

Anthony Forster, Vice Chancellor of the University of Essex

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Official picket lines include Heslington Hall and outside King's Manor

## Cobra Chief to open Piazza

Jacob Phillips  
EDITOR

ON THE 13 March Lord Bilimoria has been invited to open the University's new Piazza building. However, this move has created upset amongst some university staff as a result of Lord Bilimoria's past actions. The crossbench peer, who has been Chair of the Cobra Beer Partnership since 2009, faced scrutiny in 2016 as a result of his involvement in the Panama papers scandal.

A *Guardian* investigation into the leaked Panama Papers two years ago revealed that Lord Bilimoria was linked to offshore firms. A *Guardian* article described how Bilimoria "appears as one of more than 100 shareholders in a Virgin Islands company called Mulberry Holdings Asset Limited." In addition, "Lord Bilimoria was criticised for using a 'pre-pack' deal to buy back a stake in the firm. He spoke out against claims he abandoned creditors with debts of £71m, and promised to repay them some of the cash."

To this Lord Bilimoria responded stating that Mulberry was a dormant company formed "for my ex-shareholders in Cobra, many of whom are not resident in the UK". He also stated that he was taxed in the UK for his entire global income and all of his interests are declared.

The event itself is scheduled to include a welcome from the Vice-Chancellor before Lord Bilimoria will make a speech for roughly 40 minutes. This will be followed by a

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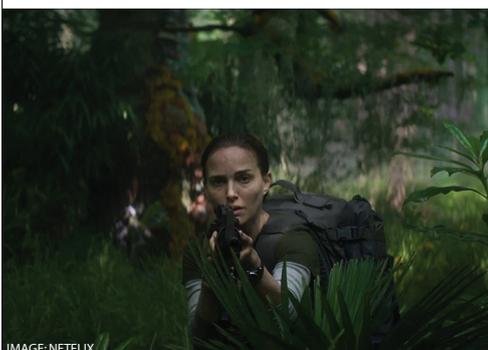


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## A NOTE FROM THE EDITOR...

So far this year I feel like I have abused this column. I've tried to use it as a platform for comedy, however it has often seemed like the strange ramblings of an on-going mid-uni crisis, or some kind of wannabe Stuart Lee.

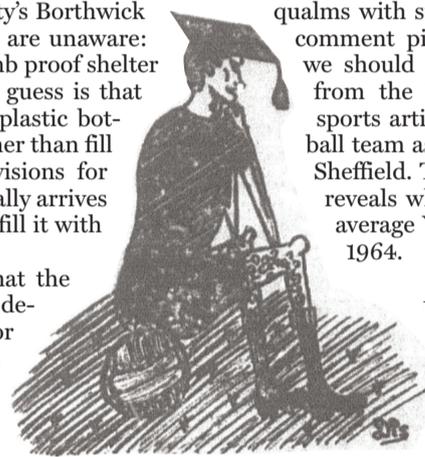
Instead for this edition, I decided I would do some investigating for this column and visited the University's Borthwick archives. For those who are unaware: the University has a bomb proof shelter hidden somewhere (my guess is that it lies just beneath the plastic bottom of the lake) and rather than fill it with emergency provisions for when the apocalypse finally arrives it instead has chosen to fill it with University artifacts.

While I am glad that the newspapers that have deprived me of sleep for so long are guaranteed to survive, I do wonder what else may lie locked away safely and what other artefacts are considered archive-worthy. For instance, will Alex Urquhart's scooter be preserved? What about the famous black swan?

Thankfully, archives are not only there to receive the weird and wonderful of the modern era but also serve as a window back into the past. I therefore visited the archives to behold the first ever edition of *Nouse*. Sadly, due to its precious nature I was not able to see the actual original paper copy. However, its pages have been copied onto a reel of film

and are easily accessible to all.

So what did it look like? Well the first front cover of *Nouse* actually displays the five commandments of *Nouse* explaining that the purpose of *Nouse* is not to write poetry or fine prose but rather to report on the affairs of the University. Since I am probably the polar opposite of a bard I cannot say I have any qualms with such a rule. Inside, the first comment piece for *Nouse* argues that we should promote abortion services from the NHS. Meanwhile its first sports article pillories on York's football team as they suffered a 1-0 loss to Sheffield. The first cartoon (pictured) reveals what I can only imagine the average York student looked like in 1964.



My visit to the archive did thankfully solve an ever-present *Nouse* issue: The pronunciation of its name. To my despair it is not pronounced 'No use' but rather should be pronounced 'News.' So

curse anyone who believed it was meant to rhyme with mouse.

In a strange 'meta' way, this column too will most likely enter both the *Nouse* and Borthwick archives. So just in case someone in the future is researching back into the pre 'Mad Max' Brexit world of March 2018: Black Mirror was right.

*Jacob Phillips*

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# University releases new 3-year mental health plan

**Imogen Bellamy**  
NEWS EDITOR

MENTAL HEALTH Awareness day took place on campus on 1 March. Run by Student Minds and the University Mental Health Advisors Network (UMHAN) the theme of this year was "Community". The University have released a Student Mental Health and Wellbeing Strategy, showing an action plan over the next three years, with the aim of "promoting well-being and supporting students who experience mental ill-health."

The day saw activities around campus, with craft sessions, opportunities to walk dogs, film screenings, and calm activities such as mindful colouring or playing with puzzles. The timetable lasted from 11AM to 9PM and held sessions on both University campuses, with efforts being made for engaging post-graduate as well as undergraduate students.

Steps to be taken involve creating online spaces to direct people to resources and working with YUSU and the NHS to clearly identify where students should seek help. They focus on promoting positive mental health and wellbeing, early

identification and intervention, and care. The stages are a mix of student, supervisor and college-based plans with an emphasis on awareness and accessible resources.

There is also an emphasis on providing the necessary leadership to ensure all aspects of the plan are implemented and making sure the essential resources and frameworks for its sustainability are there. The University will also "develop a programme of applied mental health research with our students to evaluate the impact of interventions and help inform best practice".

The strategy also focuses on building links between colleges and students without those connections, as well as combating causes of mental health issues (examples given being social media, alcohol and illegal drugs). Students will also see online triage services promoted, with the

intent of making referrals more easily for those unwilling to make one themselves.

Mental Health Forum said, "The University is committed to promote the wellbeing of all its students and ensure that students who experience mental ill-health while at the University are well supported. It is good to see this commitment publicly articulated in the strategy and the accompanying action plan."

Mia Shantana Chaudhuri-Julyan, YUSU's Community and Wellbeing Officer, spoke to *Nouse* about how the day had gone:

"University Mental Health Day was a great success with a huge program of events taking place all over the University. This was a reflective day as well, looking back over how much has been achieved through students lobbying and raising awareness for mental health issues, and what challenges lie ahead."

"The University also launched its new strategy and action plan

outlining what work will go on in this area till 2020. There will also be Look After Your Mate free certificated Mental Health training that anyone can come to on 7 March in P/X/001, from 2PM to 5PM. I would encourage anyone with an interest in mental health to come along. Do also attend the Well Fair, which is 10AM until 3PM Monday 12 March, during week 10. The Fair will provide a space for students and staff to find out more about University and local services. Organised by the Academic Team, we hope it will be particularly useful for Supervisors."

Chaudhuri-Julyan had some advice for students: "Self-educating is a really important part of that so you can look after yourself and better understand others. The student movement is an amazing force of millions that has genuine lobbying power for positive change so in terms of raising awareness, we must come together in our unions and nationally to demand that the government work harder to fund more mental health support and facilitate better access to services too. Add your voice to this conversation if you haven't already. I'd also really encourage everyone to take advantage of the free mental health training sessions and come along on 7 March."



IMAGE: UNI MENTAL HEALTH DAY

Professor Trevor Sheldon,  
Chair of the University Student

# International students pay quarter of tuition fees, despite making up 16.5% of University

**Eloise McMinn Mitchell**  
DEPUTY NEWS EDITOR

INTERNATIONAL students' tuition fees make up approximately 25 per cent of those paid to the University. While only 2 770 of the University's 16 780 students are classed as international, £40.3m of the £160.1m in fees received come from these pupils.

These payments do not include those from the University's 1020 EU students. Coming from the European Economic Zone, they are not counted among international pupils and they therefore pay the same fees as British students, regardless of the

selected course.

The price for foreign students outside of the EEZ is not capped at £9250, under UK law. Costs can start at £16 620, such as for an English and Related Literatures BA Hons, but swiftly rise. A BSc in



Number of current international students

Environmental Geography costs an international student £20 910 per annum. Hull York Medical School's Medicine course, lasting five years, is even more expensive requiring

tuition fees of £33 000 each year. International students are also subject to potential increases, though there is small consolation that these are capped at two per cent every twelve months.

Higher tuition fees are not the only additional costs facing international students applying to the University. Those who require a Tier 4 visa to study in the UK have to pay £335 to apply, from outside of the UK. These visas are subject to conditions, requiring a certain level of proficiency in the English language. While the University provides courses for this purpose, the prices range from £1500 to £6800 for eight weeks of teaching. They must also pay £150 per year for an Immigration Health Surcharge,

alongside any extra visa costs.

While EU and EEZ students currently pay the same as those with home status, Brexit's effect mean that this will no longer be guaranteed in the future. While the University has promised the blanket



Fees paid by international students

sum of £9250 per year for 2018's new entrants, it will likely be under review after the UK's European exit. It is unclear what costly effects they will face.

There are many other costs at the University for both home and foreign students: estimates for on-campus accommodation show catered students would expect to pay between £8483 and £10 203 per year whilst self-catered students would pay from £7803 to £10 083 per year.

Living off-campus is a similar investment, with estimates showing the price is between £8250 and £9550, with many of the students residing there having been rejected from campus options. Tuition fees come alongside the expenses of living independently, and the University receives far more money from international tuition fees in comparative proportion to the number of students from the UK or EU.

## NEWS IN BRIEF

### Vanbrugh almost a pensioner

Vanbrugh officially turned 50 last week, and therefore is past its midlife crisis. No more YUSU Presidential candidates advertising club events - there were none in this year's race! Half a century old, some of the accommodation shows their age. While not exactly at Derwent levels, older blocks have clearly seen better days.

### Old Man Vanbrugh vandalised

Feeling the cold, Vanbrugh has been vandalised. It's no joke, just a load of snow. Snowflake has been thrown around as an insult on campus, but many have now been thrown physically in Vanbrugh. No actual disruption was caused, other than students having to walk around a mass of melting ice during this week's cold snap.

### Hummus kink continues

The student obsession with hummus, like many trends, has reached York later than most universities. There has been a call to arms: people want a hummus appreciation society. Hummus is great, as voted by 100 per cent of the office on a Sunday night, but only 50 per cent polled thought there should be a HumSoc.

### Derwent vending machine clean

Previously in NIBs, *Nouse* reported on a mould-ridden drinks machine in Derwent College. We are pleased to finally announce, after over four months, that they have stopped risking student health and have cleaned the thing. While we hope we were the stimulus, we really doubt that *Nouse* has that much power.

# NHS medication errors highlighted by York research

**Jacob Phillips**  
EDITOR

RESEARCH AT THE University of York has discovered that an estimated 237 million medication errors occur in the NHS per year.

Analysis from York alongside researchers at Manchester and Sheffield has reported that an estimated

712 deaths result from avoidable adverse drug reactions (ADRs). The research concludes that ADRs may be causing 1700 to 22 303 deaths per year.

In addition to the number of deaths which were reported, ADRs also burden the NHS economically. £98.5m per year is spent on ADRs. However, according to research this cost could be higher. This research also discovered that costs of medical errors can vary widely from £60 per error for inhaler medication to

more than £6m in litigation claims associated with anaesthetic errors.

The report produced at York used evidence from 36 studies which detail medication error rates in a variety of areas such as primary care, care homes and secondary care. Primary care was reported as the area at greatest risk with 71 per cent of errors holding the potential to cause harm. Errors also discovered to be more likely to occur in the elderly, in patients with multiple conditions, and in patients using

many medicines.

Professor of Health Economics at the University of York, Mark Sculpher commented: "Although these error rates may look high, there is no evidence suggesting they differ markedly from those in other high-income countries.

"Almost three in four errors would never harm patients and some may be picked up before they reach the patients, but more research is needed to understand just how many that is."

The report, funded by the UK Department of Health Policy Research Programme, will be unveiled at the World Patient Safety Science and Technology Summit and is published by the Policy Research Unit in Economics Evaluation of Health and Care Interventions (EEPRU).

This team is now calling for more work to be done on finding cost-effective ways of preventing medication errors and how their potential harm to patients can be reduced.

## Panama in Piazza

>>> Continued from front

20 minute question and answer session before Lord Bilimoria will unveil a plaque alongside an elected student representative.

Lord Bilimoria, who was appointed as Chancellor of Birmingham in 2014, is rumoured to be greeted by staff boycotts as a result of his association with the Panama papers. The University has also been criticised by staff for selecting for Lord Bilimoria to open the Piazza building in the context of strike action.

One anonymous staff member stated that they were concerned that at a time when university lecturers are striking to protect their pensions, the University had selected such a figure to come and open the new building. They went on to question what sort of message does this send out to students and the public?

When asked why the University had selected Lord Bilimoria to open the Piazza building a university spokesperson stated "Lord Bilimoria has had an outstanding career as a leader in business and entrepreneurship and has shown enormous support for higher education and has regularly and particularly highlighted the vital importance of being able to attract international students to the UK. The Piazza building is the home of our International Pathway College, and is also used by The York Management School, so the combination of Lord Bilimoria's career as a business leader with his advocacy for international students were key considerations."



IMAGE: RICHTER FRANK-JURGEN



IMAGE: LARS CURFS

## Third Years raise over £1300 for Charity

**Ed Smith**  
NEWS REPORTER

DURING THE COURSE of February, four University of York students, Aave Dhandwar, Ben Smith, Tom Cadman and Dan Proud (or 'ABCD'), carried out some daring, gruelling and cautiously embarrassing challenges, in aid of four charities, York Mind, SASH, Shelterbox and Dementia UK.

The quartet's challenges included dyeing their hair with semi-permanent dye, running a Mankini Mile around campus and climbing the three peaks of Yorkshire on the final weekend of February. Their first task was to dye their hair in their respective charity colours. Aave and Ben went green for Shelterbox and SASH, Tom went blue for York Mind and Dan went neon pink for Dementia UK. This was probably the task involving the greatest personal risk, with Valentine's Day, family birthdays and the

normal seminars and lectures, all falling in February. This task was certainly not something for the faint-hearted.

Their next task was an ice bath where each student submerged themselves in the icy depths and, with over 50 bags of ice being used, the group did not mess around. This was possibly to foreshadow the freezing temperatures that beset the UK last week with the arrival of snowmageddon or 'the beast from the east'.

The third challenge was the 'Mankini Mile' which saw each student run in either a mankini or a thong around the Hes West campus. This generated a lot of bemused and confused emotions from onlookers on campus while hysteria online gained them a lot more attention, helping to push the total amount raised past £1000. This was further helped by another selfless publicity stunt where in each student dressed in a morphsuit, again in their respective charity colour, and paraded around the University library to gather awareness of the great causes they were raising

money for.

In the penultimate task that the four completed came one of the most physically enduring: a leg wax. The waxing procedure produced some horrendous noises and what can only be described as excruciating pain, as full carpets of hair were ripped from the four boys legs, demonstrating their desire to see how far their money could go.

13

The number of minutes the 'Mankini Mile' took

Though one of their final tasks, the walking of the Yorkshire three peaks, was cut short by a lack of sunlight, the quartet nevertheless went further expected and actually walked further than they would have done if they had climbed the last mountain, emphasising yet again their selfless behaviour. The timing of the hikes turned out to be just in time before 'the beast from the east' turned the UK into a win-

ter wonderland last week. This has forced them to postpone their final task, a 'naughty' car wash, which a lot of people who are following the boys publicity stunts in aid of charity may be eagerly anticipating.

The tasks were organised on their Facebook page, where users could vote for which task they would rather see the boys perform. Each event was then streamed live on Facebook, racking up numerous likes, comments and responses, which will be there for the foreseeable future if you want to have a look at how the boys got on.

The group have raised a total of £1384.75 to date, smashing their original target of £500, which will be equally distributed between the four charities that each has chosen. The 'naughty' car wash, which is also likely to stir up more attention and increase the amount raised, especially if the boys don the mankinis once again. Regardless of how much the boys raise a positive effort has been made for students who are all third year who, unlike their peers, are focusing on social action rather than their dissertations.

# International Development Soc host 6th annual conference

**Eloise McMinn Mitchell**  
DEPUTY NEWS EDITOR

THE INTERNATIONAL Development Society (IDS) hosted their 6th annual International Development Conference on 24 February. The theme was "War, famine and strife; humanitarian crises in the 21st century". The event was open to anyone who had an interest. In the past, it has hosted speakers from the World Food Programme and the Bill and Melinda Gates Foundation.

This conference's guest speakers were from charities and non-governmental organisations (NGOs) that addressed the event's theme, as well as workshops for attendees. The first speaker was Dr Janaka Kayawickrama, one of the

University of York's members of staff. His talk, which specialised in social anthropology, addressed "The Challenges in Contemporary Humanitarian Affairs". His talk was followed by Rob Mather who discussed on Yemen's Civil war, as well as discussing the work done by the Against Malaria Foundation, of which he is the CEO.

A project, called "Messages to my Sister", by Women for Women resulted in the attendees being invited to write postcards of support to various women around the world. There were prominent guests, such as Baroness Caroline Anne Cox, member of the House of Lords and CEO of Humanitarian Aid Relief Trust (HART). Having founded the trust, she explained to attendees what her organisation does and their ongoing projects, using her political influence for good.

The conference concluded with

Dr Maria Holt of the University of Westminster on the stories of Palestinian refugee women, and Richard Kotter's presentation on the Rohingya displacement crisis. The conference addressed a range of issues, engaging students and demonstrating how people face crises in the 21st century.

The IDS Chair, Tanya Nyatanga, told *Nouse*: "I was delighted with how well the conference went, and it's a true testament to the hard work and dedication of my committee, especially the conference team. It's always our headline event and it's been one of the most successful conferences we've ever held. The people who attended were so thoughtful and engaged, and the speakers were very interesting and informative. I'm very excited to see the direction the new committee take the society, and the conference, in."

# Highest voter turnout leads to large RAG donation from Uni

IMAGE: DAN POWELL



**Imogen Bellamy**  
NEWS EDITOR

THE 2018 YUSU Elections have seen their highest turn out ever, with 5753 individual University of York students voting. Though the percentage of voters at the University has been higher in the past, it has bucked the recent trend of decreased interest in the YUSU elections, being the highest proportion of UoY students to vote in the past three years.

The voter turn-out did more than break the University records, however, it also raised money for student causes. The University donated 50 pence to YUSU for every individual voter, with 40 pence going to the Class of 2018 Project (Equal Access Funds to support asylum seeker scholarships) and 10 pence going to Raising and Giving. This year's RAG charities are the Independent Domestic Abuse Service (IDAS) and Action for Children.

YUSU also decided to donate money to a good cause this election, with every 1000 voters causing 10 pence to be removed from the price of alcohol in YUSU venues. This unfortunately ended after the results weekend.

The turn-out increased, in spite of new campaigning rules. Cardboard on the University campus was limited to certain areas, meaning that the visibility of campaign materials was sometimes severely limited. There was also a ban on materials being put on Central Hall due to accessibility issues. Formerly, sabbatical hopefuls have often hung banners as an easy way of increasing name recognition.

Regularly in the top 10 for voting numbers in the NUS. In 2015, the average UK university had a sabbatical officer election turn out of under 18 per cent. The University of York, meanwhile, has achieved just under 30 per cent.

YUSU President until June, Alex Urquhart, was ecstatic about the increased voting stats. "The fantastic turnout that we saw was a demonstration of the passion and tenacity that candidates bring to

the election period. It's great to see students engaging with the important issues that affect their student experience and the student community here at York. The University donated a total of £2876.50 to our causes; £2301.20 for Equal Access Funds and £573.30 for YUSU RAG. I am hugely proud of this."

Alex Urquhart also told *Nouse* about YUSU's money-raising achievements: "We're so pleased we managed to negotiate the charity donation deal with the University and that this had a positive impact also on engagement. The Equal Access Scholarships Fund was lobbied for by past sabbatical teams and provides access to higher education here for asylum seekers that they cannot get otherwise, as they don't legally get access to student finance."

"The team are so proud that this, alongside RAG charities, the Independent Domestic Abuse Service and Action for Children, have received so much support from students here. We're deeply moved by how much the UoY community came together on this. Thank you to everyone!"

# What's On...

The best upcoming events for you to check out on campus, in York, and beyond

National Railway Museum displaying Tim Peake's spacecraft - FREE, finishes 08/03

ComedySoc Show, Wednesday 8PM, Weekly, V/N/045 £3



Featured: Suffragette Film Screening - 09/03, 19.30

The free screening of this famous film starring Helena Bonham Carter and Meryl Streep will take place at New Earswick Folk Hall on Haxby Road. The event is free but requires booking on Eventbrite to ensure a space - Check out the Facebook page for the right link!

The WellFair, 12/03, James Dining Hall, 10AM-3PM, FREE

Chortle Student Comedy Award - York Heat, 08/03, 7.30PM-10.30PM, £5 (£3 students)



Featured: York Dances for Sport Relief - 10/03, £3.50

Committee members of York Sport Union will be pairing up with 'professionals' of specific dance styles to bring an evening of dancing, all raising money for Sport Relief. Tickets are sold at the door or online - donations are appreciated!

YSTV Masterclass, 17/03, P/T/005/5A & P/T/006 10AM-6PM FREE

Event X: American Prom, 09/03, Hendrix Hall, 9.30PM-3AM, £5.50



Featured: Heron Fest, Ongoing to 30/06

For the first time the RSPB is hosting Heron Fest at Fairburn Ings. There will be near daily guided walks as well as self-guided trails up to the Coal Tips and a Discovery Quiz Trail. It is all run by the RSPB and costs £3, except for RSPB members who can enjoy the event free of charge.

PROMOTIONAL MATERIAL INCLUDED

# New YUSU officer team elected

**Eloise McMinn Mitchell**  
DEPUTY NEWS EDITOR

5753 STUDENTS VOTED in the YUSU elections. The Full Time Officer (FTO) team will be led by James Durcan, who won the role of Union President, and they will assume their roles in July. The Part Time Officer (PTO) team however will be taking on their roles from the beginning of summer term. Re-open nominations (RON) also saw a surge in popularity, coming second in the presidential results with 1639 votes to Durcan's 2124.



The other winners of the sabbatical positions were James Hare for Academic Officer, Finn Judge for Student Activities Officer, Steph (Effy) Hayle for Community and Wellbeing Officer, and Zac Sheppard for York Sport President. Although current students can become sabbatical officers, all five are third years and will be graduating before taking the position. They will also have their picture put on the 66 buses that shepherd students between the University and town.

All but two of the PTO roles were filled, with International Students' Officer and the Volunteering Officer positions lacking candidates. The new position of Working Class Officer will be filled by the partner-

ship between Connor Drake and Sean Price-Regan.

Similarly, the role of BAME Officer will be shared by Nayomi Karthigesu and Hannah Joseph-Asikhia, and the Disabled Students' Officer went to Chloe Hann and Scarlett Bacchus-O'Callaghan. Other partnered PTO positions were the RAG Officers, Elina Kukuk and Lucy Waldre and the Women's Officers, which went to Nadine Smith and Sophie Meehan. Oscar Bentley won the position of Environment and Ethics Officer.

Faculty Representative elections were successful for Sciences candidate Zoe Disley, but the Arts and Humanities position had 'RON' as the winner and will have new candidates nominated in a by-election. Similarly, the candidates for NUS Delegates had RON win two of the available five positions. The successful candidates were Maryam Taher, James Eyerman, and Jack Galea. Josh Mackenzie won the role of Policy Coordinator and will start his role in the summer term, while Maryam Taher and Christian Stickles won the Student Trustees positions and will start from 21 June 2018.

The coming by-election will feature the positions of Faculty Representative for Social Sciences, and the two unfulfilled PTO positions. The vacancy of the International Students Officer is especially prominent as Has'san Suhail, third-place in the Presidential elections, was

the former International Students Officer.

Finn Judge told *Nouse*, "I'm ecstatic to have been elected Activities Officer, I can't wait to give it my all and make extra-curricular activities more affordable. It was a gruelling process, but listening and speaking to so many students gave me the internal motivation to win. I now know what needs to be done, and have a fantastic team to begin that journey with."

James Hare, soon to be Academic Officer, shared these sentiments: "I'm still somewhat shocked to have been elected, but I couldn't be happier and can't wait to get to work. It was a very stressful two weeks but worth it in the end - now it's time to focus on a long year of getting stuff done."

Steph Hayle responded to her new position of Community and Wellbeing Officer, saying, "I'm really overjoyed at the turnout and the result. Winning in the first round and receiving over 2200 votes was utterly incredible and I cannot wait to start work. The campaign was tough but I'm so glad all the hard work paid off."

Zac Sheppard, the incoming York Sport President, said, "I'm delighted to be elected in what was a close race against a good mate, can't wait to get started next in July!"

James Durcan gave this statement: "I'm absolutely delighted to have been elected as President. We've got a great team that is really going to open up YUSU, listen to students and give them a voice. The elections have given us a great mandate to improve our students union and I can't wait to get started!"

# Cancer scholarship

**Oscar Bentley**  
DEPUTY EDITOR

A NEW LUNG cancer research scholarship at the University is set to be funded by a widower running two miles every day for a year, to a total of 730 miles across the year. Chris Gatenby, who began his year-long journey, dubbed 'Joe for Georgie' on 30<sup>th</sup> January, has pledged that "Come rain, shine, hail or snow, I will jog, run or walk at least 2 miles a day, every day, for a year."

Gatenby intends to raise the £25 000 needed to fund a Masters research student in the Department of Biology. They will work alongside the University's Dr Dawn Coverley, who is undertaking research into looking at how cancer cells form, and is trying to understand how the cells are allowed to become dangerous at the earliest stages, and requires a new researcher to aid her progress.

The scholarship is dedicated in memory of Chris' wife Georgie

Gatenby, a marketing manager for Betty's in Harrogate, who passed away following a battle with the disease. Chris Gatenby stated that "From the very first day of her diagnosis, Georgie was an inspiration; her inner will and positive attitude were phenomenal. Georgie always wanted to help others who had been given the same devastating news, but the aggressive nature of her illness prevented her from beginning fundraising. In Georgie's absence I'll be stepping forward, daily, to make her wish come true."

44 women lose their lives to lung cancer every day, and it is the highest cancer mortality rate in the UK, higher than that of breast and ovarian cancer combined. While a link exists between smoking and the disease, Georgie, like many other sufferers, was a non-smoker.

Dr Coverley said: "Progress in cancer research is usually the result of many small steps forward, but having an extra researcher will help us progress a little bit faster towards new ways to treat people with lung cancer."

Recruitment for the student to undertake the Masters research scholarship will begin later this year, and the successful student will begin their research in October.



IMAGE: UNIVERSITY OF YORK

# Protests to divest in fossil fuels return to campus

**Imogen Bellamy**  
NEWS EDITOR

ON 2 MARCH, A group of students and an unconvincing polar bear campaigned in Greg's Place to protest University investment in fossil fuels. Fossil Free UoY, "a group of students committed to combating climate change", wanted to raise awareness of the £656 256 of University funds invested in fossil fuels.

Members of the group handed out fliers and collected petition signatures from students and staff. The campaign plans to convince the University to commit to fully divest from fossil fuels.

This is not the first time that students have done this, as former Environment and Ethics Officer Norb Gordon also staged a Divest Protest at Greg's Place in November 2016. Currently a member of Fossil Free UoY, Gordon told *Nouse*: "Unfortunately Ella and I failed to embed the campaign successfully in the Environment and Ethics Network, so when our term came to an end



IMAGE: YUSU ENVIRONMENT AND ETHICS

the campaign ended with us. This time around we have a core team of campaigners who won't stop applying pressure to University Management until they commit to divest."

61 universities in the UK so far have committed to removing their investments in fossil fuels as a result of the harmful nature of burning them, due to their significance in contributing to climate change.

Fossil Free UoY believe these investments are in contradiction to the University's Ethical Investment Policy. Created in March 2013, this self-policed document states: "The University will not knowingly invest in companies whose activities include practices which directly pose a risk of serious harm to individuals or groups, or whose activities are inconsistent with the mission and values of the University."

The campaign gave *Nouse* a statement: "With 600000 deaths attributed to climate change annually (a number which is only expected to rise) and the multitude of other risks associated with this avoidable phenomenon, we do not believe that the University can continue to reasonably defend its in-

vestments in fossil fuels.

"Promising to divest from fossil fuels does more than weaken the influence of polluting industries and companies. It is a political statement reaffirming the University's commitment to combating climate change and championing sustainability in every way; not just through departmental initiatives, car-pooling schemes, and environmental research."

A University spokesperson told *Nouse*: "Reducing our carbon footprint remains a priority for the University and we have a number of initiatives designed to reduce our reliance on fossil fuels, from increasing recycling rates to the Student Switch Off campaign. We are committed to sustainable development and good carbon management and we are proud of our biodiversity and position as a sustainable institution. Departments have their own Green Impact team, consisting of volunteer members of staff, that aims to create a sustainable environment."

"The University's Environmental Sustainability Policy can be found here: <https://www.york.ac.uk/about/sustainability/policy/>"

# Strikes continue across campus

>>> Continued from front

and Stuart Corbridge, Vice Chancellor of Durham University, have made statements in support of their staff and maintaining a defined benefit pension scheme, with the letter concluding that: "Other Vice-Chancellors have issued public statements in support of maintaining a defined benefit pension. We call on you to do the same."

Lamberts responded to the open letter in an email to all staff, however he was clear in pointing

deficit is disputed, the "Trustee ultimately has the responsibility to ensure that the scheme is sustainably funded." Lamberts concludes that a sustainable solution must be found, unlike the changes which were made in 2011 and 2014, that have ultimately proven unsustainable.

The strikes now go into the seventh day after beginning in Week 7, and are planned to run until the end of term. The official picket lines on Hes West are Heslington Hall, the junction of Heslington Lane and Newton Way near James College, the entrance to Walmgate Stray by Natural Sciences, and the pedestrian and bike entrance at the 'top' of campus just off Heslington Road. The picket on Hes East is at Heslington East interchange near the Goodricke and Langwith, with the final picket being outside King's Manor. The picket line times run from 8 to 10AM, while Hes Hall runs from 10AM.

The official advice from the University is for students to continue to turn up to their scheduled contact hours unless they have been specifically told one has been cancelled, and to inform your department if a member of staff has not turned up after 15 minutes. A blog on the YUSU website notes that students wishing to support the strikes

can choose not to cross the picket line or to join the pickets, although they won't be recognised officially.

One student told *Nouse* that they "support the lecturers striking and call on the University to reach a solution as soon as possible in order to prevent any further harm to students' degrees", while another was markedly less supportive, saying that "asking students for sympathy can be perceived as tone deaf, especially considering the proportion of contact hours that students are missing."

A University spokesperson told *Nouse* that "The University continues to work constructively with the pension provider, USS, Universities UK (UUK) and the University and College Union (UCU), to try to find an affordable solution that addresses key concerns about inter-generational fairness, provides acceptable retirement benefit, and assures the financial sustainability of USS. In the meantime, the University continues to work hard to deliver teaching and to minimise the impact on students." While noting that this was a national dispute, the spokesperson also said that "The University welcomes news that both sides in the dispute have agreed to mediation by the conciliation service Acas."

633

Number to have signed the petition (at the time of writing)

out that this was in his capacity as Vice Chancellor, and not chair of EPF. In his response, Lamberts says that while he accepts that defined benefit schemes are far more attractive than defined contribution ones and that "The University wants to reward its staff in ways that are valued", the pension scheme is in "significant deficit". Lamberts also acknowledges that while different valuation models may produce different outcomes and the size of the

# Elections campaigning costs



Emily Taylor  
NEWS REPORTER

MOST STUDENTS noticed the display of cardboard on campus over the week of campaigning for YUSU, though more has been spent on campaigning than many might believe. The full-time officer candidates were allowed to spend £40, £20 of which would be reimbursed by YUSU, and a further £20 of their own money. With the 13 candidates this meant that up to £260 of YUSU money was potentially spent on campaigning materials, with a total cap of £520 for campaign spending. The part-time and non-officer roles were allowed to spend £30, with £15 reimbursed by YUSU and further £15 from their own money.

With 14 part-time officer candidates and 11 non-officer role candidates, this would mean up to £375 of YUSU money would be spent on campaigning with a cap of £750.

This means that up to £635 of YUSU money was given to candidates for buying campaign materials, with a grand total of £1270 being available for the candidates to spend. Since much of the cardboard was destroyed quickly during the campaigning period, it is questionable how effective this spending was. Academic Officer-elect James Hare told *Nouse* that not much of his cardboard survived the week of physical campaigning: "My team lovingly painted around 100 pieces of cardboard, some of them more spartan than others. By the end, only around 20 had survived, having fallen prey to the weather, workmen, and my inability to cable tie

them securely. The money spent on the paint for them could definitely have gone to a better use." One PTO candidate also told *Nouse* that: "Of the designated sites for putting up cardboard, the one on Hes East in between Goodricke and Langwith was the most ineffective, as it is the windiest part of Hes East with little to affix cardboard to, meaning that most of it got blown down."

Most of the candidates received cardboard freely and a clarification was received by candidates that cable ties and other materials to affix the signs would not be included, meaning that most of the money was spent on paint, posters, and online advertising. Concerns about online campaigning have been raised by some. Overspending on Facebook advertisements, for example, would be more difficult to prove as opposed to physical campaign materials.

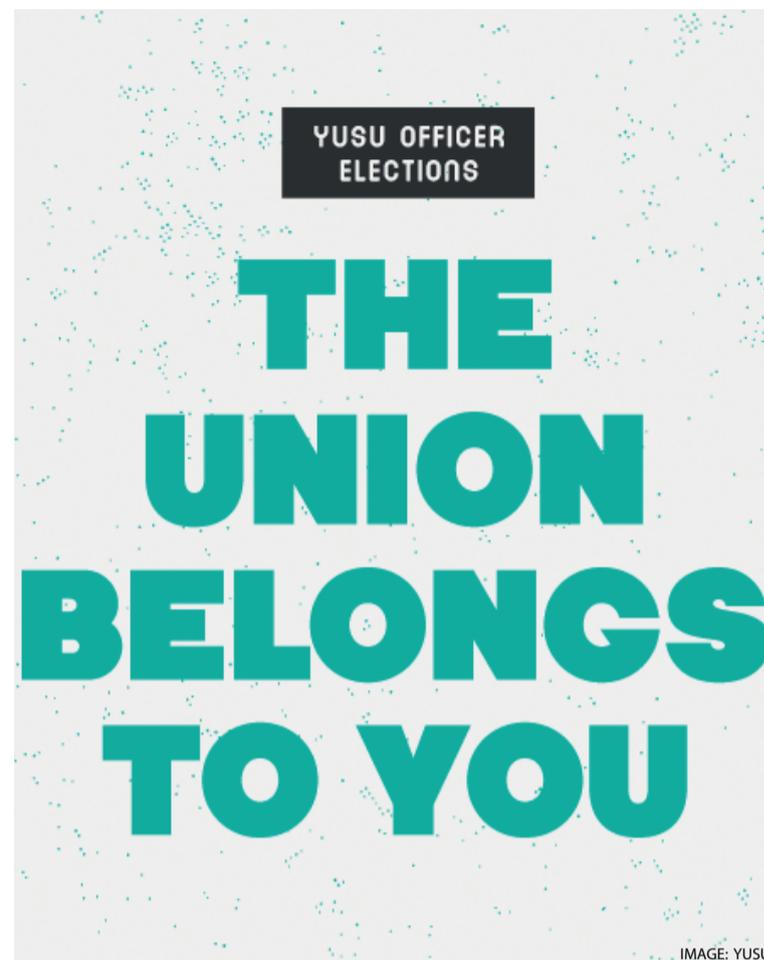


IMAGE: YUSU

# By-elections for vacant YUSU roles

Imogen Bellamy  
NEWS EDITOR

TWO YUSU PART Time Officer (PTO) positions have not been filled. The positions of International Students' Officer and Volunteering Officer, despite having applicants, had no candidates during the 2018 Student Union elections. Two non-officer positions, that of the Faculty Representative for Arts and Humanities and the Faculty Representative for Social Sciences have also been left unfilled.

