



Fleabag's Love Letter to Modern Feminism

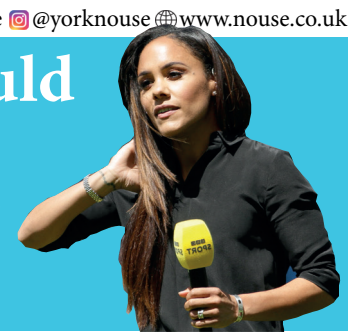
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Regional accents should be encouraged

Criticism over Alex Scott's voice exposes the ridiculousness of accent prejudice

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SPARC 2021

Nouse



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Assaults in clubs

Ella Ward
NEWS EDITOR

WHILST THE RETURN to clubs following 15 months of their closure has been welcomed by many students, the reopening of venues has not been particularly smooth sailing in York. Amidst recent arrests concerning assaults at Kuda's first LGBTQ+ event, and talk of drink-spiking occurring in some of York's most popular venues, there are growing concerns over the safety of York's nightlife.

Despite high hopes for Kuda's first LGBTQ+ club night in York, the event has ended with claims of homophobic assaults occurring both during and following the event. Police attended following reports of disturbance on Clifford Street at around 2am on 6 September.

North Yorkshire Police said: "Police attended reports of a disturbance and arrested a woman in her 30s, a man in his 20s and a 17-year-old girl on suspicion of assault."

"They were later released under investigation pending further enquiries. "The victim, a woman in her 20s, was treated for injuries which are not believed to be serious."

YUSU's LGBTQ+ officers Matt Rogan and Dan Loyd commented on the incident: "We have been immensely shocked to read, this afternoon, that a 'series of homophobic, slurs, abuse and attacks' took place, including people being punched,"

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This year's Freshers Fair sees a return to societies being able to put on a show and return to in person activity. Uni of York Boob team shown above.

"I wish I had known I would be treated like the assailant, and not the victim"

The Last Taboo co-founders and Nouse speak to the victim of the Joseph McKeown case to hear her story for the very first time

CONTENT WARNING: This article contains references to sexual assault and may be distressing for some

Imogen Horrocks,
Kelly Balmer,
Emily Hewat
NEWS REPORTERS AND EDITOR

AFTER LAUNCHING The Last Taboo back in November 2020, we had a lot of people who had experienced sexual violence reach out to recognise and appreciate the work we are doing. We started The Last Taboo after increased concerns surrounding the University's handling of sexual violence and harassment, as well as concerns over the handling of the Joseph McKeown case. Something we didn't expect was Laura, the victim from the case, to reach out to us.

Since the case, Laura has seen the long-lasting impact that the Mc-

Keown case has made at York, displayed in the scale of concerns raised by students. She contacted us wanting to share her experience since, up until this article, the public narrative has been detached from the facts.

Laura wanted to share her story to ensure that the whole narrative was in the public domain, her experience of reporting was highlighted, and how the response from the University was received.

A few months ago, we interviewed Laura, and here is how it went: All responses were given freely by Laura, and checked before their publication. We have her full consent to publish this in partnership with Nouse and share it across our social media platforms.

Please refer to our online edition

for Laura's written consent and for the rest of the interview.

Please note Laura refers to McKeown as 'Joe'.

You can access support services by visiting <https://www.thelasttaboo.co.uk/support-services> — or they are linked at the end of this article.

How did you meet Joseph McKeown?

"Joe and I moved into the first floor of [.....] block of [.....] College on Freshers' Week of 2015. You know how it goes, you move in, organise your room, feel nervous inside but try not to externalise it, and then force yourself to be social with complete strangers in order to make friends.

Well, that's what happened with

Joe. I just remember introducing myself to him and other people on my floor and we shared pizza together that first evening in the common room. A night or two later was the first time Joe and I hung out together in a smaller group. We were quite different as people so I did not think we would get on. He seemed quite closed off and cold, extremely academic with little room for emotional expression, and he was into rock music and guitar. Nevertheless, Joe, some other flatmates and I went to V-Bar and got drunk, as one does in Freshers Week, and that's when Joe started to be more relaxed and expressive. He'd talk about all sorts really, his life, his friends, and just be a silly drunk like we all were, having fun, innocent, that sort of

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"ZIGGY'S IS ONLY FOR ZIGGYS"

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A NOTE FROM THE...

Nouse Editor



Emily Hewat (she/her)

If you're reading this Editor's Note, it means that *Nouse* survived its first print edition of the year with everyone in the office. Covid-19 has meant that very few of our current editors have stepped foot in the office and the few who have haven't been in for the best part of 18 months. This was also senior team's first edition as a group so I think it is fair to say that this edition was a challenge. I will admit technology and computers are not my strong point and most of the difficulties and anxieties I've faced over the past few weeks have stemmed from this fact. But now we're nearing the end of our production week, I've realised that actually my biggest challenge has been accepting that this is the new reality.

Change has never been something I've really enjoyed and *Nouse* has been no different. We have gone from producing online content only to having everyone in the office and all our meetings in person, and while I have been excited to see everyone, it has also felt very far out of my comfort zone. I have spent so much time over the last few weeks wishing a more experienced member of *Nouse* would pat me on the head and tell me what to do next, just as it's always been; it's hard to comprehend that that experienced member of *Nouse* is now...me.

Returning to the office for the first time since I was a fresher has been a bittersweet experience. Rather than being excited for what the new team will accomplish, I have admittedly spent more time considering all the people that made *Nouse* in my first and second year and how I wish I could invite them all back. But now that we are nearing the end of my first month as Editor I have realised that this is the wrong attitude to have. We need to stop assuming that every single change in our lives is going to be negative. Yes, trying to teach others how to produce a print edition when I'm not very confident myself has been difficult but it now means that we are able to work together as a team in the future and produce some brilliant content. It is inevitable that the older students we love and care about will graduate and while it may feel a little like we're being left behind, we should view this as an opportunity to leave our own mark rather than wishing to go back in time.

The world reopening has felt incredibly strange and I've realised that I am very appreciative about actually having to attend in person seminars; no more turning my camera off to go and make a quick coffee. But since I don't think any of us want a repeat of last year, we must be grateful for this social interaction no matter how daunting it may feel.

So yes things will look very different this year but that should be exciting rather than scary.

To any new fresher who is feeling out of their comfort zone right now, you have faced more change in the space of a week than you will probably face for the rest of your lives. No-one would blame you if you found that simultaneously moving away from home and suddenly interacting with large groups of people again was a very big change. There may even be moments where you feel like giving up and moving home (everyone has at least one of these in first term, don't worry) because you long for things to be the way they used to be. But, in order to achieve anything we have to assume that change can be positive and once you've got through the Freshers' Week hangovers and learned how to cook more than pasta, you'll hopefully realise that being at University can be pretty fun.

The message of this edition throughout the sections is to celebrate a return to social interaction, whether that be through nightclubs, societies or sport. There will be a lot of us out there who are still concerned about the future and all the changes that brings with it but if the pandemic has taught me anything, it's that worrying about all the possible change to come has the potential to stop you living in the present.

Now that my self-indulgent speech is over, I'll move onto the 'thank you's. Lucy, you have been the entire team's saviour with your Lorde playlist and your technical skills. Kristina and Elizabeth, you've been completely amazing as you had even less experience in the office than me and Lucy and still rose to the challenge of laying up MUSE first. Thank you to Matt and the previous senior team who have answered our endless questions and coped with my panics. For everyone who has been in the office this week and has contributed to the paper, thank you so much for your patience and your time and for putting up with my running commentary every time I did so much as open a Google Doc. I hope that the feeling of finally seeing your name in print made it all worth it.

I am so proud of what we've achieved in this edition, and I hope that everyone reading it enjoys what we have all worked so hard on.

Emily

The opinions expressed in this publication do not necessarily reflect those of the editors, writers, publishers, or advertisers. Contact editor@nouse.co.uk with letters, praise and complaints.

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Training for 21 kilometres P.26

SPORT

Nouse interviews the University of York's Covid Officer

Emily Hewat
EDITOR

PRIOR TO TERM starting, Nouse attended a Covid-19 briefing with Ian Wiggins and the rest of student media to discuss the University of York's approach to Covid-19 this academic year.

The meeting was organised into discussing the University and York City's new approach of 'Protect, Respect and Be Kind', vaccinations, international students and extracurricular activities.

Protect

The focus of 'protect' is to recognise that Covid -19 has not disappeared and to continue to look out for the most vulnerable members of society. Lateral flow tests are being provided in student's campus accommodation and those not on campus can receive tests at Vedge Cafe, Wentworth College on Campus West and Ron Cooke Hub on Campus East.

Students are advised not to order lateral flow testing from the government website as they can receive tests from the University instead. Isolation packages will be continued by the University but they will look different to last years as self isolation is only mandatory for an individual who tests positive as opposed to a whole household.

Respect

Respect is a key part of returning to in person teaching as it recognises the importance of keeping others safe as well as yourself. Whilst face masks are not mandatory, students will be strongly encouraged to wear them in all in person teaching and crowded indoor spaces.

The library is returning to almost full capacity but the booking system from last year will remain in place in order to prevent students from moving seats repeatedly and also to give students confidence to have their own designated seat as opposed to having to wander around busy areas looking for one. There will also be an area in the library where seating will remain socially distanced, for those who wish to use it.

Be Kind

This is the epitome of the University's message to students and the community as it acknowledges that everyone is at different stages of how comfortable they are with social interaction now restrictions have eased.

Some students may find themselves living with students who are not yet comfortable with social interaction and it is hoped that they will be accommodating and compromises will be reached.

Vaccinations

The University is incredibly pleased with the vaccination uptake by students and admitted that uptake was "far higher than expected." 90

percent of students who took part in a survey upon completing enrollment were either partially or fully vaccinated, which is one of the highest vaccination rates from a university in the country.

It should be noted when examining this statistic that universities in Scotland will typically have lower vaccination rates as Scottish students can begin university studies at the age of 17, an age that has only been offered the vaccine a few weeks ago.

Also international students make up the majority of students who have not yet been able to access the vaccine so universities with a higher proportion of international students will have lower vaccination rates.

Despite this, a 90%+ vaccination rate is a success for the University of York and by the end of the calendar year, it is expected that all students will have at least been offered the vaccination. There were pop up vaccination centres at the Spring Lane Building and Central Hall in Week 1 and there will be again in week weeks time to allow those who receive their first vaccination with the University to have the required gap between first and second doses.

There may be pop up centres during other weeks of first term to help those who are partially vaccinated but that will depend on demand.

If vaccine passports are introduced by the government, it is hoped that this will cause minimal disruption and encourage students who have

turned down the vaccine to receive it. It is hoped these efforts will remove the false narrative in the media that students are not coming forward for their vaccinations.

International arrivals

As travel restrictions are continually changing, international students who wish to return to York have faced a considerable degree of uncertainty.

The University has made it clear that those who can be in York are expected to attend but some content is

The vaccination rate at the University of York at the time of the briefing for students who are partially or fully vaccinated

90%+

being kept online over the next few weeks to allow for international students who cannot return.

The University is funding the quarantine for those who are travelling from red listed countries and has made it clear that whilst field trips for other students are permitted, students should not attempt to travel to any red listed country.

To support international students with receiving their vaccinations, a separate booking system to the NHS has been set up by the University for those students that do not have an NHS number.

Extracurricular

Wellbeing Officer, Kelly Balmer,

was also in attendance and stated that YUSU events will be running to University guidelines. There is currently an 80 percent capacity in student bars and some of the current bars, such as Courtyard will be extended outside.

The Forest will not be available this academic year but it is hoped that outside spaces will still be available for students. Greggs Place has been marked as an outside space for societies to use if needed.

Regular testing is being encouraged for societies and societies must appoint a track and trace officer.

Nouse approached the University for comment and they stated that "The University will continue to respond to any changes in UK Covid guidance as required, making every attempt to limit the impact on students.

"Students who are unable to attend in-person classes due to a positive covid test should contact their department. Departments will support students to catch up on any missed learning, including giving students access to online resources that are available to our international students unable to travel yet due to restrictions in place, and supporting independent study.

"Through our partnership with the City of York Council, we are able to continue to offer free testing on campus this term. We will continue to keep our testing approach under review in response to demand on campus and national government guidelines."

Students urged to apply for jobs amid staff shortages

Luke Brown

DEPUTY NEWS EDITOR

BUSINESSES IN YORK city centre are urging students to apply for jobs due to a severe shortage of workers, particularly in the hospitality sector. A York Press survey found that there were at least 14 shops and cafes currently in need of staff in York.

Many cafes, restaurants and bars in the city have reduced capacity and opening hours as a result of understaffing.

For example, last month, the long-established cafe Bettys was forced to cut its closing time from 9.00 pm to 5.00 pm due to staff shortages. This change has remained in place since then.

This problem is nationwide as staff shortages across the UK reached a record high in August, with economists and policymakers speculating that workers are concerned about

catching COVID-19 and are reevaluating their career choices in the wake of the pandemic. The so-called 'ping-demic', the spike in workers self-isolating as a result of downloading the NHS COVID-19 app, is also a major factor in temporary staff shortages.

However, with double vaccinated workers no longer having to self-isolate unless they themselves test positive, it is clear the ping-demic is no longer the only source of blame. Several establishments in York have reported that specific jobs are receiving far less job applicants than ever before.

According to YorkMix, The Principal of York College told a recent council meeting that an advertisement for personal tutors received 300 applications yet an advertisement for a head chef role attracted just three applicants.

The Principal said that "chefs may be seeking more secure jobs following national lockdowns that have closed

hospitality and that kitchen staff on furlough getting 80 per cent of their wages could increase their earnings by taking a different job that is not on furlough."

Consequently, York City Council are introducing new ideas to encourage workers to return to the hospitality industry. Workers in this sector may be offered discounted public transport and attempts to be made to encourage workers to switch to this sector.

Training will also be offered as there is a national concern that younger generations have missed out on necessary training during the Covid-19 pandemic and will be less likely to apply for jobs that require it.

The current availability of jobs in York is encouraging news for students who have lost jobs during the pandemic. Students were hit particularly hard during the pandemic as most only work part time.

The London School of Econom-

ics recently reported that ten percent of people aged 16-25 lost their job due to Covid-19 and 60 percent saw their earnings fall. These statistics highlight students were twice as likely to be unemployed during the pandemic than older workers.

Furthermore, the government now fear that the next generation of workers will be struggling to have the skills needed to secure a job in what is now a very competitive job market. Working in the hospitality industry could provide younger people with good experience and references.

Nouse spoke to the manager of Walmgate's Vikings Pizzas, who welcome part time applications from students.

The manager of Vikings Pizza, on Walmgate, said: "There has been a noticeable drop

in our number of workers.

"We especially need more drivers, so I'd encourage any student with a car to apply now. There are lots of jobs up for grabs in York at the moment, so have the confidence to go for one."

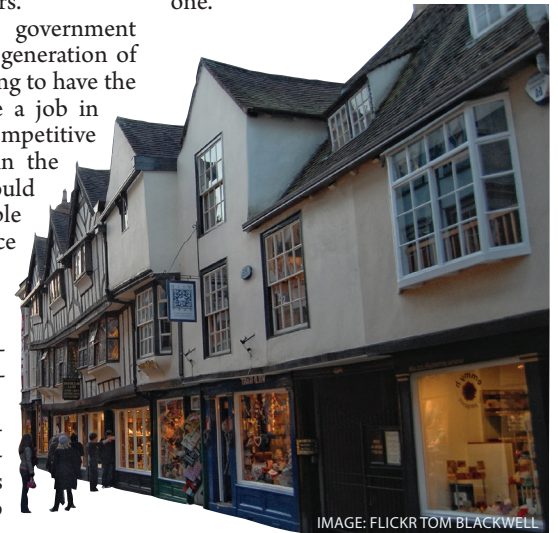


IMAGE: FLICKR TOM BLACKWELL

Cafe culture continues in York

York's bustling cafe culture is set to stay, as the City of York council recently announced that street cafes have "been given the go-ahead to continue operating for another year." Street cafes were originally conceived as an idea in response to the pandemic as they allowed cafes to use outdoor seating areas during social distancing.

Students unfairly labelled in media

Although, students and their actions are often 'labelled as irresponsible', NUS statistics show otherwise. By August 2021 83 percent of students had received at least one vaccine, a figure which is now likely to be considerably higher. 71 percent of students are concerned about family members compared with only 52% worried about their own welfare.

Sandcastles not Snorkels for York

Recent media claims that the Shambles will be underwater by 2070 have been disproved by environmentalist Geoff Beacon. But climate change is still a pressing concern for York as sea levels could rise high enough by 2100 to put large parts of Hull underwater and for York to become a coastal town with a beach. However York's main climate concern is still flooding.

Cheers to Yorktober extension

By popular demand the Yorktober beer festival is returning this October to York racecourse and has extended its dates from Thursday 21 to Saturday 23 October and Thursday 28 to Sunday 31 October. Much like the traditional beer festival in Munich, there will be bratwursts, schnitzel, Bavarian music and a vintage funfair. Drag artist Velma Celli will also perform.

Bake Off star heralded for accent

University of York student Freya Cox has received plenty of attention on the Great British Bake Off for her passion for vegan baking and for her North Yorkshire accent. Freya is from Scarborough, and she studies Psychology at the University. Her pronunciation of 'cappuccino' got Twitter and contestants talking about their love of the accent.

The Last Taboo co-founders interview Laura, to hear her side of the story and views of the reporting process

►►► Continued from front

thing. We talked about our significant others, as we both were in relationships at that time.”

What was the nature of your relationships with Joseph Mck-cown?

“So after hanging out quite a bit in Freshers Week, going to Vanbrugh dinner everyday and the fayres and what not, we grew closer. Whilst we had differences as a group, we became friends, and despite the fact most of our friendship group was doing a science degree and I was studying German and Spanish, we had a lot to talk about. Late at night I’d often hear Joe singing and playing his guitar, either sitting in the corridor, or in his room, and often we’d join him for singing and drinking and board games late into the night.

Sometimes when the others were busy, I’d hang out with Joe on my own, and it became a running joke how we would get up to the naughty when we were alone, which we responded by laughing and rolling our eyes.

When Joe and I were alone he allowed me to see his more vulnerable side. He spoke of his past such as mental and physical illness and confided in me, and I did the same with him. This was the start of a strong bond between us, built on supporting each other in our mental struggles. He would often try to resist my listening ear, either because his girlfriend was controlling and he didn’t want to cause problems with her or because of his ego.

Either way he eventually would succumb to needing my help and I was happy to, for he supported me in the same way. I was in an emotionally abusive relationship at the time, and Joe supported me through it all. At some point through all of this, we became friends with benefits, but that stopped at Christmas 2015 as I met someone new.”

What happened?

At the end of the first year, in Summer 2015, I decided to leave the University of York, for many reasons, including ----- not enjoying my course and being too far from home. Joe and I lost touch for roughly six months to a year, and then he texted me out of the blue. It was a pleasant surprise, and we resumed our friendship despite the time apart. We’d check in on each other every so often, reminiscing about that year at York together. For the next few years whilst I was down in London and he remained in York we stayed in touch, but never planned to meet up.

In November 2017 I was going through a break up, and shortly after we arranged for me to come up to stay with him as a distraction from my heartbreak and to have something to look forward to. I drove up to York in the snow on 30th November, and we reunited for the first time in two and a half years. We had some dinner

and drinks in his room, in a [.....]. Vanbrugh block, and watched a film while we caught up on all those years gone-by. He seemed exactly the same, a little shy at first perhaps but once we got chatting I can tell it subsided. We went to bed and had consensual sex before falling asleep. I was woken up to being touched at roughly 8am on 1st December 2017. This was to be when I was raped. [.....] I expressed ‘no’ multiple times. I pushed his hand and his penis away from me, but still he continued, despite my protest [.....]. He went to clean up whilst I lay there, in shock.

Looking back at this now, it was so obviously rape, but the trauma of the event meant I was unsure, and I grabbed my phone to ask my friends what rape was, I told them what had happened and asked if that was rape.

They said yes and frantically asked if I was ok, if I was safe, and that I should go to the police. I got dressed in private and Joe stood about looking uncomfortable as I asked him why he did that. Unsatisfied with his answers, I then left and he followed me to beg me not to go

The University did nothing, nor did I expect them to

to the police, but I ignored him, got in my car and drove straight to Fulford Road Police Station.”

Please note we have redacted the description of the rape due to its graphic nature. Although Laura had consented to engage in sexual acts the night before, consent was not present when she was awoken the next day by being touched.

Why did you decide to report to the police?

“My friends encouraged me to, saying it’s the right thing to do, and looking back on that I agree. I also reported it because I kind of wanted to double check it was rape as I was still in denial. But I reported it mostly unemotionally at this point as it had literally happened 20 minutes prior.”

How was your experience reporting to the police? How could it be improved?

“My experience was mixed. I was firstly interviewed by two Detective Constables and I just told them everything. After that, I waited for a while and did a second interview with one DC in which I was asked for more detailed information. This specific DC would be the one to manage my case and be my port of call from thereon out.

Then, I followed them both in my car to Bridge House SARC, or Sexual Assault Referral Centre. It’s a place where swabs of my mouth and my private areas were taken for forensic evidence, all with my consent of

course. I also had a shower there and did my third interview with the DC which would be recorded so it was thorough and detailed.

Post-aftercare at the SARC, I went back to the police station with the DC and arranged to give them downloads from my phone of the WhatsApp conversation with Joe after the event and with my friends.

There are many ways in which the reporting could be improved. Firstly, I was denied a drink or food for the entire day until I was ‘allowed’ to leave at roughly 7pm. There was a Sainsbury’s Local across the road and I asked if I could go to get a sandwich and something to drink but they didn’t let me.

Treating the victim as if they are a criminal despite doing the right thing in reporting is traumatising and hurtful. If the victim is not permitted to leave the station, then food and drink should be provided on site as it is not right that I had to go all day long without anything.

Secondly, I think the police should work on how they collect information. The first interview was tense and felt like an interrogation, but when I was questioned at the SARC I was offered plenty of support and reassurance. There’s no need to be so harsh and blunt with brave victims like myself who have volunteered this information.”

Did you access any specialist support services? If so, how did you find them?

“As I am not from the York area, I did not stay in touch with the SARC, although that would be commonplace as they can put the individual in contact with mental health support services too. Down in Essex, I found my local equivalent, called SERICC (South Essex Rape and Incest Crisis Centre), and got in touch for both counselling and to acquire an ISVA (Independent Sexual Violence Advisor), to help me through the legal process as this was all new to me.

I was quickly put in contact with one, and she was the most amazing ISVA I could ever have asked for. She let me rant to her about the court systems, about how long everything took, about how scared and stressed and upset I was. She never judged me and to this day I know that a large part of my bravery came from her support. I did also start counselling but soon after cancelled it as it was just too soon (less than a month later).”

What did the University do in regards to what you experienced? Do you think they could have done more?

“The University did nothing, nor did I expect them to. Being a professional institution, I did not think they would reach out to me individually, especially as I’m sure I’m not the first person to be raped on campus. And that was correct. I never heard anything from the University afterwards.

I think it would have been nice to have received some kind of letter to at least acknowledge what had hap-

pened and perhaps an apology for keeping him employed despite him pleading guilty to rape and sexual assault.

Other than that, I do not think in my case there was much more they could do; it was Joe’s choice to do this, not the University, and serious prevention and reprimanding in future is the only way in which they can learn from what happened to me.”

Do you think the University has responded to your case in the best way? How do you think they should have responded?

“There were quite a few months that passed before they actually addressed it, and it seemed like the typical ‘brushing under the rug’ approach was going to be the norm. Then they released their statement and started to make changes to make reporting easier. This is a fantastic step in future prevention and taking the issue seriously.”

Is there anything you wish you had known before going through the reporting process?

“I wish I would have known how much I would have been treated like the assailant, and not the victim. Often times throughout the few years of the legal proceedings I do not believe I was treated fairly, and instead interrogated.

Furthermore, I wish I would have known how poor the different departments communicate with each other and how much chasing up I would have to do myself. For example, I gave downloads of my phone data to Essex Police who said they would give it to North Yorkshire Police, and months later they had not done anything. Also, when the Victim Support service representatives were supposed to give me updates on certain days, such as on changing of plea, very often they did not, leaving me feeling extremely anxious and uncertain.

A lot of the stress of the legal

I’m ready to tell my story and want the people at the Uni who never heard my side to hear it

proceedings were down to poor communication from the police, Victim Support Unit and CPS, with often not receiving a response for months from my DC.”

How did it feel when he changed his plea to guilty, did you expect him to be given a 5 year sentence? Do you feel that the 5 year sentence is enough?

“Probably the biggest relief I’d

felt throughout the entire process was when he changed his plea to guilty. I remember the letter came through on a weekend, and I was at home with my Mum and my boyfriend and I recognised the envelope and opened it in front of them and cried.

We all cheered and were so happy, as the thought of going to court and testifying and the unknown out of that made me feel sick with fear, but with him changing his plea to guilty, I knew that he would just need to be sentenced, and I wouldn’t have to attend trial.