There will now be by-elections, with nominations for all four positions having opened at noon on Monday 5 March. They will remain open until Friday 9 March, closing at 5PM. During the week of nominations, students interested are encouraged to attend a candidate information meeting in YorSpace on Thursday 8, from 5PM until 7PM. The Candidate Info Session will also be used to take applicants' official photographs for the YUSU site, meaning that anybody unable to attend must contact YUSU in advance.

There will then be one academic week of campaigning from candidates, with voting opening at midday on Monday of Week 10. The voting will then be closed at noon on Friday 16 March. This will be swiftly followed by the results announcement, which will be online at 5PM on the same day.

Candidates are only able to run for one of the four available

positions, and are subject to the same campaigning rules as those that ran in the full YUSU elections.

The voter turnout for 2017's Volunteering Officer and International Students' Officer were far from the lowest numbers for part-time officer roles. The valid votes for the four candidates running for Volunteering Officer (with two running a joint campaign) amassed 1289 valid votes and International Students' Officer hopefuls split 1476 votes.

2765

Votes for Volunteering and International Students' Officers, 2017

Alex Urquhart, the current York University Students' Union President, told *Nouse*, "Every year we see a dropout of candidates. This year we allowed candidates to nominate themselves without a manifesto, to help remove obstacles to students putting themselves forward and make it a little easier to engage with."

"We are doing a full evaluation of the elections to understand more about the reasoning behind the high volume of dropouts. By-elections will be held before the end of term, look out for information on the website and in YUSU emails during Week 9."

People wanting to submit themselves must apply at [elections.yusu.org/by-elections](http://elections.yusu.org/by-elections)

# PM launches review into tuition fees and funding

**Oscar Bentley**  
DEPUTY EDITOR

PRIME MINISTER Theresa May has launched a review into university funding and tuition fees. The review, to be chaired by author and financier Philip Augar, will be year-long, however the Prime Minister has ruled out scrapping tuition fees completely, saying that a fee scrap

£9250

The current fee rate charged to new students

would cause a rise in taxes and lead to a limiting in the number of university places.

In a speech in Derby on 19<sup>th</sup> February, the Prime Minister stated that under the current system students in England were faced with “one of the most expensive systems of university tuition in the world”, while also noting that “the level of fees charged do not relate to the cost or quality of the course”, possibly alluding to the fact that humanities students have significantly less spent on them than science students, despite paying the same level of fees.

The government is look-

ing to address issues which pertain to younger voters who overwhelmingly backed Labour at last year’s general election. Last year’s temporary freeze in tuition fees, announced only a year after the £9000 cap was lifted and fees were set to be allowed to rise with inflation beginning from £9250, is now set to remain for the next year as the government’s review is ongoing.

In her speech the Prime Minister rejected the idea that tuition fees should be scrapped

altogether, which was one of Labour’s key policies at last year’s general election, saying that she believed in the principle that students “who benefit directly from higher education should contribute directly towards the cost of it”.

She also argued that a fee scrap would mean a tax rise for people who did not go to university, which would be unfair on them, and lead to universities competing with schools and hospitals for funding, and that limits would most likely

h a v e

to be introduced on the number of university places. The review will focus on four issues: ensuring everyone can access higher education; the funding system; incentivising choice and competition; and how to deliver the skills the country needs, while also looking at how students and graduates contribute towards their education.

The Prime Minister also focused on how those students from poorer backgrounds are awarded higher loans than those who are better off, noting that poorer students should have an “equal chance” to their better off peers, though she admitted that this left them with a higher level of debt upon graduation. The Institute for Fiscal Studies (IFS) found that while the average student is left with £50 000 of debt upon graduation, poorer students owe an average of £56 000 of debt upon graduation. Justine Greening, who was removed from her portfolio of Education Secretary in January’s reshuffle, has since called for the return of maintenance grants, which would help ease the financial burden of living costs while at university for the poorest students.

Angela Rayner, Shadow Education Secretary, dubbed the review an “unnecessary waste of time” and claimed that “Labour will abolish tuition fees, bring back maintenance grants and provide free, life-long education in further education colleges”.

Tuition fees currently are

charged 6.1 per cent interest, with £5400 the average interest already accrued by graduation. Graduates only begin to pay back their loans once they are earning £25 000, and any unpaid debts are written off after 30 years. In Scotland Scottish students do not pay fees, while fees

6.1%

Interest rate charged on tuition fees

are capped at £4030 in Northern Ireland.

A Higher Education Policy Institute (HEPI) poll revealed that 63 per cent of students polled thought that all full time courses should have the same fee level, however 57 per cent favoured higher fees for courses which cost more to teach when pushed for a preference in the case that differential fees were introduced. 39 per cent thought that lower fees should be charged for arts subjects such as English and history, however only nine per cent supported lower fees for law.

17 per cent backed higher fees for courses which are precursors for careers with higher wages, while seven per cent backed higher fees for more prestigious universities. However, only 38 per cent of those were in support of lower fees for poorer students, with 59 per cent opposed.



IMAGE: WORLD ECONOMIC FORUM/BORIS BALDINGER

# UK universities better in arts than sciences

**Joseph Silke**  
NEWS REPORTER

THE NEW 2018 Quacquarelli Symonds (QS) World University Rankings has revealed that UK universities are performing better in the arts than they are in the sciences. The rankings, published this past week on 28 February, show that UK universities are topping the global battle royale in the arts and humanities more consistently than in the STEM subjects of science, technology, engineering, and mathematics. The study analysed data relating to forty-eight subject areas ranging from History, to Chemistry, to performing arts.

The success of departments and academics at each university was determined firstly by academic reputation and employer reputation, both measured using surveys of academics and employers. The researchers also measured the citations per paper produced by the department as well as the so-called ‘h-index’ which is defined as the “productivity and impact of the published work of a scientist or scholar.”

Not only have UK universities

performed better overall this year, UK universities made the top three of the rankings in ten arts and humanities subjects, while only twice for engineering and technology. Oxford topped the list for English and Archaeology while University College London (UCL) did best in Education and the Royal College of Art triumphed in Art and Design. Cambridge also performed strongly but failed to reach the number one

12<sup>th</sup>

York’s archeology department’s place in the world rankings

spot in any subject.

The Massachusetts Institute of Technology (MIT) continues to dominate the STEM fields, coming first in Physics and Medicine for example, with Harvard University also topping the rankings in fields such as Law and Accounting. York however dropped from one-hundred and twenty-seventh last year to one-hundred and thirty-fifth this year.

Two departments at York were, however, ranked within the top twenty-five in the world with the Archaeology department ranking twelfth and Social Policy coming in



IMAGE: CDBRICE00

at joint twentieth. The History, Psychology, and Development Studies departments were all ranked within the top one hundred in the world. Overall York arts and humanities subjects rank fifty-fifth in the world which reflects the general trend of success in arts and humanities across the university sector in the UK.

The general upward trend for UK universities is an encouraging sign for some in the academic world, especially in the context of Britain’s departure from the European Union, as a new place in the world is forged. The uncertainty has caused concern that international talent might be dissuaded from Britain. At least one UK university, however, ranked in the top three universities in thirty-two out of the forty-eight subjects analysed.

The research director of QS noted in response to the results of the investigation: “Though there are still legitimate concerns about the type of relationship that the UK’s universities will have with, say, EU research programmes and student mobility frameworks post-Brexit, these results offer grounds for optimism.” The UK is the second most popular destination for international students in the world, after the United States.

# NO COMMENT



IMAGE: STUDIO CANAL/HEYDAY FILMS

## Paddington 2 is about compassion not politics

In a world of highly politicised cinema, not every film made must have an innate ideological stance

Roland Spencer



The Paddington sequel, the 'best rated film of all time', failed to win a single BAFTA; was completely ignored by the Academy; and has financially earned less than its predecessor: disappointing, to some. However, this lack of accolades are irrelevant to what made Paddington 2, without doubt, the most impactful film of 2017. It is a testament to the importance of bringing positive British values into a global age.

The sequel follows Michael Bond's red-hatted bear as he attempts to purchase his beloved aunt a picture book of London. Paddington still resides with the Browns in a pastiche of London, which folds together the aged artefacts from the ombre tinted pages of Bond's stories with a hectic, more current, city.

Paddington has been called anti-Brexit, and although it's hard to make a statement of any sort, these days, without being associated with some high-flying political

viewpoint, I don't believe this was the film's direct intention.

Paddington isn't anti- or pro-Brexit. He's a talking bear. He is a child himself, and sees the world with an innocent, and at times bumbling, touch that we could all learn from. Paddington is pro-listening, he is pro-compassion, and he is a bear who believes in truth. You can attach whatever boorish policy

**Paddington isn't anti- or pro-Brexit. He's a talking bear** ”

view or action to those beliefs, and in a post-truth world you'd be hard-pressed to be proven wrong.

Treating individuals unlike ourselves with a sense of care has been a common theme in children's films for decades: you will find the same ethical strands in E.T. the Extra Terrestrial, How to Train Your Dragon, and Monsters Inc. So why now are these sentiments seen as political views on isolationism? Why is an

adolescent mammal's considerate behaviour a comment on Brexit, anymore than the same character's habitation of a West End Flat a clear-cut metaphor for the London rent crisis?

Paddington doesn't stand with a political viewpoint, he stands with compassion. Whether you'd like to believe it or not, these core values still represent the citizens of our modern society. You'd be hard-pressed to find someone who doesn't like the concept of communication. If you give someone the space to be listened to, they might not finish the discussion agreeing with you, but they will make an effort to understand your thoughts too.

Paddington 2 represents those deeply held values, in its whimsy and playfulness, by reminding us that: should a president be offering guns to teachers; should a country malign a union; should a person be segregated by a community - everyone deserves to be cared for.

Paddington finds himself in prison with convicts, as frightening as is appropriate for a kids film. He does not forget, as an ursine anglophile, to be polite and kind - to listen and be compassionate to the views he might be afraid of. In doing so,

he changes the environment around him for the better, and makes friends of those he might fear. It is a representation of our modern society which exists but, behind the ruckus of proliferated ignorance, is often not seen: a willingness to acknowledge our fears, and to find the positives past the fearmonger's gates.

Paddington, with difference cemented into his DNA, isn't scared of change and the unorthodox. He muddles through, working hard to show kindness to all those around him, with a beneficial empathy any child, or adult, can see. Paddington's

**All it asks is for you to be someone you've always been** ”

issues in prison begin because he is not heard in court. Each character has their lives impacted by a lack of compassion. Even the film's antagonist's issues stem from being ignored as a performer, a commu-

nicator. This amalgamation of tales that follow a common need is what makes the film exceptional, tightly written and to-the-point.

The film concocts introspective humour, as well as 'Buster Keaton' antics in a heart-warming tale. This mixture turns the reality on the other side of those cinema doors into a potentially cosy space: a world which feels like you're drinking a steaming mug of tea and dunking a biscuit, while sitting in the curves of a well-worn sofa.

It is a film that offers us a positive outcome in a negatively charged environment. All it asks is for you to be someone you've always been: a young child with a sheepish innocence, that could disarm the grumpiest foe but harms no one.

Paddington 2 doesn't need to be a box office success and have countless awards as proof of its impact. Its existence alone is proof that these beliefs are not going away; it is a bastion of love in a difficult world, and it is a representation of humanity's innate belief in community. It is a film that will stand the test of time. It represents our society now, and will continue to represent it far into the future. It's not a Brexit film, it's a human film - about a bear.

# Don't let charm hide North Korea's true malice

The olive branch to the west is not the thaw in relations that many hope for, but the start of a new, more troubling phase

Calum Stewart



Officials from South Korea have signalled that North Korea is ready and willing to hold inter-Korean talks with Seoul and the United States. This offer came after the North Korean delegation visited South Korean authorities on the final day of the Pyeongchang Olympic Games last week. At face value this could be interpreted as an amicable prelude to peace in the Korean Peninsula. After all, the North agreed to send its first delegation of 150 cheerleaders, support staff and athletes, of which there are two, to the Paralympic Games after an agreement was made early on Tuesday. This follows the visit of Kim Jong Un's sister, Kim Yo-jong, whose invitation to President Moon Jae-in to cross the border and have talks with her brother was met with cautious optimism from the international community.

However, there is little to suggest that the global standoff is coming to an end. On the contrary, tensions are as fraught as they've ever been. North Korea's behaviour represents another toxic strategy designed to further inflame tensions in the Korean Peninsula, with Pyongyang using its charm of-

fensive as a carefully orchestrated political ploy to lessen economic sanctions and erode trust in the United States. With an emerging China that is determined to maintain the status quo, incendiary rhetoric from Donald Trump, and the arrival of a controversial North Korean general, there is still little room for optimism. Unlike Kim Yo-jong, who offered a human face to the Hermit Kingdom, the leader of the North Korean delegation, Kim Yong-chol, represents the cold, calculating and militaristic ambiguity that characterises North Korea's ruling elite. Kim Yong-chol is widely

## Beginning talks will not lead to cooperation

considered to be responsible for the sinking of the ROKS Cheonan in 2010 and the murder of 46 South Korean servicemen. His arrival has undermined the tranquility that Moon envisioned, after a year of escalating hostility in the Korean Peninsula. This offers a serious setback to Moon, who is keen to establish productive co-operation with the North among a younger generation that is becoming increasingly indifferent to reunification.

The talks that North Korea ostensibly desires from the United

States are unlikely to bear fruit, if they happen at all, as Washington will only conduct an official meeting under the framework of nuclear disarmament. Pyongyang will not agree to this; after all, history would suggest Kim Jong Un is only one ICBM stash away from being the next Muammar Gaddafi. The purpose of these talks is not to cooperate, but to soften North Korea's image in order to prevent further economic sanctions and paint the United States as an unreasonable actor. The fiery rhetoric of Donald Trump helps Pyongyang in this respect, with the President stating last Friday that "If the sanctions don't work we'll have to go phase two - and phase two may be a very rough thing, may be very, very unfortunate for the world".

North Korea's charm offensive could effectively destabilise the entire Asia-Pacific region by driving a wedge between Seoul and Washington. Moon, a fervent supporter of reunification, may move away from Washington's strategy of maximum pressure and take matters into his own hands if his suggestions to "Lower the bar" for talks are ignored. The implications of this could be severe, as by establishing a viable diplomatic channel directly between the North and South, the authority of the US as a mediator would be significantly diminished, and Moon may instead be enticed to drift to a more emboldened Beijing for help. A perilous thought indeed.

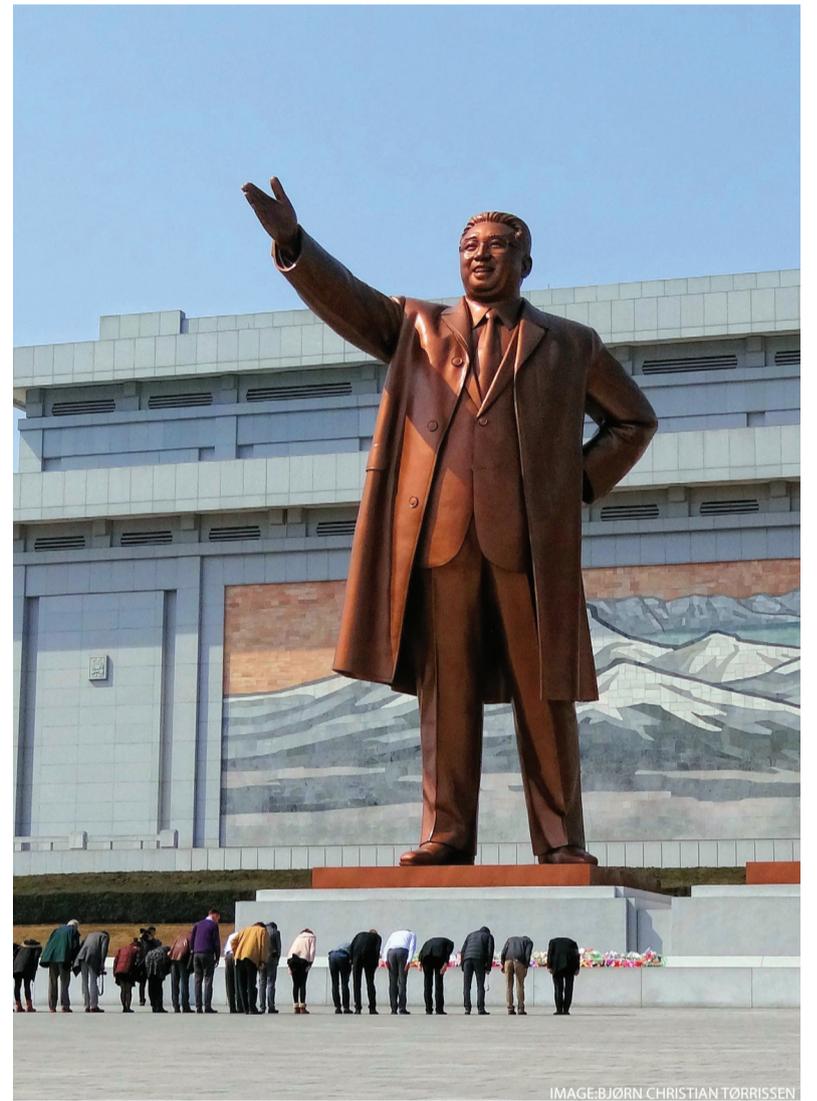


IMAGE: BJØRN CHRISTIAN TØRRISSEN

# It's time to say goodbye to the RON and only

The popularity of the campaign to re-open nominations has shown the ambivalence towards the entire campaign

Imogen Bellamy



I feel this should come with a disclaimer: I was on my boyfriend's campaign team. He won, and became Student Activities Officer. While I'm happy for him (and oh so relieved that I never have to wake up next to him as he looks at voter stats again), my hatred of any cardboard has become a lot less inexplicable after I singlehandedly painted all of his slogans.

The cardboard covering selected portions of campus, for the average student, is the main way they know that the YUSU elections are happening. They aren't in the small percentage of students who will read *Nouse*. How will they know what a 60 Second Manifesto is? They won't listen to URY's interviews - they won't even listen to their best mate's 11AM show every Sunday during second year! Engagement begets engagement, and the student populace don't particularly want to know who their next president is. Who

would, after America?

Enter RON. RON knows what it's like to be you. RON cares. RON has a collective of people behind him. RON is a massive hell goose that looks like it'll leave your soul alone as long as it gets your first-born in return. RON is the average student. The rise in voter numbers is not for any lack of trying from YUSU - it's due to a group of third years stealing the James College mascot and haunting our nightmares.

## Engagement begets engagement

This politicking disguised as apathy works for some, although people who have run in an attempt to say the exact same thing as the goose have been largely ignored. Probably because nobody before has had the physical presence of something that looks like the corporeal manifestation of the eternal damnation awaiting those who clap

when a plane lands. The people who voted for RON only acted apathetic - in reality they wanted to be part of something, anything really, and anything was the scariest of the College mascots.

While some students do want to vote and have a say in who's lobbying the University on our behalf, some simply just don't care. They want to do their degree in peace, without some 10-foot beast of the depths (or a 21 year-old wearing the same shirt for the past four days) looming over their library desk to hand them a voter card requesting their support.

This particular kind of student will leave the library for reprieve, only to run into three more sabbatical hopefuls in the process, and try to reach the freedom of the Derwent computer labs, whereupon they're nearly run over by a rickshaw, YUSU's "Voteswagon" created with the intent to get students involved, and someone on board yelling through a megaphone about how they need to vote. Seeking the retreat of the normally post-apocalyptically quiet realms of Campus East, they're

confronted by more electoral candidates - or are they the same ones?! They're everywhere!

There's no escape for those who want to get away

from the YUSU Elections in the constant drive to up turn out numbers. It's ridiculous. By making club campaigning opt-out, they have lost the truly apathetic vote. Nobody will lose their inhibitions long enough to select whichever candidate is dancing badly with cardboard outside, then happily forget about it, ever again. Anybody not engaged, after RON Goosu, chose not to be engaged.

YUSU needs to up engagement outside of elections. Office hours, such as ActiviTEAS and Pool & a Pint go some way to doing this, but students need to realise the Sabbatical social media accounts and YourSpace offices are there for people to be able to engage with YUSU. While charitable donations and temporary alcoholic discounts help in the short term, they aren't a viable solution.

Meanwhile, I'm going to finally disengage. After a hectic, organisational nightmare, there is a cardboard pyre of blue painted fins just waiting for me to burn them. An offering to any gods listening: "Please, never let me run into the James College mascot again!"



IMAGE: UNIVERSITY OF WORK MEMES

# Fast track degrees are setting us up for failure

The plans for two year degrees at university deprive prospective students of the factors that make higher education so valuable

Adam Philpott



University is about the consumption of facts as fast as possible to be regurgitated in order to pass exams that will provide students with a ticket to the next stage in the production line. I'm joking, of course. But ex-universities minister Jo Johnson isn't when he adopts this straitjacket understanding of higher education in his narrative directed at extending the provision of two-year undergraduate degrees in England. This proposal takes too crude a view of education and is an unnecessary acceleration of a process which is so much more than gaining a degree.

Being in the closing stages of the second year of my three-year degree, I think I am perfectly placed to add my voice to the debate surrounding whether universities in England should offer two-year "accelerated" degrees; and try to persuade you that it is a bad deal for

students and universities.

Under plans for fast-track degrees, proponents focus their argument on lower student debt, quicker achievement of a degree, and a faster entry into the labour market. It is true that students would be carrying a lighter load of debt upon donning a mortarboard - whether fees are capped at £11 100 or at the higher fee of £13 500 which would pull tuition costs level with three-year degrees overall - because they would pay one year less in living costs and would be earning in the graduate market more quickly. The government claims that students could be saving up to £25 000. However, are financial savings worthwhile when losses are made in other areas?

At the heart of this debate are the more fundamental questions of why we go to university and what education should aspire to achieve, as well as the ever-present questions of what we want from life and how we perceive money. If university was just about gaining a degree, then getting to that point one year sooner certainly appeals to efficiency. However, I'm sure I do not stand alone in saying that university is not

something to be endured and is so much more than lectures, seminars, and exams. Indeed, I probably spend the least of my time at university on those three things. I came to university to have a bloody good time (university is meant to provide us with the best years of our lives, right?) and in the process hopefully transform from a dependent 18 year old into a version of myself much more equipped for entering the real world.

Simply doing a degree would fall short of those ambitions. Yet a two-year pathway would only leave time for studying towards a degree, since students would be heaped with the same academic content as a three-year route, only with the burden of having to complete it all one year faster. There would not be time for involvement in sports clubs and societies, and that should be reason enough to shelve

policies for more accelerated degrees. Societies are equally as important as a degree since they contribute to what you hope to display with a degree - employability - while providing students with solid friendships, lifelong memo-

ries and ways to reduce stress.

As such, factory-like efficiency arguments that two-year degrees would create the same product, only built faster, are wrong. It won't be the same product, just like pasta boiled at a higher temperature for a shorter time does not taste as good. On the fast-track, students would not have time to pursue their interests outside of their course, which in turn deprives students of the true university experience, suffocates personal development and fails to safeguard mental health. Instead, it would lead to burnout of students and higher levels of stress for a generation which already experiences excessive worry.

In sum, university is about much more than just gaining a degree. It is about thought, reflection and personal development which are all things to be facilitated, encouraged, and treasured. Jo Johnson's fast-track plans fail to recognise this, and should be terminated in their infancy.



IMAGE:EU2017EE

# The lack of women in comedy is a tragedy

It has taken years to include women in mainstream stand-up, it is now time for women to take the lead in comedy

Stella Newing



"The default is white male. That's the issue. Anything else in comedy is still considered other," said Josie Long at Amy Anette's What Women Want panel during 2017's Edinburgh Fringe. "But it's 2018", we all cry; can this really still be the case? The facts would imply, unequivocally, yes.

It took *Mock the Week* 162 episodes before they featured two female comedians in the same show, a sight which is still somewhat of a rarity in television panel shows. In 2014 the BBC announced that panel programmes which didn't include women were "not acceptable", and since then, television producers have followed this advice doggedly.

This can sometimes be seen as a somewhat cursory measure, though. Yes, the female comic is there, but flying solo, giving the impression that she has been put there to tick an inclusion box rather than to signal any positive change for gender imbalance in comedy.

There seems to be a vague general assumption that the comedy scene for females has been blown wide open in recent years, that they're swamping the stand-up bills. But when it comes down to it, we're

seeing the same handful of faces (Aisling Bea, Roisin Conaty, Katharine Ryan, to name a very few) who have managed to gain acceptance in the male-dominated industry and are now being shunted round the major panel shows as a token.

There are the old stalwarts of course, like Jo Brand and Sarah Millican, who have made vital progress for female comics in the last decade or so, but the scene for women is pretty conservative. There doesn't seem to be room for any experimen-

It goes without saying that, when the line-up lacks diversity, so does the content

tation or wackiness: when was the last time we saw the female equivalent of Joe Wilkinson or Sam Simmons, someone who threw caution to the wind and created a persona that was completely bizarre? Never, because it's too much of a risk. If a stand-up comedy line-up often includes only one female act (who is never the headliner), how many of those women are really going to take a chance with an audience who have some well-established expect-

tations of the humour that they are going to see?

It goes without saying that, when the line up lacks diversity, so does the content. The comedians who are not white males often typecast themselves, with their routines revolving around their minority status. Particularly with non-white male comedians, their jokes (even if it's just the opening line) will make reference to their race.

In April 2017, at the Melbourne Comedy Festival, as he took to the stage following a Chinese comic, Aaron Chen quipped, "I know what you're thinking. Two in a row." Romesh Ranganathan wrote for *The Guardian*: "I need an angle. If I wasn't Asian I would just be an overweight father of three... Being Asian is the main point of difference with the majority of the audience, so why not talk about that difference?"

It's a fairly depressing thought that a non-white comedian knows his routine will be successful if he draws upon race, and it certainly doesn't say much for Britain as a society. Is it the fault of the audience or the industry? Or is it a self-fulfilling prophecy?

The audience will keep laughing as long as these are the comedians they are being provided with, and so the industry keeps providing them. The bottom line is that what we're receiving is the unchallenged experience of the white male and we're enjoying it, leaving no room for diversification.



IMAGE:92YTRIBECA

## EDITOR'S OPINION

### We can't skimp on innovation

Jan de Boer



I think I can speak for many people when I say that as I saw Elon Musk's rocket the, 'Falcon Heavy' take off, I was immediately captivated and transported back to the pioneering moments of the space race. It was a monumental achievement, made more so in that it was not made to satisfy a particular demand but to satisfy one person's dream of propelling humanity into a brave new world of space travel. I saw a new Brunel when I saw the red car reaching orbit and make every flat-earther quake in their boots. If only the same could be said for more enterprises.

I say this because I am currently writing this on the delayed train back to York, after my original one cancelled, having gotten off of two planes that were around three hours behind schedule, due to what was at the time a dusting of snow. It is abundantly clear that services like these are in dire need of grander vision beyond the ilk of maintenance works and replacement bus services. The habit of today is to make peace with mediocrity, instead of expensive ventures into the unknown. The money it would cost to expand and build new projects to the extent the Victorians did would of course be enormous, but a fear of spending can only make us resort to the same short-term economic thinking which got our public and private services into the state we find them today.

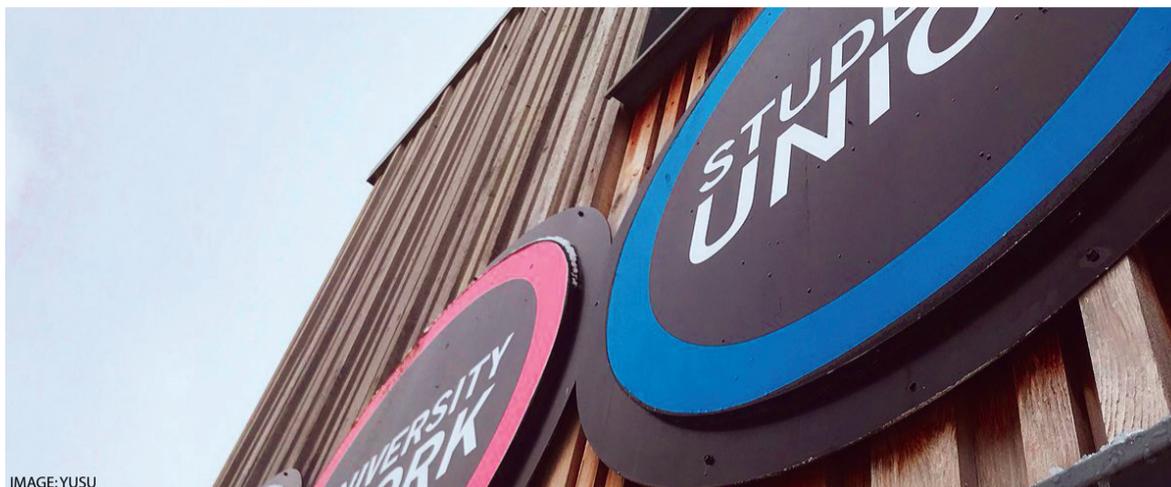
What I am suggesting, in brief, is for Britain to re-adopt the radicalism behind the investments of the past. Britain is in need of a "new deal", one which does not appease the issues of the short-term but focuses on the potential of the long term. 1.3 million new homes sounds like a Labour Party wet

dream, yet in the 1930s it was to the most part fulfilled. I cannot for one moment believe that Britain hasn't got the same strength of character that brought us vast growth in the 1800s and the affluence of the 1950s. So why aren't these industrialists, environmentalists and great architects given the chance that they are denied by current orthodox political thought? Why shouldn't grand ideas be given the go-ahead?

We, the British people, have always prided ourselves on how our heritage is defined by innovation and relative success. However, as we focus on the great projects of the past, we are reluctant to support the great projects that could define our present. Whether you agree with the HS2 rail link or the expansion of Heathrow Airport, one must admit that these plans have taken too long to be approved and too long to be executed. This is not only discouraging, but it sets the precedent that a true visionary must sacrifice a significant proportion of their lives: first you must survive the wave of red tape, if you wish to even dip your toe in the pool.

President John F Kennedy said of the motivations behind the space program: "we do this, not because it is easy, but because it is hard". All grand projects will come with the same risks that allowed mankind to land on the moon but also led to the events of Apollo 13. Grand projects like the expansion of British industry and infrastructure will come at great political and economic cost that could lead to ruin, but risks should not overshadow the potential for massive rewards.

As much as I hate ranting on about 'how it used to be', I believe that the optimism behind these investments should be a point of pride, as it was in times gone by. I admire the likes of Musk, Gates, and Jobs (and to some extent Branson), but it should not just be a billionaire's game. If we ignore the pioneers of today, we may throw away the promise of a better future.



## Challenge white privilege in the University and beyond

We must educate ourselves and question our unconscious bias

Alex Urquhart SU



At every stage of my life, though originally I didn't know it, it was easier for me than it was for a Black, Asian, or Minority Ethnic person; for a woman; for someone disabled; or for a member of the LGBTQ+ community to be shortlisted for jobs, to be elected by a majority, and to get the big opportunity. Even with comparable qualifications, experience and ability. My life has not been played out on a level field. I have had a constant, unearned and unfair advantage. I acknowledge exactly that privilege, and call the student body to renew action for marginalized groups in our union, university, city, and world; building on the comments of our newly elected BAME officer Nayomi and the work of current and former YUSU officers over many years from BAME backgrounds.

This privilege I have mentioned is fundamentally true for white people in the UK. The barriers and injustices Black, Asian, and Minority Ethnic people face are profound to say the least, and something many others like me will never experience or fully understand. It is of paramount importance to proactively listen to the complex oppressions of these groups first and foremost, so we can open up a real conversation about racial inequality at York.

Every single one of us must take action to tackle inequality and injustice in our society beyond the work that YUSU does and will continue to do. It is down to you, the student, to care, to educate yourself, to listen and to be an ally. The scale of this issue requires all our officers, JCRCs, CSAs, student media, societies, students, and institutions, to be the momentum needed to create lasting social change.

Our work needs to move beyond self-critique and proactively into what concrete action we can take in real terms. Such action in-

cludes talking about and acknowledging privilege in a way that enables us to inspire people to constructively challenge injustice, to extend a hand to help up someone who doesn't look like us, to diversify our curriculums and develop new forms of marketing. I want a union where those with privilege don't feel offended by having it pointed out, but can educate themselves and be a part of a positive movement that brings us together for a more equitable and positive future.

As a white president it's important that I use the platform I have to talk about this, but it's also vital that I, along with all the aforementioned groups and unions, create more spaces where BAME voices are heard. Racism is a form of social exclusion - at least from swathes of mainstream society. But we can't solve this problem simply by helping the vulnerable to tackle the injustice they face. It's important to recognise that our unconscious mind makes most of our decisions. White people must understand the dynamics of privilege, and be honest that hidden beyond our self-image sits a range of prejudices we have gradually adopted. We have grown up and live in a world with messages about difference.

Let's increase the volume and frequency and breadth of this conversation. It is a priority. I am working within the Union on a new academic strategy that specifically looks at social exclusion. I am submitting proposals to the University for funding to enable participation in clubs, societies, and volunteering for those who currently can't afford to engage. I am setting my current officer team and every team that follows the challenge to increase the diversity of leadership and engagement in the Union, the University and wider society.

If you are a white College Chair, elected Union officer, Club captain, Society Chair, newspaper editor, academic, senior manager or vice chancellor - educate yourself, acknowledge your privilege and question your unconscious bias. Become more practiced in bringing your and others' unconscious biases in

to the light and tackling them more effectively and quickly.

Find ways to empower and recruit more BAME people with lived experience into your teams, your communities, your activities, your courses. The diversity of the team is important and diversifies our decisions and actions. We are striving to make this true of our trustees, sabbatical officers, and staff. We know we have work to do and we are committed to addressing this but it is a collective responsibility. Recommend BAME students you know for leadership roles and support them in going for those.

Build awareness in your teams of racism and privilege and the subtle ways in which it operates. Create spaces in which people can discuss and explore lived experiences from each other, question norms but understand that people who have less cultural protection may protect their privacy strongly. Challenge your departments to diversify their curriculum and teaching. Support your course and faculty reps in making this conversation a priority. Be an active bystander, educate yourself on microaggressions and challenge others on discriminatory attitudes, behavior and language. Report discriminatory behavior or language through the university's student misconduct form or to the relevant external authority. Seek guidance if you don't know where to report.

I need to stress that these views do not aim to appropriate the experience of people of colour to further my own profile. I'm absolutely not suggesting that it's only white people's responsibility to tackle the status quo. I am recognising that white people across society and leadership create this inequality, and that everyone must tackle it. I really hope that people will want to work with me to find ways of advancing equality for all in our Union, our University, our student communities and wider society. We all must work towards a greater self-awareness of how our privilege benefits us, and be conscientious in using it to enable everyone to succeed in our community.



CARTOON BY HOLLY HUXTER

"Splendid job, what's the scale?" "Oh one to one"

# Refugees are not the criminals of nightmares

The women seeking asylum at Yarl's Wood should be treated as human beings and not dangerous criminals

Seren Hughes



Yarl's Wood is an immigration removal centre in Bedfordshire which houses adult women and family groups before deportation. The centre claims to pride itself on values such as "decency" and "respect", but many of the women, already vulnerable due to conditions in their home country, are experiencing gross mistreatment. The situation in Yarl's Wood reflects the UK's selfish intolerance of immigrants and threatens human rights. The Chief Inspector of Prisons, Peter Clarke, recently revealed that a large proportion of the women held at Yarl's Wood sought asylum in the UK because of gender-based violence in their home country. Many are victims of trafficking, torture, or sexual abuse, and under Home Office regulations, should not be detained due to their fragile state.