I was quite unsure as to what his sentence was going to be, but as far as I was concerned, a custodial sentence of three-or-more years would have been satisfactory. I was anxious that he would be given a suspended sentence or a community service order, because that would have massively invalidated my worth and my experience to me. I went up to York with my mum and my boyfriend to attend sentencing because I didn’t trust the Victim Support Unit to update me on what his sentence was in a timely manner.

I was happy with the sentence he received, although from people’s response on social media, I should be upset it wasn’t longer, but I’m not. I’m happy that he will be on the sex offender’s register for life and in prison for years.”

Why are you deciding to tell your story now?

“I’ve had quite a lot of time to process what happened and whilst it still impacts me to this day, I wanted to be open about what happened. I’m ready to tell my story and want the people at the Uni who never heard my side of the story to hear it.”

We are grateful to Laura for trusting us to share her story. Whilst we are not a support service we felt that this case in particular was a fundamental reason as to why we started The Last Taboo.

Nouse reached out to North Yorkshire Police and Essex Police to offer them the chance to comment but received no statement for this article.

Thank you for taking the time to read this article.

Kelly and Imogen
Co-Founders of The Last Taboo

If you have been affected by the contents of this article or another incident of sexual violence, please reach out for support. See the below two links:

University of York SVLOs — <https://www.york.ac.uk/students/health/advice/sexual-violence/svlo/>

Report and Support Tool — <https://www.york.ac.uk/students/health/advice/sexual-violence/>

Open Door (University of York on-campus mental health support) — <https://www.york.ac.uk/students/health/help/open-door/>

Covid-19 hit the north hardest Campus alive again

Ella Ward

NEWS EDITOR

A REPORT COMMISSIONED by Northern Health Science Alliance has revealed that people in the North East, North West and Yorkshire and the Humber have been affected more severely by Covid-19 than the rest of England. Official figures show that northerners were more likely to die from coronavirus, spent six weeks longer in lockdown, and were made poorer by the pandemic than their southern counterparts.

The North had a 17 percent higher mortality rate for coronavirus than the rest of England, with a 26 percent higher mortality rate in Northern care homes specifically. Northern hospitals had 10 percent more beds occupied by Covid-19 patients than elsewhere, and people in the North experienced worse mental wellbeing and a greater increase in antidepressant prescriptions than other areas in England.

Whereas wages increased in other parts of the country, they dropped in the North, increasing the national divide in

wages which already existed pre-pandemic. Furthermore, the unemployment rate in the North was 19 percent higher than the South.

Public health experts have blamed the higher deprivation levels and worse pre-pandemic health in the North for the disproportionate impact of the pandemic.

Dr Luke Munford, a lecturer in health economics at Manchester University, has branded the report's findings a "real wake-up call," since "over half of the increased Covid-19 mortality and two-thirds of all-cause mortality was potentially preventable."

He said: "The pandemic has hit us all hard in different ways, but our report shows that people living in the North were much more likely to be hardest hit, both in terms of health and wealth."

Demanding change for Northern cities, Mun-

ford stated: "We need to invest in the health of people living in the North to ensure they are able to recover from the devastating impacts of the pandemic."

Mayor of Greater Manchester, Andy Burnham, told *The Mirror*: "The long-standing neglect of communities across the North left them more exposed to the pandemic, and those deep-seated inequalities have only got worse over the past 18 months."

"Now that the worst of the pandemic is hopefully behind us, the Government needs to recognise the toll Covid has taken here — especially when it comes to its levelling up plans."

Similarly, Clare Bamba, professor of public health at Newcastle University, has stated that the "regional health inequalities before Covid have resulted in an unequal pandemic, with higher rates of ill health, death and despair in the North."

Bamba has warned that the economic impacts of the pandemic look set to "exacerbate the regional economic divide" and has called for the government's 'levelling up agenda' to fully address the health inequalities in the North. She feels this has been ignored. However, Bamba did admit that the report had some good news for Northern cities. Northern cities have the highest percentage of vaccinated people in England.

Lucy Cooper

DEPUTY EDITOR

THIS SEPTEMBER, students have returned to campus fully for the first time since the Covid lockdowns, with Freshers week 2021 going off with a bang.

After 18 months since the last official in-person YUSU student night, freshers and returners alike have been enjoying themselves in a range of activities both on campus and in town.

Students organised all of the college freshers' events, creating a myriad of varied timetables for the hundreds of freshers descending into York in the past few weeks.

From club nights across the city — including student favourites Kuda and Salvos, as well as smaller venues like Popworld and Flares — to craft events and drag cabarets on campus, it is evident that students are finally able to get back to some form of normality alongside their studies this year. Venues on campus have also been harnessed for late night events, including the Roger Kirk Centre and Hendrix Hall.

For many students, this will have been the first time they have been able to enjoy the full extent of nightlife in York, and for lots it was the first time they had gone out drinking at all — with many first-years turning 18 during the lockdowns.

With the relaxation of Covid restrictions comes other benefits for new students, including the return of the full STYC role. This Freshers' Week, Second and Third Year Contacts being allowed inside the flats and out to the club with their assigned Freshers, compared to last year, where strict regulations meant no STYCs were allowed to enter inside accommodation blocks.

Lucinda Brown, a STYC for Goodricke college, appreciated the return of the classic STYC role — "it's been good to hang out properly with our freshers, and I can tell that lots of them feel a bit happier knowing they have STYCs around for their first few nights out in York."

STYCs have been led and supported by college committees; spending every night of events liaising with venue staff and STYCs to ensure freshers experience the first week as safely as possible.

During the day has been equally busy, with live music at Greg's Place and trips to bowling alleys and other trips all planned by fellow students.

As hundreds of new students descend on the city, there is no doubt that the excitement of Freshers' Week will continue for much longer than first term, as students in all years enjoy the reopening of the clubs and the new club venues both on campus and at popular destinations in the city centre.

N. Yorkshire launches e-scooter awareness campaign

Ed Halford

NEWS EDITOR

ON 22 SEPTEMBER, the North Yorkshire Police Fire and Crime Commissioner, Philip Allott, invited *Nouse* to his most recent e-scooter awareness event. The commissioner's decision to fund an awareness campaign is in response to receiving "numerous complaints from communities about the impact illegally driven vehicles are having where they live."

The campaign's main intention is to deter drivers from riding the scooters dangerously and to remind owners of privately owned e-scooters that "all e-scooters" need to be "fully insured."

The University of York currently has three Tier e-scooter stations located at East Campus, the Spring Lane Building and Wentworth College. Jessica Hall, Tier's coordinator, told *Nouse* that students can expect more e-scooter stations at Halifax and Alcuin, the University's West Campus sports centre, and outside the student union.

The scooters are an ideal alternative to the bus for moving between the University's campuses, as Jessica told us that "at the University, we have a free service between East Campus and West Campus."

The scooters were first introduced in the city of York in October 2020 as a trial, and have since been expanded across the area, with stations across the university and city centre.

The price of driving e-scooters is marginally more expensive than taking a 66 First Bus into the city centre, as Jessica estimated that "15-minute journeys are going to cost you about £2.50".

With students sometimes facing very long queues for buses into town, Jessica said that the cost for hopping on a scooter was a "reasonable price". Unfortunately, the scooters are not accessible to the entire student community, as you must hold a driving licence to register with the app.

With students facing severe penalties if they use the e-scooters improperly, *Nouse* asked Philip Allott what message he would like to send to students before they ride on an e-scooter for the first time.

Allott told us "The message I want to get across is to use them sensibly, do not take your mates on them and do not go on them under the influence of alcohol because it's an accident waiting to happen."

Despite criticism of student behaviour intensifying during the pandemic, Allott was keen to emphasise that "the one thing I do know is that we should not take students for grant-

ed, students are bright folks — that's why they are at university."

As the City of York Council has set out their ambition for York to become a net-zero carbon city by 2030, *Nouse* asked Allott how effective he believed the e-scooters would be in helping the city achieve this target.

Allott said the e-scooters were definitely "a way of helping them achieve that", although acknowledged "they would not achieve that in isolation."

The Roads Policing Group will be handing out leaflets across York to inform members of the public of the rules for riding e-scooters.

Students have been encouraged to 'think again' before using the scooters while under the influence of drugs or alcohol, as those who don't could be disqualified from driving for at least 12 months.

Only recently, The York Press reported that Jack Armstrong, 21, was stopped by the police for riding an e-scooter

while under the influence of alcohol.

Armstrong now cannot drive any vehicle for 23 months, has received a 12-month community order and this includes 50 hours of unpaid work. On top of this punishment, Armstrong needs to pay a £95 statutory surcharge and £85 for prosecution costs.

Traffic Sergeant Paul Cording from North Yorkshire Police told *Nouse* that they are "a really good way of getting around the city, but they are classed as motor vehicles under the Road Traffic Act." He warned students that this means "you cannot drink drive, you cannot drug drive, you cannot use your mobile phone while driving and you cannot ride it dangerously."

Councillor Paula Widdowson, a Liberal Democrat and Executive member for Environment and Climate Change, urged students to "enjoy them, have real fun on them, but please obey the rules."

Widdowson highlighted that the scooters should not be ridden while on pavements and their indicators always used.

North Yorkshire's Police, Fire and Crime Commissioner was only recently elected in May 2021 which

prompted *Nouse* to ask the commissioner how he planned to deliver positive changes for the University of York's students.

Allott told *Nouse* that one of his "key priorities" was addressing "violence against women and girls" and added "I am proud to be the first commissioner that is actually putting together a strategy for dealing with violence against women and girls."

With the murder of Sabina Nessa raising fears concerning the safety of streets at night, students will find it reassuring to hear that Allott told *Nouse* that "if male perpetrators make a nuisance and spoil the safety of women going out then we may need to face a situation where they have to be tagged and lose some of their liberty."

When asked about the TIER scooters and their safety, the University stated that "The University is working with the scheme operators TIER and North Yorkshire Police to ensure safety among e-scooter users and the public."

"Only registered users are able to make use of e-scooters and e-bikes, and they must read and accept the Terms of Conditions of use, which outlines legal aspects and expectations of safe, appropriate behaviour."

"In addition, the e-scooters use technology to ensure they are parked in designated zones, and riders will be charged for not doing so."

This interview took place on 22 September and it should be noted that Nouse does not endorse the opinions of anyone mentioned in this interview.



Sober Society: “You don’t have to be sober to join us!”

Ed Halford
NEWS EDITOR

YOU CAN BE forgiven if you have read the headline and are confused. For a Sober Society, you would expect its founder and president to push forward the expected narrative of “don’t drink”.

But Amy Mckee, was keen to emphasise that the society was “not necessarily for those who don’t drink but is ideal for students who don’t want to be out drinking all the time.”

In 2018, Amy started as an undergraduate at the University and set up the society, as she felt “nervous” and was not “totally confident being around drunk people”.

The society’s main priority is “facilitating those spaces” where students do not feel pressurised to drink. Amy admitted that if students want to simply use events as a forum to meet other sober students then “that is completely fine.”

Coffee crawls in town and the Courtyard on West campus are where you are most likely to bump into Sober Society as a group.

The society has 17 paying members, although Amy said that

this figure usually rises to 30 members after the YUSU Freshers’ Fair. There are also many members who come along for the occasional event.

Rather than trying to persuade members to attend every social event, Amy told *Nouse* that what was most important was helping “other people make that space for themselves.”

Amy revealed that there “definitely is a stigma” towards those students who choose not to drink and spoke of past experiences where fellow students have started “acting strange.” Amy admitted that some

students found her decision not to drink “uncomfortable,” as they “think I’m judging them, which I am absolutely not.”

For Amy, not drinking is a “personal choice” but there are members who don’t drink due to religious or medical reasons as well. In terms of tackling prejudice towards the lifestyle choice of not drinking, Amy suggested that younger members of society were generally supportive of people taking the personal decision not to drink. Instead, Amy suggested that most of the prejudice originates from the attitudes of the “older generation.”

The society has a “diverse” membership and is a “unique society” in attracting “all sorts of people.” In the past, the society has collaborated with a wide range of societies, including Social Self-Improvement Society, Flat Earth Society and Knitting and Crochet Society.

The society also connects with other student-led sober societies nationwide through social media. Their previous collaboration with Flat Earth Society was singled out as “particularly fun.”

Cocktail Society are still yet to respond to Amy’s invitation to join a ‘Mocktail/Cocktail night’. A persistent difficulty the

society encounters is distancing itself from the stereotype that only boring people choose to be sober.

During the day, Amy tells us that York is a “really good place to be sober”, as there is numerous coffee and tea shops to visit. Going out in York at night is problematic for the Sober Society, as Amy told us that the clubs in York can at times feel very “small, cramped and overwhelming”.

As a sober student, Freshers week can feel like a daunting experience, as Amy acknowledged that students expect a “drinking culture” when they first come to university. The events on offer for sober students can appear limited at first — especially if playing board games does not appeal.

Despite Amy highlighting that a lot of the ‘sober’ events “have drinking involved”, she accepted that the colleges had made progress in recent years and events for sober students were “better in the last few years.”

Amy personally prefers to visit York’s “great pubs”, as she says that many offer a “really good selection of alcoholic drinks.”

If sober students are finding themselves frequently frustrated with York’s club scene then Amy advises making the trip to Newcastle, as there she “felt more comfortable not drinking.”

Though Amy warned students

to still invite their sober friends out to clubs, as it provides them with another option.

A no alcohol policy is enforced at most events, but there are occasions when the society collaborates with drinkers. If you are “sober we are not saying you have to be with us, but there is always room for you” insisted Amy. Joining the Society only costs £5 and Amy welcomes any new or current students to come along to their weekly events

YUSU’s Activities Officer Sophie Kelly stated that: “This year YUSU have brought back the iconic Freshers’ Festival! Although there will be bars at this event, there will be various activities which mean it is inclusive to students who don’t drink alcohol. This is a sold out event and we’re all so looking forward to it!”

“We also host the Comedy Night which is a more relaxed event and a chance to have a giggle at the end of Freshers’ Week. This is the day after Freshers’ Fair, which is one of the biggest YUSU events of the year and provides students with the chance to meet like minded people and to find lots of amazing opportunities that interest them. Our amazing Part Time Officers have also been hosting some fantastic events, including a crafting event for international students. I would also recommend a visit to our unlicensed venue, The Kitchen.”

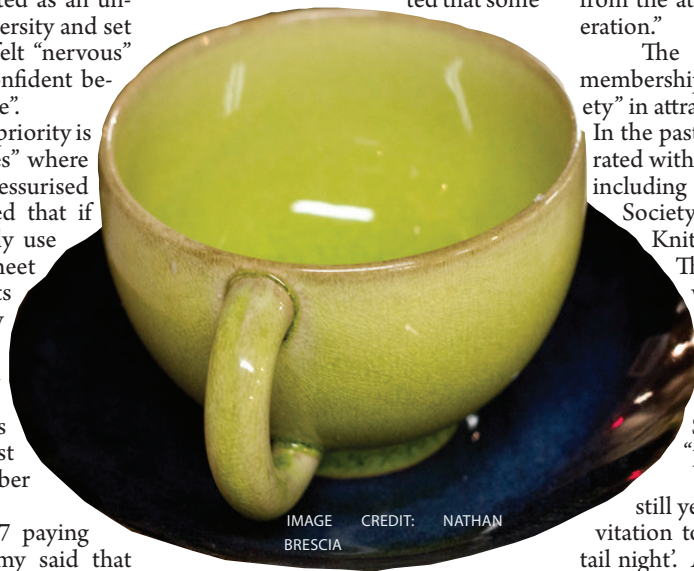


IMAGE CREDIT: NATHAN BRESCIA

194-acre new woodland area now in York

Marti Stelling
NEWS CORRESPONDENT

RECENTLY, FORESTY England have secured the England’s largest community woodland in York

The site, spanning 194 acres will be managed by this agency on a long-term lease, during which City of York Council will receive rental income. Their aims are large, including planting 50,000 trees by Spring 2023.

This natural space will be free for York residents and visitors to enjoy, providing a green space to relax and explore as well as positive opportunities for York.

There are plans to build a forestry school, wildflower meadow, sensory gardens, and play areas to name a few. The promotion of green jobs and increasing biodiversity are priorities of the project, bringing positive opportunities to York.

Cllr Paula Widdowson, an Executive Member for Climate Change and Environment has commented on the

benefits of wildlife on public wellbeing and air quality. Widdowson remarks how important it is to “create spaces for leisure and community projects that residents can enjoy for free”.

The executive member also reveals that they have set a city-wide target to “increase tree canopy by 10 percent by 2050”, urging residents to act by planting trees themselves.

The Head of Woodland Creation for Forestry England, Jim Lee, has expressed his delight at being chosen to deliver the project, promising that “this woodland will create valuable habitats for wildlife and store carbon in trees we grow”.

This will be the first site delivered by The Forestry England Woodland Partnership, who look after 52,000 acres of land in Yorkshire, making the project especially important to both the council and the provider.

The leader of City of York Council, Cllr Keith Aspden, has called the project a “historical achievement”, and a checkpoint in the council’s journey to “building a cleaner, greener city”.

Aspden is confident in the scheme’s bold targets, claiming that such targets require “bold steps and innovation”.

The leader admits that the city’s target to be carbon net-zero by 2030 is ambitious, but projects such as the woodlands will “benefit the city and its residents for centuries to come.”

£228,000 boost for school meals

Ed Halford
NEWS EDITOR

WITH THE UK Government still pressing ahead with their cut to the £20 uplift in Universal Credit, which was introduced as a “temporary measure” in March 2020, the City of York Council has decided to put £150,000 towards a Free School Meal voucher scheme.

The scheme will begin from half term this Autumn and will remain in place until half term in February 2022. £78,000 will also be put aside to help community support schemes. Families will be relieved to hear that support will include a week in the Christmas holidays, as this was not covered by the Holiday Activities and Food Programme Fund.

With 7.7 percent of York Central’s constituents claiming Universal Credit, Cllr Nigel Ayre and Executive Member of Finance and Performance said that the council had recognised “how worried many people were about the impending end of the £20 Universal Credit uplift” and the extra-funding put in place for what will be a “difficult winter period” aims to “alleviate that pressure.” MP for York Central, Rachael Maskell, voted against the £20 cut to Universal Credit and tweeted “shame on all those who don’t.”

During the pandemic, the number of Universal Credit claimants rose from three to six million, according to the Department for Work and Pensions’ data, and contrary to common belief

37 percent of those who take advantage of the support are in work.

With gas prices set to rise this winter, inflation increasing and food shortages hitting supermarkets, Cllr Ayre spoke of the importance in ensuring that “residents with lower incomes can secure the right support over what will be a difficult winter period.”

Last winter, Marcus Rashford was successful in forcing the Prime Minister, Boris Johnson, to U-turn over ditching free school meals for students during the school holidays. In response to Rashford’s activism, the government promised to fund a £170 million Covid winter grant scheme and their food programme will run until the end of next summer.

The decision to remove the £20 uplift, despite newspaper commentators such as Clare Foges highlighting in *The Times* that “recipient’s needs have not changed dramatically over the course of 2021”, will inevitably lead to a surge in demand for food banks.

Extra-funding in York for free school meals is desperately needed, as the number of school pupils eligible rose from 2,721 in Jan 2020 to 3,347 in Jan 2021.

The Foodbank in York is supported by Trussell Trust, although it is extremely reliant on donations with over 90 percent of the food it dis-

tributes coming from the public. The closest place to the University for donations to York’s food bank is outside Waitrose at Foss Islands.

As well as boosting school meals funding, the City of York Council is setting up a further three schemes. These include: a £20,000 Early Support Fund, a £35,000 Early Intervention scheme and a £23,220 “100 percent Digital York project”.

The Early Support Fund has £40,000 of existing funding and has been part of a pilot run over the past 18 months. The city’s Local Area Coordinators will be responsible for administering the fund and its priority will be providing small grants to families facing desperate financial situations.

The Early Intervention Scheme intends for Benefit services to take a more “holistic view” in supporting residents “break the cycle of debt.” With 13 percent of York’s residents not online, the Digital York Project will tackle “social isolation” and seek to prevent residents missing out on “the financial benefits of being online.”

Cllr Denise Craghill and Executive Member for Housing and Safer Neighbourhoods at City of York Council said that the advice these schemes would provide to help residents “out of debt” was “important” for people’s “financial security and mental health.”



IMAGE: BIRMINGHAM CITY



IMAGE: ANNIE WATSON

Derwent's Courtyard reopens

Luke Brown
DEPUTY NEWS EDITOR

THE COURTYARD, Derwent College's main campus bar, has opened its doors again this term with a fresh look.

Tables have been varnished and chairs cleaned, but the most noticeable change is the refurbished outdoor area. The tables have been given a trendy lick of light blue paint and new Guinness umbrellas for very sunny or rainy days.

Sam Ralph, a third-year student, said that "it has much more of a beer garden vibe now."

But students will likely be more interested to hear that The Courtyard now serves Birra Moretti on draught (at £4.30 per pint). There is also a new selection of gins for those who wouldn't dare to drink anything out of a pint glass.

However, YUSU has gone beyond decor and drinks. Staff at The Courtyard, in line with all other YUSU bar staff, will from this term onwards be paid £9.00 per hour. This will increase next year as YUSU aims to eventually pay the Real Living Wage of £9.50 per hour.

The Courtyard is the oldest YUSU campus bar, so a renewal had been long overdue.

Alex Roberts, a new member of staff, told Nouse that the new look "gives The Courtyard a new start for a new year."

"After a pretty rubbish year of lockdowns, it's great that one of the university's main bars has been given

a makeover. And I can't complain about the pay rise either."

The Courtyard is open from 9am-11pm between Monday and Friday, opening at 11am on Saturday and 12pm on Sunday.

Nouse approached YUSU concerning the Courtyard's refurbishment and YUSU wages and YUSU President Patrick O'Donnell stated that: "We're delighted to be on the road to becoming a Real Living Wage employer,

commitment of our student staff means that we are able to introduce these changes as one way to recognise their efforts.

"We are really proud of all our staff members working in our venues, and those who support our events, activities, IT and communications."

He continued to talk about the recent refurbishment, which took longer than expected, during the past academic year.

"Progress with the outdoor refurbishment of The Courtyard has come on significantly over the summer break. Unfortunately, various issues which aren't immediately visible, including asbestos being identified underneath the old decking structure, meant that the project was delayed and costs increased.

We are awaiting the arrival of larger tent canopies, and like the rest of the UK in recent months, are unfortunately experiencing a variety of logistical delays and interruptions.

"Final completion is expected very soon."

Although there may still be some finishing touches awaiting, it is evident that The Courtyard is benefitting from a spruce up, after a year of closures and delays.

A popular venue for students and societies, and already being used for college events like the Alcuin quiz during Freshers' Week, the return of one of YUSU's flagship bars can only mean good things for members of the university.



with all members of student staff receiving at least £10.09 per hour, including holiday pay. This will rise again to match the Real Living Wage from 1st August 2022.

"After a challenging eighteen months for the hospitality trade, the

Timetable confusion and chaos

Gracie Daw
NEWS CORRESPONDENT

WHEN TIMETABLES WERE released on 23 September, it was revealed that there were still some remnants of online teaching for the upcoming term. Whether teaching is in-person or online is decided by individual departments, which means that all students' experiences of timetabling will be slightly different.

Some Departments have decided to keep some of their teaching online, for example some Computer Science third years have lectures in person, but seminars and workshops online and certain departments have chosen to keep lectures entirely online and have reduced the capacity of their seminars. Nouse understands that some courses are heavily oversubscribed by students which is why teaching is online for those courses.

Some lectures and seminars will be entirely online for the near-future because members of staff remain medically vulnerable and therefore have been recommended by the Occupational Health Team to work from home.

There has been some confusion among students over the University's position on students attending in person lectures, as they expect for all students to be in York to attend in person teaching by 7 November, but have made it clear that they are trying to

reduce large numbers of people gathering in one space, such as in lecture theatres.

Finally, the University is encouraging students to adopt safety measures, such as testing, getting vaccinated and wearing face coverings. Face masks are expected by the university in lectures, if students choose to attend in person, and are recommended elsewhere across the University. Testing twice a week is also advised, with self-test kits available to pick up across both campuses and two in person testing facilities. The last level of protection recommended is vaccination, with pop-up clinics being offered regularly to students.

Nouse approached the University for comment and they stated: "This year's timetable was delayed due to the need to build multiple online and in-person timetables, and the lack of clear Government guidance on social distancing, which impacts decisions on room capacities."

"This guidance only became available mid-August, which meant we had to release timetables much later than normal.

"We apologise for the delay and thank students for their patience, especially as we try to resolve issues as quickly as possible."

"Students concerned about teaching arrangements are encouraged to contact their Departments to understand this term's plans about levels of in-person teaching."

Funding given for York events

Kristina Wemyss
SENIOR CORRESPONDENT

THE CITY OF York Council has announced where some of the funding from the Additional Restrictions Grant (ARG) will be allocated over the next year. It will help to fund popular events in York's cultural calendar that might otherwise have faced an uncertain future due to Covid-19.

Firstly, the 11th edition of the Aesthetica Film Festival is set to return to York this year. The festival will run with an in-person and online hybrid format in November, thus allowing for a wider audience to get involved. Aesthetica is the UK's leading festival for new talent and on average it has an annual economic impact of £2 million pounds.