To make matters worse, some officers at the centre have been charged with sex offences against the detainees. Margaret, a woman who was gang-raped in the Democratic Republic of Congo, sought asylum in the UK only to come straight to Yarl's Wood, where she is "watched by men and women night

and day" and feels ashamed of her situation. This is an unacceptable environment for vulnerable women to be kept in. It is unjust that these women escaped their home countries to flee sexual violence only to meet with it in their supposed asylum. Further threats to the human rights of these women include indefinite incarceration, unlawful punishment rooms, and poor access to health services, all of which put Article 3 of the Human Rights Act at risk. If these women must be detained, the Home Office should at least have the decency to detain them in humane conditions. Just because it has been decided that they are no longer welcome in this country does not mean a blind eye can be turned to their suffering. The Home Office has a responsibility for these people, at least as long as they are on British soil.

Furthermore, a watchdog report has revealed that two thirds

of the women held at immigration removal centres across the UK are later released back into the community. This raises the question of

Home Office look as if it is cutting corners in order to cull the number of immigrants and asylum seekers.

Most of these women have not even committed a crime, so why must they be detained? They pose no threat to the country, apart from the unfounded suggestion that immigrants steal jobs or sit on benefits. They should be allowed to live in the UK normally before their deportation.

Belgium adopts a softer approach, whereby returning asylum seekers are placed in 'return houses' and given access to 'coaches' on aspects such as legal advice and counselling. The mistreatment in the UK is unnecessary and can only be seen as an example of the hypocritical intolerance of immigrants in our Brexit culture.

The government is clearly guilty of misconduct in Yarl's Wood, as Diane Abbott wrote to the Home Secretary, Amber Rudd, for over a year before she was granted access

to the centre. Abbott's visit finally took place last week and she said, as a result of speaking with a group of detainees and seeing their conditions, that "the women of Yarl's Wood are desperate and we owe them a duty of care." At the time of

Officers at the centre have been charged with sex offences against the detainees

her visit, around 120 women were on hunger strike against indefinite detention and for improved conditions. A hunger strike is a serious call for help. Change is essential.

The least the government can do for immigrants and asylum seekers who have faced incredible hardship is to treat them with respect while they are in the UK, a country which claims to foster human rights. However, the dire situation in Yarl's Wood shows that we do not even have to look beyond our own borders to see intolerance and injustice.

How can the UK claim to have the authority to help other countries where human rights are threatened, if they are not even protected on our own soil?



IMAGE:TAKVER

whether their detention was justified in the first place and makes the

# The dire straits of organ donation in England

England's crisis for organ donation is in need of a permanent resolution that does not focus on an opt out system

Patrick Walker



I have a genetic disease called Alport's syndrome. It has caused me to become hard of hearing, and means my kidneys are likely to slowly deteriorate to the point where I will require a transplant.

That is why I, and other potential recipients of organs, are extremely supportive of the Private Member's Bill just approved by MPs to fix organ donation in the UK. Under the new system, individuals will have to 'opt out' of donation of organs when they pass away, hopefully increasing the pool of potential donors. For the 6 500 people on the organ transplant waiting list, this change is welcome. Kidney patients on the list may have to spend hours a day on dialysis and the transformation in quality of life a new kidney can bring is astounding.

England currently suffers from a crisis of donation. NHS figures report that around 500 people die while waiting for an organ each year. The limiting factor for Eng-

land's mediocre transplant rate is, oddly, not infrastructure or funding: it is donors themselves. Roberto Cacciola, a kidney transplant specialist from NHS London said "we've been waiting a long time for this to happen. I have 400 patients on my waiting list for a kidney, of which I manage to transplant 120 a year. I would do more if more kidneys were available."

This change will bring England into line with Spain, where an opt-out system, among other changes, has made it the world leader for organ transplants.

Presumed consent cannot and should not be the final solution to the problem

There are concerns surrounding this new legislation that I want to address: the first being that opt-out systems don't seem to have increased organ donor numbers in some countries that already use the

system like Wales, or Sweden, where presumed consent has been in place since 1996. Wales saw no increase in the number of donors following the law, which is troubling, until you consider that for success stories like Spain, presumed consent was just one step towards a better system. Founder of the Organización Nacional de Trasplantes (ONT) Rafael Matesanz noted that "good organisation", along with "continuous adaptations of the system" were the key to success. Presumed consent cannot and should not be the final solution to England's problems.

There is another issue with presumed consent. Should the English public, by default, allow the NHS access to their organs after death? It might seem morally questionable to answer in the affirmative, except for the fact that surveys indicate that at least 80 per cent of people would consent to the process anyway.

Daley Cross, a youth worker for Oxford Young Adult Clinic, also notes that families still play a role. Organs can only be harvested if the donor has "had the conversation with [their] loved ones" and their wishes are "known". The state cannot just extract without the consent

of a bereaved family: they must continue to respect the dead.

The presumed consent change is undoubtedly still a difficult conversation

to have: both for recipients and for the English public. With luck, though, it's not a conversation we will need to have for much longer. The Kidney Project hopes to reach clinical trials by 2020 to achieve the extraordinary feat of an artificial kidney. For now, sensible organ donation policy is an absolute necessity.

We must recognize the value of a programme that could save hundreds of lives a year.



IMAGE:HEALTH.MIL



**Joel Franco**  
@OfficialJoelF

Hundreds gathered in Australia to say Owen Wilson's iconic "wow" in unison 26 Feb 2018



**Cancer Research UK**  
@CR\_UK

After smoking, obesity is the second biggest cause of cancer. It is our duty to inform people about this and lobby the government on policies which will help us all to keep a healthy weight. 28 Feb 2018



**Channel 4 News**  
@Channel4News

"I cannot sit there and watch us moving in a direction that is going to be damaging for millions of ordinary people." Sir John Major says parliament should "take control" of Brexit and insist on a second referendum if necessary. 28 Feb 2018

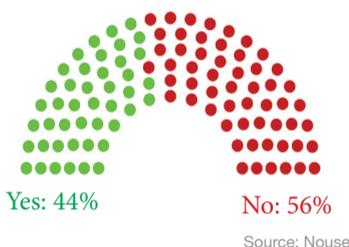


**HuffPost UK**  
@HuffPostUK

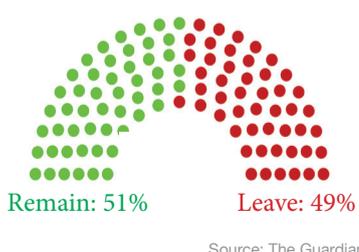
Vice-chancellors have pocketed an 'eye-watering' 227% increase in financial benefits since 2010 28 Feb 2018

## BY THE NUMBERS CAMPUS POLLS

Are we a generation of snowflakes?



Were you to vote again, how would you vote on leaving the European Union?



# CLASH OF COMMENTS

Are we a generation of snowflakes?

YES.

**Claire Geller**



I would argue that there's truth in the claim that our generation are so called 'snowflakes'. As young people in the UK, we live in a time of relative prosperity. We've succeeded the wartime generation of the 1940s and the upheaval caused by the labour reforms of the 80s. While there's still a lot to be done to maximise our wellbeing, to complain that we as a generation suffer more than previous generations is objectively incorrect and is symptomatic of the Snowflake Generation.

The Cambridge Dictionary defines a snowflake as a young person who is "too easily upset and offended" and this definition rings true with how some young people respond to insults in the 21<sup>st</sup> century. Social media has allowed the snowflake culture to spread like a blizzard. Distanced from the person or idea that offended them, rants that go viral blow everyday problems out of proportion while the weight of popular opinion combined with the malignancy of trolls taints what could have been a productive discussion. Indeed, I believe a lack of debate characterises the snowflake problem.

We must always oppose racism, sexism, homophobia, transphobia, and ableism, but there exists a hypersensitivity to tackling these issues head on. The very existence of NUS' no-platforming policy (banning groups such as the British National Party from speaking publicly at events) limits students' exposure to these problematic viewpoints. Unheard, these views go unchallenged and

we are denied the opportunity to overturn misinformed views with rational arguments. At the end of the day, we are legally adults and as such have a right to engage with or debate alternate views, unfettered by the no-platforming policy. I see the student body as becoming increasingly enveloped in censorial bubble wrap and while tools such as trigger warnings (statements forewarning listeners of sensitive material) are fine in lecture theatres, in the real world upsetting material doesn't come with a warning. Moreover, the triggers that affect students are not predictable or generalised. Like snowflakes, we are individuals that interact with the world around us in different ways. I think that while our individual right to be offended or upset should be respected, we must never lose sight of our potential for resilience.

However, it must be said that the term 'snowflake' is regularly misused. There are many young people who, when raising a genuine issue, are silenced and mislabelled as over-sensitive by the media. Furthermore, Claire Fox argues in The Spectator that the "132 per cent increase" in students reporting "severe symptoms of mental health" is a sign that we as a generation lack resilience and cannot cope. I disagree, and instead believe this increase to be the result of improved education in recognising the signs of depression and reporting it. We're starting to talk about our problems like never before and if this is synonymous with the 'Snowflake Generation' then let's encourage this introspection but let's not avoid debate and controversy. What's needed is for us to take back the term 'snowflake' and be the debaters providing an icy opposition to those that would put us down.

**Kit Taylor**



The term 'Generation Snowflake' has been used to brand all young people as emotionally vulnerable and unable to hear views and opinions which challenge their own. I would like to state the case that this term is ludicrous. But I will do so by first suggesting some of the 'cases' for Generation Snowflake.

The phrase 'Generation Snowflake' is an umbrella neologism; which aims to symbolize every young person as having the exact same characteristics. Call me particular, but the Office for National Statistics states an estimate of 65 000 16-24 year olds in the UK. We should recognise that 65 000 individuals cannot easily be categorised under an umbrella term. The 'Generation Snowflake' accusation marks us all as incompetent in the minds of other generations, and that is not something we want to be promoting. If anything, we ought to work against this notion, and the idea that our generation can be summed up by negative terminology.

Secondly, this case states that we will not stand for views that challenge our own. Not only do studies show that more and more young people are getting involved with politics, but the University itself is an example of a place where a wide range of opinions and ideas are pursued by different groups of people. We have societies to represent every major political party, and these do not hold back from contesting ideas held by their respective parties. Furthermore, we have a society which is liter-

NO.

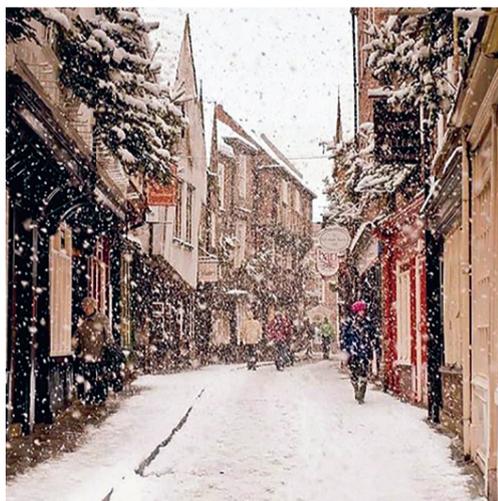
ally founded upon debate, and any young person knows how many intellectual debates crop up in conversation on a daily basis. Are you for or against the strikes? Did you vote to re-open nominations? Do you like geese? The list goes on. So if anything, we embrace views which challenge our own, and we yearn to make our own voices heard in response.

Thirdly, the case states that we are all emotionally vulnerable and easily offended. Is it not a possibility that, in fact, recent work promoting mental health care and awareness might have encouraged more people to be open about their feelings? I accept the old understanding of the 'stiff upper lip', but what does that achieve in the modern day? Except bottled-up emotions and the inability to express how we really feel? Perhaps it isn't a vulnerability we've developed, but a new way of learning about coping with emotions. Trigger warnings are incredibly misunderstood, but put it this way: if we can make someone feel more comfortable in a situation, then why should we demand not to? Trigger warnings aren't always difficult to include, nor are they only helpful for young people. And regarding being easily offended, this does not mean that every person is offended in every instance, just that we speak up about it. Moreover, it does not mean that views and opinions ought to be restricted, or free speech eliminated, but that there are more definable, root issues to the responses.

Maybe calling each and every young person out on having emotions could cause deeper problems. In that case, who is actually sparking the issue - the young people, or those who have labelled us 'snowflakes' because we are different to them?

## #minstergram

Nouse takes a look at what you've been Instagramming recently in York



@tejuanascafe The shambles



@frankietheminisausage\_ I never want this snow to disappear it's the best thing ever!



@the\_auburn\_wanderer York Minster in the snow this morning

# MUSE.

**THE BRITS**  
**BRITISH MUSIC BITES BACK**



## ARTS

6

**M6**

Charlie Ralph explores the "Hamilton" movement and its effects on Broadway for better and worse

**M7**

Rosemary Evans argues it's time for the Royal Collection to shift hands, while Stella Newing explores motivation with Fiona Mozley

## FILM &amp; TV

**M14**

James Wright explores the career of Alex Garland, his latest release *Annihilation*, and the importance of its presence on Netflix

**M15**

20 years on: Does *Sex and the City* still hold up? Rudolf Barney-Seabra investigates



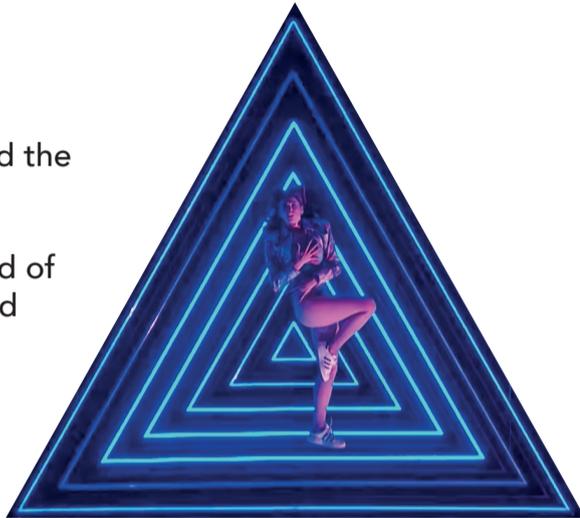
## FEATURES

**M4**

Jodie Sheehan gets an exclusive look behind the scenes of 2018's BRITS

**M8 Venture** Venture into the colourful world of K-pop through the eyes of Jacob Phillips and Armadillos Robinson

**M16** Fran Carruthers celebrates the annual event World Book Day, and highlights the importance of children's literature



## FOOD &amp; DRINK

19

**M19**

Care about the environment and reducing food waste? Or perhaps saving money? Anastasios Proios Doukas presents a guide to achieving both simultaneously

Emily Taylor delves into deadliest food, showing an appetite for the morbid

## FASHION

9

**M9**

Daisy Wallis visits the exhibition 'T-Shirt; Cult, Culture, Subversion' at the Fashion and Textile Museum

**M10-11**

Reflecting on their experiences at London Fashion Week (check out our supplement) the Shoot Editors showcase a 'Day in the Life'

## MUSIC

**M12**

Inspired by Stormzy and the showcase of talent at the BRITS, the Music team explore the awards show's past and present, discussing their favourite moments



## TRAVEL

**M18**

Tired of hearing about "Gap Yahs"? Izzy Moore defends the practice, drawing on her own... mixed experiences in Bolivia

Izzy Lushbough voyages to Newcastle, showing that local travel has merit too



## GAMING

17

**M17**

Rebecca Cowie examines the future of Virtual Reality - one belonging outside the Gaming Industry

Abdullah Hussain defends video games, exploring the criticisms and associations with violence

*“Know that through hardship you definitely grow stronger as a person”*



## SAM GALE, CREATOR OF 'UNI GENIE', TALKS MENTAL HEALTH, BECOMING AN ENTREPRENEUR, AND DEVELOPING THE APP ITSELF

### What inspired you to create the Uni Genie App?

I realised the concept during a module at uni, and as it was taking around 20 minutes on a group chat each week to find a time to meet other students for group work, it became incredibly frustrating when I was trying to concentrate on writing a 3<sup>rd</sup> year essay. Ostensibly a small problem, being in a suicidal state at the time had that frustration ignite panic attacks on several occasions. I couldn't believe in this modern era that such a simple thing hadn't been technologically solved. When my Grandfather died on Boxing Day that Christmas, life became unbearable. Unknowing what to do with myself having dropped out of uni and contemplating suicide, the only idea I had was to try and immerse myself into something new to take my mind off things. So, I decided to try and give students one less problem and Uni Genie was born.

### Why do you think your app appeals to students?

Every student knows how difficult it is finding times to meet other students outside of lectures for group work each week. Uni Genie solves this problem. I've specifically made as simple to use as possible to save users' time, and it's 100% free. It's not made by some company whose chief aim is to get money out of you, it's made by a student who understands the pressures of uni, and who genuinely wants to make students' lives easier. If you want to wake up in the morning, you use an alarm. If you want to know when you and a group of students are all free to meet, you use Uni Genie. It's as simple as that. If it doesn't harm your wallet

and it gives you one less stress to deal with at university, how can it not be appealing to a student?

### Going from student life to a career as an entrepreneur, what challenges have you faced and how have you overcome them?

Learning how to be a boss and find the right balance with people you employ was a new skill to learn for sure. When my developer had missed a deadline and needed telling for example, it was imperative to choose the right words when I was going to be sat next to him for 5 hours the following day. I always put the project's end goal before my personal feelings, staying professional and respectful at all times. Having said that, the hardest challenge by far is being unable to switch off out of work mode and get away from the pressure. Being an entrepreneur is a 24/7 commitment that truly becomes your life. Besides remembering why you started, exercise, healthy eating and travel are the best remedies in my eyes.

### Having dropped out of uni due to mental health issues, what advice would you give to other students also suffering?

Know that through hardship you definitely grow stronger as a person, and although you might feel utterly twisted right now – you can get through it! I'd recommend researching successful people/celebrities to see the struggles they had to go through to make them who they are today e.g. J.K. Rowling, Oprah Winfrey and Eminem. Like Emily Dickinson said, 'A wounded deer leaps highest.' Without sounding evangelical, my best piece of advice would be to speak to the creator. A former agnostic, I thought I

might as well give it a go as nothing else was helping. I'm not religious, but finding God was definitely the turning point in my life.

### How do you see the app developing over the coming year?

From what I've seen at universities and for the problem Uni Genie solves, I know Uni Genie will be in every uni in the country in one guise or another, within a year. To me that isn't being optimistic, it's being pragmatic.

### Do you think that social media is currently more of a help or hindrance to students' social lives?

Umm that's a tough one, from a mental health perspective it certainly doesn't help being able to freely compare yourself against your peers 24/7 if you have insecurities. That said, it can't be denied that it's a great way to keep in touch with people. I'm on the fence with that one.

### How do you think apps such as Uni Genie are changing the way we socialise and connect with others?

I can't comment on other apps as each has their own niche, but speaking in terms of Uni Genie: the way I see it, it simply saves students time during their busy uni week, giving them more time to live and enjoy the unique experience that university undoubtedly is.

Find out more about Uni Genie  
<https://unigenie.co.uk/story>

Interview by Fran Carruthers

## EDITOR'S NOTE



### EMILY TAYLOR ON THE MESS THAT IS THE NOUSE OFFICE

When I was in the office this week something hit me. It was a giant painting of god knows what that we keep resting by some filing cabinets filled with crap of editors past that I don't dare delve into. After this something less literal hit me: I don't know what the majority of the stuff in the office is, or how it got there. The *Nouse* office is filled with a variety of tat and so many oddities that if we remove them at this point, we may damage the structural integrity of the office. The office may slowly fall to pieces in a poetic parallel to the editors working within its walls.

Just a taste of some of the tat that is left in the *Nouse* office: a foam finger from the 2008 YUSU election, a giant landscape picture (the one that fell on me), a copy of a book called *The Pickle King*, a piece of wood with the date of a night out etched into it, a roll of £1 off stickers, the complete works of the Pet Shop Boys, a plastic hockey mask, 'Student Media The Board Game' and an entire drawer of wires which plug into nothing.

It's a strange place where I have spent too many hours of my life drinking litres of diet coke and trying to get InDesign to finally work. But there's a sense of history to the place; mementos from editors who left university long ago. One of the joys of *Nouse* is feeling a part of something that was around long before you were born, and hopefully will be around for many years to come. Judging by how many things I have lost in the black hole that is the office, I'm sure some of my lost items will join the strange collection of objects that sit on the shelves.

The end of my tenure as Editor of *Muse*, as well as my undergraduate degree lurks closer. A terrifying thought, as it feels like only yesterday that I stumbled into the role. It makes me think ahead to the future editors who will hopefully continue the great work of my predecessors and the adequate job that I've been doing. What tat will they leave in the office? Will they hate my awful punny headlines as much as the current team? Will this column ever actually be read?

I hope no. They are mostly the ramblings of somebody running on little sleep and a diet that a six year-old child would be ashamed of. Though, maybe my thoughts are premature. The team still have another term stuck with my bad ideas. I just need to not lose my key card otherwise I will literally never escape this mess of an office and *Nouse* will never be rid of me.

*Nouse*: couldn't escape if I wanted to.

### IMAGE CREDITS

Cover: ITV  
Opposite, from top: Netflix, ITV, Stormzy  
John Kaufman  
Q&A: Uni Genie

# BRITZ AND GLAMOUR

JODIE SHEEHAN UNCOVERS WHAT'S BEHIND THE DAZZLING SCENES AND BIG PERSONALITIES OF THE BRIT AWARDS

“Millions of viewers tune in to the BRIT Awards every year, and thousands more watch from the O2 Arena. These two experiences are interesting to compare, with far more going on behind the scenes than we may realise. At the periphery of these stunning musical performances, glamorous outfits, and the award-giving, there is so much more going on. The organisation and precision needed to pull off an event as monumental as the BRIT Awards means that everything has to move like clock-work.

One of the most important cogs was this year's presenter, Jack Whitehall. The comedian's quick wit and cheeky humour worked brilliantly: in moments of unplanned faux pas his spontaneous, unscripted comments brought everything back on track. From Damon Albarn's rather incomprehensible Brexit ramblings be dubbed an “Adele moment” by Whitehall, to the Foo Fighters' impromptu

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From the view of spectators, watching these swarming celebrities is like watching insects

disappearing act just before an interview, Jack joked his way through the show's minor blunders in a way that allowed not only his personality to shine through, but the character of the show to be made known without jeopardising its professionalism. Alex Baker, a guest at the BRITs, commented: “I thought he did a great job. It's always fun to have someone with personality who can make fun of the acts a little.”

The live audience had the pleasure of experiencing the presenter-esque crowd manager during the off-air moments. He was nameless and faceless, never appearing on the arena screens, but his miniature figure drew everyone's attention and his voice arrested everyone's ears. We were kept entertained during the advert breaks, as though attending some kind of meta-concert during the show. The crowd manager made the audience aware of the important role they played, insisting that we practice applauding, cheering, dancing and lighting up the arena with our phone torches in preparation for certain acts. By taking on the identity of one crowd, these little actions became powerful contributions to the atmosphere and ambience; the visual effect of so many specks of white light from phone torches in the air was stunning.

In addition to the audience's contributions to the atmosphere, the arena itself was something to behold. The backdrop to the stage was composed of what looked like shards of rose-gold and red glass, which had the appearance of

being constantly in motion, and some sections doubled as screens for the arena audience at times. The rose gold lighting filtered over to the pit too, revealing the circular tables of the nominees and other celebrities. From the view of a spectator in the arena seats, watching these swarming celebrities is like watching some rare, exotic insects. They are at once entirely separate from the live audience, yet also oddly humbled to the level of a regular spectator.

Lighting was used skillfully and effectively throughout the show; something for which Kendrick Lamar's eye-catching performance was particularly memorable. From sharp laser beams shooting down from an unknown source, to blinding flashes of light that turned the entire stadium white for a moment, the performance was dazzling. Meanwhile in the performance of Rag'n'Bone Man and Jorja Smith, the use of lighting and fire alongside the stunning vocals created an experience that was both visually and acoustically spectacular. Alone on the dark stage, Rag'n'Bone Man began ‘Skin’ acapella, a single beam of light obscuring his face and contributing to the song's rawness and simplicity. He was gradually joined by a piano accompaniment, then by Jorja Smith, and soon after by bursts of fire which framed them as their voices blended together in flawless, velvety harmonies. The flames complemented the fiery vocal performance of ‘Skin’ brilliantly. These aesthetics were key to the vibrancy and ambience of the arena.

The stage was in a constant state of metamorphosis. For every performance a wildly different structure was brought out to match the theme of each artist's song. Again, it worked like clock-work: during nominations and advert breaks, the last performance's structures are deconstructed and disappear behind the stage, and new ones are brought out. It's fascinating to watch them being constructed and deconstructed off-cam-



ALL IMAGES: ITV

era, since it goes completely unseen at home and is taken for granted; and the speed at which it happens is astonishing. The sheer size of these structures was incredible and where they came from and where they went was a mystery. They simply appeared and disappeared through one of the shards in the stage backdrop, which apparently doubled as a door.

Sam Smith's performance of ‘Too Good At Goodbyes’ shone out as an act with particularly impressive staging. He was stood inside what appeared to be the spotlight of a giant torch – yet the beam of ‘light’ was made of a solid golden cylinder, vaguely reminiscent of honeycomb, strategically formed so he seemed to be inside it without it obscuring him. From a distance, the spotlight looked magnificent, cutting through the darkness boldly, giving the performance an air of elegant self-assurance.

Distance is necessary to experience the full effect of some of the performance's dynamic productions. For example, Justin Timberlake's opening performance could be best appreciated from an elevated position: two long chains of dancers dressed in white filtered in through the side doors and cut straight through the celebrity tables in the pit, all



the way up to the front stage. From a bird's eye view it looked stunning, but this wasn't captured on the recording that people saw at home as well, as the focus was solely on Justin as the performer. Being at liberty to watch the screen that shows the broadcast version of the show when desired, but having the entire arena to gaze at too, meant the arena audience were able to appreciate the full effect. The sound was also intense, and the arena audience are able to feel every vibration transmitted from the voices and instruments. This was especially electrifying throughout choir performances, such as during Ed Sheeran's

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Distance is necessary to experience the full effect of some performers' dynamic productions

‘Supermarket Flowers’.

Being part of the live audience means you are on the opposite end of the camera to the viewers at home. It's captivating to watch the cameramen and women chasing around the stage to get the perfect shots of the performances without getting caught in someone else's shot. There are also myriad mobile cameras that zoom about over the pit on little zip wires, hovering above the celebrities.

Cameras are everywhere, and there is always someone poised and ready to capture the moment when a musician wins an award. Watching the camerawork during the performances is interesting; while they often film from a distance, some of the cinematography required very close proximity. For example, the beginning



of Rita Ora's performance involved a cameraman standing right in front of her, momentarily almost completely blocking her from the live audience. As she walked forwards, the cameraman walked backwards. It is simple interactions like these which expose the performers and presenters for what they are: ordinary people using their extraordinary talent to entertain.

Just as the live audience is on the filming side of the camera, they are also on the presenters' side of the prompt screens. Throughout the nomination announcements and introductions to performances, the live audience can pre-emptively see every word that will come from presenters' mouths by looking at the teleprompter. For a home audience, this is usually concealed well. However, there was one moment during the show when this wall of professionalism came down for a moment, and the home audience were made comically aware of the prompting system. For Nile Rodgers, reading the teleprompter was an almost impossible task, and he was visibly leaning forwards and squinting in an attempt to make out the too-small font before laughing, "I'm getting old," to explain his trouble reading the script. Here was a moment when the home audience's experience and the live audience's collided.

The hidden interactions between celebri-

Time is experienced differently as a live audience: key moments feel either much longer or more fleeting

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ties, presenters and show management staff are also interesting. Some of the celebrities who introduced the nomination categories were clearly thrilled to be there, with this attitude being evident even once the cameras moved away. Millie Bobby Brown and Kylie Minogue engaged in a friendly hug while the viewers at home were being shown clips of the nominees. Others were visibly more awkward with their co-hosts and marched up to the



awards podium ready to read out the results and leave as soon as they were no longer on screen.

There are others involved in the awarding process who are invisible to spectators watching on television at home - the cameras are strategically placed so that when an award winner makes their way up to the stage, the woman who hands them a microphone is not seen. Incidentally, this lady was dressed very glamorously and would certainly not have tainted the evening's glitzy tone, but nevertheless, she was only visible to the arena audience. There are also stagehands who appear every now and then to set wandering celebrities back on the right track if they seem to be heading towards the wrong part of stage, or exiting the wrong way.

Time is experienced very differently as a live audience: key moments feel either much longer than you think, or much more fleeting. The length of time each presenter appears on camera for is ludicrously short - they are dressed up to the nines for about a nine second appearance. Meanwhile, the route from the celebrity tables in the pit to the awards podium is deceptively long. The time it takes for winners to perform their shocked-and-humbled face, hug their friends and family,

meander round the other tables, walk along the stage and up to the podium actually takes a lot longer than you'd think.

One of the most successful musicians of the night, Dua Lipa, made the long trip to the podium twice, and was nominated for an astounding five awards. Gennaro Castaldo, who works for the BPI, the company who organises the BRIT Awards, commented, "Dua Lipa receiving five BRITs nominations this year - the most that any female artist has received in a single year - really made a big statement." Indeed, Dua Lipa herself realised the enormity of her achievement as a female BRIT award winner, saying: "Here's to more women on these stages, more women winning awards, and more women taking over the world!" An acceptance speech that went a little further than the usual incessant thanking, Dua Lipa turned her achievement into an opportunity to acknowledge why her award was so important.

Gennaro Castaldo went on to explain just how much impact success at the BRITs can have on musicians: "Receiving a nomination can be very important for an artist. It shows that an artist has really arrived, and helps to secure further coverage and sales for them - not just in the UK but around the world." Alex Baker, a Data Analyst Manager at the BPI, added, "The industry definitely takes notice every year and a win can mean a big boost in sales, streams and publicity for an artist. It's

It's the celebration of the year but also a great career milestone for a top artist

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the celebration of the year but also a great career milestone for a top artist."

When asked whether or not the awards were justified, Baker responded: "I thought the wins were well deserved but there will always be a long list of artists who don't get recognised." While it is true that not every artist is accounted for, the BRITs do help to highlight the direction in which the music industry is headed. It is worthwhile to consider



the trends in BRIT award winning: for example, it's interesting that the two most successful award winners of the night, Dua Lipa and Stormzy, are very different artists in terms of genre. Additionally, Stormzy beat Ed Sheeran in two different categories. Nevertheless, Barker commented: "I think you can compare the different artists and increasingly there has been a lot of cross over. Last year for example, Ed Sheeran and Stormzy performed together." He added, "Grime has been the big thing for a couple of years now and it's interesting to see artists like Stormzy becoming popular but also having staying power. It may mean that mainstream music is becoming more open to new genres and it will be interesting to see where that goes."

Attending the BRIT Awards as a member of the arena audience casts it in a completely different light. While the glitz and glamour of the red carpets, spotlights and shiny trophies still comes across in the arena, being exposed to all the carefully concealed nuts and bolts and off camera interactions of the show helps to give it a more human character. It is as though we are seeing the individual brush strokes of a painting, rather than the polished-off finished piece, making it seem less rigidly glamorous and unforgivingly perfect. Either way, whether watching as a live audience, or at home, the BRITs is an irreplaceable showcase for British musical talent. As Baker points out, "the BRITs is an established brand, watched every year by millions of people around the world, so it's a great platform for promoting British music at home and globally." The BRIT Awards 2018, living up to high expectations, certainly highlighted the outstanding musical talent we have in Britain, as well as internationally, while entertaining millions in the characteristically glamorous way we all know and love. **M**



# WHEN THE SPOTLIGHT WAS ON BROADWAY

CHARLIE RALPH LOOKS BACK AT THE BRIEF POST-HAMILTON BROADWAY BOOM OF THE OF THE 2016/17 SEASON.



IMAGE: WIKIMEDIA COMMONS

Dear *Evan Hansen*. *Groundhog Day*. *Natasha, Pierre And The Great Comet of 1812*. *Come From Away*. That was the stellar quartet of original musicals nominated for the grand prize of Broadway, the 71<sup>st</sup> annual 'Best Musical' Tony Award. Moreso than in any year in the past two decades the spotlight was shining on the awards to deliver a follow-up to the 70<sup>th</sup> winner of the award, a little musical called *Hamilton*. Winner of 11 Tony Awards and the biggest cultural phenomenon in musical theatre since *Rent* in 1996 (though a case could be made for *Wicked* ten years later), the musical suddenly made people pay attention to Broadway again

“ After *Hamilton*, musical theatre was given another shot at the mainstream

as something other than a novelty as it made mainstream headlines as “the musical with the rapping presidents”. Finally, musical theatre was given another shot at the mainstream, and those who pump money into the industry were keen not to miss their shot.

For those following the industry the 2016/17 Broadway season was a baffling feast of an affair complete with a bumper crop of astounding musicals given more publicity than ever. *Hamilton's* success being attributed to the popularity of its publically-released soundtrack meant that Broadway took to the streets outside of its bubble to spread the en-

joyment of its shows, in an attempt to provide the world with another cultural sensation to sing and rap at their friends - no matter how much they ask them to stop.

The industry and its fans seemed to crown their heir to the throne in *Dear Evan Hansen*, a heart-warming musical with music and lyrics by the renowned Pasek and Paul, the minds behind cult classic *Edges* and the much-maligned NBC musical TV show *Smash*. It is a show focusing on teenage problems and overcoming them, tell a simple and effective story with catchy melodies and the considerable vocal talents of Ben Platt. At the 71<sup>st</sup> Tony Awards it was the eventual winner of the Best Musical prize, along with five others. Despite that, it has failed to set the world outside of Broadway nerds alight.

The key to *Hamilton's* unique success lay in both its novel selling point surrounding the source material and the amount of snowballing publicity the show received. Once a show is getting visits from President Obama and being featured on all mainstream US television outlets it is a sign that the train is leaving the station. Now is the time for Broadway shows to get the kind of publicity that they had previously only dreamed of.

So it seems as though the light shining on musical theatre outside of *Hamilton* is to be short lived. Though many shows on Broadway are still riotous successes by their own metric and *Hamilton* continues to enjoy sold-out runs in London, New York and Chicago, many fans would struggle to name the shows currently beginning to fill out the 'Original Musical' spots at next year's Tony Awards.

*The Band's Visit* is a phenomenal dramatic musical about an Egyptian police orchestra who arrive in Israel from Egypt, (if this sounds like inaccessible source material, note that two of last year's nominees were based on an extract from *War & Peace* and

a human interest story about 9/11) but it has received little to no outside interest. The same can be said of *Prince of Broadway* and the surprisingly well-scored *Spongebob Squarepants* musical. These shows deserve more attention, but a bigger loss from the 2016/17 Broadway

“ In the most ruthless musical theatre season it barely ran two months

season are the shows that went overlooked for the crime of not being *Hamilton*.

The casualties are numerous, from the delightfully homespun *Bandstand* to the marvellously creative adaptation of *Charlie and the Chocolate Factory*. *Anastasia*, though perhaps uncreative musically, appeared to be a visual spectacle to behold, and *In Transit* was, hugely accomplished as Broadway's first entirely acapella musical albeit a little cheesy. The biggest casualty of this season was the musical adaptation of the 2001 film *Amélie*. Starring *Hamilton* graduate Philippa Soo, it is a startlingly sweet and tender musical with laugh out-loud jokes woven into the soundtrack and some stunningly creative instrumentation.

From the looks of its publicity materials, the unique nature of the show carried over into the staging and choreography as well, with a candy-coloured visual design and a light heartedness that permeates every note of the melodies. It is a truly fantastic musical,

but in the most ruthless musical theatre season in two decades it barely ran two months on Broadway before closing. Listening to it now, it is truly a tragedy that such a show was ignored simply because it didn't have the mainstream attention grabbing of *Hamilton's* rapping presidents or *Wicked's* ability to employ Idina Menzel at her peak.

So sample the playlist we have provided if you're at all interested in musical theatre, take a look at some of the casualties of the one Broadway season in recent memory where everyone involved suddenly realised that they had a shot at the kind of success movies and television are afforded. Though we on this side of the pond are unfortunately not afforded the ability to go and see these shows without the price of a plane ticket, we can still listen to their soundtracks, absorb promotional materials and if we're lucky, track down film versions of the shows online. This is a thoroughly great use of one's time and it serves to show just how much talent there is every year on Broadway as long as you are paying attention.