Cherie Federico, Director of Aesthetica Magazine, said: "City of York Council's support for the festival, as we embrace a hybrid approach to film

festival delivery will offer the much-needed support to pursue live streaming and leave a legacy for forthcoming years. Its impact will continue as we plan for the future of independent film in York."

The UK's biggest outdoor Ice Trail will also be returning to York on 5 and 6 February next year, with support from the ARG Festivals and Events Fund. Organised by Make It York, the free trail will be constructed in partnership with businesses across the city that will sponsor and select the stunning sculptures. The event was a hit in 2020 with over 31,000 people taking part in the February trail that was themed 'Fantastical Fiction and Fairy Tales.'

The trail is designed to get people moving around the city, seeing lesser-visited parts of York

and supporting local businesses. Last year, 72 percent of participants said they explored streets they normally wouldn't, and 95 percent of people said they also partook in other activities in the city during the trail, including shopping, eating, drinking and visiting other attractions.

Design Week will also be returning to York, with a new programme of exhibitions, workshops, creative careers advice, presentations, and live entertainment. The focus of the event is coming up with innovative solutions to social problems through conversation.

This year, Design Week sets out to ask: "what if we weren't in such a pickle? What would that look, feel and be like, and how would we design a way there?"

Other events that have also been allocated funding through the Additional Restrictions Grant (ARG) in York include the Jorvik Viking Festival, which returns in February 2022, and York Food and Drink Festival.

The events and festivals in receipt of the funding will boost York's cultural appeal, and provide residents and visitors with new experiences to enjoy. Simultaneously, they will bring in customers for York's local and independent businesses, creating a much needed boost for the local post-pandemic economy.



IMAGE: FLICKR ALAN HARRIS

Winter market return

Luke Brown
DEPUTY NEWS EDITOR

YORK'S MUCH anticipated Christmas Market will run this winter, organisers York BID and Make It York have confirmed.

The Christmas Market, known as St Nicholas Fair, was cancelled last year as a result of coronavirus restrictions.

This year's market will start on 18 November and end on 23 December.

Almost 70 stalls will be spread across their usual location, Parliament Street and St Sampson's Square, selling trinkets, food and drinks. International cuisine will be on offer as well as the traditional cakes and mulled wine.

Thor's Tipi, a pop-up bar chain, will also be returning

this year for the first time since 2019. Visitors will be able to visit a Thor's Tipi bar on Parliament Street and another outside The Principal Hotel. Both bars will be open from 11 November to 2 January 2022.

There will also be a Christmas merry-go-round on King Street if you fancy reliving your childhood.

York's Christmas Market is one of the most celebrated in the UK.

Whilst some cities have cancelled their Christmas markets this year, notably Leeds and Bath, residents and tourists alike have been thrilled that the return of York's Christmas Market has now been confirmed.

Make It York has said that this year's Christmas Market promises to be "bigger and better than ever."

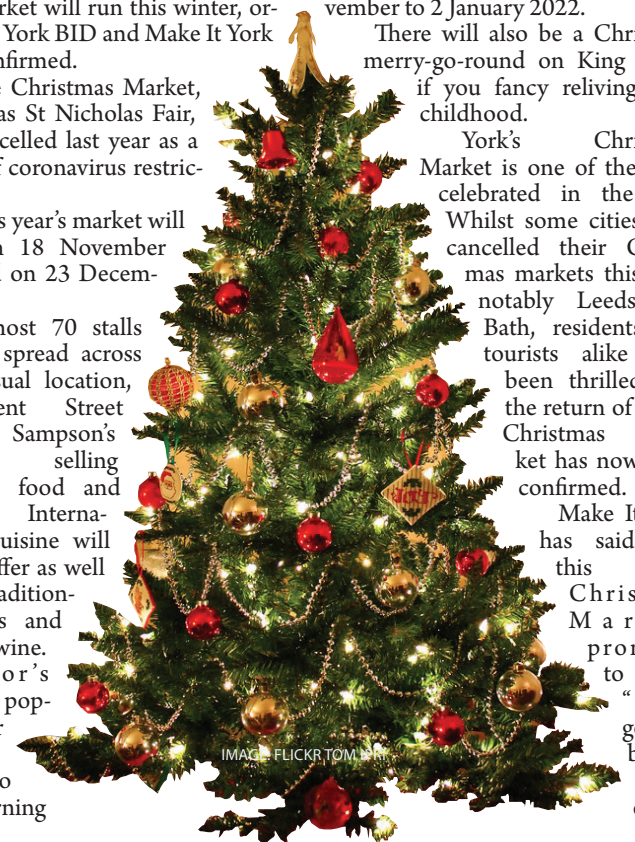


IMAGE: FLICKR TOMMY



COMMENT



Black History Month should be part of every month

Incorporating black history into our curriculum is an essential way to combat discrimination

Thomas Sutherland
(he/him)



We're now a few days into October, which is also known for being Black History Month. However, black history is too rich to be taught for only one month, and the curriculum must give it the same treatment as the rest of history. We cannot repeat the same few basic facts every October and call it enough black history for the year.

History is written by the victors, meaning we are unequally educated about Britain's past. Schools teach us about our triumphs yet gloss over our atrocities. Personifying this is ex-Education Secretary Gavin Williamson, who rejected teaching more about colonialism, instead emphasising celebrating our contributions to the world.

Before the Second World War, Britain could get away with views like Williamson's, but since then Britain has become a multicultural society. Black history must be acknowledged so that black children understand that they have a history to be proud of just like their white classmates. Presenting

British history in its totality means we can understand Europe's role in why black history is not better understood. History lessons can and should be used to right the wrongs of our past. After the recent appointment of refugee Nadhim Zahawi as Williamson's replacement, it will be interesting to see whether his same views are echoed, or if Zahawi brings a new perspective on the importance of diversifying the curriculum.

European powers committed a cultural genocide in Africa, erasing its traditions, values and architecture. This creates the narrative that black people have no history or achievements to celebrate. Therefore, it is vital we are taught black people have a rich history which restores a sense of pride in their heritage, inspiring them to embrace their culture.

When asked what the largest structure ever made was, many people say the Great Wall of China. However, not many people know that the Walls of Benin, in Nigeria, were 10,000 miles long, four times the length of the Great Wall of China. Most likely because the British destroyed it in 1897. Also, not many people will know that Africans may have crossed the Atlantic centuries before the Europeans, with the Olmec Colossal Heads in Mexico undeniably possess-

ing black peoples facial features.

African history isn't just found outside of Britain however. Despite the 'Windrush Myth' that black British history starts with the immigration from the Caribbean after World War Two, black British history can be traced back to the Romans, with the African born Emperor Septimius Severus helping to build Hadrian's Wall and dying in York.

Another significant era of black British history often untaught is the black abolitionists of the 18th Century. While most of us have heard about the prominent abolitionist William Wilberforce, not many will have heard of Olaudah Equiano, who brought his freedom from slavery before settling in Britain and played a significant role in abolishing slavery, largely through his literature highlighting its horrors.

Teaching black history also combats prejudice and discrimination. Even here in York, black students are still affected by ignorant and racist remarks. The lack of diversity is hard to miss for any student from non-white backgrounds, and this unknowingly creates a safe climate for racists, who feel free to use racist language.

I myself am from a mixed British and Caribbean background and I am sure I am not the only person from multi-ethnic or black backgrounds

who is familiar with the question "where are you from?". People are not always satisfied when I respond with "London", as if black people cannot originate from there. White people have openly said the N-word around me, and even tell me that I should not be offended by it.

YUSU BAME Network asked black students for any incidents of racism they have faced in York. One student was called a "little monkey" by their flatmate, while others have been patronised by people complimenting their ability to speak English. A student nurse had a patient refuse their care, was asked if they had ever worn socks in Africa before coming to York and if they knew a witchdoctor. Another student was singled out by their landlord for lacking the "Yorkshire personality" despite other housemates also not being from Yorkshire. When telling the estate agents about the incident, the estate agents refused to accept it was over their skin colour, adding further salt to the wound.

Ignorant comments like these can be tackled by creating a curriculum that embraces black history as teaching the full history of black people destroys narrative that they were less educated and uncivilised. If we are better educated on racism and its continuing impact, people will become

more empathetic and understanding to the importance of being anti-racist, not just non-racist, in kicking racism out of our society.

So, why has there not been any major shifts in our curriculum since Black History Month was first celebrated here 34 years ago? If people understand the lasting impact of our past on modern-day countries, they will demand change. Seemingly, it is not in the government's interest to educate people on black history. People will hold the government accountable for ensuring they live up to their responsibility to the people who for centuries were told that they were British. However, as the handling of the Windrush Scandal shows, the government does not want to accept that responsibility. The government is fearful of the result that teaching more black history will have, as it will mean people will demand more meaningful actions from them which jeopardises the status quo.

Currently history classes tell us how much of a global superpower we were. Since we lost that status decades ago, it is time that schools catch up. The sooner the government relinquishes control of how we view our history, the sooner we can make this country better for everyone and make a Britain which truly is Great.

EDITOR'S OPINION

“Brand new experiences”

Molli Tyldesley
(she/her)



Being a third year student right now is a strange experience. We are the oldest and most experienced undergraduates at the university; but after all the Covid-19 restrictions, lots of things still feel very new. For example, if, like me, you came to York in September 2019, you will never have experienced a summer term without restrictions — or a Roses tournament.

Of course, some things never change. Going to Salvos last Wednesday with my friends, I was greeted with the same ridiculously long queue, saw many familiar faces in the club, and got chips from Oki's on the way home. Central Hall still looks like a spaceship, we'll still all complain that we have our graduation there and not at the Minster, and the geese still have right of way on campus footpaths.

But there are also new experiences. Even in the past week, I've been to new areas of campus that I've never been to before and met people in person that I've only ever seen on Zoom. Even going into the office to help with this print edition of Nouse was a brand new experience for me, and many of the other editors. Having only been a part of Nouse since everything was done online, I even had to ask for directions to the office!

Ultimately, university is about experiencing new and different things. I remember seeing a post on Twitter not long ago that read: ‘the best thing about uni is that nobody tells you what to do. The worst thing about uni is that nobody tells you what to do.’ Anyone who takes the

plunge to go to university will probably agree with this: you have unprecedented freedom, with nobody telling you what to eat, what to wear, or whether you can or can't go out.

But you also have an unprecedented responsibility to look after yourself. Unlike the organised structure of school, at university you are in charge of your own academic choices. Nobody shows you how to budget your money properly, or tells you when your bathroom becomes infested with silverfish.

This might sound daunting, but a good way to view it is as part of the fun. And while I was initially worried that I didn't know as much as a normal third-year student should, having had my time at university interrupted by coronavirus, I now realise that this only makes my final year all the more exciting.

We chose to come to university to learn and grow in an academic sense. And while we're here, we also learn and grow as people, too. Whether it's participating in societies or sports clubs, navigating adult friendships and relationships, or simply experiencing cooking for and cleaning up after yourself, university teaches you more than you could ever imagine. I'm looking forward to seeing what new experiences this year brings as I complete my degree.

We hope you find the Comment section of this print edition as interesting and informative as we do. It opens with an important article by Thomas on the value of teaching black history in our schools.

As restrictions ease and York's nightlife reopens, Lucy discusses the need for LGBTQ+ safe spaces and Kendra criticises the university's decision to offer some students accommodation in Hull and Josh and Emily go head-to-head as they debate whether York deserves the University of the Year Award.



IMAGE: LUCY COOPER

Queer spaces are so important LGBTQ+ club nights in York are a step in the right direc-

Lucy Cooper
(she/her)



When I applied to universities, there were a few things I looked out for. The course content, the type of accommodation, the amount of student nights. One thing that I didn't consider in much depth was the size and extent of an LGBTQ+ community, but as I continue throughout my degree, it has become increasingly apparent that York has room for improvement.

York has never been a particularly wild spot for queer individuals. Of course, the LGBTQ+ Social and YUSU LGBTQ+ network regularly host great social events and offer support to students from across the community. But there's no doubt that, compared to some cities, York has been lacking in its queer spaces. There's not even a single dedicated gay club (I love you, Flares, but you doesn't count xox).

For too long, the importance of queer spaces have been understated within wider society. Being accepted and celebrated by straight peers is important, but does not replace the feeling of being surrounded by other LGBTQ+ people.

When entering my first gay club in London, the energy was electric. Drag queens were performing on stage; people were wearing what they felt most comfortable in; and everyone was happy to be completely themselves, in a liberating way that is still, unfortunately, a tough ask for many gay people in day to day life.

It was only by being surrounded by so many people who were like me that I realised what I had been lacking in my life growing up in a small countryside town, and — to an extent —

in our small Uni city.

For many straight people, it might be difficult to put yourself in a head-space where you can truly understand the benefits of queer spaces. However, it is truly liberating to realise that there is a whole club's worth of people who will celebrate you for you, and who have been through similar experiences with coming to terms with their sexuality. When I tell my friends that I need to move to a larger city when I graduate, I don't think many truly realise how important an impact it can have.

Not only can it feel freeing, but having queer spaces — particularly nightclubs — can make many members of the LGBTQ+ community feel a lot safer to express themselves and live without fear of homophobia

York is improving everyday, but the momentum should not be lost

and drunken abuse, thanks to a more accepting audience and things like trained staff members and door staff.

Having said all this, in York it is clear things are improving. In the past few years, both an LGBTQ+ bookshop and the new Lunar Cafe, another LGBTQ+ space, have opened. It seems like there are pushes to make York a more inclusive and welcoming space for people of all sexualities.

More recently, YUSU announced the new LGBTQ+ nights in Flares during term time, and Kuda have introduced a monthly LGBTQ+ night. Although these might not be the same as a permanent space, it is an invaluable attempt to create a queer culture

in the city and university.

Alongside this, nightlife in general has been reinvigorated. The incorporation of new venue Ziggy's to the YUSU weekly club nights helps inject a breath of fresh air into a nightlife scene that had been suffering from fatigue. As the clubs reopen after a year of Covid closures, it seems like life after dark in York is coming back with a bang.

Last year, I wrote about how York has an unfounded reputation for being boring. However, there was still no doubt that there were fears for the future of city life past midnight.

Finally, as we have more and more club nights in a variety of different venues, it seems like York really is starting to have more in the way of exciting and varied nights out.

However, these changes have not come without issues. The recent grand opening of the first LGBTQ+ night in York in Kuda was tainted with glass throwing and homophobic abuse, leading to three arrests and two people being hospitalised.

This sad state of affairs just further proves that, although any developments in queer spaces are welcome, they cannot be quickly organised to tick boxes and left to fend for themselves. Whether these attacks were just drunken brawls or something more sinister, actions need to be put into place to ensure safe queer spaces.

Staff need adequate training to know how to ensure an inclusive environment, and bouncers need to ensure that they follow a strict zero-tolerance approach to homophobic behaviour.

For members of the LGBTQ+ community across the globe, safe inclusive spaces — whether that be nightclubs, shops or cafes — are essential for meeting others and feeling accepted. There is no doubt that York is improving every day, but the momentum should not be lost.



Cartoon by Emily Waldock

Sending students to Hull is not a fair solution

York's accommodation crisis "solution" raises more questions than answers for our students

Kendra Williams
(she/her)



Last Thursday I received a text from my Grandma that read: 'Local TV says your new student colleagues will have to live in Hull. York has no space in halls for new students!! So glad you are past all that' — a text which elegantly sums up my feelings on the situation: shock, outrage and a little guilty relief.

Due to a colossal housing shortage in York, some new students have been offered their accommodation 38 miles away in Hull. This presents a range of challenges and, in my opinion, reflects badly on the university.

It appears that because of the incredibly high number of deferrals from last year as well as apparent grade inflation in the 2021 A Levels, York, along with many other universities, has become massively oversubscribed.

Yet, when you apply to York you do not see even a scribbled caveat buried in terms and conditions that you could ever end up living so many miles away from campus.

One of my favourite things about York is its bars, restaurants,

and coffee shops. A social world that will be completely alien to these students if they keep having to catch the University's shuttle bus back to Hull.

In fact, this is nothing against Hull, it too has lovely bars, cafes and restaurants, but it also has a well renowned university and if these were the bars and streets that students wanted to frequent then they would have chosen Hull in the first place.

All large scale freshers' events are taking place late into the night in York city centre, surely presenting logistical

This seems a dangerous precedent to set for the future validity of York's clearing programme

and potentially safety issues for Hull-based students wishing to participate in these events without having to sulk off early to get on a bus.

Even in my own pandemic ridden first year, late night bus trips and

the walk from campus to town served as a vital bonding experience. However, these students will be constantly stuck on lonely shuttle buses and denied the magic of meeting a new friend at the back of the 66, or in the queue for Nisa.

There is another thing that lies beneath this move that I find quite worrying: all the students who put York as their firm choice have been granted accommodation in the city, and some of those who came to the University through clearing have been placed in Hull.

To me this is a huge oversight by the University.

It creates the ethos that those who have joined York through clearing are somehow less valuable and receive a much smaller proportion of the university's attention.

This seems a dangerous precedent to set for the future validity of York's clearing program.

Moreover, clearing is designed to fill vacant places on universities courses by students who have changed their minds or didn't receive the grades for

their initial choices.

The key word here being 'vacant': I fail to understand how the university can be offering available places on courses



when they do not have the physical space to house these students, surely that place is not really 'vacant'?

Students who have been placed in Hull accommodation have been told that although it is 'not ideal' they will be offered a twenty-five percent discount on accommodation (moving up from a measly ten percent after

lobbying from YUSU) and a free shuttle bus between the two cities.

While it is good that the university understands the inadequacy of this situation and prepares to compensate the students, this offer doesn't meet other uni's standards.

The University of Leeds offered law and business students £10,000 and free accommodation to defer their places for a year after realising that these courses were oversubscribed. Exeter and Durham also offered their students upwards of £1,000 to defer from oversubscribed courses.

With this knowledge, maybe the mere ten percent discount and free shuttles feel a little flimsy.

However, it appears that some students placed in Hull feel relieved to have got any accommodation at all.

Even as I write this, less than a week before freshers move in, the Facebook freshers pages are covered in desperate requests for any sort of private or university accommodation.

This lack of accommodation must be a wake up call for universities to see students as real human beings (who need real beds and showers and kitchens), not just anonymous paychecks.

York and Hull are both beautiful cities with a lot to offer, so I hope all the students who have found themselves in this position make the most out of it. But for many, understandably, it is far from ideal.

More than anything, I hope that they are allowed to move into the temporary on-campus accommodation in January 2022.

'Global Britain' has failed Afghan interpreters

The British Government's exit plan has led to Afghan interpreters feeling unsafe and left behind

Ed Halford
(he/him)



As the fall of Kabul vanishes from the newspapers' front pages and the Sky News notifications exposing the humiliating withdrawal become less frequent, the interpreters who assisted the NATO forces hide away. Moving from 'house to house', they seek to avoid becoming the latest victims of the Taliban's hit-list. Unfortunately, a particular strategy cannot be blamed for the carnage in Kabul.

Instead, the major problem with the chaotic withdrawal was the lack of a strategy. Afghans, pivotal to the Allied missions conducted since 2001, now face the reality of hiding away in their own homeland. Britain has a moral obligation to provide refuge to Afghan interpreters and their families, as for them it's more than a question of morality. Their lives depend on it.

Contrary to the Taliban's insistence that their regime would not extract "revenge" from Afghans who chose to help NATO forces, the departure of US and British forces triggered the start of the Taliban's mission to hunt down interpreters and their families. The UN has been informed by a Norwegian intelligence document (RHIPTO Norwegian Center

for Global Analyses) that anyone perceived as a "collaborator" has a 'target on their back'. The British evacuations were successful in helping 15,000 flee the country from 14 August, although this number largely comprises British nationals.

What is not in doubt is the bravery and courage shown by the British military personnel, who selflessly helped Afghans make their way past the intimidating Taliban checkpoints. They held their nerve and remained resolute in an environment vulnerable to terrorist attacks.

Theresa May was absolutely right to proclaim to the House of Commons "the politicians sent them there, the politicians decided to withdraw,

the politicians must be responsible for the consequences". However, the UK Government has failed to fulfil its responsibilities to the Afghan interpreters who showed faith in our military expertise, and they are the ones experiencing the consequences of a botched exit plan.

The creation of the ARAP scheme (the Afghan Relocations and Assistance Policy) is nearly an exact carbon-copy of David Cameron's 2015 scheme for Syrian refugees; refugees he believed "Britain has a moral responsibility to help". ARAP's main downfall is its inability to reach out to those British interpreters in hiding, and its failure to process applications quickly. Despite MP Tobias Ellwood

telling the Foreign Affairs Committee that "each day they remain in the country the risk of them not making it out increases," the interpreters' chances of escaping the Taliban's wrath have been severely hindered by the Home Office's checks, which are reportedly delaying admission into the UK by up to a year.

President Biden's determination not to amend the 31 August deadline for removing troops heavily contributed towards the Afghan crisis becoming a breaking point for the UK Government's 'Global Britain' vision. Unilateral action was never realistically feasible, although Biden's reluctance to delay the withdrawal has left the British Government with a new dilemma and Afghan interpreters isolated. While the Taliban continues to execute interpreters, it has been estimated that there remain 850 people eligible for ARAP stranded.

To make matters worse, the UK Government's recent data breach, in which email addresses and photos of 250 Afghan interpreters were released, has severely compromised the hiding locations of interpreters. It is very telling that war veterans who spent time with interpreters themselves, like MPs Johnny Mercer and Tom Tugendhat, have not held back from criticising Britain's response to the crisis. Speaking to BBC Radio 4's Today, Mercer told listeners that "the reality is we've left the vast, vast majority of our interpreters behind".

So as the country's 'Global Britain' agenda lies in tatters, the fortunes of individual interpreters have largely depended on the heroic actions of individuals. Both individuals in high places, and those with no specific responsibility to the Afghan people. Laurie Bristow, Afghanistan's British Ambassador, is a prime example of someone who utilised his position of power to aid those Afghans we are all indebted to.

As members of the British embassy scurried onto departing planes, Bristow chose to stay behind in the airport and process visa applications. Pieces of paper integral to saving lives. While in the UK, councillor Carolyn Webster has reached out to interpreters across Afghanistan and has personally engineered escapes from the Taliban by appealing to the ARAP.

As a student, you can find yourself asking during crises of international proportions "what can I do?" It is easy to feel insignificant, and there is no point kidding yourself that sharing an infographic is going to make a tangible difference. However, you can still make a meaningful impact by donating to a charity such as Afghan Aid, or by dropping off an item of unwanted clothing at the York Mosque.

The British Government may have failed in keeping their responsibilities to the Afghan interpreters, but as the vision of 'Global Britain' flounders, it is up to us all to ensure the people of Afghanistan are not alone.



IMAGE: CPL SAM SHEPHERD

NHS funding needs to become more sustainable

The new increase in our National Insurance is not an efficient way to meet NHS and social care requirements

William Hart
(he/him)



The increase in National Insurance to help fund the NHS and social care is needed. However, we need to find a sustainable way of funding these services if we want to keep world-class healthcare in our country.

With increasing waiting lists for vital NHS operations and the lack of care staff in nursing homes there is a clear reason for this increase in NI. This is especially the case in the short term to try and alleviate some of the pressures that have been placed upon the care sector over the past 18 months.

The 1.25 percent increase in NI will take effect in April 2022. From April 2023 a social care levy will be introduced to replace the increase in NI. It is estimated that these taxes will bring in £12 billion per year to help fund care.

A key difference between next year's NI increase and the social care levy is that working pensioners will also contribute to the levy. However, neither the increase to NI nor the social care levy are the most efficient or fair way to fund our care system.

These taxes most affect the young and individuals on lower wages as they pay a greater proportion of their salaries towards NI payments

than those on higher wages. An individual earning the average basic rate salary of £24,100 will face an annual increase in NI contributions of £180 whilst an average higher rate taxpayer earning £67,100 will face an increase of £372.

Even though the higher rate taxpayer will contribute more monetarily, the basic rate taxpayer will be hit with an increase that taxes a greater proportion of their salary, with an increase of 0.75 percent compared to

This should lead us to think of other ways to fund health and social care in this country.

the higher rate increase of 0.55 percent.

Whilst the social care levy is a fairer tax than NI, as the burden is shared between more taxpayers, it is still not the best option for the long-term funding of the care sector.

The levy is essentially NI under a different name. This means that individuals who do not take a salaried income will contribute less than those

who do, even with the 1.25 percent increase in tax on dividends payments.

The NHS needs £10 billion next year to help clear the backlog according to a recent report from the NHS Confederation and NHS Providers. Social care is to see little of the money raised, at least in the short-term.

Additionally, a recent report from the Institute for Fiscal Studies raised caution about the funding of care from these tax increases.

Their report highlighted that the NHS's budget would have to be firmly stuck to if the funding of social care is to be viable, however, they noted that historically "NHS spending plans are almost always topped up." They warned that the NHS could "permanently swallow up" the additional money raised with the tax increase.

The increase in funding for care is clearly needed. However, it looks like the increases will still not be enough to relieve the healthcare system of its pressures. This should lead us to think of other ways to fund health and social care in this country.