If you're interested in listening to some of the songs, here is a sample

*Times Are Hard For Dreamers* - *Amélie*

*Once Upon A December* - *Anastasia*

*Day One* - *Groundhog Day*

*Deep Beneath The City* - *In Transit*

*Bad Idea* - *Waitress*

*If You Knew My Story* - *Bright Star*

*Time* - *Tuck Everlasting*

# THE STATE OF THE ART: ROYAL PRIVILEGE GONE RIOT

ROSEMARY EVANS ASKS WHETHER THE MONARCHY SHOULD STILL BE ENTITLED TO THE ASSETS OF THE ROYAL COLLECTION

The publication date of this edition of *Nouse* marks 369 years and five weeks exactly since Charles I was executed by his people after a failed reign that saw widespread discontent prompt several bloody civil wars. Following the regicide in 1649, the British monarchy was temporarily dismantled, witnessing a period of republican rule before the Restoration in 1660 and the return of Charles' son, Charles II. With the brief abolition of monarchy, the vast array of its royal assets were sold off by the new government, headed by Oliver Cromwell, to finance the new regime.

Central to these assets was Charles' vast collection of art, which was sold off and scattered across Europe. A current Royal Academy exhibition reunites this collection for the first time since Charles was alive, bringing together a remarkable display of artwork. In tandem with the Royal Academy's exhibition, a Royal Collection exhibition showcasing the 'material world' of Charles II's court is also ongoing at the Queen's Gallery over the spring. The exhibition celebrates 'the resurgence of arts' in Restoration England after years of 'austere Cromwellian rule' following Charles I's execution.

The common theme of these exhibitions, of the strong relationship between art and monarchy, is striking. It is a theme that reveals, and more significantly, reinforces the way we are fascinated by, and maybe even enamoured with the monarchy. The irony is that

as a figure upon which to focus our royalist obsession, Charles I, is particularly ill-suited, as the only monarch to be beheaded by his subjects. Yet, if this exhibition is anything to go by, it seems his lasting legacy is not as a stubborn, incompetent ruler whose determination to have his own way led the country to civil war. No, Charles I is remembered as a benevolent art collector with good taste in classical sculptures.

A large proportion of the artwork in the Royal Academy's exhibition, and the entirety of the Queen's Gallery exhibition, is sourced from the Royal Collection, a vast array of assets that, with its 1 million objects, 7000 paintings and 500000 prints, constituting the largest private art collection in the world. In the same way that the Stuart kings possessed masses of valuable artwork, the Royal Collection is owned entirely by the royal family.

Considering all the changes the monarchy has seen since 1649, with the steady erosion of royal power and this emergence of a constitutional monarchy, it seems odd and shockingly archaic for the monarchy to still hold such a monopoly on art.

Nevertheless, such archaism is part of the reason we are so enamoured with the royal family: modern society laps up the old-fashioned practices associated with traditional monarchy, and among them seems to be their unchallenged right to a vast collection of artwork. In between binge-watching *The Crown* on Netflix, people obsess over rituals and cer-

emonies like the royal weddings and the state opening of Parliament as if they contribute enormously to British identity, as if a system in which the royal family didn't own billions of pounds worth of art would somehow remove our national character.

We like the tradition and the antiquity that underlies the royal family; something about their ornate, old-fashioned style holds great appeal for us. Given that the royal family is virtually impotent politically, their power lies in maintaining that appeal.

The descriptions of both exhibitions create the impression that the two Stuart kings were particular art enthusiasts, with the Royal Academy promoting Charles I as 'King and Collector' who 'amassed one of the most extraordinary art collections of his age', while the Royal Collection tells us the court of Charles II became 'the centre for the patronage of leading artists and the collecting of great works of art'. Given art was (and still apparently is) the reserve of monarchs, is it any wonder that they had so much of it? Does the Queen care about art? She would probably say so, but so would anyone who was born owning 7000 paintings. For the Stuart kings, art was a symbol of wealth and power; the more artwork a king accumulated, or the more eminent the portraitist he could hire, the more wealthy and powerful he appeared. Art was less of a hobby and more of a political tool.

Identical to the days of the Stuart rule, all this art and the Queen's ownership of it is

purely symbolic. She couldn't sell or destroy the one million objects in the Royal Collection, nor could she remove them entirely from the public eye. But then what is the point in her owning all of it?

Admittedly, it can hardly be described as a victory for art to see it sold off by Oliver Cromwell in the 1650s to finance what was arguably a totalitarian regime. However, while the regicide and the events since have awarded us with a political system in which the monarch is suitably powerless to reproduce the tyrannical reign of Charles I, the survival of the Royal Collection shows us that over the course of 369 years, some things haven't changed. With regards to the monarch holding a monopoly on art for the sake of maintaining power, it might be true to say that we haven't come very far.



IMAGE: PERIODISIMO INTERNACIONAL

# "A SENTENCE AT A TIME": THE STEPS TO AUTHORSHIP

STELLA NEWING TALKS TO FIONA MOZLEY ABOUT LIFE AS A MAN BOOKER SHORTLISTED AUTHOR

I'm sure most of us would balk at the idea of a PhD right now; the thought of doing a dissertation in a year's time is almost too much for me. So, what about writing a PhD alongside a novel which went on to be shortlisted for the Man Booker Prize? That is the reality for University of York student Fiona

lived in London after graduating, while working for literary agency Artellus Limited. It was on a train on her way home from visiting her parents in York that she found her setting for the novel.

*Elmet* is the story of Danny, his sister Cathy, and their father, living in Yorkshire in a house built by their own hands. It is a breath-taking novel about land and ownership, masculinity and family. *Elmet* presents an interesting dichotomy; the political theme of austerity speaks to a very current economic concern, while the tone of the writing is lyrically timeless, evocative of the medieval land that the title is derived from. Fiona told me that was her intention. "It's lucky for me, but not for society, that things have only deteriorated since I wrote it, so it's become more topical."

Fiona moved back to York to complete her PhD, which is concerned with medieval landscape in literature, and when I asked if she missed living in the capital she said "It gave me a sense that I wanted to do something with my life. People in London are constantly striving, and that competitive environment was useful. I saw all my peers going on to do these amazing things and I thought, what am I going to do?"

*Elmet* was the first piece of fiction that Fiona had ever finished, and she wrote most of it without telling any of her friends or family. With that in mind, I was fascinated to learn more about her creative process. Her top piece of advice for aspiring novelists was: "Just take

your time. Be aware that a novel gets written a sentence at a time. If, on a particular day, you can only write one sentence, it's still progress in the right direction. Don't be overwhelmed with despair, just keep going and piece it together." Fiona had previously attempted a novel based on her own group of friends and said that she found it hard to work on because it was so close to her own life. "It stifles things. I was writing thinking that I couldn't say that because it didn't happen. If you're not writing about yourself then you can be more creative. Also, I think it's important that we have books which aren't about well educated middle class people in their early twenties!"

When I wondered if she thought now was a good time to be a new writer, Fiona looked thoughtful. "It's made very difficult because of economic pressures. It seems so vulgar to talk about the financial aspect, but it's very difficult to take a risk and devote so much time to writing when it may never happen, and you may be poor for the rest of your life. But there's also so much content. In terms of the political situation, there's a lot to talk about."

*Elmet* was published under John Murray Originals, who focus on unique new voices, with an emphasis on taking a risk with writers who they like but don't think will necessarily be commercially viable. Before that, Fiona had sent *Elmet* to a variety of publishers and entered it into multiple writing competitions, without success. She was refreshingly encouraging and honest about the process of getting published. "Publishers have a business

to run; they might be rejecting you for a whole host of reasons. It might be that they think it's good but it's not for them personally, or that it doesn't fit with their list, or that it's not the right year. It's important to bear that in mind." Fiona added that she would like to see an expansion of major publishers over the country, given that the 'Big Five' are all based in London. "I think it would make for a healthier literary culture. I'm really interested to see the development of smaller publishers in the North of England."

Fiona works part time in The Little Apple Bookshop in York and firmly believes that the printed word is here to stay. "We look at screens all day and I think books are a welcome break from that. Literature, whether it's poetry or fiction, is an intervention in the world and that intervention is more real when it's something tactile."

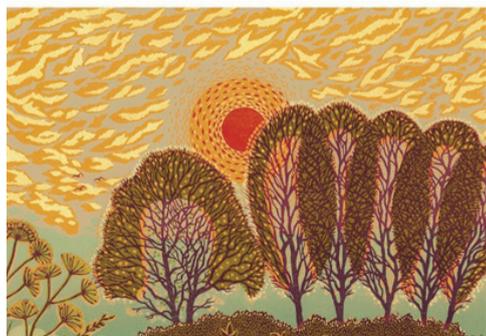
I think all of these technologies are wonderful and the Kindle has a really important place in making reading portable, but it's also worth remembering the importance of the physical object as a cultural object." It's a fantastically positive reinforcement for the written word, reminding me of the wealth of independent bookshops in York that should be taken advantage of.

If there is any current role model for aspiring writers, it's Fiona Mozley. Already working on her next novel as she balances her PhD part time, she is living proof that passion and a dedication to writing can pay off in unimaginable ways.

ORIGINALS  
**ELMET**  
Fiona Mozley

"A quiet explosion of a book.  
Exquisite and unforgettable"  
The Economist

Shortlisted  
The  
Man  
Booker  
Prize  
2017

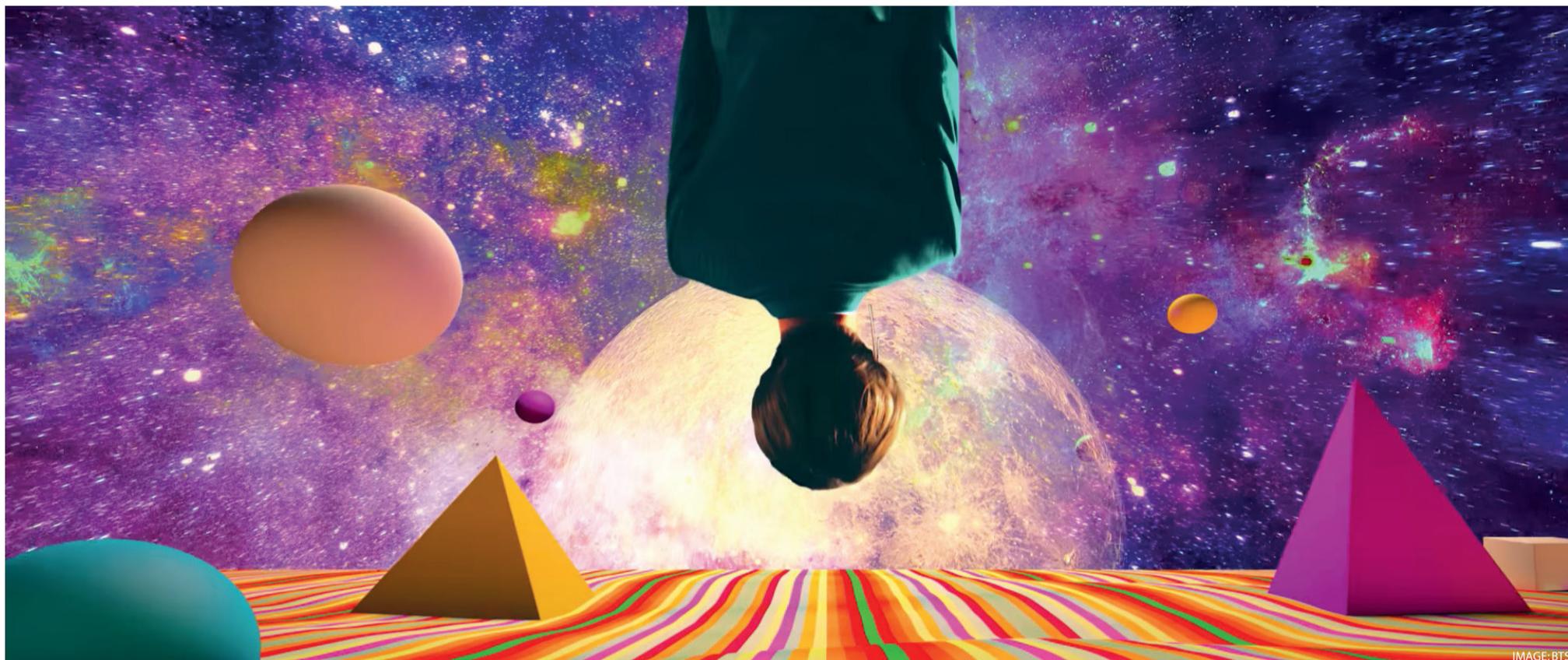


Mozley, who became the second youngest author to be shortlisted for the award, with her debut novel *Elmet*.

Fiona went to Cambridge University and

# POP WITH A BIT MORE SEOUL

JACOB PHILLIPS LOOKS INTO WHY YOUNG PEOPLE IN THE UK ARE TRADING IN AMERICAN POP FOR THEIR KOREAN COUNTERPARTS



Over the past year, the western world has witnessed a K-pop boom. Even those of us who have no particular interest in world music at all are now beginning to hear about the growing interest in South Korean music. Personally my music taste does not extend much further than anything that is related to Blur in some shape or form. Yet, K-pop playlists have now been infiltrating their way into my Spotify.

Like most people, I first came into contact with K-pop after PSY's Gangnam Style became the top grossing song in 2012, hitting one billion views on YouTube. However, six years on, K-pop has transformed into a music movement. The quality of performances from K-pop stars immediately reveals the appeal of the genre. From watching music videos of groups such as BTS, it is instantly clear how high the production value of K-pop is. The group's perfectly executed dance moves make synchronised swimming look like an amateur sport. Harry Styles and Justin Bieber, in comparison look closer to Peter Dinklage than to professional artists.

In order to find out more about the appeal of K-pop, I spoke to Armadillios Robinson, a DJ who has been performing at K-pop events for three years. Armadillios was hesitant about K-pop at first. However, he too grew into the genre. Armadillios described how his fascination with K-pop meant that he "decided to dabble in experimenting with K-pop and implementing K-pop songs into non-K-pop club nights." From there, he went to his first K-pop event around three years ago, only to find that it was still dominated by mainstream track music rather than playing K-pop songs regularly. Finding this disappointing and noticing that K-pop fans were beginning to disappear, Armadillios took matters into their own hands. This was the beginning of the K-pop nights at Revolution, which partnered with the Korean Cultural Appreciation Society at the University of York to create an

environment for fans to enjoy K-pop together. Skip forward three years and K-pop can be seen all over the country. Armadillios informed me that K-pop nights have become increasingly frequent: "As it currently stands, you can find a K-pop event happening around the UK almost on a weekly basis in different areas. Some fans in this scene would travel far

“

People are finally accepting that language is not a barrier to music

and book hotels just to attend these events. From what I have seen from the different promoters, the number of attendants can fill up a club, with up to 500 visitors in a night. If you browse YouTube react channels, K-pop seems to have become such a mainstream scene now that many react channels cover K-pop videos on a regular basis. At the moment I'm in the planning stages of organising a K-pop night in areas that have yet to have a K-pop night such as Leeds, Newcastle, Cambridge and Brighton."

What became apparent to me from speaking to Armadillios is that the internet has now completely bypassed music magazines and review shows. Rather than waiting for music to filter into the UK charts, teenagers and students are finding their own music from all over the world. Armadillios confirmed this stating that "people's increased interest in foreign culture and more available,

immediate accessibility to foreign material on streaming services has boosted the genre. A lot of people know who BTS are now. It's come to a point where just a few weeks ago, I heard Radio 1 play K-pop on the radio after Megastar DJ Steve Aoki released a mix of one of BTS tracks. This is a far departure from when all people had to reference K-pop with was Psy's 'Gangnam Style.'"

This perspective was mirrored by first year K-pop enthusiast Myoori Patel-Rivet who explained that "People are finally accepting that language is not a barrier to music and you can still connect with the music."

For western listeners, K-pop is something curious and fun. The fan experience in South Korea can be very different. South Korean fans face rules and regulations prior to entering fan clubs with each fandom emphasising its exclusivity by having their own name and light stick. In general, there is a K-pop lexis that fans use when they are conversing which would seem alien to outsiders.

This secretive nature of K-pop

demonstrates how the music is serving as a movement against the conservative culture of South Korea. This is most obviously demonstrated by how K-pop has been played over the border in North Korea as a political symbol of freedom and expression. In addition at the closing ceremony of the Winter Olympics the group EXO were chosen to perform because of their success in uniting the local region. Young Koreans are being provided with a way to express themselves. Artists such as Holland, the first openly gay K-pop star, (pictured bottom right) now symbolise a shift away from Korea's strict lifestyle.

In contrast, life as a star in Korea is very different to in Britain. Artists are forced to forgo romantic relationships or remain single to maintain the correct image. Artists also face a tough regime in order to get ready for performances with training days being up to 12 hours long in training camps, where groups live together away from their friends and families. The pressures which face South Korean performers are so high that according to research from actor Park Jin Hee in 2009, 40 per cent of South Korean actors have considered suicide. More recently, the pressure that South Korean musicians face was highlighted by the death of singer Jonghyun which stunned the K-pop world but also revealed the isolation and stress that K-pop stars constantly face.

K-pop has served to liberate not only South Korean teenagers, but also managed to help diversify the western world. Its popularity has helped the world to gain a greater understanding of what it is like to grow up in East Asia. M



# THE POWER OF THE HUMBLE T-SHIRT

DAISY WALLIS REPORTS ON THE 'T-SHIRT: CULT, CULTURE, SUBVERSION' EXHIBITION AT THE FASHION AND TEXTILE MUSEUM

The t-shirt is a universally loved garment that can be found in every wardrobe or closet across the world. But how has the t-shirt we all love developed and changed since the original t-shirt shape in the 5th century? The latest exhibition, 'T-Shirt: Cult, Culture, Subversion', at the Fashion and Textile Museum in London celebrates the power of the t-shirt. In a series of displays, the exhibition highlights the many different typologies of the basic tee, tracking its history from the university athletic style tops favoured for sporting uniforms across the world to the more controversial use of the campaign t-shirt. It is amazing to see the history of the humble t-shirt brought to life.

The exhibition offers an extensive timeline of the t-shirt as a piece that reflects community, commerce and, most importantly, individualism. While the t-shirt may be seen as the more casual item in anyone's wardrobe, the significance of the t-shirt cannot go



IMAGE: DAISY WALLIS

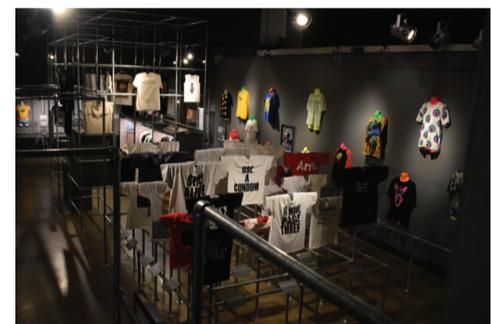
unnoticed. The many displays at the exhibition highlight the most poignant designs and styles in the history of the basic garment, as a complete biography of the tee from 500 AD would fill multiple museums. With a focus on the modern, visitors to the exhibition can see the t-shirt's significance in popular culture from the very first time the term was used in print in F Scott Fitzgerald's debut novel *This Side of Paradise* in 1920. From the 1920s, the t-shirt has grown in prominence in an array of typologies that have made the garment so universally loved and accepted.

The main focus of the exhibition, however, is the t-shirt as a political tool. With examples from Katharine Hamnett and Vivienne Westwood, the displays look at some of the more politically charged pieces that have shocked and inspired audiences for decades. Katharine Hamnett's "Choose Life" t-shirt from 1984 is one of the most iconic slogan tees ever, being famously worn by Wham in their video for 'Wake Me Up Before You Go Go.' Embracing the more agitprop movement, Vivienne Westwood's more controversial t-shirts have been a part of pop culture and the rebel movement for decades, from the infamous "Sex" tee to the more recent "Climate Revolution" t-shirt. Hamnett and Westwood's works set the standards for protest and campaign fashion, emphasising how the t-shirt can be an effective vehicle for the communication of important political messages.

Fashion as a communicative tool has

shown resurgence over recent years regarding issues of feminism and female empowerment. The designs from Maria Grazia Chiuri's first collection at Dior, took inspiration from the 'We Should All be Feminists' essay by Chimamanda Ngozi Adichie and offered a simple take on protest fashion. Money made from this particular design was given to singer Rihanna's non-profit organisation The Clara Lionel Foundation, which supports education and health programmes globally. While the design of the t-shirt may be simple and not of the typical style of a runway piece, the t-shirt's presence on social media has helped to raise money and awareness for an important cause. The impact that one simple t-shirt can make emphasises just how important the garment can be as a communicative tool.

While the main aim of the exhibition is to bring to light the political power of the tee, the t-shirt is also a symbol of individualism and uniqueness. In Susan Barnett's collection of images entitled "T: A Typology of T-Shirts" the artist identifies how the individual wears what is almost a badge of honour when dressed in their favourite graphic tee. Her premise for this collection is simple: she presents a back view of an unnamed person, a blue sky and a graphic tee. This collection from Barnett offers an illuminating look into the true potential for individuality and expression with a basic tee, offering an interesting compliment to the other displays on the political power of the t-shirt.



## MAKE UP ARTIST ATHENA PAGINTON TALKS ABOUT HER INSPIRATION FOR THE MINKI PRESENTATION AT LFW

### INTERVIEW

**DW:** How did you prepare for the minki presentation?

**AP:** I gathered together my favourite embellishments and palettes as I knew I wanted to mix my world with Minki's. It's very important for me to be surrounded by positive energies so I built my core team which was made up of my friends who are both makeup artists and other creatives in the industry.

**DW:** Did the designer have an input

into the final looks seen at the presentation?

**AP:** Yes - we held a system where I would design a look, and Minki, Erika (stylist) and I would adjust and direct the designs. I designed a total of four looks in the presentation test, all of which we built until we reached the final designs which were shown for the presentation.

**DW:** What was your favourite makeup look from the presentation?

**AP:** My favourite looks were on the models Chanel, Yuki and Olive. My team and I applied jewelled brows onto the girls with a contrasting watercolour wash onto their lids. We played around with a variety of colours for the paints - all of which were hand mixed on the day. Everything else stayed minimal to keep the focus on the eyes.

**DW:** Have you always been interested in makeup artistry?

**AP:** Make-up happened quite naturally

from painting onto bodies during art lessons in school... it was then that I discovered make-up and knew that I needed to move to London to pursue my career here!

**DW:** What advice would you have for any aspiring makeup artists?

**AP:** My advice for aspiring makeup artists is to never give up. To contact as many artists as possible to create the opportunities that you want for yourself.



IMAGE: DAISY WALLIS

# 'IT WAS RED AND YELLOW AND GREEN AND BROWN...'

FILIPPOS KARAKONSTANTINOS UNCOVERS THE GLORY OF COLOUR IN MENSWEAR

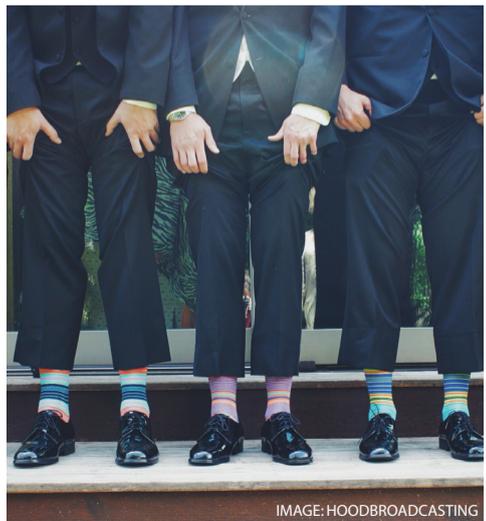


IMAGE: HOODBROADCASTING

Being creative and experimenting using colour on your bottom half is just as easy as it sounds. Who said that bold colour and pattern is just for women's fashion? That person, my friends, may well be clueless of fashion.

Men can easily rock colourful pants and experiment by trying to make a personal statement with their ensembles, and thus create a unique identity enabling them to stand out. Experimenting with bright colours, when done correctly, can make you look like a high-fashion street-style god attracting all the positive attention and astonishment. Who doesn't want that?

For those of you used to being in the standardised world full of formality, of dark denim and khaki, this may sound kind of alarming. I'm not saying that the experimentation process means suddenly jumping into

neon yellow chinos accompanied by fiery red socks.

If it is your first time trying to integrate colour, then the word "delicacy" should come into your mind right away. If combined correctly, understated shades like dusk blue, treetop, toasted almond, and marsala should be the starting point that any man can pull off, to extract as much exquisiteness and personal branding possible.

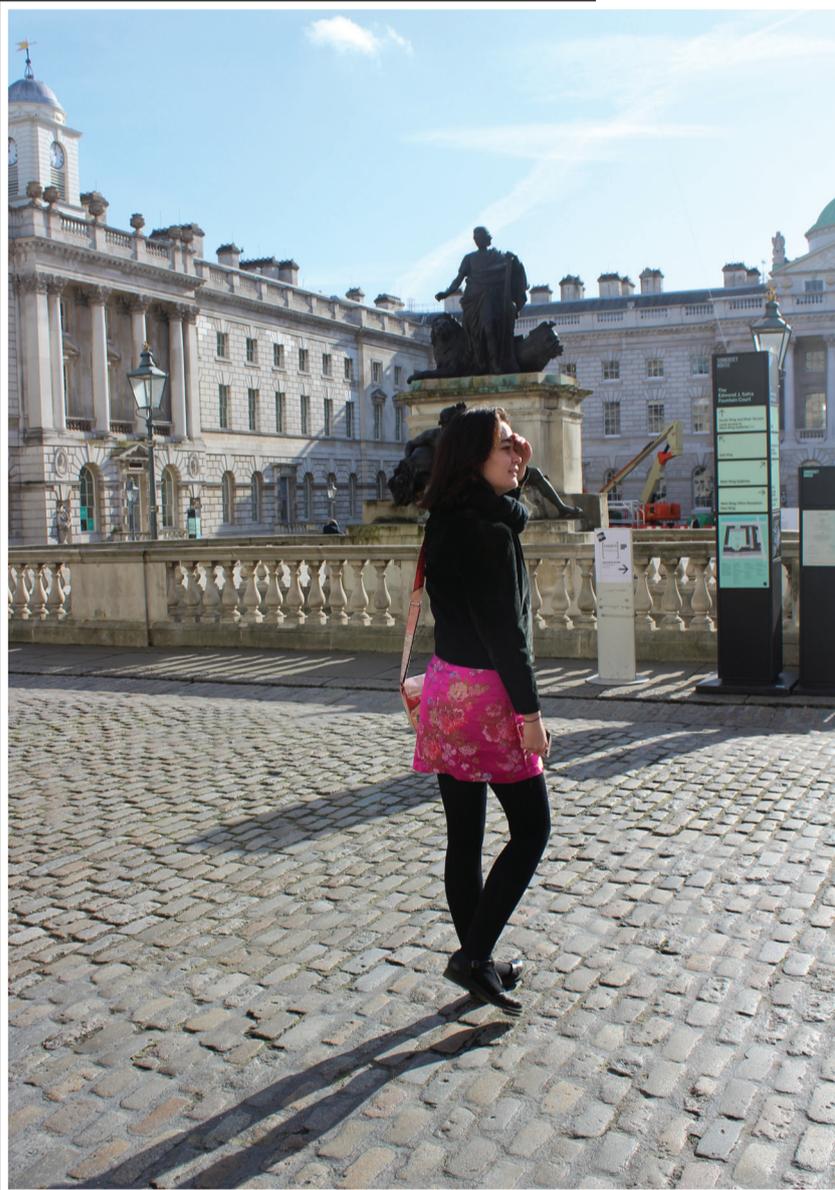
So, this is all well and good, but how does one achieve that? If you are just beginning your journey in the world of colour, unless you are planning to head to Mardi Gras or to another extreme colourful celebration, you should first of all focus on one main element (shirt, jacket, pants) with a particular colour at a time. So, for example, green chinos can be paired rightly with a light grey/white button down or a black and white striped t-shirt.

Try to mix and freely match different colour schemes with your socks and neckwear too! If you would like to add accessories to your looks, make sure that those do not match with your main piece(s). Try to use them as a complement to your colours. For instance, bright red pants match perfectly with a blue bow tie or with a flannel with subtle red accents.

Interestingly, colour is not limited to casualwear. If you are the bold guy, try a pair of blue, green, or even purple pants with a sport coat and a tie. Pay attention to keeping the rest of the outfit neutral and let your pants grab the whole attention. A last remark: some of you will be daring when it comes to colours and some not so much.

So remember fashion is about having fun and presenting the inner you! Have a little fun with your wardrobe and stick to your defining colours. But do not overdo it!

Shoot Editors: Daisy Wallis and Lily Abel





# DAY IN THE LIFE... LFW A/W 2018



# STORMIN' THE BARRICADES: THE BRITS GOES POLITICAL

BETH COLQUHOUN REPORTS ON STORMZY'S POLITICAL MOMENT AT THIS YEAR'S AWARDS



**Y**o Theresa May, where's the money for Grenfell?

Earlier this week was the most diverse and outspoken Brit Awards ever, with a political agenda being pushed by most artists. Gone are the days when musicians created music to consume our thoughts with heart-break and dance. This year's Brit Awards followed political movements through music, from the 1960s scenes of anti-war and peace demonstrations. All were on board for the White Rose campaign in a sign of solidarity with the #MeToo and #TimesUp campaigns. Nonetheless, there were some controversial speeches made by both presenters and winners.

It began with the likes of Ellie Goulding and Adwoa Aboah using their opening statement to respond to the Recording Academy's CEO, "that women have been stepping up for years". Dua Lipa followed, dedicating her award for Best British Female Solo Artist to "women taking over the world". Others used

their platform to question Brexit, while Radio 1 DJs Alice Levine and Gemma Cairney, emphasized how important universal suffrage is, especially during Britain's current political state. Gorillaz and Blur frontman Damon Albarn launched into a rant about Brexit during his acceptance speech for Best British Group.

Albarn stated that Britain is small, yet capable of amazing achievements. However, his main worry was the effect Brexit would have on Britain in general. He led the audience away from music altogether, claiming that Britain is "a lovely place and its part of a beautiful world, but don't let it become isolated and don't let yourselves become cut off." The lead singer feared that politics will "get in the way" of music. However, many artists believe that music is the perfect platform to preach political agendas, this being the case for the highlight performance of the show by double Brit winner of the night, Stormzy.

Stormzy, after flying high from the awards of MasterCard Best British Album of the Year

and Best British Male Solo Artist, used his performance to voice something he claims is bigger than himself. He closed the show by rapping, "what, you thought we just forgot about Grenfell? You criminals, and you've got the cheek to call us savages, you should do some jail time, you should pay some damages, you should burn your house down and see if you can manage this."

The fire that killed 71 people, leaving hundreds homeless and without family and friends was arguably the most devastating event of 2017. Yet, many residents of North Kensington feel that they have been cheated and lied to by Theresa May's government. The rapper called for his more than one million Twitter followers to sign a petition for debate in parliament, requiring 100 000 signatures.

The petition calls for additional panel members to be added to the public enquiry currently chaired by Sir Martin Moore-Bick, with seven expert witnesses and three assessors to assist him in his duties. Additionally, it

calls for legal representatives of victims' families to be given "all evidence from the start" of the investigation and to be "allowed to question witnesses at the hearings." This puts the families on a higher, if not equal playing field with the government.

Following Stormzy's politically charged performance, the petition reached 100 000 signatures. He later tweeted "job done <3", gaining him supportive and passionate responses from the likes of Labour leader Jeremy Corbyn, Deputy Political Editor Steven Swinford and News Editor from *BuzzFeedUK* Elizabeth Pears. Yet in a formal response from the government, "Having regard to the terms of reference and the assistance to be provided by the assessors, and the expert witnesses, it is the Prime Minister's view that the inquiry panel has the necessary expertise to undertake the Inquiry as it is currently constituted."

Follow @Stormzy1 and the #Justice4Grenfell campaign to see how this battle of music, politics, and the people develops.

## TOP FIVE ICONIC BRITS MOMENTS

ALISTAIR KNIFTON COUNTS DOWN THE FUNNIEST, MOST CONTROVERSIAL, AND OUTRAGEOUS MOMENTS FROM THE BRITISH AWARDS CEREMONY

### 5. Adele gives the finger (2012)

Having won Best British Album for the universally acclaimed '21', Adele barely began her acceptance speech before host James Corden told her she was going to be cut off to allow Blur to perform. After saying she'd see us next time round, she flipped the bird, which she later stated was aimed at the "suits at the BRIT Awards." Simple yet sassy.

### 4. Kanye West takes to the stage (2015)

There are few things more exciting than hearing a new Kanye song, so it was especially enjoyable to watch 2015's *All Day* being debuted as a live performance. Kanye made the most of an iconic British event, being backed by 40-odd local grime artists including Skepta, Stormzy and Fekky. With flamethrowers ablaze, it was a visually stunning performance. It's just a shame it was difficult to appreciate on first viewing due to ITV's excessive censoring.

### 3. Peter Kay puts Liam Gallagher in his place (2010)

At the 2010 BRITs, 1995's '(What's the Story) Morning Glory?' won the award for Best British Album of 30 Years, with the less-talented Gallagher brother (who wrote none of the album's songs) accepting it. He behaved as insufferably as ever, swaggering around and throwing both the award and the microphone into the crowd. Seconds later, Peter Kay belittled the arrogant speech, simply remarking "what a knobhead." I'm glad someone said it.

### 2. Alex Turner's acceptance speech (2014)

It was hardly surprising that Arctic Monkeys' hugely successful *AM* won Album of the Year, but the acceptance speech delivered by frontman Alex Turner did turn a few heads. In a ceremony that mostly credits pop acts, Turner bumbled on about how rock'n'roll may seem to disappear but is always there and will

soon "smash through the glass ceiling, looking better than ever" and "will never die". He concluded with: "invoice me for the microphone if you need to", before dropping it to the ground. Social media soon showed the divisive reaction. Some thought it was legendary. Others embarrassing. Me? I thought it was utterly brilliant. Bizarre and offbeat, its improvised and intoxicated nature made it all the more enjoyable.

### 1. Spiceman at its peak (1997)

No surprises here. The Spice Girls' 1997 performance became one of the most memorable moments in pop, thanks to Geri Halliwell's Union Jack dress. The dress was so iconic because Halliwell had captured the zeitgeist, becoming an icon of the Cool Britannia movement. The dress itself sold for £41 320 in 1998

and has become synonymous with 90s culture and the notion of 'girl power' - not bad for a plain black mini-dress with a tea towel stitched onto it.



IMAGE: ITV

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# FAVOURITES FROM THE BRITS

SAM BRIGHT RECAPS THIS YEAR'S BEST AND WORST MOMENTS: FROM THE EMPOWERING TO THE EMBARRASSING

What do you get when you cross an awards show after party, one half of Manc's favourite musical duo and an estranged daughter? An all-too-easy target, that's what. Liam Gallagher and his daughter Molly both attended the post-show bash, but attendees report that they didn't speak during the festivities. Molly is a product of Gallagher's extra-marital activities with singer Lisa Moorish, but the Oasis superstar has never met her. He defends himself with the excuse of "I've just never got around to meeting her", a quote that some publications are finding to be absolutely deplorable. So fucking what? We're living in a post-nuclear-family reality, and Liam has said several times that he's open to a relationship with her. He later revealed that he provides for Molly financially, and said 'he'd never heard anything that she wanted to meet him.' Liam performed a pretty heart-wrenching tribute to the Manchester bombing victims with 'Live Forever' earlier in the night, and the state of his relationship with his daughter is the focus of the media? Pretty sure the girl is doing alright if she's being invited to the after party. Leave him be.

Blimey, if looks could kill! Following their International Group award win, the Foo Fighters later took to the stage to stand atop a log cabin and perform their stand-out hit from *Concrete and Gold*: 'The Sky is a Neighbourhood'. All did not appear well, however. Come



IMAGE: ITV

the end of the song, Grohl briefly flashed the crowd a cheeky grin before resting on a slightly surlier expression. And by slightly, I mean very. He did not look like a happy rocker. Drummer Taylor Hawkins seemed to share the sentiment, too. Nobody's really quite sure what got poor Davey and the Foos in such a mood, but it may have something to do with the Grammys last month. The Foo Fighters came out of the Grammys with an award in Best Rock Song for their track 'Run', but grumblings from fellow band Avenged Sevenfold indicated that all is not well in rockers paradise. A 7X's Twitter complained that the Rock categories no longer get televised - maybe Grohl is a little sour, too? Sure, they got the honour of playing at the Brits, but their genre as a whole isn't one that's generally as respected as others, and often marginalised as was the case in the Grammys. Online buzz indicated that fans weren't happy either - maybe it's time for a new award's show aimed at the angstier side of music?

As far as the performances go, Kendrick Lamar's was the most... interesting? Plagued by technical issues at the start, it took the backing track several tries to get going while Kendrick lay on his back atop a glass box containing an orange Lambo. He didn't let that phase him, though - once the track was righted, Kendrick soldiered on with Damn's 'Feel',



IMAGE: FOO FIGHTERS

which, despite the initial technical difficulties, ended up being a crowd pleaser. Viewers at home, however, were treated to a wonderful dosage of censorship - both the live and on-demand broadcasts of the performance were muted by producers at several points. Seems a little bit silly to me, inviting a rapper to perform and then muting the performance in a sorry attempt to make the show 'cleaner'. In any case, the song reached the climax and viewers were greeted by 'this is another satire by Kendrick Lamar' projected on the screen behind. Kendrick then launched into his verse on *Rich The Kid's* 'Little Freezer' (a gain with an itchy trigger finger on the mute button) while The Kid himself smashed up the orange Lambo with a baseball bat. Apparently, this 'satire' was some statement against consumerism? Might have been a tad more effective if they'd smashed more than the easily replaceable windows of the sports car...

Red carpets are always fun, right? People get to see their favourite stars putting on airs, and gossip about who's wearing what and arrived with who. Perhaps the most talked about star of the pre-show formalities, however, was the white roses. In solidarity with the '#MeToo' and 'Time's Up' campaigns, many of the stars were sporting a white rose to support women who have been the victims of sexual harassment and abuse, all the way

from a personal to an institutionalised level. Stars like Rag'n'Bone Man and Rita Ora turned up with the flowers, pinning them to their lapels or wearing them as accessories - a grim reminder of the worldwide epidemic that has finally bubbled to the surface. It was a hot topic on the carpet, and many of the conducted interviews talked about it. Ed Sheeran said what many of us were thinking, saying 'It's obviously a bad thing that people have to campaign against' (cheers for clearing that up Ed) but continued "I think it should have happened sooner... I'm glad it's happened." Many other stars echoed his comments, and Nile Rogers likened it to his Hippie roots. Haim took the time to mention that it wasn't just about sexual harassment and abuse, pointing out that they also want to see more opportunities for women within the industry; more female producers, engineers and studio staff, not just pop stars. Perhaps most notorious of the rose-related-raucousness was Paloma Faith. She complained that not enough of the male attendees were wearing the white roses, using her self-proclaimed soapbox to condemn those who didn't show their support. She even interrupted an interview with Royal Blood to demand they put on roses, which was initially met with confusion but ended with the boys exclaiming 'Me too.' People have hit out at Paloma saying she's hypocritical for forcing the roses upon the duo, but that's a minefield best left untouched. In any case, the night wasn't just a roaring success for the stars, it was a win for those without a voice. Time's up, boys.



IMAGE: KENDRICK LAMAR

## THE WOMBATS BEAUTIFUL PEOPLE WILL RUIN YOUR LIFE

CHAY QUINN  
6/10

The Wombats, after three albums of relative stylistic stagnation have finally added a level of depth to their repertoire. The guitar-pop outfit's new album *Beautiful People Will Ruin Your Life* adds a level of lyrical sophistication to their sound which trumps the relatively basic lyrics of their seminal hits from 'A Guide to Love, Loss & Desperation', the band's 2007 debut.

The track-listing is perhaps the greatest triumph of the album as The Wombats have built upon the legacy which many a festival crowd have been singing, as recently as Reading Festival 2016. The Wombats have followed The 1975 into the realm of lyrical depth paired with subtler guitar hooks which underpin the entirety of the album. But from the traditional 'Wombat-ty' tracks like 'Cheetah Tongue' and 'Lemon to a Knife Fight' which punctuate the opening songs of this album, the sound evolves into a more electronic-influenced pop sound; away from their predictable indie-pop genre which they have flogged to death since their cracking debut until their latest album *Glitterbug* released in 2015.

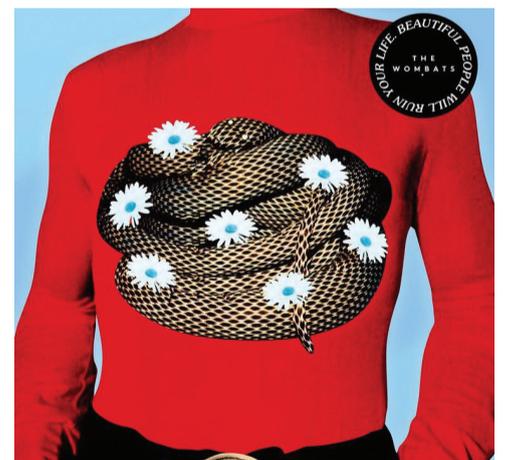
Indie-pop is certainly taking a long nap. But despite this, the landscape, while stagnant is still more densely-populated than Mexico City and it is a smart move for the Liverpoolian outfit as they look to re-establish themselves as a major band on the guitar music scene. And they do so in fine style, tak-

ing steps towards psych-pop with the aforementioned opener 'Cheetah Tongue' and even moving toward a quasi-Britpop sound with 'I Only Wear Black', a massive banger in which we can hear Gallagher-esque twangs.

In this, The Wombats are trying to do what many other similar indie bands are: trying to pioneer a new way in this genreless musical landscape and create a unique sound that is typically and identifiably a certain band. The true litmus test of this album will be the amount of effect it has upon the marsupial's festivals set and whether it allows them to move away from playing "Moving to New York" as their opening, and most enjoyable, song at every one of the festival-veterans shows.

Is there one on this album that can reach those heights? Probably not, but the album is still an immensely streamable, head-bopping good time which slots nicely into the perennially above-average oeuvre of everyone's third favourite indie band. In any

case, the reviews of their current UK-wide tour will be the true judgement of these songs which, unless Nostradamus is resurrected and develops an affinity for indie-rock, we won't know for some time.



## SHIT MUSICIANS SAY.

*In a blast from the past, Bieber meditates on his culture*

*"I'm actually part Indian... I think Inuit or something? I'm enough per cent that in Canada I can get free gas"*

# ANNIHILATING HOLLYWOOD

JAMES WRIGHT LOOKS AT ALEX GARLAND, HIS NEW FILM AND WHAT ITS NETFLIX RELEASE MEANS FOR THE FILM INDUSTRY

Alex Garland is a name destined to be associated with filmmaking greatness. “Who’s he?” echo the cries of the Marvel-saturated public. Well, he is one of the foremost sci-fi writers of his generation, who is now awaiting the release of his second film as director: the Netflix-distributed *Annihilation*.

Perhaps best known for his excellent A.I. directorial debut *Ex Machina*, Garland is a British science-fiction filmmaker and writer with a keen eye for thought-provoking narratives set in futuristic ‘otherly’ worlds. From the trippy utopian island of *The Beach*, to the post-apocalyptic London wasteland of *28 Days Later*, Garland’s USP is the ease with which he creates these ‘other’ worlds without losing touch aesthetically, thematically, or indeed, formally, with our own. The distinctiveness of these worlds is often subtle or unspoken, but in the slight shifts of setting and rules, Garland creates space for characters and narratives that never feel too extraordinary. Thus, he welcomes a level of empathic engagement from the audience that is often lost in the science-fiction realm.

Of course, ‘other’ worlds that are far removed from our own do not necessarily exclude intimate audience engagement (take *Star Wars* for example), but with Garland’s worlds there is rarely any shade of escapism; rather, there is cold confrontation with very real future possibilities, a reality-check particularly relevant to today’s self-obsessed world that is quickly losing its imaginative and escapist capabilities.

Beginning as a novelist, Garland hit unexpected success with his 1996 debut *The Beach* based loosely on his own travels as a young man. The story follows Richard, a young backpacker in search of a hidden beach, framed as an Edenic utopia isolated from the world. A trip on multiple levels, *The Beach* is bursting at the seams with socio-political commentary and an enthralling exploration of Richard’s character told from a first person perspective. Four years later it was turned into a film starring Leonardo DiCaprio and Tilda Swinton and directed by Danny Boyle. Perhaps due to its unlikeable characters and decidedly ‘B-movie’ tone, the film did not meet critical acclaim (it is Boyle’s lowest rated film on Rotten Tomatoes at 19%), yet it is by far the biggest box office success of any of Garland’s projects, bringing in a worldwide total of \$144 m.

Garland’s collaborative partnership with Boyle yielded two further films in *28 Days Later* and *Sunshine*; both starring the severely underrated Cillian Murphy and both based on original Garland scripts. *28 Days Later* depicts the deterioration of society as it deals, or rather

doesn’t deal, with the fallout of an incurable virus, while *Sunshine* fits very snugly into the space genre as we follow a crew sent on a mission to reignite the sun. Two tales, then, about facing mankind’s inevitable extinction with heavy hearts, a bleak outlook, and a slither of misplaced hope. The writing in both films allows us to get inside the heads of our small ensemble casts and experience the realistic horrors of facing up to humanity’s inability

## “ Netflix’s business plan is tampering with the creative process

to save itself. Garland tackles these questions with smart, clever writing (as he does in all of his projects), always endeavouring to keep his narratives fresh with unpredictable beats and character arcs that are likely to throw off many an audience member.

2010 saw Garland tackle his first adaptation, picking the incredibly popular novel *Never Let Me Go* written by Booker Prize-winning author Kazuo Ishiguro. Starring Keira Knightley, Carey Mulligan, and Andrew Garfield, the Mark Romanek-helmed feature was unfortunately a box office flop but that does not take away from the hard-hitting subject matter and the craft on show. Indeed, this is one of Garland’s finest; the writing a calibre to wow an audience. The film’s various tensions are held throughout so seamlessly and the pay-off at the end is superb. A punch to the gut is perhaps not the best choice of wording, but the empty feeling of being winded, unable to draw breath into your lungs at the shock of what you are witnessing, sums up the film to a tee.

After honing his adaptation skills on the comic book character Dredd in 2012, Garland decided to take the director’s chair with his 2014 entry *Ex Machina*. Starring Alicia Vikander, the film is a thriller that is loosely based on the Turing Test for artificial intelligence. It is gripping, tense and excellently written and directed. As the plot unfolds, in the characters of our three leads reveal themselves up to an enthralling closing sequence. It all occurs in a world of technological advance, not too dissimilar from our own. Garnering an Oscar win for Best Visual Effects and a nomination for

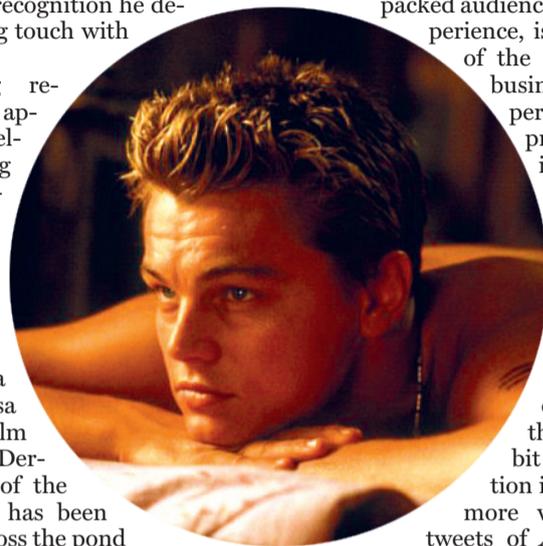
his writing, *Ex Machina* finally put Garland on the radar of the industry. With a modest \$15 million budget, Garland was at last beginning to gain the recognition he deserves without losing touch with his indie roots.

His upcoming release, *Annihilation*, appears to fit his wheelhouse with pleasing compatibility and familiarity. Described as a sci-fi horror flick, *Annihilation* has an all-star cast including Natalie Portman, Jennifer Jason Leigh, Gina Rodriguez and Tessa Thompson. The film is based on Jeff VanderMeer’s 2014 novel of the same name. Praise has been high from critics across the pond with words like “bold”, “challenging”, and “singular” entering the twittersphere with heightened frequency after its preview screenings in early February. However, the film surges into the UK on a double-crested wave of controversy, namely whitewashing and distribution. In the wake of recent whitewashing controversies such as Scarlett Johansson in *Ghost in the Shell* and Tilda Swinton in *Dr. Strange*, Portman’s character is of Asian heritage while Leigh’s is half Native-American. After a little digging around it turns out that the ethnicity and heritage of the character only becomes apparent in the sequel novel *Authority*, a novel which Garland claims he did not read before making his film. So, while we might want to question his creative process (come on Alex, read all the books!), there doesn’t seem to be anything intentional or insidious in his casting of a white female lead.

Regarding distribution, Paramount Pictures have struck a deal with the streaming giant Netflix, which leaves every country outside of the US, Canada, and China without a theatrical release. Talking with metro.us, Garland states that “the regret for me is that we didn’t make it for the small screen. We made it for the big-screen. There’s a whole bunch of stuff you would just do differently. You would literally shoot it differently, have a different process...” From these comments it is clear that Garland has had no say in the distribution of his film. Despite this being the norm in the industry, it is still a shame that

the distribution deal is denying cinéphiles the opportunity to see the film in its intended setting. Having a big screen, surround sound, a packed audience and a communal experience, is the very foundation of the filmic form. Netflix’s business plan is here tampering with the creative process and in doing so is damaging Garland’s creation and its subsequent reception. We must, of course, remember that film is a business and always has been, but when indie filmmakers are screwed over by the system, the sting is that little bit sharper. The frustration is compounded all the more when Rian Johnson tweets of *Annihilation*, “See it in the loudest theater you can”. Unfortunately for us here in the UK, our crackly speakers and low quality screens are going to have to suffice.

Now make no mistake, Netflix is a great service, with its endless well of TV box sets and rich mine of documentaries being a particular highlight. However, the ridiculous amounts of money being poured into original stories that mostly miss the mark (*Bright*, *The Cloverfield Paradox*, *The Circle*) and buying the distribution rights of average to great products that desperately need cinematic projection to be fully appreciated (*Mudbound*, *Beasts of No Nation*) is disgruntling. The flipside of the argument is that platforms such as Netflix provide opportunities for filmmakers; projects that big studios wouldn’t even sniff at are given the funds and the creative freedom to flourish. In a recent interview with ColliderVideo, Duncan Jones (director of *Moon*, *Source Code*, and now Netflix-released *Mute*) made it clear that his new film simply could not have been made without streaming sites like Netflix and their willingness to finance films with dark and unusual subject matter. Unlike *Annihilation*, however, Jones was clear from the get-go that his film would be distributed solely via streaming services and thus his creative choices were informed throughout the film’s production. It’s also worth mentioning that early reviews suggest *Mute* will be joining *Bright* et al. on the overflowing shelves labelled ‘wasted Netflix money’. M



# KEEP CALM AND CARRIE ON?

HAS THE 90S FAVOURITE AGED WELL? RUDOLF BARNEY-SEABRA INVESTIGATES

When *Friends* was made available on Netflix late last year, a collective re-evaluation of the show took place. Many remarked that the clothes, image quality and set design were dated (not particularly remarkable given the show is over 20 years old). The real estate situation of the characters was very unrealistic, and most importantly, the script, humour and portrayals were very frequently sexist, homophobic and all-around problematic. It was also not as funny as many remembered (having grown up with *Friends* reruns, I feel duty bound to point out that it was not that funny then either). The idea of 'problematic faves' was discussed, which just means that we may enjoy films, TV shows and other forms of entertainment 'from the past' while being aware of how flawed they are in terms of attitudes towards oppressed and underrepresented groups. While useful as far as terminology goes, it does expect that a culture that is racist, sexist and homophobic will miraculously produce, fund and promote works that will be intersectionally progressive in all the right, expected ways, which is not particularly realistic.

After the *Friends* debacle, I took it upon myself to rewatch another nineties fave, *Sex and the City*, and find out what, if anything, was still good about it (and what wasn't). What genuinely surprised me was not the unrealistic portrayal of real estate or lifestyles presented in the show from a financial standpoint, but how, in a time of #MeToo, our societal attitudes towards abuse and sexism have been too lenient for so many years. Even a show that was dubbed at the time as being responsible for a feminist awakening, portrayed it in an almost casual manner. A show that was about the lives of 30 and 40-something professional single women in New York City was in its time groundbreaking. It offered frank portrayals of sex, love and the power dynamics within relationships, highlighting how social status and social expectations of women and men differ.

The main characters had constant conversations about their sex and love lives, engaging in topics such as female pleasure, power dynamics and masturbation. The show also explored how women can be sexually adventurous and not necessarily emotionally attached; how they are judged differently if they are; and their expectations, dreams and idiosyncrasies. Carrie, Samantha, Miranda and Charlotte are complex, well-rounded and interesting characters, each initially presenting a stereotype of a single professional woman (Carrie as a hip, neurotic journalist with a hidden romantic side, Miranda a no-nonsense lawyer who is distrustful of men but has emotional vulnerabilities, Samantha an unapologetically sexually adventurous PR woman, and Charlotte an unabashedly romantic, occasionally naive but secretly wise art dealer) and chipping away at these as the show develops.

It also offers a heartfelt, sympathetic and honest take on female friendships, with the bonds never falling into the stereotypical tropes of women being catty or always jealous of their friends. No one sleeps with another's boyfriend at any point, and in spite of substantial differences in personality they accept and support each other in funny and moving ways. The first #MeToo moment that jumps out of the screen is when we meet Susan Sharon, a friend of Carrie's in season 2, who has a husband that routinely screams at her and calls her a 'stupid bitch', not only alone with her but also in front of her friends. Susan asks Carrie whether she should leave him, to which Carrie responds that she should. Susan ends up reuniting with her husband, and their toxic and disturbing relationship is treated lightly, as they laugh

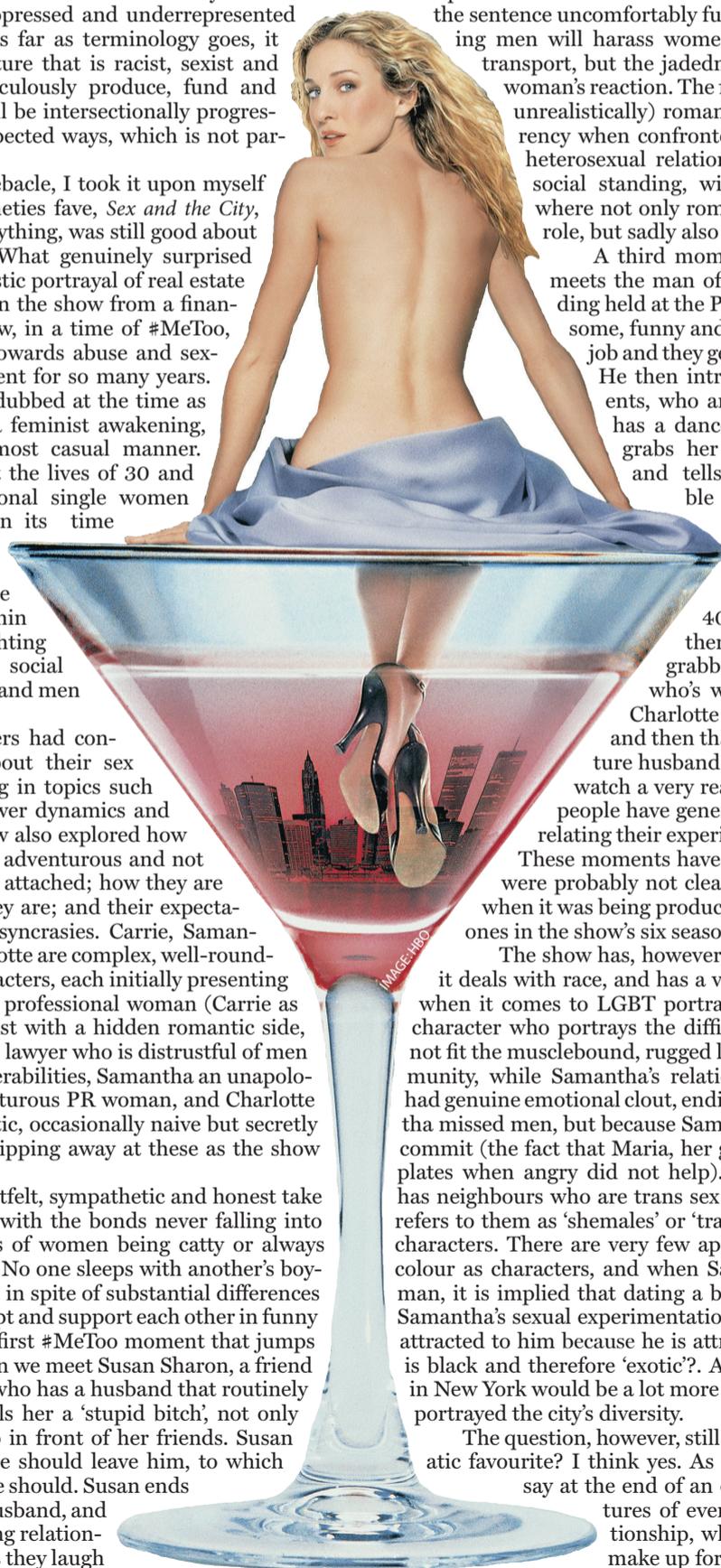
about 'how strange can people's relationships be'. There is a difference between people having strange arrangements and people having abusive dynamics, trust me. An acquaintance of my parents was shocked to find out that her friends, a couple of interior designers, had made their bathroom with two toilets opposite each other. The reason was apparently that they liked to go about their natural digestive processes holding each other's hands. This is strange, Susan Sharon's relationship unfortunately requires a much harsher adjective.

In an episode where Carrie and her friends discuss love at first sight, a woman in the street is seen saying "How can you believe in love at first sight in a city where people jerk off at you on the subway?" As well as being hilarious, this is where 'problematic fave' start to make sense. What makes the sentence uncomfortably funny is not that disgusting men will harass women that way on public transport, but the jadedness and realism of the woman's reaction. The fact that some (perhaps unrealistically) romantic ideas will lose currency when confronted with a world where heterosexual relations will reflect unequal social standing, with sexuality an arena where not only romance and desire play a role, but sadly also violence and power.

A third moment is when Charlotte meets the man of her dreams in a wedding held at the Plaza Hotel. He is handsome, funny and intelligent, has a good job and they get along incredibly well. He then introduces her to his parents, who are attending. Charlotte has a dance with his father, who grabs her behind. She screams and tells the son (her possible future husband, she'd like to believe), who responds by telling Charlotte his parents have been together for 40 years and that his father would not risk that by grabbing "some young girl who's wearing a slutty dress". Charlotte wisely decides there and then that he will not be her future husband, and the viewers get to watch a very realistic portrayal of how people have generally reacted to women relating their experiences of sexual assault. These moments have stood out in ways that were probably not clear to the show's makers when it was being produced, just the many other ones in the show's six season arc.

The show has, however, badly aged in the way it deals with race, and has a very mixed track record when it comes to LGBT portrayals. Stanford is a gay character who portrays the difficulty gay men who do not fit the musclebound, rugged look, have in their community, while Samantha's relationship with a woman had genuine emotional clout, ending not because Samantha missed men, but because Samantha was not ready to commit (the fact that Maria, her girlfriend, would break plates when angry did not help). But, when Samantha has neighbours who are trans sex workers, she routinely refers to them as 'shemales' or 'trannies', and so do other characters. There are very few appearances of people of colour as characters, and when Samantha dates a black man, it is implied that dating a black man is a result of Samantha's sexual experimentation (instead of her being attracted to him because he is attractive) not because he is black and therefore 'exotic'. A show that takes place in New York would be a lot more realistic if it had better portrayed the city's diversity.

The question, however, still stands: is it a problematic favourite? I think yes. As Carrie would probably say at the end of an episode; it has the features of every close but good relationship, where the best moments make up for the worst.



## TOP 5 BINGE-WATCH BOX SETS

### PEEP SHOW

Nothing has been shot like it since - this POV sitcom breaks boundaries while still being relatable.



### MAN LIKE MOBEEN

Hilariously written, Mobeen just wants to follow his faith. Several obstacles ensue.



### THE GOOD PLACE

What happens if you incorrectly end up in heaven? Eleanor must learn to be good in this colourful sitcom.



### THE OFFICE

One of the most successful mockumentaries. Ricky Gervais plays a terrible boss as he shows you around his office.



### THE END OF THE F\*\*\*ING WORLD

James and Alyssa embark on a road-trip. Awesome pacing, unusual characters, and beautifully shot.



# STORIES WORTH SHARING

FRAN CARRUTHERS REFLECTS ON THE POWER OF CHILDREN'S LITERATURE TO SHAPE THE WORLD WE LIVE IN

As university students, World Book Day shores up feelings of nostalgia for our schooldays, dressing up as Tracy Beaker, Harry Potter or any number of our favourite book characters to mark the occasion. But for most of us, that was at least ten years ago, and looking upon the event with fresh eyes brings up new questions. Such as: what kind of impact do the stories we read have upon the dreams and ambitions we build? What is the importance of diversity in children's books? And with children now spending more time in front of screens, is the simple joy of plung-

World Book day reported that 6 in 10 KS2 children were motivated to read more after the event

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ing into a good book at risk of becoming a far-flung fantasy?

Taking place on 1<sup>st</sup> March, World Book Day once again saw an array of colourful costumes take to the classroom, as well as an abundance of £1 tokens being handed out – which can be exchanged for a book from a selection of ten children's books, or five Young Adult novels. World Book Day Ltd operates as a charity, receiving its funding from contributing publishers, National Book Tokens and participating booksellers. The books on each year's list are nominated by publishers and then shortlisted by the event's organisers.

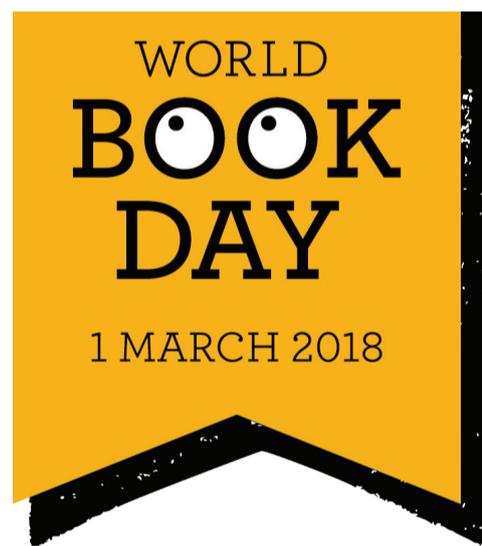
The theme for this year was 'Share a Story', based on encouraging children to share the experience of reading with parents, friends and siblings. The #ShareAStory campaign intends to motivate children to read for just 10 minutes a day, noting the educational benefits of reading and its important role in children's development as key reasons to read

more.

After World Book Day 2017, organisers were criticised for not including a single BAME author in the selection, and an (albeit minimal) effort to increase diversity has been made, with authors including Benjamin Zephaniah, Taran Marathu and Nadiya Hussain featuring on this year's list. Organisers hope that the #ShareAStory theme will place emphasis on diversity, representing characters and stories from different backgrounds.

As well as concerns over diversity, many have lashed out at the high number of celebrity authors on this year's list, including children's author David Almond who was featured in 2017's selection. With this year's selection including Bake Off winner Nadiya Hussain, broadcast journalist and presenter Claire Balding, and musician Tom Fletcher, Almond's comments are not completely unfounded. He called the choice of celebrity authors "demeaning to children", saying that they gave a "lack of seriousness" to children's literature and express anger that talented children's authors were being neglected for big names.

Part of me wonders if we are heaping overly high expectations on organisers. After all, it is a charity campaign, and heavily reliant on publishers in the selection process,



who will obviously be keen to promote authors that will draw in publicity and make them money.

Plus, the campaign has been successful in achieving its main goal – to influence children to read more – World Book Day reported that six in ten KS2 children felt motivated to read more after their 2016 campaign. In defence of celebrity authors, organisers argue: "If recognising a name is the catalyst to encouraging a non-reader to pick up a book and starting a nationwide conversation about reading, then everyone will benefit."

Indeed, initiating a conversation about reading may be more urgent than we think. In 2015, the BBC reported that children aged five to sixteen spent an average of six and a half hours in front of a screen per day, with 'screen time' described as "watching TV, playing games consoles, using a mobile, computer or tablet".

With double-screening and social network usage also on the rise among children and teens, children are growing up in a society where there is an impulse towards connectivity at all times. Reading, where one has the bliss of completely disconnecting from the real world and becoming absorbed in a different one, are at risk of becoming obsolete.

As an English Literature student, I am obviously biased, but I believe that being an avid reader throughout my childhood helped me to develop key life skills, including the ability to empathise with others, to be imaginative and open-minded.

In our increasingly digitalised world, the importance of reading books is more urgent than ever: shockingly, World Book Day report that "the book that 1 in 4 children (1 in 3 for those receiving school meals) 'bought' with their 2016 £1 book token was the first they have ever personally owned".

Reading doesn't have to be a chore, or purely for educational purposes. Reading should be a fun, explorative, and immersive space which allows us to toy with alternative fantasies and adventures. The Harry Potter series is a great example: I remember having the stories read to me at bedtime when I was young; and later, reading them myself, curled under the covers for hours after my bedtime. The series was an integral part of my generation's reading experience because the characters grew up with us: Harry Potter and the Philosopher's Stone was released in 1997, with each subsequent novel released every one or two years after, until 2007, when it concluded with Harry Potter and the Deathly Hallows.

It would be ignorant to claim that similar franchises do not exist today, yet nothing seems to have had quite the widespread im-

pact that J.K. Rowling's series had. This

is not to suggest that we need another huge franchise to step in and save the day, but evidently we need to conceive of ways to improve access to books and making reading exciting for children. World Book Day is an effective way to achieve that.

It is evident that World Book Day has sparked much-needed conversations about representation and the issue



IMAGE: WORLD BOOK DAY

Is the simple joy of plunging into a good book at risk of becoming a far-flung fantasy?

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of celebrity authors. Clearly, the stories that children engage with influence the worldview that they develop, so it is crucial that we put every effort towards making those stories as inclusive and aspirational as possible. World Book Day is not perfect, and for some, the list of authors leaves a lot to be desired. Ultimately, we need to recognise it for the powerful platform that it is, and use it to accentuate a body of children's literature which reflects the world we want to see. **M**



IMAGE: GEORGE HODAN

# IT'S NOT ALL ABOUT THE GAMES: VIRTUAL REALITY

REBECCA COWIE LOOKS AT THE FUTURE OF VIRTUAL REALITY OUTSIDE OF THE GAMING INDUSTRY

Since the birth of the modern Virtual Reality (VR) systems in 2010, gaming has been the primary focus of the industry. This is because the gaming industry itself is the most marketable, and therefore, for all intents and purposes – appears to be the most profitable avenue for VR developers to take. Developers such as Oculus Rift seem to focus all their money and manpower into creating VR games to immediately sell to their growing consumer base. However, despite owner of Oculus Mark Zuckerberg claiming that VR as a way to have experiences beyond our limited reality, Virtual Reality is still largely trapped within the commercialised gaming industry.

However, the winds of change may be around the corner. It's highly likely that the next decade will see the birth of a new era within Virtual Reality, with other, less commercialised uses coming into the limelight. The beginnings of this change in focus can already be seen, with VR in limited use for battlefield, surgical and inflight training: all of the skills, with none of the risk. But, perhaps most prevalently, in the fields of education and therapy.

VR in education isn't a new idea, appearing throughout science fiction; but with it the speed at which iPad schooling took off, becomes an ever more likely reality. In fact, learning through VR is almost guaranteed to surpass that of the iPad trend as companies compete to produce cheaper and more accessible forms of Virtual Reality.

Allowing semi-physical interaction with objects that may otherwise be unattainable such as planets, particles, geographical lo-

cations and bygone eras has the potential to revolutionise the way we teach and learn. VR adds a level of engagement with source materials that was previously unimaginable. As a result, VR education could produce the most intellectually curious generation yet.

Unlike educational VR, there is a lesser known use for Virtual Reality that is slowly but surely gaining traction: exposure therapy, a type of therapy that aids people in overcoming phobias, anxieties and dealing with PTSD.

Usually it requires patients to face their fears slowly and repeatedly, but thanks to VR exposure therapy has never been safer. Now patients have the ability to face their fears, not only in a safe and comfortable physical environment, but with a quick and easy way out if it gets too much. What may come as a surprise is the fact that VR's use in exposure therapy isn't a new development. Companies that specialise in it, such as Limbix, are built on two decades worth of research and clinical trials.

Virtual Reality is already being implemented during exposure therapy, both in the US and Spain, as the clinical trials proved it to be equally as effective in treating patients with aviophobia as the previous method of going to airports. Limbix aren't the only company on the market using VR in their exposure therapy either, so it seems that medical usage of VR is on the rise and here to stay.

Interestingly, unlike education and therapy, there is one avenue of Virtual Reality that is often left unconsidered. This is the use of VR in altering the way we consume media altogether. In the information overload hellscape we live in online, VR could be the solution.

Despite evidence to the contrary, contemporary digital media has been built around the idea that attention spans are short. Therefore, along with technological advancements meaning content can be delivered at a faster rate, the content itself is made faster and easier to digest. This, unsurprisingly, leads to the mountains of excess content which contributes to information overload. In turn, this affects our mental health; *The Atlantic* compiled evidence to suggest smartphones have measurably affected the happiness and behaviour of an entire generation. VR potentially offers the solution; getting us all to slow

down. This may seem unlikely, but VR has to unfold in real time lest it cause nausea. As a result, this allows the user to focus on one experience at a time; processing content at their own pace. Anita Balakrishnan of *CNBC* suggests that instead of disconnecting us from reality, VR has the capability to 'realign our mental clocks with how humans are meant to learn in the real world'.

All in all, be it in education, therapy or making the media more manageable for the sake of our mental health, Virtual Reality is making progress. So regardless of what the marketers tell you: it's not all about the games.



IMAGE: SGT. JODI MARTINEZ

# WHY SCHOOL SHOOTINGS AREN'T VIDEO GAMES FAULT

ABDULLAH HUSSAIN EXPLORES THE LINKS BETWEEN VIOLENCE AND VIDEO GAMES AFTER THE RECENT TRAGEDY IN AMERICA

Before I begin this article I would like to assure and warn the reader that I, the writer, am not advocating any political messages, right or left. This is not a politically charged article for gun rights or the lack thereof. I am writing this in defence of gaming as a whole and to argue against the mainstream media which look for any sort of scapegoat, in these sad and depressing times. As cliché as it is, our thoughts and prayers go to the 17 victims of the Florida school shooting and their families.

The recent tragedy in Douglas High School, Florida, has sparked up old debates once again. As per usual, the old conservative men in power look to find any sort of scapegoat to blame this tragedy on, and as per usual they look towards gaming as the medium to

blame for this.

The Columbine shootings in 1999 arguably inspired the link between gaming and mass shootings, when the two gunmen were heavily linked with the gaming classic *Doom*. This put an unfortunate spotlight on entertainment media as a whole when Bill Clinton ordered an investigation into the advertising of violent games. But this was just the first of many shootings blamed on gaming. After the tragedy of Sandy Hook in 2012 when 26 lives were stolen, Wayne LaPierre, leader of the National Rifle Association, put the blame on the entertainment media. He called the video game industry a "corrupting shadow industry that sells, and sows, violence against its own people". He blamed games like *Bulletstorm*, *Grand Theft Auto*, *Mortal Kombat* and *Splatterhouse*.

The President told Florida Attorney General Pam Bondi that "I'm hearing more and more people saying the level of violence in video games is really shaping young people's thoughts... The fact is that you are having movies come out, that are so violent, with the killing and everything else, that maybe that's another thing we need to discuss."