A possible alternative to the tax increases announced would be to adopt a more European style system for healthcare which

is funded through compulsory social insurance. A clear example to follow would be Germany, where employees pay seven percent of their salary into the social insurance scheme, with contributions matched by employers, similar to NI.

Those on high wages, the self-employed and civil servants (around ten percent of the population) are required to pay into private medical insurance but use the same facilities as the rest of the population.

Healthcare is provided by independent organisations who compete for patients. This system helps bring greater power to patients as well as a high quality of care as providers look to attract, and keep, patients.

This would be a radical change to our health system as we know it today. However, it would be a wise choice for a sustainable approach to

the issues of future healthcare funding. Services would remain open to all, with those who are unable to pay into the social insurance

scheme subsidised by those who do. This means that there would not be the worry about large medical bills and mounting debt that blights the American healthcare system. Neither would there be any additional costs to pay for care as they would be covered by the insurance scheme.

It is important to realise that there is a different approach to healthcare funding that is not the monolith of the NHS with its great levels of bureaucracy.

If the clapping and cheering from the first lockdown are to mean anything of our support for our healthcare workers, then we need to accept that we will need to pay more of our income into a dedicated scheme to pay for our care.



IMAGE: SCOTTISH GOVERNMENT

Accents should be celebrated, not discouraged

Recent criticism over Alex Scott's accent just exposes the ridiculousness of accent prejudice within the UK

Ben Wilson
(he/him)



I'm not quite sure how Lord Digby Jones has gotten this far in life without presumably having ever been exposed to an accent unlike his own, but that seems to be the only reasonable explanation for his recent antics on Twitter. If you're not sure who Lord Jones is, or what this story is all about, then let me enlighten you as to what is arguably the most needless display of pedantry I have seen in the media.

A former House of Lords cross-bencher, Jones was born in Birmingham and educated at Bromsgrove, a private boarding school in Worcestershire, before studying law at UCL. During the Olympics coverage, sports presenter, pundit and former England and Arsenal W.F.C. footballer Alex Scott (MBE) was subject to criticism from Jones over her pronunciation of certain words on the broadcast.

Scott was born and raised in East London to an Irish mother and a Jamaican father, in what she describes as a working class family, and as a result of this upbringing speaks with a fairly

identifiable East London accent.

Jones suggested that Scott took lessons in elocution, and refused to let her "play the working class card", criticising her for omitting the letter 'g' from words ending 'ing'.

To me, this seems to be a linguistic feature directly tied to Scott's accent and not, as Jones suggests, an improper use of language. The meaning behind Scott's words is completely unaffected by her accent, and given the chance I would like to pose to Mr Jones that between Scott's 140 caps and her status as an English Football Hall of Famer and former Olympian, she is more than adequately qualified to present on the Olympics broadcast. It's almost as if her accent is... irrelevant?

This row is tied to a much bigger sociological problem, being the way that people often attach educational

status or intelligence to different accents.

Having an accent fairly close to received pronunciation myself, but having lived in a rural part of Cornwall where the local accent is distinct and often quite strong, I have been aware of this issue for some time.

Coming to university in the North highlighted it to me even further, with students from every corner of the UK (and indeed the globe) mixing in an academic setting, based in a part of the country with its own identifiable regional accent.

It's easy to assume that all academics would speak in prim and proper Queen's English because of the way this way of language has become tied to the middle and upper classes and subsequently to a certain level of intel-

ligence. However it doesn't take long to realise that, at university, there are plenty of people much smarter than you and with much thicker accents. What's interesting about university is that it is often a significant contributor to the theory that 'accent softening' is on the rise, given that many student's

There are plenty of people much smarter than you and with much thicker accents

accents alter during their time at university into what linguistics experts consider to be a 'new' kind of received pronunciation.

The idea is that as technology and transport advances and it becomes ever-easier to mix with people from different areas of the country, the average Brit is moving closer to an accent which represents all regions. As much as the mingling of people from different regions is largely a good thing, it

does seem a shame to think that in the future we may see a decline in regional accents.

What people like Lord Jones seem to ignore is the importance of accents in the evolution of language, and their contribution to the beauty of language as the way by which we connect as humans. William James famously said that "language is the most imperfect and expensive means yet discovered for communicating thought", and if he was right then how can there be such a clear cut 'right' and 'wrong' when it comes to pronunciation?

I'm not suggesting that there is no such thing as a poor use of language; if I did it would completely devalue my English degree, but I do feel strongly that the real idiots are not the people omitting letters from the ends of words but those who are unable to coexist with them.

Fortunately the whole row seems to have left Alex Scott completely unphased and, if anything, more proud of her accent and upbringing than ever. Jones' opinion is simply outdated, and disregards the identity and heritage often tied to somebody's accent. Let's hope that having so readily demanded elocution lessons for others, he will perhaps consider some lessons in keeping his thoughts to himself.



IMAGE: JAMES BOYES



IMAGE: GERALD ENGLAND

The UK's 11-plus needs reform

This would help bring benefits to the grammar school system

Molli Tyldesley
(she/her)



The start of September is the beginning of the new academic year, and for thousands of Year 6 pupils across the country, September brings with it the sitting of the '11-plus', the entrance exam that state-funded grammar schools use to select their cohort. There are just 163 grammar schools in England. Branded by some as divisive and wrong, others view them as the perfect opportunity for social mobility. Having gone to one myself, my attitude towards them is complicated.

Attending school in an area where grammar schools exist enables you to witness the unique — and at times very unhealthy — culture that surrounds them.

In the surrounding primary schools, it is expected that the majority of pupils will sit the entrance exam, with children taking months or even years to prepare for it. This means that inevitably, when some pupils pass and some pupils fail, they are immediately divided — at age ten or 11 — into 'winners' and 'losers'.

I only vaguely remember doing the 11-plus myself, but I do remember the feeling of relief when I passed and got a place at the school. I was lucky enough that my parents didn't put pressure on me, or make me feel as though my whole future weighed upon that one test on that one day in September 2011. But for many children, the pressure to pass is insurmountable.

Not only can 'failing' the test negatively affect a child's self confidence,

it also simply isn't a true reflection of academic ability.

Firstly, some pupils are late bloomers. Though they may not be academically inclined as a primary school pupil, they may become more academic as they grow into their teenage years.

Secondly, while primary schools are not allowed to teach to the test and it is allegedly 'untutorable', parents in the grammar school area nearly always pay for tutoring for their children. Tutors teach children what the 11 plus is looking for, meaning that passing the test becomes almost arbitrary, rather than a demonstration of intelligence.

Another issue with grammar schools is that while they exist under the guise of meritocracy, this is not really the case. Seemingly, they are much more fair than private schools. But children from wealthier backgrounds are still at an advantage when it comes to getting a place at a grammar school. Typically only middle class parents with disposable income can afford to tutor their children.

Furthermore, as with other state comprehensives, when it comes to getting a place at a grammar school, postcodes matter. Grammar schools inflate house prices, meaning that the families in the surrounding area are already more middle class.

The absence of true social mobility at grammar schools is demonstrated in the fact that, according to Parliament's website, children who attend grammar schools are much less likely to be on free school meals than those at non-selective state comprehensives.

Providing equal opportunities in education is paramount. I've always thought that there is something inherently divisive about any kind of selective education; dividing people on the basis of biological sex or their faith, for

example, has always felt old fashioned and wrong.

Yet, having gone to a grammar school myself, I must reconcile these beliefs with the knowledge that I benefited enormously from the high quality of education I received there.

Rather than selection based on academic ability being a problem, then, the real problem with grammar schools is that they select their cohort at too young an age.

This means that by the time these children are 16 and ready to sit their exams, they may no longer be interested in the academic route. Yet, because they are part of the grammar school system, they are already under more pressure from teachers and parents to achieve high grades.

I know many of my friends decided to do A Levels and apply to university - not because it was right for them necessarily, but because they felt they had to live up to what was expected of them.

Instead, testing children at 14 and only dividing them at this age would be more sensible. This way, pupils are less influenced by their parents and more likely to know whether they'd prefer to study an academic subject or pursue a vocational course.

It would also help to level the playing field: by this age, it would be more apparent whether children enjoyed academic subjects or not, meaning parents are less likely to pay for tutoring.

Crucially, if we choose to divide children along these lines, as a society we must place equal value on the academic and the vocational paths. Going to university should not be seen as somehow 'better' than doing an apprenticeship or a technical course: all of these things contribute to society in different, yet essential, ways.

We must stop using 'OCD' casually

Using it flippantly can misrepresent a debilitating illness and is unfair to sufferers

Marti Stelling
(she/her)



Let me tell you a secret: Obsessive Compulsive Disorder is so much more than liking things tidy.

Phrases such as 'I'm so OCD' or 'it's giving me OCD' are so common and have become so ingrained in our general vocabulary that most people don't have any idea how harmful these expressions can be.

In fact, the stereotype of 'clean freaks' and 'germaphobes' associated with OCD is a barrier to many individuals from receiving the treatment they need to get better.

OCD is a mental illness characterised by obsessions, such as intrusive thoughts of a violent, sexual, or socially taboo nature that go against your values and beliefs. OCD also comprises of compulsions, which are performed to 'put right' the thought. How is a 15-year-old meant to know that the thoughts that keep them up at night worrying about harming a child are the result of a mental health condition? How is a middle-aged man supposed to know that his intrusive thoughts about whether he ran somebody over are due to a chemical imbalance in his brain? When the stereotype of OCD is of people obsessively cleaning their homes, people with 'taboo' obsessions are likely to assume that they are going crazy before they identify their disorder as a mental illness.

Let me paint the scene. It's a Friday evening after work. You can finally relax after a stressful week. You sit in the living room and watch TV. Suddenly you feel a tight feeling in your chest, and start to feel sick. What if you hit somebody when you were driving home? What if you left the laminator on and caused a fire? What if you were capable of murdering somebody? These questions may sound ridiculous and you're probably thinking, 'Well, obviously you would know if you did any of those things,' but the OCD brain is wired differently.

OCD is not a cute personality trait.

Compulsions come hand in hand with obsessions; they are the sufferer's way of dealing with these thoughts. They can include ruminating as to whether these thoughts mean that you are a bad person.

For some individuals, contamination obsessions, such as feeling physically dirty because of 'bad' or unwanted thoughts, result in them

performing the compulsion of cleaning. Many people with OCD worry about contaminating food or items and therefore spend hours washing themselves for fear that they will cause harm to others.

OCD latches onto what we value the most, making the condition unique to the individual. A new mum may love her child, and yet have intrusive thoughts about stabbing her baby. These obsessions are extremely distressing for the individual, causing them to ruminate and question their values. The truth is that people with OCD are often the least likely to perform these actions - the thought alone causes them enough distress. Unfortunately, OCD was named the 'doubtful disease' for a reason: it does not accept reason and logic.

According to OCD UK, on average, people wait between ten and fifteen years between the onset of symptoms and seeking medical help. As somebody who has suffered with symptoms of OCD since I was nine, I didn't receive a diagnosis until I was nineteen. At my worst point, I felt so full of doubt and guilt that I didn't see myself worthy of anything. I was constantly tearful and on-edge and felt so sick that I couldn't eat. I was so filled with self-hatred that I didn't think I deserved to eat either.

OCD steals away the present moment, keeping us trapped in a cycle of ruminating. I lost sense of who I was and what I was capable of, believing every thought that entered my head. I spent so long inside my own thoughts that I couldn't tell which memories were real and which were false. Without access to online resources that explained OCD in a way that I had never heard before, I may never have begun treatment and would have continued to suffer in silence like so many others.

My hope is that future generations will be empowered with the knowledge of what obsessive compulsive disorder is and will access the treatment they deserve much sooner.

Obsessive compulsive disorder is not a cute personality trait or individual quirk. OCD is a debilitating mental health condition that attacks the things we value most. I encourage you to educate yourself further on OCD and its symptoms and reach out to those who you suspect may be suffering in silence.

Educating children from primary school age about OCD's symptoms can help us move towards a society that encourages an earlier diagnosis and treatment.

By ending the stigma, fewer people will suffer and we will become a more inclusive and accepting society. So before you use OCD casually in conversation, please rethink your words.

Doing so only furthers the dialogue of the disorder being trivial. Creating positive lines of communication that support and empower others is the best way to help more people get the support they need.

CLASH OF COMMENTS

Should the University of York receive the University of the Year Award?

YES.

Emily Hewat
(she/her)



Don't get me wrong, I'm not ecstatic with how my university experience has been over the last two years considering the online teaching, the strikes, the mixed messaging, the timetable delays... I could go on. But thankfully this award is not for "Best University Experience Ever", it's for how the university has acted over the last 12 months, and, if we're being honest, the bar hasn't been set very high.