An amazing leap, is it not, the President of the free world to suggest that a massacre is linked to our entertainment media. Unlike the



IMAGE: ROCKSTAR GAMES

most powerful man in the world, let's look at the evidence linking the two before passing judgement. No mainstream media outlets or credible sources are even reporting that there is any links with violent games. The shooter, who shall not be named, due to myself as a writer not wanting to give him any notoriety, had very little connection to violent gaming according to credible sources.

What of nations such as Germany, Japan and Britain, that also have roughly the same proportion of people who are active gamers? There have been no school shootings in the past decade in Britain. Japan has a very active gaming population with 60 per cent of their

populus being gamers in 2016 according to a *NewZoo* Study. Yet not one person was killed in a school by a gun that year.

Furthermore, studies by the University of York found that there is no link between violent games and behaviour. Through 3000 experiments, "researchers at the University of York have found no evidence to support the theory that video games make players more violent".

But you all knew this before you read this article. Know that when there is another tragedy those in power will again blame the beautiful medium of gaming. It's because the older generations simply do not understand gaming as a medium and are too ignorant to take the time to. A form of entertainment that brings joy to millions worldwide is not the reason for school shootings. But there is a glimmer of hope, as many mainstream outlets are now reporting against the idea of gaming being a cause of violence. Whether this is to spite Donald Trump or the left wing media being more prevalent than the right wing will be seen in time, but it is a step in the right direction. As time passes and those who grew up with gaming in their lives grow to influence society, the more likely gaming will be rightfully less tainted by violent tragedies such as the one in Florida.

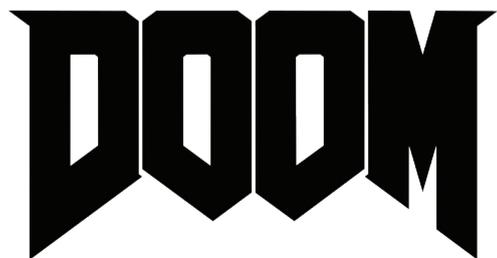


IMAGE: ID SOFTWARE

# THE BEAUTY OF BOLIVIA AND ORGANISED TRAVEL

IZZY MOORE BREAKS DOWN THE “GAP YAH” STEREOTYPE IN LIGHT OF HER TRAVELS IN BOLIVIA



Gap years get a lot of stick, as do school or college-organised expeditions. Frankly though, outright dismissing this kind of travelling as ‘not counting’ is short-sighted. Yes, people talk about these trips at length,

and yes they usually follow the trekking plus ‘voluntourism’ model, hardly providing the same freedoms available during solo endeavours. But these are all features which make ‘the gap year’ or ‘the school trip’ neither better or worse, but instead a good starting point.

Between finishing my A levels and starting here at York, I undertook my own college organised trip to Bolivia. It followed the structure previously outlined and in theory then, according to the many critics of the “gap yah”, it was not really travel, or rather a highly generic month. However, this trip felt anything but ordinary.

Bolivia is a country with a highly diverse climate and landscape. La Paz is situated in an urban basin, complete with cable cars, an overpopulated stray dog community, street vendors selling bread by the bagful and incredibly steep and sloping streets. It has the highest altitude capital in the world – walking up the stairs in our hostel was enough to leave you winded. Never far from eyesight, despite the main environment of housing, shops and concrete, you find Illimani, the highest of the Cordillera Real mountain range.

During our five-day trek we were exposed to snow, rock faces, lakes, and then jungle. There were rope bridges and llamas a-plenty. A month felt like a lifetime, mainly as we man-

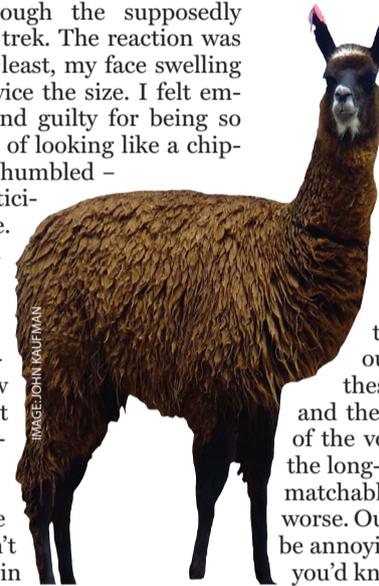
aged to see so much, and Bolivia has such variety in its appearance, wealth, and weather.

The experience of the trip makes me reluctant to denounce gap years or organised expeditions, because really they are never as organised as they might seem. One memorable moment was when I experienced a severe allergic reaction after swimming in a volcanic spring, mid-way through the supposedly easier acclimatisation trek. The reaction was unpleasant to say the least, my face swelling overnight to nearly twice the size. I felt embarrassed and ugly, and guilty for being so vain. But after a week of looking like a chipmunk I definitely felt humbled – like the unwilling participant in some odd fable.

The bad aura given to these trips is misdirected. It’s not the trip that’s annoying you, it’s the continual talking about how much it changed that individual, how profound the experience was, how eye-opening: “You weren’t there man, you just wouldn’t understand.” Perhaps in

some cases it’s worth the mockery, but when people talk about their experiences on these types of trips it’s usually the first long-term project they’ve gone on, the first time they’ve really been physically and mentally challenged, the first time they’ve been inundated with another culture. Obviously they are going to refer to it with reverence. Waking up with a transformed face and getting four rounds of anti-histamine IV injections in a Bolivian hospital, physically slapping myself in the face in a desperate attempt to motivate myself up the last bit of the peak, seeing stars so vivid the Milky Way was visible... they aren’t things I’m going to quickly forget.

Gap years are an important starting point for an appreciation of travel beyond mere tourism. Obviously the highly structured nature of these trips doesn’t appeal to everyone, and there’s a question of how useful some of the volunteering projects actually are in the long-term. However, these trips give unmatched experiences, both for better and worse. Our continual referring to them might be annoying, but if you had been there... well you’d know what I mean.



# NEWCASTLE NEIGHBOURHOODS WORTH A VISIT

IZZY LUSHBOUGH EXPLORES THE ESOTERIC EXPERIENCES TO BE FOUND ON A DAY TRIP TO NEWCASTLE

On 2 February, on a (rare) day free of lectures, my friend and I took a trip to Newcastle. We got the train at 09:18, an early time of day for students to be up voluntarily, and an hour and a half later we arrived in Newcastle.

My friend had been to Newcastle before and we had already planned on going to the dog café, the Baltic Art Gallery and the Botanist beforehand. For the dog café, fittingly named Dog and Scone, it is actually quite important to have a reservation, otherwise one needs to make it there early, like we ultimately did, in order to have the best chance of securing a spot.

Since we arrived before opening, we simply wandered about to fill time. The sun was shining beautifully, perfect weather for us to get some nice photos. We stopped by Fenwick, a department store that first opened in Newcastle in 1882. Inside, one can find a lovely food court with very delicious-looking products. My friend and I were on a student budget, though, so instead of purchasing anything we took photos.

While meandering, we also encountered the namesake of the city: the Newcastle. It is a surprisingly small building to name a large city after. There happened to be a group of schoolchildren standing in front of it with a tour guide. We tried listening in until it became too obvious, and then decided to leave.

By that point, Dog and Scone was open! It was a fantastic little spot, though it was in a strange location. It was so tucked away that on our way there I thought that it couldn’t be right and that we were in the wrong place, until there it was! We were extremely lucky to get



in, as there are rarely openings for walk-ins.

At the café, everyone seemed to be enjoying the interaction with the dogs. For a uni student missing her own dog it was an absolute dream. Entry costs £5 per person, though with a free drink included, so it was less expensive than it seemed. Many other customers were ordering sandwiches to eat while they visited the dogs, too, but like I said; student budget, so we had brought some snacks for ourselves which would cover our lunches later.

After a full hour at the café, which was mainly spent playing with the dogs, particularly a little Golden Dachshund puppy, we

continued on towards the Baltic Art Gallery. What struck me as I walked along the river was the scenery: the many industrial-like bridges, the older buildings on one side of the river and then a very futuristic looking one on the other. Both my friend and I thought the scene was very much like a Pixar film, almost strangely so. It was certainly captivating.

I thoroughly enjoyed the Baltic once we arrived, not only for the exhibitions (although there were several that were not running when we visited), but especially for a library of all kinds of art books on one of the upper floors. I would have loved to spend many hours in there, but of course we did not have that kind of time. To give an idea of the variety, I saw books on the artists of the modern Middle East, on how to understand and enjoy modern paintings, on art and culture from the frontline of Syria, a world atlas of street art and graffiti, and many books on architecture, etc. It was a truly thorough and highly interesting library with an extreme breadth of excellent works. As I write about this now I feel a strong urge to visit again and just spend an entire day there studying them.

In the Baltic, it is also possible to go out on a balcony to have a better view of the city below. We did go out on the balcony and were able to get a great view of the beautiful buildings on both sides of the river and the bridges in the middle. Before we left the gallery, we had a peek in the gift shop as well, which had great books and gifts, like Frida Kahlo posters!

After leaving the gallery, we wandered around the city again for a bit before ending up in The Botanist for drinks. The Botanist

in Newcastle is truly an experience. There is a massive artificial tree in the centre, which makes it feel like you are sitting in a huge treehouse, while the drinks and menu are familiar and wonderful. We rested there for a bit before forging on to a dinner a short distance outside of the city in Jesmond. We ate at the Dosa Kitchen, a restaurant I had chosen because I wanted to share the experience of Dosa with my friend. Little did I know that I was in for a new experience as well, since there were dishes on the menu I had never heard of before! It was a delight. Although we both ordered vegan dishes I was also pleased to see the lamb meat they offered was free range and organic, showing the restaurant’s commitment to sustainable values. After a long day, we travelled back home, happy to return to Halifax College, York.



# CUTTING DOWN ON FOOD WASTE AND SAVING MONEY

ANASTASIOS PROIOS DOUKAS TALKS ABOUT HOW CUTTING DOWN FOOD WASTE CAN HELP YOU SAVE MONEY AND THE ENVIRONMENT

Having lived in university accommodation for half a year I can say that one of the most terrifying experiences is opening the fridge and having to face the horrendous smell and sight of rotten food. This is not only bad from a hygienic point of view but also from a one Here are some tips on how to avoid wasting ingredients and save money.

**1. Know the difference between 'best before' and 'use by'.** When you buy products from a supermarket they will have a date and the phrase 'best before' or 'use by' on them. 'Best before' means that a product is safe to eat after the date indicated but it's quality and taste deteriorates rapidly. This is usually found on items such as mushrooms and vegetables. It is ideal to eat them before the date but you can still consume them after the date has passed if everything seems okay. If you taste the food and it tastes odd then just spit it out and throw it away. Do note that, usually with ingredients that say 'best before', it can take months for the product to be completely unusable. An exception to this is eggs where you can still eat them 24-48 hours after the best before date but you will have to cook them thoroughly as the salmonella in them starts multiplying quickly. On the other hand, the use by date means that you cannot consume a product after

that date as it is unsafe to do so. This is found in "high risk" foods such as meat and fish. Do note that even if the ingredient seems safe it is still not safe to eat when it is a 'use by' food. You can end up in hospital with serious food poisoning as you can't see the harmful bacteria in the food. It is important not to confuse the two and throw away food that is perfectly good to use.

**2. Buy reasonably.** When you go to the supermarket you should ensure you do two things: make a list of the foods that you need based on the recipes you have selected and go to the supermarket after having eaten. If you have a list,

you are less likely to grab unnecessary food (which is likely to go to waste) as you know exactly what you need. Having eaten before going to the supermarket ensures that you will stick to that list and not buy junk food that you can eat at the moment and/or looks tasty even if you don't need it.

**3. Take note of what you throw away.** Every time you open the fridge and realise that food has gone bad, take it out open notepad on your phone and write down how much you have thrown away. Next time you go shopping you can buy less of that food or choose another recipe to use up the whole of that ingredient.

**4. Use apps and technology to find innovative ways to use your food.** Technology can be used to ensure that you use up the food that you have in various creative ways. The website [whatsinmyfridge.com](http://whatsinmyfridge.com) allows you to input all the ingredients you have in your fridge, and suggests recipes that you can make out of them. It also suggests buying other ingredients and making an even better meal. On the other hand app Handpick can suggest various recipes based on individual ingredients you have. By using these you can reduce food waste and the trips to the supermarket.

There are many more tips on how to cut down on food waste and everyone needs to see what works for them. Some of these take longer to implement, but trust me, it really is worth it.



IMAGE: U.S. DEPARTMENT OF AGRICULTURE



IMAGE: TKAUCIC

# IT'S NOT THE KILLERS YOU MEET BUT WHAT YOU EAT

EMILY TAYLOR TAKES A MORBID LOOK AT THE DELICIOUS YET DEADLY FOOD AND DRINK THAT LURK IN KITCHENS AROUND THE WORLD

Earlier this year two people died in Japan and more ended up in critical condition after choking on rice cakes as part of new year celebrations. As much as we love food, it often proves deadly. Those with severe food allergies will certainly testify to this - utterly harmless food products trigger people's immune systems. Millions of people across the world have various food allergies and the number of people being diagnosed is only growing with UK hospital admissions for children with food allergies increasing by 700% since 1990. However, you don't have to be allergic for food to prove deadly. Although, allergens did only account for 14 percent of food-related illnesses in 2015, with those pesky micro-organisms taking first place with 18 percent of illnesses.

On the topic of deadliest food, the infamous fugu pufferfish usually seems to be bought up. It contains tetrodotoxin in its liver and internal organs and if improperly pre-

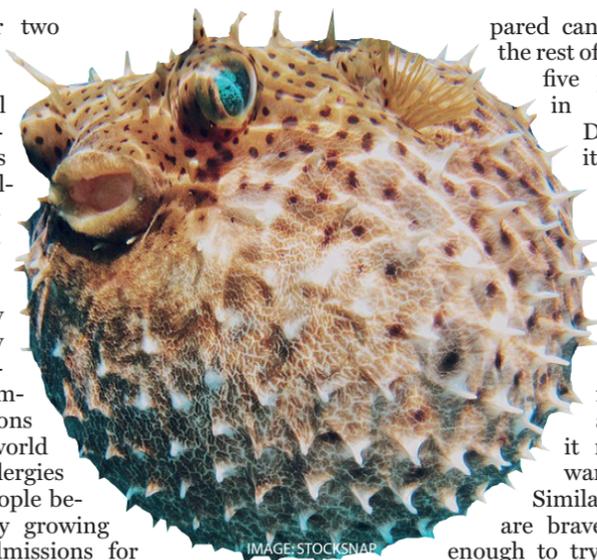


IMAGE: STOCKSNAP

pared can contaminate the rest of the flesh with five people dying in 2015 alone. Despite this it's still seen as a delicacy or at least as a challenge by the culinary daredevils of the world. I'm just going to take it as a sign that it really doesn't want to be eaten. Similarly, those who are brave (or foolish) enough to try live octopus tentacles may find it tough to swallow as sometimes the suction cups latch on to your throat making it a major choking hazard. Namibia's speciality, the giant bull frog, might not cause you to croak but may cause kidney failure if eaten when they are too young.

It's not only exotic foods that secretly contain poisons. Many everyday food items have the capacity to be deadly. Bitter almonds and many fruit seeds contain some delicious

cyanide. Brazil nuts and bananas are radioactive. Tuna and some other kinds of fish contain varying levels of mercury. Chilli peppers contain a chemical called capsaicin which is so strong it can be used as an industrial paint stripper. Nutmeg is a hallucinogenic, so two tablespoons or more could lead to a dangerous ending. A few years ago there was the tiny issue of arsenic being found in rice and fruit juice. Don't worry though, you would have to eat excessive amounts of most of these foodstuffs for it to prove fatal.

You sometimes don't need to eat the food for it to prove deadly. In 1814, more than 323 000 gallons of beer burst free from their containers and gushed onto the streets, destroying two houses, killing eight people and injuring more. Similarly, in 1919, 21 people were killed and 150 injured in the Great Molasses Flood where a molasses container burst and a wave of molasses rushed through the

streets at an estimated 35 mph. An unfortunately sticky end. In 2013 there was yet another molasses flood into Honolulu harbour but fortunately nobody died this time. Unfortunately more than 26 000 fish did suffocate - much to the joy of the local shark population.

There are also many historic food-related deaths. Henry I of England died after eating a feast of lampreys after his physician told him (to paraphrase) 'stop eating so many lampreys'. Sir Francis Bacon died of pneumonia after supposedly trying to freeze a chicken by stuffing it with snow.

However, by far the deadliest substance most people consume is the obvious winner, alcohol.

And not in the fun way in which George Plantagenet, 1st Duke of Clarence died. He was supposedly executed by being drowned in a barrel of wine in 1478. In the UK in 2015 there were 8758 alcohol-related deaths; it's the biggest risk factor for death among 15-49 years olds in the UK and it costs the NHS around £3.5 bn annually. So freshers: beware.



IMAGE: ALLE

# 10 THINGS I HATE



## ABOUT UNI

IMAGE: HOLLY HUXTER

### JACK DAVIES MOANS ABOUT WHAT'S PISSING HIM OFF OF LATE

1. Already briefly mentioned last week, but top of the list in this edition has to be the **YUSU Elections**. A truly pointless fanfare of shite, cared for only by those running, the friends of those running, and student politicos (A.K.A. Arseholes).
2. As a result of aforementioned fecal fanfare, I now have two friends who are in-coming sabbatical officers. An impassioned plea to Finn and James: **I implore you, do not fucking chat to me about YUSU**, I really couldn't care less. I'd much rather talk about something more interesting, like the variance between different kinds of paint and their respective drying times.
3. **People who moan about the snow**. Come on guys, have a bit of levity. We don't often get such heavy snow in York, go into your back garden and sculpt something rude, then sit inside and get pissed on warming spirits (necessitated by the freezing weather of course).
4. **The snow**. So it turns out that after a few days the novelty wears off, especially when the only alcohol you've left in the house is some out of date Jagermeister and 2.8% lager, and you can't face the icy walk to the Co-Op to restock.
5. **Myself**, due to my own rule of hating people who moan about the snow. I guess some of them do have a point...
6. **Having to come back to York after a trip home**. three days of free food and catching up with old friends and family you've not seen for ages certainly makes the grim reality of essay deadlines and Koka noodles, well, more grim.
7. Having recently started a band with some friends, **the debate surrounding our name has been tortuous**. I was all for choosing a purposefully bad name to stand out. However, my offerings of 'The Lemon Fuckers' and 'Daddy and the Boys' were heinously cast aside for the much less interesting, but admittedly more palatable, 'The Elevens'.
8. **One thing I do not hate is the lecturer strikes**. As someone whose attendance at seminars is laughable at best, the chance to miss classes that I'd have probably failed at turning up for anyway without my official attendance record suffering gets a big thumbs up from me.
9. **I read what used to be York Vision this week**.
10. A brief excursion away from York has reminded me just **how fucking expensive everything is in this city**. We're meant to be in the North! Pints cost about £2.50 at home, meanwhile I'm paying £3.50 in Courtyard, A UNION BAR, for a pint of Blue Moon. Merseyside ftw.

# Hare to Help!

by James Hare



IMAGE: JAMES HARE'S MUM

### WHO THOUGHT THIS WAS A GOOD IDEA? NOT JAMES HARE

As a third year student, I have a strong sense of nostalgia for the "good old days". Particularly, I find myself struggling to adapt to the new state of affairs on Hes East. How should I best deal with my former home suddenly discovering the miracle of basic amenities?

The answer was revealed to me in a dream this afternoon, as I took the mandated nap that is an essential during every *Nouse* production week. Without the nap, a Lord of the Flies type scenario would ensue, albeit with articles being eaten instead of people - we're not savages.

Dear reader, I understand your concerns. I too miss first year, a simpler time when accommodation was cheaper, YUSU shop was not facing closure, and Brexit was a niche pastime pursued by a small band of committed ideologues (think U2 but Euro-sceptic), rather than the be-all and end-all of political news. And our similarities do not end there - I too lived on Hes East, one of the second wave of hot pink hordes that descended on the Ness Point of this University, learning to befriend the minor hurricanes that befell us rather than to huddle together like a ragtag Roman phalanx.

I too have been shocked by the sudden transformation of the barren landscape of the area formerly known as Three Swamps outside Heslington, North Yorkshire. If anyone actually read last edition they would know that a number of skeletons were found underneath the new Piazza building, showing that even places notable for being a windtunnel and nothing more have a rich heritage if you dig deep below the surface. Though Milton Keynes does not have a rich heritage, which may render my point moot - Concrete Cows do not a culture make.

But returning from the kind of tangent not seen since my A Level Further Pure 2 Maths exam, it is important to consider how the Hes East skeletons must be feeling after

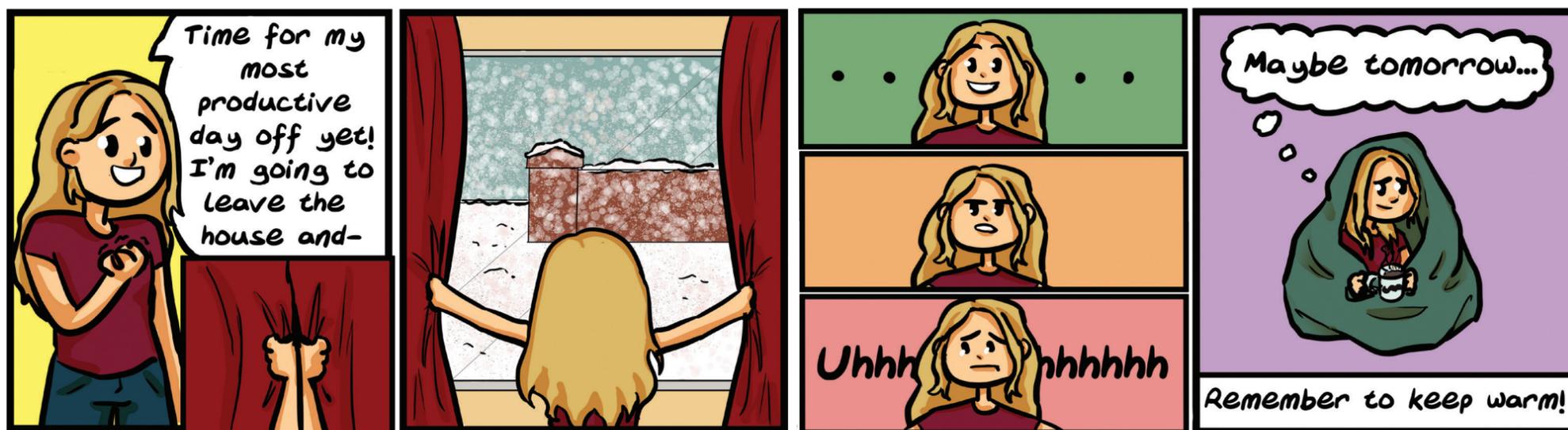
this sudden change in circumstances. They sat there for generations, untouched by any kind of societal change, only to be disturbed by the construction of a building notable for having a library that fails to contain a single book - and that unlike the Library of Alexandria, was designed to end up that way. Their final resting place being ravaged by structural engineers is something they would never have expected, and as such would have never had chance to fear. And as my editors can tell you, having to deal with the journalistic loose cannon that is Jack Davies and his column (available to the left of this one, in all good media bins) being prepared for the things that you fear is often preferable.

Not only did they have to deal with literally being dragged from their graves, they then had the misfortune to be included in a news article in this publication - as someone who today is finding themselves in the same situation, I too pity them. However they are fortunate in that they can now explore Hes East Nisa, which is basically the same as Hes West Nisa (shocking, I know) but has the added bonus of being open until a sensible time on a Sunday. As my friend Kieran will tell you, the second hardest part of living in Poland was everything being suddenly closed. The hardest part was being so tall everyone wanted to speak to him about being 6ft9, while he didn't speak a word of Polish. It happens to us all. Except me, I still remain below average height.

I realise I have rambled too long without answering the question. My answer is simple, as it is the advice I follow myself. Go to Hes East. Realise little has actually changed, except that there are now more buildings to caress the winds. And try to focus on the good memories from your time living there, like the existence of the 44. Those were the days.

Send questions to [james.hare@nouse.co.uk](mailto:james.hare@nouse.co.uk)

### NIAMH MURCHAN FACES THE DREADED SNOW IN YORK...



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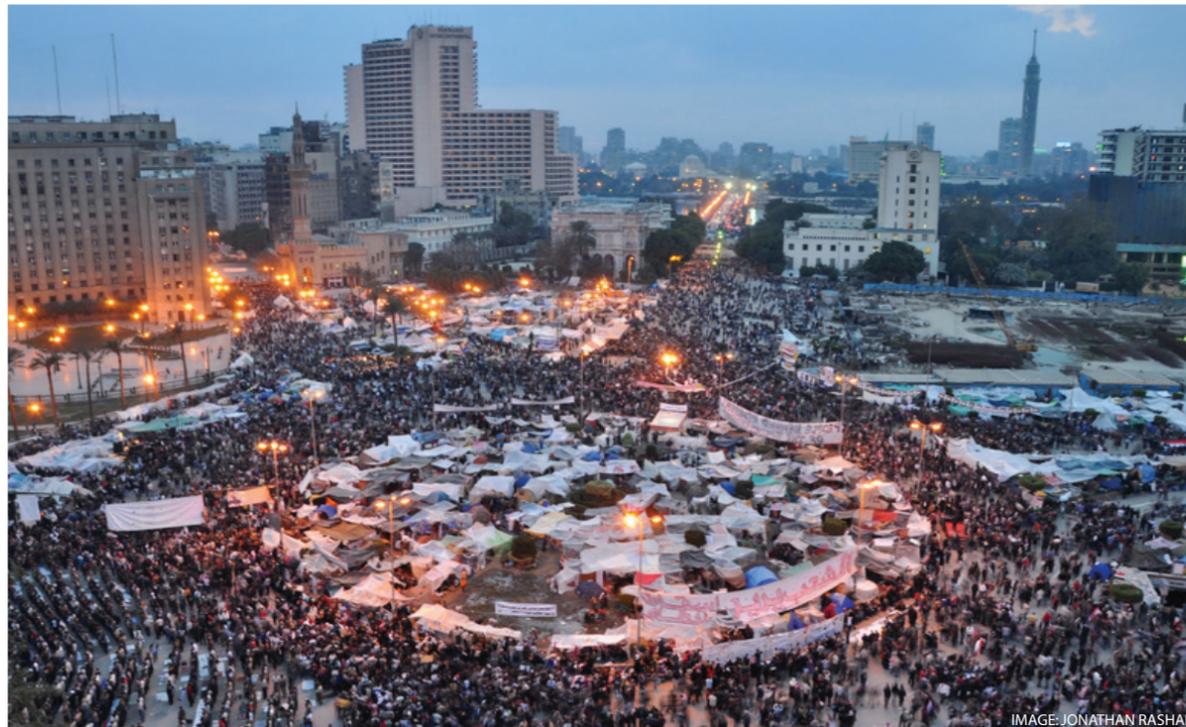


# No change seven years after Egypt uprisings

**Niamh Carroll**  
DEPUTY POLITICS EDITOR

ONE OF THE MOST famous singers in Egypt, Sherine Abdel Wahab, was this week sentenced to six months in prison. Her crime: making a joke about the River Nile. Sherine is well-renowned in the country and is a judge of the Egyptian version of *The Voice*. She was convicted of spreading “false news” and of defaming national pride by a Cairo court, after she joked that the iconic River Nile contained parasites and advised a fan to “drink Evi-an instead”. Communities in Egypt were once plagued by issues related to drinking Nile water; however, in recent years fears over parasites in the river have been allayed by health programmes improving water quality. Another less well-known pop star, Laila Amer, was also sentenced this week, for a music video which an Egyptian court claimed incited “debauchery and immorality”; for this crime Ms. Amer received two years in prison.

The cases of the two pop stars demonstrates the overt and deep-rooted social conservatism of Egypt. Court cases of this kind are not entirely out of the ordinary. In September last year, seven people were arrested after they waved a rainbow flag at a pop concert for “promoting sexual deviancy”. Freedom of speech is virtually non-existent and any expression deemed to fall outside of national values is repressed. In many nation states, the oppression of culture and of politics often



Protestors in 2011 gathered in Tahrir Square, downtown Cairo; a spot which lies noticeably empty seven years on

go hand in hand with each other. In Egypt, this certainly seems the case as expressions of all kinds are highly restricted.

In 2011, during the height of the Arab Spring, things looked very different for Egypt. Prior to 2011, the country was ruled by Hosni Mubarak, who was President for almost thirty years. Following a wave of similar uprisings across the Middle East, the Egyptian people also took to the streets demanding radical change in a country which had been dominated by one ruler for so long. Tahrir Square in downtown Cairo became an epicentre of

the movement demanding political change. When President Mubarak eventually stepped down, the protestors in Tahrir Square were widely praised as demonstrating how real change in striving towards democracy and freedom could be achieved. Even former US President Barack Obama declared: “the word Tahrir means liberation.”

The hope for change that was sparked after Mubarak stepped down seems to have been extinguished as quickly as it began. Now, the BBC reports, Tahrir Square appears to be like any other public space in Cairo, as though the au-

thorities wish to forget what happened there. After the elected President Mohammed Morsi began to lose public confidence in 2013, the military ousted him. Then followed a brutal crackdown on Morsi’s Muslim Brotherhood Party, including mass trials which saw 683 men sentenced to death in a single ruling in 2014. Current President Abdel Fattah al-Sisi is a former military field marshal elected in 2014. He was elected by a landslide; however, poor turnout undermined the legitimacy of the victory. International commentators have said that Egypt under its current regime marks

no progression from the time of Mubarak. There is widespread persecution of people deemed to have defied the government’s conception of what Egypt ought to be like, from political activists to pop stars. Human rights agencies have reported the frequency of press persecution, forced disappearances and arbitrary detention in the country.

Media sites considered subversive in Egypt are blocked, including *The Huffington Post*’s Arabic language website, and Qatar based news site, *Al Jazeera*. As a result, access to content critical of the government is scarce in the country.

Presidential elections are taking place in Egypt at the end of the month, and this will surely only intensify the crackdown on political and cultural activities deemed subversive. *Foreign Policy* have commented on the upcoming election, stating that “the March vote will in no way confirm President Abdel Fattah al-Sisi’s popularity among the Egyptian people... it has nothing to do with democratic mechanisms worthy of the name”. Even if President Sisi is re-elected by a landslide, his victory cannot be recognised given the lack of political freedom in Egypt.

While the prosecution of a popular singer over a joke may seem to have little to do with political oppression in Egypt, it is demonstrative of a state wishing to stamp out anything which deviates from their own values. The spirit of the Tahrir Square protests was that of change; yet seven years on the Egyptian people have somehow once again ended up with a political elite that will go to any lengths to preserve their own rule.

# A turning point for Justin Trudeau in India?

**Seren Hughes**  
POLITICS CORRESPONDENT

CANADA’S YOUNG AND liberal Prime Minister, Justin Trudeau, spent last week in India on a visit with his family. Trudeau’s welcoming stance towards refugees, his status as a feminist, and his support for LGBTQ rights have made him a beloved figure worldwide.

However, his trip to India has been met with less admiration. It was controversial in many ways, due to his debatably “lukewarm” reception by the Indian government, an “accidental” invitation to a Sikh separatist, and his persistent choice of traditional dress.

He spent most of his time with his family, seeing the Taj Mahal, doing the Bhangra dance on stage, and dressing up in traditional garments. On three separate occasions, the Trudeau family were photographed in elaborate Indian dress. This caused amusement on social media, with many making fun of the family for overdressing to the levels of a

Bollywood film.

Furthermore, the fact that the week-long trip included only one day of official engagements raised accusations that Trudeau used state funds to finance a holiday. Moreover, it seemed as if senior members of the Indian government were avoiding Trudeau.

Upon arrival in Delhi, he was met by a junior minister, rather than Prime Minister Narendra Modi, who has been known to personally greet visitors at the airport. Many commentators saw this as a “snub”, but India’s former high commis-

sioner to Canada, Vishnu Prakash, claimed India was following acceptable diplomacy, and that a personal greeting by Modi would have in fact broken diplomatic protocol.

Later on, the two Prime Ministers did meet, and signed a range of agreements tightening Indo-Canadian ties. Some have blamed Trudeau’s lukewarm reception on the accusation that he is too soft on Sikh separatists. The Sikh separatist movement, also called the Khalistan movement, seeks to create a separate Sikh homeland in the state of Punjab.

Sikh separatists and the Indian state have been in violent conflict

for decades. The result has been around 80 000 deaths, including that of the former Indian Prime Minister Indira Gandhi, who was assassinated by her Sikh bodyguards in 1984. The conflict stopped in 1993, whereby millions of Sikhs left India, and with many settling in Canada, this provided a large voting population for Trudeau.

Trudeau’s cabinet includes four Sikh-Canadians and some members of his government have close alliances with the separatist movement. In the past, there have been tensions between Indian and Canadian officials.

Last year, Punjab’s top official, Amarinder Singh, refused to meet Canadian Defence Minister Harjit Sarjjan because he accused him of being a “Khalistani sympathiser”. However, Trudeau met Singh during his visit, and told the media that they had discussed the “Khalistan issue” and that he had assured Singh that Canada did not support the Sikh separatist movement.

Controversy raised its head yet again on the Sikh issue, as during Trudeau’s visit, an alleged Sikh extremist was invited to an official dinner with Trudeau. The man in

question is Jaspal Atwal, a Canadian citizen of Indian origin. Atwal was a member of a Sikh extremist group which has now been banned, who was convicted and later acquitted of attempting to assassinate an Indian minister in 1986.

Interestingly, a few days before this controversy, Atwal was photographed next to Trudeau’s wife in Mumbai. The invitation was consequently withdrawn, and Trudeau has made assurances that he is taking the issue “seriously”.

Many diplomats suggest that too much is being read into the situation, but Canadian Prime Minister Trudeau’s visit to India certainly raised many questions about Indo-Canadian relations, especially due to the tensions over Sikh separatists and his family’s almost ridiculous cultural appropriation.

The controversy couldn’t have come at a worse time for the Prime Minister. He has been widely mocked for recent gaffes like the now infamous “peoplekind” comment. Many of Trudeau’s own loyalists who once dismissed the hijab hoax, the Castro eulogy and other gaffes as tolerable quirks now seem less patient.



IMAGE: WOMEN DELIVER

# Abuse scandal rocks charities

**Aaron Fox**  
POLITICS CORRESPONDENT

"I WANT TO apologise deeply and unreservedly for my past behaviour and for the hurt and offence that I have caused." After the Harvey Weinstein furore and the #MeToo movement, words like these from a prominent public figure addressing a claim of improper conduct are all too familiar. But few would have expected these words to be uttered by Brendan Cox, the widower of Jo Cox MP.

Following the murder of his wife at the hands of a political extremist, Cox responded to the tragedy with a plea for calm; though it would be a time "More difficult, more painful, less joyful, less full of love," he refused to let the tragedy cause any more division. "She would have wanted two things above all else to happen now: one, that our precious children are bathed in love, and two, that we all unite to fight against the hatred that killed her," he said in a statement at the time.

Now Cox stands accused of inappropriate behaviour towards a colleague while working for Save the Children, an international charity, in 2015. The accusation of a terrible action against an icon of hope, tolerance and optimism has left many shocked. Though the family of Cox's late wife will stand by him, others are repulsed. Cox should "say sorry and mean it, and then go away," wrote a founding member of the Women's Equality Party for *The Huffington Post*.

The accusations against Brendan Cox have come amid a wider outrage surrounding the deeds of others involved in the third sector. In early February, *The Times* reported that Oxfam aid workers had paid some of the survivors of the 2010 Haiti earthquake for sex. The director of the Haiti relief effort, *The Times* alleged, invited prostitutes into his villa, which had been provided for him at Oxfam's expense.

Subsequent reports alleged that the charity had gone to great lengths to play down the miscon-

duct of numerous aid workers overseas, failing to inform other charitable organisations of their workers' behaviour. The accusations against Oxfam's workers and its leaders' responses to their alleged behaviour have stained the charity's international reputation.

The alleged actions of Oxfam's workers raise numerous ethical qualms. Working in disaster zones such as in the aftermath of an earthquake, where food, water, warmth and shelter are scarce, aid workers possess the resources that can make the difference between a devastated population's survival and death. This puts the aid workers in an extraordinary position of power, one that could be – and may have been – manipulated in an act of selfish exploitation.

Since the scandal broke, over seven thousand donors have withdrawn their contributions to the charity. Celebrities and public figures who once championed the organisation's aid efforts have publicly ended their support. Oxfam's supporters have tried to maintain their donors' loyalty, insisting that the actions of a few should not spoil the reputation of the many. "We are so sorry," began Oxfam's letter to its supporters. But these pleas have not done enough to maintain the support of the largest contributor to Oxfam's funding, the government.

Critics of the foreign aid budget have seized on the Oxfam workers' use of prostitution to ask whether it is right that the government should be committing so much money to overseas aid. Why give Oxfam the public's money if it will be spent on prostitutes and sex parties with underage participants?

The indictments against Brendan Cox, Oxfam, Save the Children and others have shaken our faith in the third sector. It is hard to imagine that those dedicated to alleviating the extreme suffering of others could be prone to exploiting them or others working with them. But if the #MeToo movement has taught us anything, it is that sexual assault is widespread, even in the most unexpected places, committed by the most unlikely of supposedly altruistic people.



IMAGE: JORDI BERNABEU FARRÚS

A Syrian child plays with a cardboard gun in the rebel-held town of Harasta, Eastern Ghouta on 25 January 2018

## No end in sight in Syria

**Callum Tennant**  
POLITICS CORRESPONDENT

A UNITED STATES ceasefire resolution was blocked on 22 February. After a last-minute scramble, a resolution was unanimously passed on the 24, but by the 25 this resolution had been ignored, as bombing continued in Eastern Ghouta. The events of these few days could be seen as a metaphor for the Syrian conflict: false starts, raised hopes, continued violence and abuses of human rights.

The conflict is one of the most complex struggles seen in modern history, largely due to the involvement of foreign states. This war is not just the Syrian regime against rebels, but also the proxy war of multiple countries and interests. Sunni-majority countries, led by Saudi Arabia, are also funding militias to counteract what they see as Iran's increasing presence and power in the region.

The United States is funding multiple militias including the Syrian Democratic Forces (SDF) which is mostly made up of Kurds. At the same time Turkey has launched an attack into parts of Northern Syria

(Operation Olive Branch), claiming other groups are linked to the terrorist group the Kurdistan Workers Party (PKK). Meanwhile, Israel is also conducting air strikes which it says are in defence against Iran, which solidifies the unofficial cooperation with Saudi Arabia.

Syria is a rapidly changing conflict where little stays the same. Nothing demonstrates this better than the foreign policy of our very own government. In 2013 it was defeated while trying to approve airstrikes against the Syrian regime of

fall now didn't lose any more territory to ISIS. These changes in attitudes have been repeated, for example Trump firing missiles at the Syrian regime's airfields in retaliation to chemical weapons despite the fact that the US had previously stopped short of direct conflict with the regime.

So because this is a multiple-sided conflict, the factions are constantly adjusting their position. The use of militias and the fighting of proxy wars has also thrown up dangerous situations, such as Turkey-backed fighters and American-backed fighters coming into conflict. Two NATO allies effectively fighting each other in Northern Syria is becoming a possibility.

The conflict of so many different interests means that despite the Syrian regime - which is coming closer to victory in the south with assistance from Russia - new fronts are already opening elsewhere, such as around Afrin. The fight for strategic cities like Afrin, and over Eastern Ghouta, is done with no regard for human rights or the suffering inflicted. The conflicts are long, painful and deadly affairs irrespective of whether one is a soldier or civilian. Given the current political atmosphere, it is devastating to say that peace remains little more than a hope for the distant future.

The events of these few days could be seen as a metaphor for the Syrian conflict ”

Assad; fast forward two years and in 2015 the UK government voted to start airstrikes in Syria against ISIS. In other words, all it took was two years before the situation had changed so much that the UK government's main priority was ensuring that the same Syrian regime which it had previously wanted to



## LEFT WING RIGHT WING

*Thoughts from the Politics Editor*

I HAD MOSTLY completed my column, in which I had written about the recent tinker tailor soldier Corbyn controversy, when I stumbled upon one of my housemates watching the sci-fi film *District 9*.

The film tells the tale of an alien landing in South Africa which precipitates an influx of destitute creatures dubbed 'prawns' into a

squalid internment camp administered by a careless and often brutal government.

I had glanced at the film years ago, but when finally watching it properly for the first time my mind was instantly kindled by a story which has yet to receive much media attention: the plight of white farmers in South Africa.

This past week the parliament of South Africa voted to amend Section 25 of the constitution and permit the expropriation of land without any financial recompense.

In practice, this vote will allow the government to confiscate the property of white farmers in South Africa without providing any compensation whatsoever, leaving them destitute.

The move is reminiscent of the tyranny of Robert Mugabe in Zimbabwe, who did the same, and in the process severely damaged the economy of his country. This isn't simply a case of economics, though, as freedom from the arbitrary seizure of

property is one of the fundamental tenets of a free society.

Much of the media attention relating to South Africa has been focused on the disgrace of recently resigned President Jacob Zuma, so much so that little notice was afforded to the new President Cyril Ramaphosa's vow to accelerate the transfer of land from white farmers to black ones.

The displacement of white citizens in South Africa is already widespread with over 80 ramshackle squatter townships across the republic which are home to hundreds of mostly Afrikaans-speaking families with little food and often no

running water or electricity.

Redressing historic inequality and the legacy of apartheid is one matter, undermining a basic tenet of a free society. Threatening the economy and targeting a racial group in the hope to use populist fervour to distract from corruption is tyranny, and ought to concern the world. South Africa's Freedom Charter reads: "South Africa belongs to all who live in it, black and white ... our country will never be prosperous or free until all our people live in brotherhood, enjoying equal rights and opportunities." It is to be hoped that South Africa can rediscover the noble endeavour of this creed.

# Bitcoin: temporary bubble or a currency revolution?

**Giang Anh**  
BUSINESS CORRESPONDENT

BITCOIN IS ONE OF the biggest cryptocurrencies on the market, beside Ethereum, Ripple, Litecoin, and many others. So what is cryptocurrency? How can a person actually obtain it? Why do they call cryptocurrencies bubbles?

Despite having the similar 'currency' in its name, cryptocurrencies possess many different elements. Normally, money is obtained, supervised, borrowed and transferred through government and central banks. We only prefer to send our money to legitimate banks, which work under the government's regulations. Cryptocurrency users do not necessarily need the government regulation to ensure their money is being saved; they 'trust' each other through a network called 'blockchain'.

So what is block-chain? Normally, we keep separate records of transactions. When you write your friend a cheque, you balance your own chequebook and your friend does the same when they deposit it. But they might forget to update their balance. Your cheque value might go over the amount your friend can offer. But until the bank realises this flaw, you have already taken the money and left your friend knowing nothing. With a block-chain, instead of two separate chequebooks with two financial records, you and your friend will share the same record of transactions. This share record is private, decentralised and neither of you controls it.

In order to simplify the con-

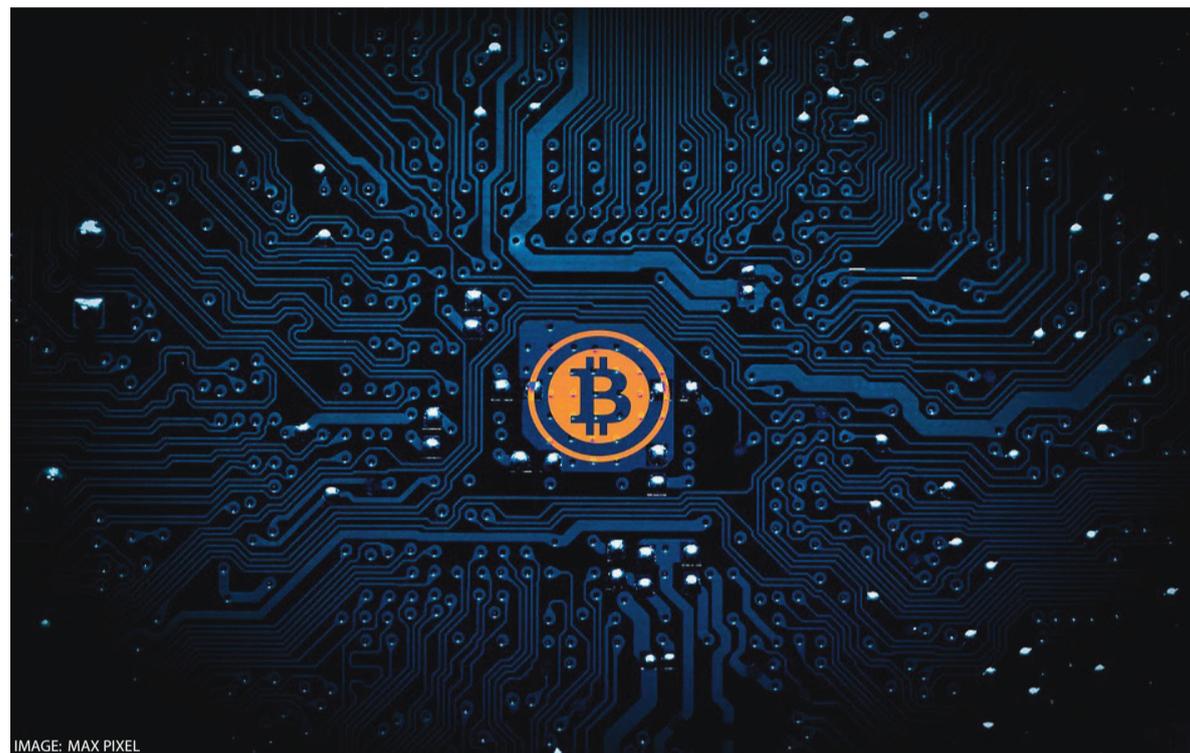


IMAGE: MAX PIXEL

cern, since it is as popular as ever, we will focus on the giant cryptocurrency - bitcoin. Bitcoin is limited. There are a finite number of them: 21m. Every four years, the number of bitcoin released will be half of the previous cycle, as will the reward to miners for mining new blocks. Mining is one of the ways for us to obtain bitcoin. The other two are buying on an exchange and accepting them for goods and services. For example, I buy a house from my friend with bitcoin. Rather than the bank verifying my transaction and my money itself, the miners - other participants in the bitcoin network - will do the bank's job. Transactions are not verified individually

but rather are gathered into "block-chain". Miners will run software and attempt to open this block-chain. Every miner that is able to run this software and verify the transactions will be rewarded 25 bitcoins which have been newly generated. Furthermore, the 25-bitcoin reward is released every 10 minutes randomly as well.

The price of bitcoin's all time high was nearly \$20 000 on 17 December 2017. But is bitcoin also a bubble like the Dutch Golden Age's Tulipmania, or the housing crisis in 2007? Robert Shiller, the Nobel prize-winning economist, expressed his opinion on *The Guardian* in February 2018 that bitcoin would

become an experiment rather than a "permanent part of the financial world". Nouriel Roubini, professor of economics at New York University, claimed that bitcoin was "the mother of all bubbles". Retrospectively, he was right. The price of bitcoin has reduced massively since its peak. It is still a contentious debate whether the mania towards cryptocurrencies has ended, but the government and the banks' action on cryptocurrency has proved more powerful than our will.

While China has been one of the biggest mining fields of bitcoin, the Chinese central bank has announced it is to block all platforms related to cryptocurrency trading

and the issuance of initial coin offerings (ICOs) including domestic and foreign platforms. Major banks such as Lloyds-TSB announced that it would stop people buying cryptocurrencies using credit cards. Major US banks such as J.P Morgan, Chase and Bank of America implemented the same policy at the beginning of February. India and Bangladesh have banned Bitcoin as a payment tool. The Bank of England Governor Mark Carney announced in his speech this Friday that Bitcoin should be regulated, not only to crack down on illegal activities but also "to hold the crypto-asset ecosystem to the same standards as the rest of the financial system".

If cryptocurrency must be aligned to the rest of the financial system, the decentralised nature of cryptocurrency - the most attractive feature to crypto investors - will be threatened. Whether bitcoin's price is fragile or not, the actions of those banks and countries, especially after the mortgage crisis, will certainly worry investors and drive down its price.

However, environmentalists might offer certain weight for the government's side. Bitcoin uses roughly 32 terawatts of energy every year, enough to power about three million US households, according to the Bitcoin Energy Consumption Index. Furthermore, there are lots of mining fields in China, which incorporates a lot of the energy being exploited inefficiently. Even if there are improvements to the operation of bitcoin through more environmentally friendly methods, such as Vienna-based Hydrominer, these improvements are not widely known within the cryptocurrency network, especially in rural China.

# Comcast intervene in Fox's reach for Sky

**Rizwaan Ahmad**  
DEPUTY BUSINESS EDITOR

RUPERT MURDOCH'S long-standing desire to acquire the 61 per cent of Sky, not already under his control has just hit another bump in the road. In a surprise move, Comcast, a US telecommunications conglomerate, made a bid to take control of Sky. Comcast improved on Murdoch's 21 Century Fox' existing offer for Sky by 16 per cent; the US company offering £12.50 per share compared to Fox's £10.75.

Unlike Murdoch, a well known figure among Britain's media elite, Comcast is a relatively unknown entity in the United Kingdom. In fact, outside the US, Comcast has a relatively feeble presence; international businesses account for a mere nine per cent of its total revenues. In the States, the company's assets include NBC, a major cable network, film studio Universal Pictures and the

cable TV business Xfinity. Brian Roberts, CEO of Comcast, stated that the purchase of Sky would lead to a 16 per cent increase in the percentage of revenues from outside the US. If the offer were to be successful, Comcast would have put its name on the map not only in the UK, but across Europe. Sky is Europe's largest media company, with operations across six European nations, and around 21 million subscribers. The deal sent Sky's share price surging, with shares valued as of Thursday, at £13.72 per share, far more than the bids from either Fox or Comcast.

So where does this all leave Murdoch and 21 Century Fox? Murdoch's bid in December 2016 to take over Sky faced has severe challenges. Fears over the editorial independence of Sky News, Murdoch's ever-expanding UK media empire, as well as uneasiness over the phone hacking debacle have sparked fierce opposition to the takeover. A preliminary report by the Competition and Markets Authority forced Fox

to reassure wary regulators by way of committing to an independent editorial board as well as committing to ten years of funding for Sky News. Further complicating things, is the fact that the majority of Fox is due to merge with a fellow media giant Disney in massive \$52.4 billion deal, pending a review by US Antitrust authorities. Fox's potential acquisition of Sky would therefore pass over to Disney if both deals were to eventually go through.

The offer comes a mid massive change in the way media is consumed and traditional media companies are

having to contend with the rapid rise of online streaming services such as Netflix and Amazon. It was estimated by research firm eMarketer that 22.2 million American adults had "cut the cord" on traditional TV services in 2017, an increase from 16.7 million in 2016. Given this current trend towards streaming companies, Comcast's purchase of Sky, a traditional TV

service provider, seems counterintuitive.

Other media giants have also sought to consolidate their businesses in the face of this challenge. Time Warner, owner of TV networks and film studios such as Warner Bros. and HBO, has made a \$109 bn offer for the world's largest telecommunications company AT&T. But US authorities are wary of a single company wielding such a monopoly and having so much control over both online access and content, and the merger is being blocked by the Department of Justice.

Comcast's bid may be a shrewd business move to unsettle two of its major rivals in the entertainment industry, but there may yet be more still to come. Several analysts see this development as an extension of the trend towards consolidation in the sector while opening the path for a bigger bid by Comcast for 21 Century Fox, rivalling Disney and throwing the Mouse House's and Mr Murdoch's plans to the wind.



IMAGE: HUDSON INSTITUTE

# NZ bans non-citizen house purchases

**George Mallinson**  
BUSINESS CORRESPONDENT

TIMES ARE CHANGING in New Zealand. The new Labour Party led coalition government recently announced a legislative amendment that will stop almost all non-citizens from buying property in the country. House prices are a problem in the country and Prime Minister Jacinda Adern and her government see the Foreign Investment Amendment Bill as a viable complement to KiwiBuild, the house building programme. Will the bill be a success, and would such an amendment be possible in the UK?

Firstly, it's important to know why this rather radical bill has been proposed. New Zealand's generation rent is an even bigger problem than in the UK, with rich foreign investors often commissioning houses in order to rent them out to Kiwis as a long-term investment. Mrs Adern has made no secret of her opposition to this behaviour and hopes her bill will increase the number of Kiwi homeowners. Politically this is a masterstroke. With the Labour Party's ratings already at a 15-year high, this policy targeted at helping regular families at the expense of non-voting foreigners will surely boost the popularity of the party even further.

However, there are questions over the economic viability of the scheme, with many millionaire foreign homeowners making the point that their contribution to the economy through entrepreneurship and job creation outweighs the downsides of their inhabiting the country. They also claim that the million dollar mansions they reside in hardly represent a possibility for the average Kiwi family, and so should be treated as a separate market, exempt from the bill. But not all immigrants are wealthy tycoons, and a proportion of family homes are inhabited by foreigners. There are also critics who say that trying to dampen demand is only likely to be a short-term solution, saying that energy should instead be put into growing KiwiBuild from 100 000 new homes to 500 000. The government has faced many lobbyists accusing them of anything from economic incompetence to downright xenophobia. The latter may be overly dramatic but only time will tell if the former has any truth to it.

With many of the same problems occurring in the UK, particularly in London, we have to ask whether something similar would be a good idea in our own economy. There is a lack of affordable housing available for young families, particularly in the metropolitan hubs, but it is unlikely that a foreign home-ownership ban would solve this. Following the Brexit vote, we



are already seeing the beginning of an exodus of foreign home owners, due to the uncertainty over the future. Those that do stay, particularly in London, are not living in houses that would be viable for the average Brit anyway. In addition to this, the political dynamic in New Zealand is very different. While Adern enjoys record popularity and a strong mandate and perhaps even experiment, Theresa May grapples with an unruly cabinet and a coun-

try standing on the precipice of the single biggest constitutional change in generations. Therefore, the last thing that Mrs May would want to do is mess with the housing market, one of the most stable markets over the last few years.

Although it may not be suited to everyone, this bill is intriguing. Economists and political analysts around the globe will no doubt be eagerly anticipating the results of this untested change.

# Is it time for a National Investment Bank?

**James Eyermann**  
BUSINESS CORRESPONDENT

WITH THE SCOTTISH Government announcing its plan to create a £2bn government-owned investment bank, is it time that the UK as a whole follow suit? The Labour Party certainly think so. In Labour's 2017 General Election Manifesto they pledged to create a £250bn National Investment Bank to restructure the economy and the financial system. This has been argued after the divestment culture seen in the post-financial crisis world. The bank will provide additional resources for small businesses and regional economies, which have been neglected by the private sector for many years.

Funding for the publicly owned investment bank would come from the same channels in which the rest of the government raises its current additional expenditure (i.e selling bonds). However, thanks to some accounting trickery it wouldn't appear on the government balance sheets. The only potential risk for the government is that it is liable for all the bank's debt if it were to become insolvent.

The SNP's Scottish vision is all

too similar to Labour's. It would fill the void created by the private sector's lack of investment. The bank will help promote investment in capital and support development, especially in areas such as infrastructure and environmental protection, helping employment mobility.

Britain is an economy with pitiful investment and poultry productivity. The private sector and speculative finance industry have only been focused on short-termism, meaning the foundations of the economy have not been concentrated on its long-run health. This has only been intensified in the post-referendum world. Brexit induced uncertainty has led to reduced business confidence and a reluctance on the part of the banking sector to finance business ventures.

Although the UK has seen the strongest two quarters of productivity growth since the recession, Britain's productivity has remained historically low. According to the Office for National Statistics, output per worker is approximately 16 per cent below its pre-crisis level. The evidence shows that we have a productivity problem that needs to be drastically addressed, and along with a recent rise in the unemployment rate the government appears to be losing its grip on the economy.

Britain will also soon lose access to billions of pounds from the Brussels-based, EU Investment Fund. Many of Britain's local and regional business decisions rely on access to this cheap credit. The government should seriously consider replacing the fund once we have left the EU.

A national investment bank could be the cure to our chronic investment problem. Investment is interlinked with many other economic fundamentals. The bank could help boost productivity which has been one of the main causes of weak wage growth. It has not kept up with living costs, squeezing many people's purchasing power and increasing wealth inequality.

However, looking at empirical evidence, national investment banks have had a mixed performance. A publicly owned bank has the potential danger of crowding out the market which is detrimental to pri-

private investment. If the private sector is dissuaded from investing, this will lead to a distortion in economic decision making and may lead to an unbalanced economy.

Scotland's investment bank can be seen as a dummy run for the rest of the UK, although we may be waiting a long time before we see any major results filter through. The scale of Labour's plan for a national investment bank is 125 times the size of Scotland's. That is a significant amount of money that the government would be potentially liable for and could have an inconceivable wider impact on the economy. Many economists are concerned about the inflationary impact of any national investment bank, with many calling the idea the "People's Quantitative Easing".

Whether you agree with, this concept or not, it should at least be considered as one of the options on the government's cards to solve Britain's productivity problem, which needs tackling in order to solve the cost of living crisis.



## WEEK IN NUMBERS

Digest of the week's most important figures.

### 3000

Many jobs have been secured by Toyota's announcement that it will build its new Auris in the UK



### £16.7bn

Estimated potential value of Spotify once it becomes listed on the New York Stock Exchange

### ¥80000

The cost of an Armani designed uniform introduced in a public elementary school in Tokyo



### 226

A fraction of KFC's 900 restaurants remained open after its chicken shortage crisis

### 8 years

The National Grid has reported the first gas supply deficit since 2010 during the cold snap



### 25%

The US has imposed stiff tariffs on all steel imports, increasing the likelihood of a trade war

# China's ivory ban: implications for elephants

**Sarah Clews**  
SCIENCE CORRESPONDENT

2020: THE START OF a new decade, and the estimated year of judgement for one of our planet's most intelligent and magnificent animals. Scientists and conservationists have estimated that African elephants will be extinct by 2020 if poaching continues at its current insatiable rate. In the 1980s, the African elephant population was estimated to be around one million, but now calculations place it

at less than a dismal 470 000. The loss of African elephants as a species would be heart-breaking on a moral level, but it would not just be our human consciences that would suffer; elephants play a very important role in both the ecology and tourist economy of Africa. Many communities and African peoples depend on thriving elephant populations as a means to generate cash flow through the wildlife tourism industry. If the trend continues, the landscapes of national parks and reserves could become void of elephants, an immensely troubling and saddening prospect, and no elephants means quite simply no

tourists. Elephants are essential for the environment: the vital role elephants play in maintaining a healthy balance in African ecosystems has been underplayed. Due to their large sizes and foliage clearing ways, they keep habitats open, meaning other species such as antelope and deer can graze freely. Furthermore, by creating gaps in the vegetation, they encourage the growth of new plants and play an important role in seed dispersal as they brush past vegetation. Even their dung is a precious entity, as the seeds deposited inside take root and help to create new grasses and trees, replenishing and revitalising the entire savannah ecosystem. It can be said that elephants are real eco-warriors!

Rewind to the start of 2018, and there have been major developments that could potentially signal new hope for the survival of the elephant. China made history and the international headlines when it announced that, as of 2018, all trade in ivory products in the country would be made illegal by law. Since China's explosive growth and emergence as a major world power and economic force, ivory has become a sought-after commodity, serving as a potent symbol of success and used in gift-giving practices among the rich and wealthy. Shops and factories popped up all over China, specialising in ivory carving and gifts. China's lust for ivory accounts for up to 70 per cent of the global market. It is hoped that this historic ban will be instrumental in curbing

China's appetite for elephant tusks, however, it is yet to be seen how much of China's huge black-market trade for ivory will remain after the legal ban. In the past this has been a major obstacle, as in 2008, China allowed the stockpiling of 62 tonnes of ivory from Africa with the inten-

**China's lust for ivory accounts for up to 70 per cent of the global market** ”

tion that it would enable authorities to control supply and lessen demand for illegal ivory by helping to keep prices low. This proved to be a huge mistake as it turned out to have the opposite effect, by conveying the message that ivory was okay to buy, which led to the market becoming even more flooded as demand peaked.

The Chinese government have remained quiet as to how they will prevent the stockpiles of ivory already in China from potentially leaking into the black market. There was, however, a very encouraging development on 31 January as Hong Kong's lawmakers voted overwhelmingly to follow China's lead and also ban the trade in ivory. Immediately after the China ban, concerns were expressed over Hong Kong's lack of a ban, especially as the autonomous territory is known as a

major ivory trading hub. Due to its location in the river estuary, many mainland Chinese customers use it as a market to access ivory. Despite being a move in the right direction, the phasing out of the ivory trade in Hong Kong is set to be more gradual than many conservationists would like, as the plan is that by 2021 all traders will be obliged to have disposed of their stock, however there are suggestions that this will be too little, too late.

The problem seems to be that as old markets close, new ones open up to fill the gap. According to an investigation by the Kenya-based group Save the Elephants, the fastest growing ivory market in the world is now Laos. The price of ivory in Laos is much cheaper than on the Chinese mainland and due to weak law enforcement, the illegal cross-border trade is going virtually unpunished. Thus, we could increasingly see Chinese buyers looking to neighbouring countries to satisfy their ivory demands. It would seem that the only way to decisively halt the trade in ivory would be a global blanket ban especially in peripheral countries bordering large markets such as China.

The Chinese domestic ban on ivory trade is an encouraging step in the right direction, and should be celebrated. It must be appreciated that a holistic approach to the problem is needed and this must be acted upon promptly if we are to stand any chance of making long-term, sustainable progress in saving this magnificent species.



# Microbial Voyagers: Global movement of microbes

**M J McConnell**  
SCIENCE CORRESPONDENT

SCIENTISTS HAVE now quantified the number of viruses transported in the clouds and the rate at which they fall back to earth. The team included researchers from Universidad de Granada, San Diego University and the University of British

Columbia. There is evidence suggesting that bacteria and viruses are carried attached to small particles and transported around globally. Previous studies have investigated this process for bacteria and near-surface viruses. The experiment began in 2007 and marks the first

time anyone has tried to quantify high altitude virus transportation and compare the sources and deposition rates of viruses and bacteria. One of the senior authors, Curtis Scuttle, released a statement stating, "Every day,

more than 800 million viruses are deposited per square metre above the planetary boundary layer". Very few of the viruses are likely to cause illness in humans, as the majority are bacteriophages, organisms that drive natural selection in bacteria.

The study focused on particles in the free troposphere, the layer of Earth's atmosphere between 2.5-3km above the surface. This is above the effects of most weather systems but below the fast flowing jet stream. At this altitude, there are fewer contaminants from local sources, so dispersion of both viruses and bacteria is more uniform. Microbes tend to be attached to organic particles, and dust storms in deserts can throw particles high enough to introduce them into the atmosphere. Seaspray and cyclones over the Atlantic ocean can also aerosolise particles carrying microbes. Unable to establish the exact origin of the particles, the scientists used

NASA weather reports in the days leading up to each collection to determine the source of each sample.

The scientists set up collectors 3km above sea level in the Sierra Nevada mountains (Spain), chosen because it is under the influence of both the global dust belt and winds blowing off the Atlantic ocean. The particle collectors used could also distinguish whether the particles fell during wet and dry conditions and separated the samples accordingly. A proportion of the samples were left untreated to count the free floating viruses and bacteria while the rest were chemically and mechanically treated to separate the microbes from any organic particles they were attached to.

The study deposition rate of bacteria was significantly higher in wet conditions than on days when the weather was dry. This supports a long held theory that aerosolised particles act as condensation nuclei for droplets to form around, promoting rain which washes bacteria out of the atmosphere. As viruses are the most abundant microbes on earth, far outnumbering bacteria, the overall number of viruses falling on the collectors was greater than bacteria. The rate at which viruses fell did not seem to be affected by

the weather but was affected by the source of the particles. Viruses were deposited at a rate 52-fold higher than bacteria when the Atlantic was the source but only 28-fold higher when coming from the Sahara.

The scientists filtered the particles by size and found there were proportionally more viruses on particles less than 0.7mm in diameter. This allows them to stay in the atmosphere for longer and be carried further over the ocean. The study also discovered that the particles carried up by Saharan dust intrusions were generally larger, accounting for the discrepancy in virus to bacteria ratios depending on the source.

While bacterial viability and virus host availability are not guaranteed, evidence suggests many bacteria and viruses can survive atmospheric transport. This research illuminates a mechanism for long range virus dispersal, explaining why we have been observing genetically similar viruses in disparate ecosystems for 20 years. This model allows for local genetic variation but global similarity, or the seed bank model, which allows ecosystems to adapt quickly to changes by frequently seeding the microbial population with new genetic material.

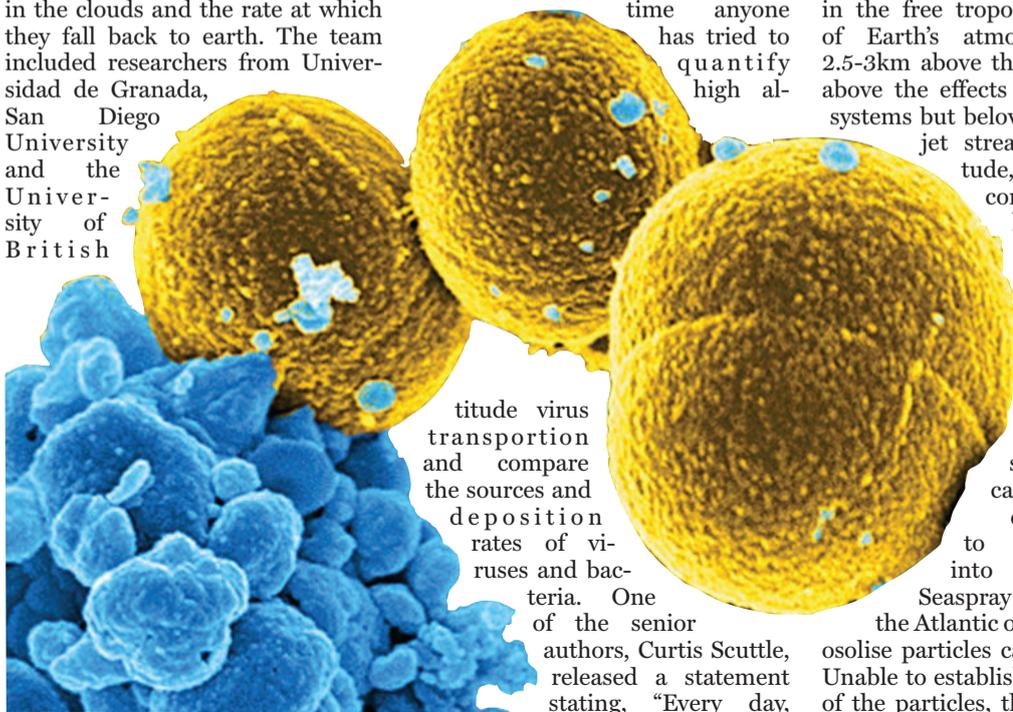


IMAGE: NATIONAL INSTITUTE OF ALLERGY AND INFECTIOUS

# The social dynamics of bees



IMAGE: STEPHEN DALTON/NHPA

**Keegan Schroeder**  
SCIENCE CORRESPONDENT

THE RELATIONS of insects of the order Hymenoptera (bees, ants, and wasps) are both unique and peculiar. Not only do their group dynamics lead to the birth of queens which go on to lead the colony, but they also allow us to view selection and evolution first-hand from the perspective of genes rather than whole organisms.

Haplodiploidy is a sex-determination system used by these insects, where the sex of an individual is determined by the number of sets of chromosomes he or she receives. In a bee colony, haploid individuals (one set) are male (drones) and diploid individuals (two sets) are either the queen or her female offspring (workers).

When a queen mates with a drone it stores the male sperm, which contains the entire drone genome, for years. When the queen lays eggs a decision is made and the egg is either fertilized or unfertilized. Unfertilized eggs result in drones that share 100 per cent of their genome with the queen and fertilized eggs result in workers that share 50 per cent of their genome with the queen as all the sperm are identical (excluding mutations) and so contain all of the father's chromosomes and half of the queen's. Thus, on average, any two workers picked at random will share 75 per cent of their genome with each other. This is more than with their mother.

This means that the family tree of a single male bee if followed back several generations results in a Fibonacci sequence of the number of individuals in each generation (1, 1, 2, 3, 5...) which is commonly seen throughout nature, albeit more frequently shown in its spiral form in shells and plants having structures with sides of length equal to the

forementioned numbers.

You might now be thinking "Gosh that's interesting!", and "That's great, but why is this information useful? What can it tell us about evolution?" To answer this, the way of thinking put forward by Richard Dawkins in his popular book 'The Selfish Gene', where organisms are considered 'Survival Machines' for the genes contained within them can be cited. This thought experiment suggests that if genes 'want' to ensure their survival, then they will express traits or phenotypes to preserve their copies

**If genes 'want' to ensure survival, they will express phenotypes to preserve their copies**

in other individuals as well as their own survival machine.

Once this view is adopted, it makes sense why reproductive altruism and cooperative hive care, also known jointly as eusociality is

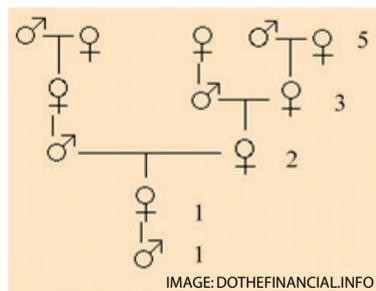


IMAGE: DOTHEFINANCIAL.INFO

seen in bee colonies. With all this in mind, sisters who share 75 per cent of their genome on average will propagate their genes by assisting in the raising of more sisters birthed by one queen rather than their own daughters. Through this

method of altruistic behaviour, the "selfish" gene for worker care and cooperation is preserved. This excellent example has allowed the formulation of "Hamilton's Rule". The rule states that genes will increase in frequency when  $rB > C$  where  $r$  = the genetic relatedness of the recipient to the actor,  $B$  = the additional benefit gained by the recipient and  $C$  = reproductive cost to the individual performing the act. This has been used to study social behaviours in primates.

Sadly, while the maths works well on paper, genes alone cannot entirely maintain eusociality. Pheromones emitted by the queen suppress worker's egg laying; the queen's mandibular pheromone prevents the rearing of a new queen and limits ovary development in workers via hormone alterations. Any eggs that are still laid by females aside from the queen are devoured.

As the queen ages, the output of these pheromones diminishes and supersede begins; workers rear a new queen in a special cell, feeding it large amounts of royal jelly. Containing proteins, sugars, fatty acids and other vital components which aid the development of the next generation, royal jelly is fed to all developing eggs for three days. Queens to-be differ in that they are fed royal jelly throughout their development rather than just the three days which trigger the formation of queen morphology.

When this new queen develops, the old queen is murdered in an act known as balling where many workers surround the queen, raising her body temperature to the point of death by hyperthermia. This peculiar behaviour is also a result of genetic preservation. Bees provide an excellent model organism for population genetics and what we learn from them can be applied to a wider range of research within biology. As is usually the case in nature, there is more to them than initially meets the eye.

## YORK RESEARCH SPOTLIGHT

This edition, Nathan Castro meets with Biology's Dr Gonzalo Blanco to discuss genetics

**Department:** Biology

**Current project:** Validation of preclinical models of ZAK-linked myopathy

**Advice to aspiring scientists:**

"It's a very competitive time, so you need to be ready to accept no for an answer and keep going. If you believe in your vision and hypothesis that should be more important than any short-term negation."

**Selected publication:** Jokl EJ & Blanco G (2017) Disrupted Autophagy undermines skeletal muscle adaptation and integrity. (*Mammalian Genome*)



BETWEEN ANY two non-related humans, there is an average of >5 million genetic differences which correspond to variations in characteristics such as height and eye colour. Alongside coding for superficial traits, these differences can include mutations leading to inherited diseases. These disease-causing variations often lead to changes or loss of protein function which consequently contribute to a myriad of conditions. One of the many goals of genetic research is to identify which genes and respective mutations of the gene are linked to certain diseases. Discovery of this information allows for the study of the encoded mutated protein. Until recently, causal mutation identification was an immensely difficult task requiring years of research from devoted groups. Modern technological advancements making compilation and analysis of genetic information much more efficient mean this is no longer such a challenge. As a researcher whose goals have changed with these improvements in the field, the academic career of Dr Gonzalo Blanco is a great example of how the implementation of scientific findings is improving the way research itself is done.

Dr Blanco began his scientific career by specialising in the manipulation of the nitrogen fixing pathways of free-living bacterial organisms following the completion of his PhD in Seville, Spain. It was at this time in the early 90s that mice were quickly becoming the go-to model for human disease study and that Dr Blanco made the switch to studying neuromuscular mice models of disease through his first postdoctorate research experience at Imperial College in London. Due to the limited capabilities of gene manipulation and sequencing technologies at the time, rather than knocking genes out of mice selectively and studying the effects, the genetic code of mice was randomly mutated through mutagenesis leading to different effects or phenotypes. Different research groups went on to focus on the various mutagenic strains showing distinct phenotypes.

In 2001, after extensive

study of a mutagenised mouse strain which showed an inability to build muscle, Dr Blanco and colleagues were able to identify a mutation in a protein, later notated 'KY' responsible for the condition.

The identification of the gene and the KY protein which it encoded for gave Dr Gonzalo and colleagues a precedent to work with. It meant that a gene within similar functions known as a homologue could be searched for in humans suffering muscular atrophy and studied for signs of mutation. Following this discovery, Dr Gonzalo could either continue to apply genetic techniques in attempts to further identify genes in mice linked to neuromuscular diseases or could devote his career to the characterisation of the KY protein in an attempt to suggest treatment methods for muscular atrophy. Dr Gonzalo has gone on to do a bit of both; working on the experimental analysis of the molecular role of the KY protein as well as attempting to further identify other mutations linked to muscular atrophy in mice models.

To Dr Gonzalo's satisfaction, there were three scientific reports identifying mutations in the KY homologue of humans last year. The individuals expressing these mutations showed similar conditions of muscular atrophy. The researcher, who also holds editorial roles for the 'Open Journal of Genetics' and 'Advances in Microbiology Research', is satisfied to see his long-term work come to fruition and recognises the impact that the development of sequencing techniques has on human genetics.

To date, Dr Blanco is in cooperation with a research group in Israel studying a neuromuscular disease prevalent in a particular Bedouin tribe in an attempt to study the genetics of the secluded population and identify causal mutations. The career of the distinguished geneticist, who is also a painter and a father, is an exemplary case which demonstrates passion and perseverance are enough to allow a change in career path. Like the other academics of the University, Gonzalo is driven by his genuine curiosity and hopes of discovery.

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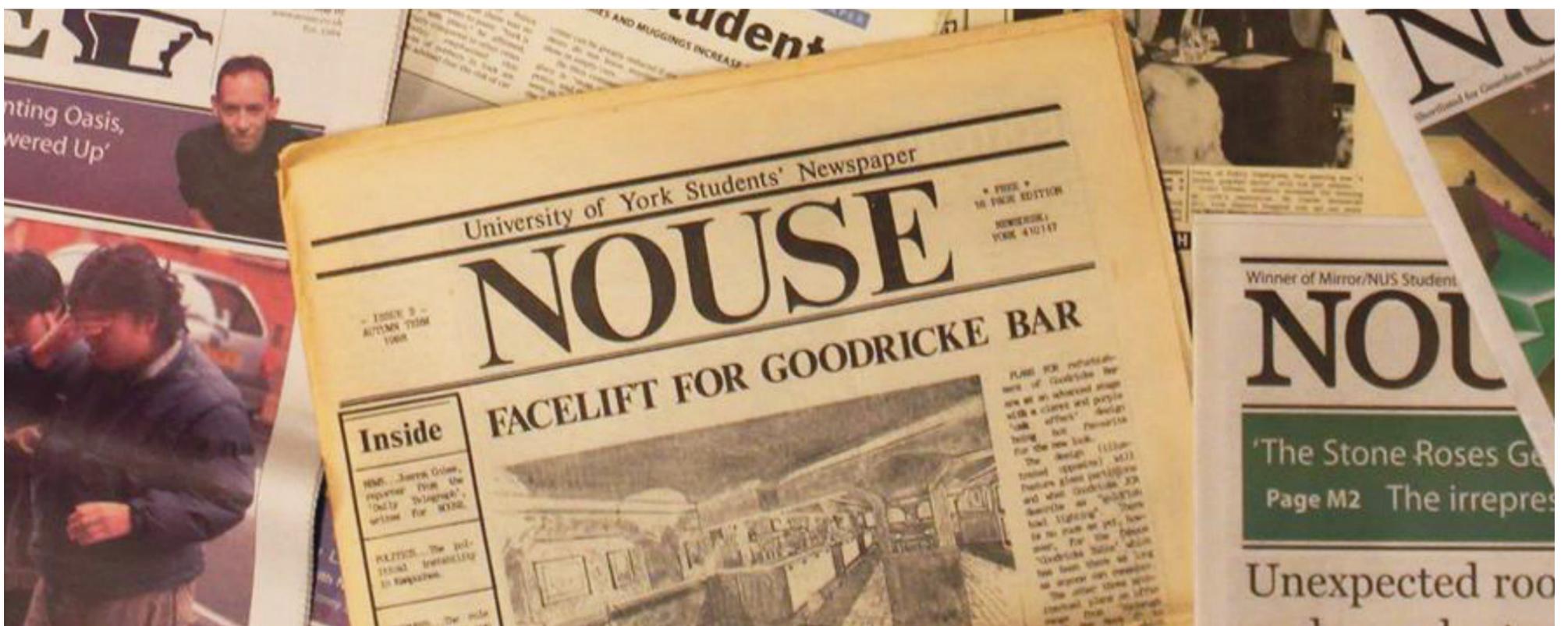
# Join Nouse

## By-Elections on 6 March

Come down to P/L/002 with a one minute speech.

The following positions are available:

- News Editor
- Comment Editor
- Features Editor
- Deputy Features Editor
- Deputy Science Editor
- Deputy Sub-Editor



# NOUSE TRIES... Quidditch

Bereft of a broom, Potter-incarnate Adam Philpott tries muggle Quidditch for *Nouse*



**Adam Philpott**  
SPORTS EDITOR

I OFTEN GET likened to the fictional character Harry Potter in terms of appearance and that description has probably never been more accurate than when I played Quidditch for this edition's *Nouse Tries*. My Potter looks weren't in full bloom, though, as I was wearing contact lenses after hearing the sport was full-contact.

Upon arrival, one member asked me how I heard about the York Horntails, perhaps out of amazement that I had found them. I certainly got a sense of the small and close-knit nature of the club from the off.

As we all know, Quidditch is the fictional game invented by J. K. Rowling, which involves flying on broom sticks. Instead, we played a boots-on-the-ground, muggle version of the game that has existed internationally since 2005 and came to campus in 2012. It is a mixed-gender contact sport with rules in place to ensure there are no more than four players of the same gender on a 7-person team at any time.

There are two main positions: chasers and beaters. Chasers try to score by throwing the quaffle (a deflated volleyball) through one of the three circular hoops. Meanwhile beaters try to take out chasers with bludgers (dodgeballs). As you can imagine, I was an easy target and therefore made the frequent trip back to my hoops to touch back in. There is also a seeker on each side if the snitch is in play, but I

didn't get to experience the apparent chaos this causes. Victory is secured by having the most points by the time the snitch is caught. Most importantly, all of this occurs while holding a short plastic pole, or if you imagine hard enough, a broom stick, between your legs.

The two-hour session started with a warm up which involved stretching just about every muscle I think I have in my body, before it broke into a quick match. Now this is where things started to get interesting – in a very perplexing way.

From the side-lines it probably looked like I didn't know what was going on. That's because I didn't. There were players with different coloured headbands with different roles doing different things, some with volleyballs, others with dodgeball, all riding broom sticks.

Deputy Sports Editor Jordan McWilliam, roped in on camera duty, summed it up perfectly: "what the f\*\*\* is going on?" Unfortunately, I didn't have Hermione to help me as Ron so comically did in the Half-Blood Prince. But the players seemed to take sympathy with me and directed me on the pitch in my frequent moments of confusion.

It didn't seem to matter what I did, whether I was a bystander or if I moved forward with the team, my team were scoring points with little input from yours truly. It seems paradoxical, but I don't think I'd ever been so cold playing sport. By the end of the session, my hands were so cold that untying my boot laces and unzipping my bag became laborious tasks.

What came next was most definitely not the highlight of the session, or what I ever

would have expected to be doing during Quidditch training – fitness circuits. But when the York Horntails has TeamUK players within its ranks and a competition in Germany to prepare for, I shouldn't have been so surprised. Eight laps of the Quidditch pitch. Five press ups and five sit ups after each lap. And there I was thinking I'd come to try Quidditch.

Next it was time to practise match tactics. This week there was a focus on 'sweeping' the opposition. This involved shunting someone I had known for all of five minutes out of the way so that a chaser with the quaffle had a clear route to the hoops. An interesting ice breaker, indeed. Except when it was my time to do some sweeping, I left the chaser with a clear route to nothing, as I had managed to dismantle the hoop in the process of shunting an opposition player. I can assure you that I am not the Incredible Hulk; the goals come apart pretty easily to avoid injury.

The Horntails are an extremely friendly and successful club at the forefront of this growing sport. They compete nationally and later this year will be taking part in the European Quidditch Cup in Germany against teams from 20 different countries.

It may sound like the Horntails are only looking for seasoned Quidditch players, but that certainly isn't the case. Don't be put off by the intense session I took part in, as the club also runs more casual Saturday trainings. Most of the members I spoke to had never played Quidditch before coming to York, and one said they couldn't resist joining after seeing how nice the kit was at Freshers' Fair, so do consider channeling your inner Harry Potter and trying it.

If you would like to know more, or if you're interested in Quidditch, contact [quidditch@yusu.org](mailto:quidditch@yusu.org).

## EDITOR'S COMMENT

**Chay Quinn**  
SPORTS EDITOR



SOME OF THEM came, most of them saw, none of them conquered. Durham's lacklustre effort was nowhere near enough to stop York from running away with the Varsity title for the first time since their inaugural victory on home soil in 2016.

Sat among the crowds on the packed 22 Acres was one Adam Philpott. Mr Philpott is *Nouse's* second-best Sports Editor and, in his turn to write the Editor's Comment last edition, took me to task for my unsuitably minimal attire while watching the rugby qualifiers on the RI. While wrapped up cosy in *Nouse Towers*, I came across a tweet from Mr. Philpott stating that he was cold and that the 22 was "rather chilly".

I now call upon Adam to write me a formal apology for the rank hypocrisy that he expressed using this platform and will expect reparations of no less than £66bn paid in £1 pints. Alternatively, relieve me of the arduous task of *Nouse Tries* so I don't have to make an arse out of

myself in the manner which you certainly do while trying Quidditch in this edition.

Now that I've got back to it, I'd like to congratulate *York Vision* for getting back into print, especially our counterparts in Sports. Good show, gentlemen.

We'd like to say thank you to our friends at Palatinat Sport in Durham for their cooperation and general niceness during the day. We wish them luck in continuing the great coverage they offer the "best team-sports university". Also, a reminder that York beat this university at men's football, women's football, men's rugby, women's rugby, and mixed lacrosse.

Varsity was a terrific success and I'd especially like to congratulate the women's touch rugby teams for their brilliant victories and the women's football teams for producing the most entertaining matches of the day. We couldn't keep up with Constantine's 6-4 victory against Trevelyan or Goodricke's 4-3 victory against Josephine Butler. We have a great roundup in this edition of all the day's proceedings.

To my dearly beloved Comment Editor (you know who you are), my name is Chay Quinn. I'm not Chegwin. I am not Chayquinn. Keep your Yorkshire self away from my name, you arse. *Nouse Love*,  
Chay x

## TEAMMATES

*Nouse* talks to women's 7-a-side football's Karli Smith

**Name:** Karli Smith

**Position:** Midfielder

**Course:** Maths

**Year:** 2

**Most Dedicated:**

Elysia O'Neill - she turns up to every training and is the cornerstone of the team.

**Best Fresher:**

Maham Shafique - she is always motivated in her complete pink attire.

**Most Improved:**

Alex Heald and Selin Örek.

**Best Player:**

Heather Macdonald - she is always putting the ball in the net.

**Most injury-prone:**

Alice Cleeve - an ankle injury prevented Alice from playing the second half of our varsity match.

**Best Motivator:**

Jake Tattersdill - our coach; his half time speeches are invaluable.



IMAGE: KATHRYN BATTE

# Pro-Catalan protest leaves Pep in hot water

Pep Guardiola's contravention of the FA's apolitical stance damages the entirety of English football

**Chay Quinn**  
SPORTS EDITOR

"SHE WORE A yellow ribbon in the merry month of May". In recent days, the yellow ribbon has taken a different meaning. Far away from the references to Arsenal's yellow cup final strips, Pep Guardiola has been charged by the FA for wearing a yellow ribbon on his lapel which represents a protest against the incarceration of Catalan politicians following a failed attempt to gain independence.

I'm not going to pontificate my opinion on Catalan independence or on the subsequent imprisonment of those in charge. It is not my place as a sports journalist. This is neither the time nor the place to be having those discussions. Sports have to remain apolitical for the most part. Short of abhorring hatred and other such evils, contentious political issues are not for those on an unrelated platform to publically discuss.

Pep's bleeding heart is admirable and his passion for his native Catalonia is touching but he needs to recognise his own inherent ability to change opinions just by his

endorsement of a cause. The Catalan question is one that has merit on both sides and Pep's blazon passion and reckless inconsideration damages the integrity of the league his Manchester City side are dominating right now. Football has a hugely impressionable young audience and dare I say that Manchester City, having only been this successful for less than a decade, have a larger percentage of young fans than most other clubs.

There is an underlying issue here and that is about influence and responsibility. I'm not saying that Pep, or any other sports person or

2

Number of warnings Pep received before this charge

person of interest, should not have a political stance or opinion; what I am saying is that when you use a completely non-political platform where you can't be challenged to spout your support and endorsement for a cause, you are abusing your power in a way that is opportunistic and simply wrong.

Pep's argument for this blatant contravention of the FA's rules? That his cause is humanitarian rather than political. Now, I'm not a politics student, but anyone can see that if one takes the view of the Spanish government (that the Catalan government were trying to gain independence illegally) then jail time is perhaps apt.

The legitimacy of this argument in relation to Pep's renders the argument naturally political and therefore his defence of himself falls apart like wet tissue paper.

Guardiola is also hugely hypocritical in his pseudo-humanitarian crusade. Let us not forget who pays him and who pays his players. Sheikh Mansour is the deputy prime-minister of the United Arab Emirates and has amassed his fortune in his native country. The U A E

is a nightmare from a humanitarian perspective and the Manchester City owner's strong base in the country renders him, and by extension his funding, complicit in the systemic human rights violations that the UAE commit. The UAE is on the Human Rights Watchlist for abuses of labour, free-speech violations and torture. Pep can sit in front of the journalists all he likes but can't escape the fact that outspoken journalists have been jailed and tortured for doing their jobs in the place his employer calls home.

So what is to be done?

The FA has charged Guardiola after repeated warnings and it is clear that the only course of action that will be effective in

shutting down Sgt. Guardiola's Bleeding Hearts Club Band would be a stadium ban. Forcibly taking his platform from him on match days will

solve the issue of undue political statements and also effectively stop him from doing it in the future, given as he himself put it recently that he would give up his protest if he thought it was negatively affecting his team.

Some might regard my solution as harsh but I would state to them that when Nicklas Bendtner is banned for a game for showing a pair of Paddy Power pants, when Jose Mourinho gets sent to the stands for taking a step out of his technical area, when players are repeatedly booked for celebrating "in excess", then this issue deserves to be punished in a manner that is consistent with the seriousness of his offence.

He is damaging not only himself and his team. He is damaging the league with all the players and staff that includes by association; he is damaging English football's very standing on the world stage, something that the FA has painfully built up in the wake of hooliganism; worst of all, he damages democracy by not allowing people to make up their own minds on where they stand on a decidedly political issue.

Ban Pep, make him an example and preserve football's apolitical nature so that it truly is world's game.

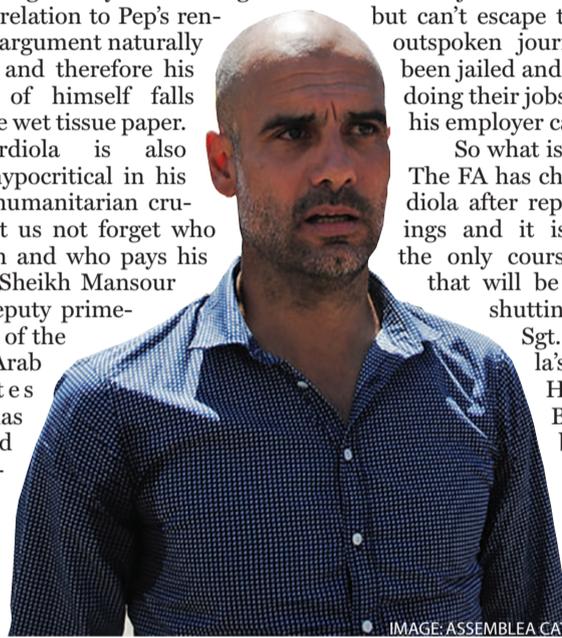


IMAGE: ASSEMBLEA CAT

# Britons fail to take to the Winter Olympics

Adam Philpott asks why the Winter Olympics does not receive the same hype as the Summer version

**Adam Philpott**  
SPORTS EDITOR

BILLY MORGAN, Lizzy Yarnold, Dom Parsons, Laura Deas, and Izzy Atkin. They all made the podium in Pyeongchang, but I bet you couldn't have named all of them, if any. That's right, the Winter Olympics continues to be dwarfed by the summer version among Britons.

Team GB achieved a historic medals total in the 2018 Winter Olympics, yet there remains a sizeable difference in British public interest of the events in Pyeongchang and the Summer Olympics. Figures reveal that this was the least watched Winter Olympics on record.

The TV ratings provide for chilly reading. The BBC's TV coverage of the tournament in Pyeongchang was watched by 33.2 million people, significantly less than the 45.24 million that tuned into the BBC during the summer games in Rio de Janeiro, and the 51.9 million that watched London host the summer contest in 2012. Moreover, in a poll of 78 *Nouse* readers, the results were again damning. Only six per cent expressed a preference for the winter games over the summer



IMAGE: ABCNEWS

version, with 71 per cent preferring the latter.

When looking to explain why the Olympic fever is less profound among Brits for the winter version, it is too crude to attribute lower TV ratings to the advent of streaming. There is a simple explanation for Team GB's peripheral presence in the winter medals tables and general apathy towards the Games.

Contests on snow and ice tend to be faster, less predictable, and

more dangerous, but they are still subordinate to the summer sports. The two key words here are snow and ice. We don't experience much of that in the UK and when we do it cripples the nation, to the hilarity of media agencies in countries adept to sub-zero temperatures. As such, Brits do not have access to, or great knowledge of, sports such as skiing, snowboarding, and curling, whereas most Britons would have grown up partaking in Summer Olympic

sports such as swimming, athletics, cycling, and therefore are able to engage more with these sports.

By extension, this means that Britain does not produce many Winter Olympians. 59 athletes represented Team GB in Pyeongchang, whereas a considerable 366 competed for the nation in Rio. With more athletes comes a higher chance of podium finishers, and we Brits like to watch winners, evidenced by viewership being

highest for the BBC on the day of Yarnold's gold medal-winning skeleton performance. It appeals to our heightened sense of patriotic feeling during such global sporting events. In Pyeongchang, Team GB lagged 19th in the medals table, whereas in Rio they finished second with 67 medals. Indeed, this year was the first-ever time Team GB had a medalist on skis.

The summer games also draw bigger crowds as there are more personalities, more dominant athletes for the neutral fan to enjoy. It shouldn't be concluded, however, that the Winter games is devoid of personalities: Shaun White, Rico Gross, Peggy Flemming, to name a few, but I did have to google them.

Athlete-crowd interaction being more difficult in the Winter games for some sports perpetuates the apathetic problem. Temperatures in Pyeongchang during the opening ceremony reached -5 degrees Celsius, forcing athletes to wear battery-powered, electrically-heated jackets. It is a lot to ask of any fan to sit among the stands in such chilly conditions. Hence, the stadium was half-full at best.

In sum, then, while Brits will continue to enjoy a two-week love affair with curling every four years, the Winter Olympics will never be as salient as the summer games.



Varsity as it happened: here are the best tweets about York's brilliant win.

**Nouse Sport Team**  
@nousesport  
25 Feb 2018

CORRECTION: St Cuthbert's didn't bring a team and Halifax have won by forfeit. YORK 3-0 DURHAM. #OneTimeOneYork

**Chay**  
@ChayQuinn  
25 Feb 2018

@AdamPhilpott14 being cold has already made my Varsity.

That and the appearance of the Derwent Duck.  
#OneTeamOneYork

**Virginia Stichweh**  
@vstichweh  
25 Feb 2018

Tennis does not look like it will be a win for York. Durham won the first sets on all three courts, though Langwith is holding up well, claiming 11 games for themselves to St Mary's 18. #collegevarsity18

**Pat**  
@phookwillers  
25 Feb 2018

Constantine score with the last kick of the game to win the Women's 7-a-side B game 6-4! Two wins out of two for York's sides on the JLD! #OneTeamOneYork #CollegeVarsity18

**URY News**  
@URYNews  
25 Feb 2018

Zac and Laura "Recreating a home crowd is key to success at an away Roses." #OneTeamOneYork #CollegeVarsity2018

**Nouse Sport Team**  
@nousesport  
25 Feb 2018

The final fixture of this year's Varsity has come to a conclusion, with Derwent augmenting York's superb overall win with a convincing 6-1 demolition of St. Mary's in the Darts B fixture #collegevarsity2018 #oneteamoneyork

**Palatinate Sport**  
@palatinatesport  
25 Feb 2018

On our way back from a disappointing Varsity for Durham as the title returns to York. Report to follow soon #CollegeVarsity2018

Check out more news and sports coverage on Twitter here: @YorkNouse and @NouseSport

# Derwent triumph in showpiece fixture



ALL IMAGES: BALUGA PHOTOGRAPHY

**Chay Quinn**  
SPORTS EDITOR

IN RUGBY A, the showpiece fixture of the College Varsity tournament, Derwent scraped past a resilient Hatfield 10-7 to topple the notoriously posh college and take a big step towards the eventual York Var-

sity victory.

In the freezing conditions of 22 Acres, representing York we had Derwent, the pantomime villain of the York colleges. But on this day, the asbestos-laden players were very much the receptacle for the hopes of the home crowd. Standing against them were Hatfield, the poshest college in Durham.

Both teams started the game strongly and with a greater quality

of play that was exhibited during the qualifier weekend on Derwent's part. After a few minutes and multiple turnovers of possession, Derwent managed to take the lead with a well-executed try ran home on the 15-minute mark after a steady piece of build-up play from DCRUFC.

After a quick conversion, the pace of the game picked up to its blistering pace in no time, with Hatfield not resting and instead snarling back at Derwent. The York side were then struggling to deal with the quality that Hatfield were displaying in response.

Following a number of near-tries, Hatfield finally got their deserved points after the referee determined that a Derwent player to have prevented Hatfield from scoring with an illegal tackle and thus awarded them a penalty try which was converted in cool fashion by the Durham side.

With the scores now locked up at 7-7, the game became a lot calmer than its bombastic beginnings. Both sides were, understandably, wary of conceding late points and thus losing the most important of fixtures. But this wariness on Hatfield's part was not enough for the Durham side to take home a share of the points as, three minutes from time, Derwent scored a late penalty, sending the home crowd into raptures



and stopping any chance of a late Hatfield winner in the process.

The final minutes of the game flew by with the final whistle again sending the largely Derwent crowd into hysteria, confirming that York had taken home the 5 points against the supposed "best team sports university". This victory was crucial in York's overall win as atmosphere around it permeated through to all the matches that were played after.

As York Sports President, Laura Carruthers, put it: "never underestimate the power of a home crowd" and rightly so - the atmosphere that this sensational victory whipped up carried York to victory in fine style.

## Football thrillers

**Kathryn Batte**  
SPORTS CORRESPONDENT

GOODRICKE AND CONSTANTINE college came out on top in the 7-a-side Women's Football Varsity matches on Sunday afternoon.

Goodricke took on Josephine Butler in match 'A' but found themselves a goal behind mid-way through the first 20-minute half. Confusion between the defence resulted in a looping free-kick, eventually ending up in the back of the net after a couple of ricochets. The hosts were quick to respond, however, and striker Jasmine Lawton skipped past two defenders to level the score just five minutes later. With the score all square at the break, there was very little to separate the two colleges.

Butler were quick out of the blocks in the second half and soon regained the lead with a shot from just outside the box flying into the right-hand corner of the net. Goodricke women's football have not qualified for Varsity for a number of years and the players sensed that this was an oppor-

tunity they should really be taking.

With York edging closer to claiming an overall Varsity victory, there was an extra element of pressure upon the players' shoulders to get the win.

The home side enjoyed a sustained period of pressure in Butler's half and were rewarded when Lawton again put them level, with a low long-range shot finding the bottom corner of the net. With five minutes remaining, Goodricke took the lead for the first time in the match and Lawton claimed her hat-trick after she broke clear of the defence to calmly slot the ball past Butler's keeper. The away side failed to mount any real pressure in the closing stages and looked resigned to defeat before the final whistle went. Captain Maddi Cannell, said she was "delighted" with her college's win.

"I'm really pleased we managed to come out on top and push York closer to overall victory."

In the other women's football game, Constantine claimed a 6-4 victory over Trevelyan. Cheered on by an impressive and noisy Constantine crowd, Karli Smith scored four of the team's goals with Heather Macdonald and Rebecca Smith also adding to the score.



## Hockey stalemate

**Alexander Woodward**  
SPORTS CORRESPONDENT

HALIFAX AND COLLINGWOOD shared the points in the hockey A Varsity match after a 1-1 draw, a score that reflected much of the game.

Halifax started the stronger with some good chances to attack in the early minutes of the game, but were unable to really test the goalkeeper. Collingwood then got on top, but had the same problems when it came to attempting to test the keeper.

A keeper's first test came in the ninth minute, with a Halifax shot going straight towards Collingwood's keeper, barely testing them. Halifax had the next big chance and the final big chance in the half, as poor Collingwood defence allowed them through, however the shot passed the goal with no hope of going in.

At the half it looked as though the game would remain in deadlock unless there was a major change, and while Collingwood had most of the possession in the early minutes of the half, they couldn't make the changes needed to make a breakthrough.

After 39 min-

utes, though, it looked like Halifax had made a breakthrough; a series of corners and scrappy defending had led to Collingwood's goalkeeper spilling the ball into the path of a Halifax attacker who slotted in. However, while the first umpire gave the goal with no problem, the second umpire chalked it off for a foul on a defender in the build-up.

With that warning, Collingwood stepped up and on 45 minutes did make a breakthrough, great through ball saw Collingwood one on one with the keeper, and the attacker was able to slot into the corner for a 1-0 lead. However, with just two minutes to go, a Collingwood player was sin-binned for a rash challenge on a Halifax player, and just one minute later Halifax capitalised, also playing a through ball to an attacker and slotting into a corner to end the match at 1-1 with one of the final plays of the game.

After the match, both captains credited their team's spirit and said that the match was very even. On top of that, Halifax's captain said he was glad with the resilience shown by the team and that he was disappointed with the disallowed goal. Stopping Durham from making points gains in these games was essential to York's win.

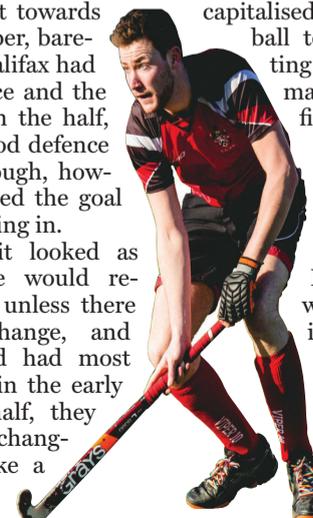




IMAGE: COLLEGE SPORT UNION

## Basketball miss out

**Jordan McWilliam**  
DEPUTY SPORTS EDITOR

ST HILDE and St Bede overpowered Langwith as they capitalised on sloppy play from the home team to secure the victory in the basketball B game. The away team eventually triumphed 42-34. The game began at a very fast pace, which saw St Hilde and St Bede race out to an early 13-8 lead.

This would set the tone for the rest of the match as Langwith played catch up, unable to claw back the early lead accomplished by the visitors. St Hilde and St Bede would continue their dominance throughout the second quarter as they stormed ahead, extending their early five-point lead to nine at the end of the first half with some excellent play, rarely missing shots and playing some superb defence to thwart Langwith's hopes.

This was not

to say that Langwith did not have chances, but missing a couple of lay-ups and a three pointer established the frustrations of Langwith that would continue throughout the afternoon.

St Hilde and St Bede's dominance waned in the second-half however, as Langwith produced a reaction and created plenty of opportunities to reduce the visitors' lead. This effort from Langwith failed to produce a clinical display, thus letting their opponents off the hook and allowing them to maintain their lead, as the third quarter ended with the away team's lead intact at 24-32. The fourth quarter ran a similar course with Langwith unable to salvage the game in the last ten minutes, a problem that also faced Langwith in their qualifier against Constantine. In the end, Durham just had too much quality for York, as the visitors shot excellently from deep and in the paint to put the game beyond reach for the hosts.



## Lacrosse B Win

**Kathryn Batte**  
SPORTS CORRESPONDENT

DERWENT MIXED lacrosse produced a 3-1 victory over St Chad's in the lacrosse B match on 22 Acres on Sunday. Cheered on by the ever-present stronghold of Derwent support, York produced a fine performance to claim some of the first points of the day.

Derwent thought they'd taken the lead early on when an attempt on goal hit the side-netting, producing cheers from some of the crowd, only to be followed by disappointment when the game continued.

The home side did break the deadlock shortly after, however, after some intricate teamplay was finished off by Captain Lucy Hatherall. The Durham team were frustrated by one of their players questioning the referee's decisions but his protests were waved away by the officials. Derwent took a deserved 1-0 lead into the half-time break and looked likely to go

on to victory.

St Chad's responded well after the break, however, and were level not long after the restart. Derwent thought they'd reclaimed the lead almost instantly when Hugo Chadman launched the ball into the net. Unfortunately, his effort was judged to have been from just outside the area of the box and was subsequently disallowed. Chadman was not to be denied for long, though, and got his goal midway through the second half, restoring Derwent's one-goal lead.

More impressive goalkeeping and defending from the Derwent backline kept St Chad's at bay until the dying embers of the game in which Hatherall put the game beyond doubt not long before the final whistle, with another fine team move. The visitors had no reply and Derwent saw the game out to put some early points on the board for York. This first victory set the tone for the rest of the day. The Derwent crowd applauded the team off the field after what was a great performance.



### York floorball win in first full-length match

York's floorball team competed in their much anticipated first ever full-length match. In a superb event for the club, playing away against Nottingham, they managed to match the occasion with a victorious result, running out 10-6 winners in the match.

### Swimming and water polo complete charity swim

The University of York Swimming and Water Polo Club continued their annual tradition of doing silly amounts of swimming over 12 hours for charity. For this year's fundraiser the two chosen charities were Target Ovarian Cancer and York Mind. The final total distance reached was an outstanding 324.75 KM, the club's highest total for a charity swim. Ellie Griffin, the women's swimming captain, put in a magnificent effort, managing to swim a total of 33KM, or the entire length of the channel. The club absolutely smashed their fundraising target by 170 per cent, raising a grand total of £1700.

### Merrell Teams of the Week

The chosen Merrell Teams of the Week were the women's swimming team and the ultimate frisbee team. The women's swimming team competed in the BUCS National Long Course Championship, managing to break an exceptional eight club records, along with four members finishing top 20 in the country and a 12<sup>th</sup> placed finish in the team medley, their best results for decades. York's ultimate frisbee team capped off a brilliant year, securing promotion after beating Durham 2s 9-8, ensuring that the team remained unbeaten this season.

### Athletics Roses schedule change

There has been a change to the Roses athletics schedule this year. The run has been changed to the week before Roses due to it clashing with the BUCS outdoor championships. The athletics event will now take place on the weekend of 28-29 April. There has also been a change in the type of event, from a cross-country race to a 5KM road race.

## Nouse Awards

**Karla Smith** was the standout player of a great York campaign and was crucial to Constantine's women's football 6-4 victory against Trevelyan.

Starting in midfield, Smith managed to bag four goals in a haul that any player at any level would be proud of.

Putting the result beyond that of the Trevelyan contingent, Smith was the player who was most visible in the game and indeed the tournament.

Smith's first was a joy to behold. After a short run, Smith unleashed a long-range effort into the top corner of the net and sent the watching fans into a state of awe, leaving multiple mouths open in appreciation.

Every time Trevelyan scored a goal, Smith would be on hand to put her side back in front, scoring two more goals following the away side's reply.



With the score at 5-4, Smith put the game beyond doubt a minute before the end, following in a rebound off of Trev's keeper.

Some teams can be commended for their quality, others for their attitude but Derwent Rugby has been given this award for both.

They had their backs against the wall for large periods of their game against notoriously posh Hatfield College, despite being under the koch for large periods of the game.

Derwent held firm though, and managed to make smart tactical choices in the face of Hatfield assault. Choosing to take a kick with three minutes to go was a match-winning decision and a brilliant one. Furthermore, closing the game up after a bombastic beginning was a measured choice.

This shows that the Derwent team learned from their wide-open qualifier against Vanbrugh on the RI. This, coupled with the knock-on effect their victory had upon the eventual York win, is why we have given them this award. Good show, chaps.

## Sportonomics

9

The number of goals scored by York's women's football in their two matches

71

The percentage of points won by Hes West colleges for York

80

The percentage of home wins since Varsity's inauguration

0

The amount of sets that York's tennis players won in Varsity

81

The amount of points-swing between 2017 and 2018

12

York's points total when Durham got on the scoreboard

18

The margin of victory for York

73

The highest number of York points total since Varsity began

## Nouse Tries

Adam Philpott lives up to his Potter-like appearance and tries Quidditch P.24



## Varsity Special

We break down York's victory against Durham P.26 and P.27



## Woe-lympics

Adam Philpott discusses the Winter Olympics' lack of popularity in UK P.25



# N SPORT

Tuesday 06 March 2018



## York reclaim Varsity after victory on home soil

**Adam Philpott**  
SPORTS EDITOR

YORK'S COLLEGES RECLAIMED the Varsity title with an impressive and spirited 73-55 victory against Durham to add a second Varsity title to their trophy cabinet and send the visitors back to Maiden Castle empty handed.

It was a repeat of York's 2016

Varsity win, as the home side put victory past the clutches of the visitors before the pool and darts fixtures had even finished.

The result avenges the heavy 31-94 defeat experienced on the road last year and complements the pattern of home Varsity wins with four of the last five Varsities being won by the home side, proving the potency of a home crowd.

The major difference between last year's whitewash and this year's success was York's strength in the

ball sports category. In 2017 York took just 21 per cent of the available points in this category, losing the rugby, football, and netball; whereas this year they won an impressive 78 per cent of available ball sports points. Therein lies the Varsity-deciding difference.

On confirmation of York reaching the all-important 64 points mark during badminton, York Sport Union President acclaimed: "Massive thank you to everyone who came down, who played, who sup-

ported, you're all a part of this victory. We are one team, one York!"

York raced to a 6-0 lead early on in the day, helped by St. Cuthbert's failing to field a team for the men's football B match and a win for Derwent laxitutes in the lacrosse B match. Durham then clawed their way back with a strong win in rugby B, a late equaliser in the hockey B fixture, and a win in netball B to cut York's lead to three points.

However, York witnessed important victories in football, rugby,

volleyball and basketball meaning that York's chances of a second Varsity title looked increasingly promising after Derwent earned a seminal 10-7 victory in their headline rugby A match.

Victory was eventually sealed during the badminton, in which York won 75 per cent of the available points. That flurry of points proved to be the decisive blow.

York emerged triumphant and for just the second time lifted the Varsity trophy.