For example, to be in the running for University of the Year, universities should probably be promising face to face teaching at the very minimum and yet according to The Times, York is one of only four of the top 27 UK universities that is expecting a full return to face-to-face teaching. That statistic alone wipes most of the "prestigious" universities out of the running.

Then we have some of the graver controversies surrounding universities this year. No one could forget the scenes from Manchester where students were fenced into their accommodation and subjected to police patrols. In a year of students being treated as villains for contracting a highly contagious virus, the scenes at Fallowfield represented the attitude of most universities.

Some University of Cambridge colleges, as another example, required physical proof that students' mental health was suffering at home before they were allowed to return to their accommodation and for most, the proof was deemed insufficient. And of course despite protests, every single UK university has chosen to charge full tuition fees throughout the pandemic.

But we shouldn't just look at what other universities have done wrong. At the time of writing, the University of York student body has a 90 percent vaccination rate (and is one of the few universities willing to share this information) with a plan in place to offer vaccinations to any students who wish to have one. Over the past year, the newspapers have thoroughly enjoyed presenting students as irresponsible super spreaders who desire nothing more than parties, but the University of York has attempted to combat this stereotype, with our YUSU President appearing on the news, even if he was mistaken for York St John's Union President.

Testing has been equally successful with the

University opening its doors to the wider York community and offering an incentive of free coffee to students during the exam period was never going to be a bad idea.

Away from the pandemic, the University has had other successes. It is a University of Sanctuary meaning it provides a safe home for refugees and asylum seekers and the Equal Access Scholarship allows refugees to study without paying tuition fees. Sustainability is another victory; the Yorcup scheme has reduced cup waste and their focus on reducing fossil fuels does hit at the heart of an issue a lot of students do care about. Equally, vegan catering has dramatically improved since I was a fresher, which caters for the sizeable increase in students going

vegie for environmentally conscious reasons.

We may have grumbled about having to go without food in the library, but at least we were able to access the building for the full academic year. We may have sat shivering in the Forest, but at least we had an outdoor venue, which is more than most university students can say.

In what has been an abysmal year for students everywhere, as reluctant as I am to admit it,

Josh Cole
(he/him)



The challenges that Covid has thrown at students and universities alike have been like no other. Compared to many of our peers, York has performed well. However, University of the Year suggests the recipient has to have been truly exceptional in some capacity. With the vast bulk of universities in the UK setting the bar so spectacularly low, we shouldn't allow this to colour our view of what 'exceptional' really means.

York was certainly on top of things like communicating with students, ensuring access to the library and providing full online learning within a week of the pandemic starting. Yet such actions were some of the very basic things that Student Unions across the country called for at the start of the pandemic. Don't get me wrong, I'm glad that York has done as much as this. When compared to the

experiences of some of my school friends from other universities, York has done well. However, throughout the past 18 months the University has continued to demand full fees whilst seriously cutting back the provision for many students. The idea that science undergraduates can be told they are having a full academic experience whilst going through nearly the full academic year without setting foot in a lab comes across as an example of glaring hypocrisy. The ease at which York has dismissed student concerns about value for money must surely stand as a fault in York's response to Covid. Time after time the Vice Chancellor stated that students felt as if online teaching was just as good as in person. However, the student body frequently expressed dissatisfaction with the quality of online learning and how students' academic experience suffered as a result.

Aside from this, there are serious issues on which the University has fallen short over the past year, particularly around student safety. The decision to close all college reception services overnight and leave one roaming team for each campus means that first-year students will not have the peace of mind that older students had. The University's reasoning for doing this was centred on necessary budget savings, however questions must surely be asked about the University's commitment to student safety when such a vital service like this was cut.

Furthermore, Nouse reported last academic year that the University had to be petitioned by the sexual assault pressure group 'The Last Taboo' to investigate why two PhD students had regular access to students after convictions of assault. These are undoubtedly major failings by the University and are suggestive of a consistent failure to properly deal with serious student safety concerns. Furthermore, on page 11 of this edition, Kendra Williams rightly raises the issues around placing freshers in accommodation in Hull and the lack of answers the University has for ensuring that freshers are not stranded after nights out if they miss one of the few shuttle buses.

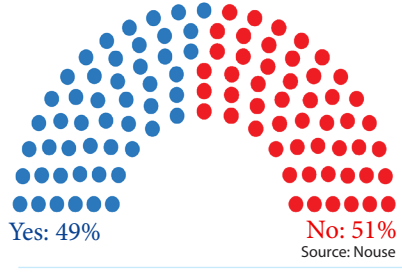
The past year has been extraordinarily challenging and the University must be commended for how it has performed. However, has it really been exceptional enough to deserve 'University of the Year'? I don't think it has. Fulfilling its core obligations to students shouldn't count as exceptional and its particular failings in areas like student safety mean that unfortunately, York does not deserve this award.



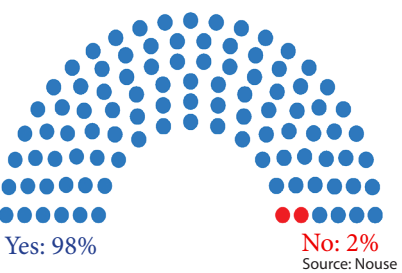
IMAGE: ANNIE WATSON

According to the polls

Should the University of York receive the University of the Year Award?



Should presenters be allowed to use their regional accents on TV?



Comment in brief...

"STOP THE STEM SUPERIORITY"

I am sick and tired of people on Yorfess and in group chats saying that the only worthwhile degrees out there are STEM and Law. The humanities, arts and social sciences are by no means second-rate subjects, or automatically easier. Nor does it mean I am predestined for a job in McDonald's! Admittedly, I don't think I would be able to hang with the Chemistry undergrads — but I doubt they could manage a PPE degree either. Different does not mean superior. And no — English students should not under any circumstances be quitting their degrees to become HGV drivers!



(she/her)
Hannah Carley

"WE WANT TIMELY TIMETABLES"

I think it is safe to say that people deserve to receive their timetables more than three days before the start of term. Students have obligations away from university — part-time jobs and committee positions on societies to name a few. Students should not be punished for having other commitments, and the failure to give us our timetables in due course shows the lack of consideration for students who have to earn a living alongside their degree. It's just another example of the institutionalised classism working-class students experience at university.



(he/him)
Seth McKeown

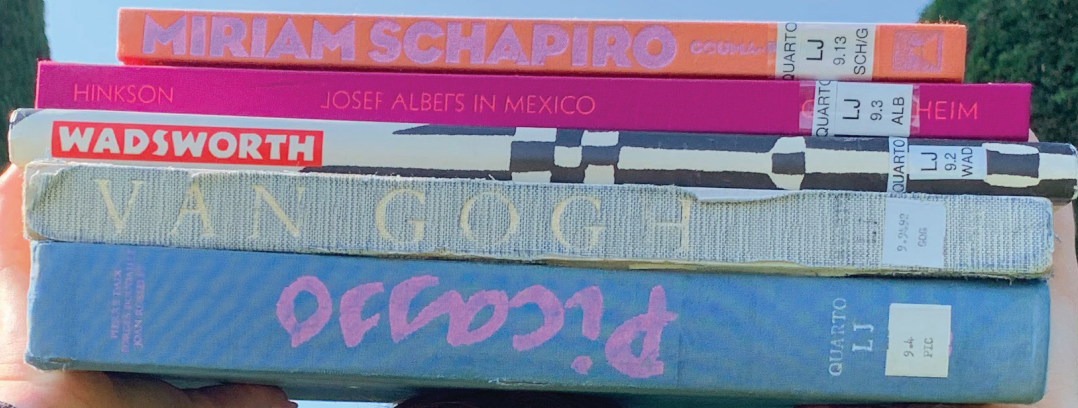
"FULL SPEED AT FULFORD ALDI"

Sam Fender recently released a belta track titled, 'Howden Aldi Death Queue', and given my experiences doing the weekly Aldi shop, I believe he must be in part referring to the lethal speed of the Aldi cashiers. No matter how much I psych myself up, or how prepared I am with the shopping bags, it's only usually two or three items before some snack is beelining towards my face at terminal velocity. With no self-checkout till in sight I recommend packing lightly — cans and tins will leave a bruise — if braving the infamous Fulford Aldi.



(he/him)
Michael Athey

MUSE.



BACK TO CAMPUS

TO CELEBRATE THE RETURN OF PRINT, THE FASHION TEAM HEAD BACK TO CAMPUS, SHOWING US THEIR FAVOURITE UNIVERSITY LOOKS.

FEATURES

M4
Neve Iredale takes a look at a mysterious Instagram account responsible for some of the hottest gossip

M8
Kristina Wemyss speaks to York's Tea and Coffee Club. **Elizabeth Walsh** talks to past Nouse editors about their careers.

M16
Abi Ramsay explores the glamorous outfits and political outrage of the 2021 met gala

ARTS

6

M6
Hannah Carley explores the history of the worldwide association of writers, now in its 100th Year

M7
Cara Lee visits the 'Richard III: Coming Home' exhibition, exploring his life and the legacy he left on York

Francesca Lea reviews a debut novel that provides escapism through an exploration of complex issues

FASHION & SHOOT

9

M9
Sarah Gatenby-Howells analyses the latest trends in Global Fashion weeks.

Zara Osako gives a collective guide to supporting small uk-based fashion businesses that suit any budget

M10
Shoot: Back to Campus

MUSIC

M12
Jack Barton catches up with Everything After Midnight

James Dring speaks about the process of creating music as a young independent artist

M13
Emily Lamb counts down York's best clubs for music

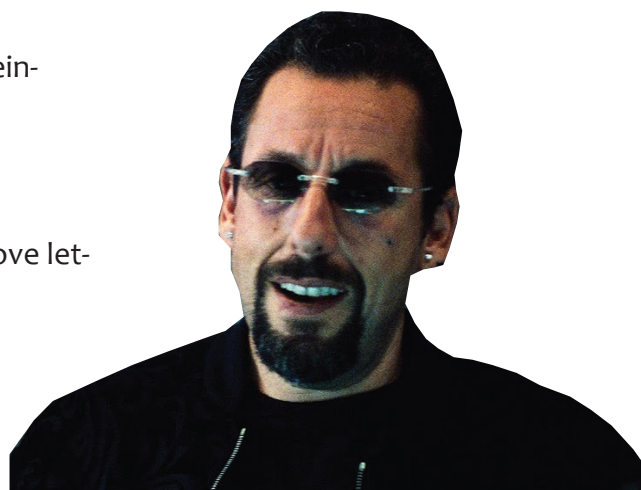


FILM & TV

M14
Cavan Gilbey looks at performances that have reinvented actors

M15
Camila Ponce-Hernandez looks at Fleabag as a love letter to modern feminism

Sophie Norton reviews Clickbait



GAMING

M17
James Lees explores the darker side of gaming

Adam Frost debates whether you should buy Yuoni the latest horror release

TRAVEL

18

M18
Lauren Craig speaks to Max Cotton about his experience studying in Hong Kong

FOOD & DRINK

M19
Tabitha Kaye examines this new trend and why some venues are an exciting addition to the York music scene

Sophie Burton discusses the pros and cons of the social media spotlight on food



19

“I REALISED THAT THERE IS A REAL NEED FOR A PLATFORM WHERE SURVIVORS CAN SHARE THEIR EXPERIENCES ANONYMOUSLY AND RECIEVE SUPPORT.”



KENDRA WILLIAMS TALKS TO YORK STUDENT NATASHA HOLT ABOUT HER INSPIRATIONS AND PLANS FOR INSTAGRAM PLATFORM SURVIVOR SPACE

Trigger Warning: Discussions of Sexual Assault

Tell me a little bit about what inspired you to start the Instagram account Survivor Space?

Unfortunately, at the age of 14, I experienced abuse during my time in Air Cadets. I had experienced other forms of sexual violence prior to this however it went unreported due to lack of evidence and I knew that this time I had to face the daunting reality of reporting it to the police and going through with legal proceedings.

Three years had gone by, and the case was still open. I had found the whole process extremely lonely as you are not allowed to discuss the case with other victims, and from all of this, I realised that there is a real need for a platform where survivors can share their experiences anonymously and receive support.

My biggest inspirations are Gina Martin (who made upskirting a criminal offence) and Tarana Burke (the founder of the #MeToo movement), I wanted to take what I had learnt from them and make a difference myself.

Why did you think that Instagram was the best platform for this movement?

Before starting the Survivor Space account, I had initially posted a question on my Instagram story asking people to share their experiences and the response was amazing. I had almost 100 people come forward and many more messages from people encouraging me to continue this on a regular basis, from there Survivor Space was created! I decided that it would be best to remain on Instagram as it is accessible and easily shared and I felt it was an easy way to create a community of people with shared experiences.

Do you have any plans to expand this platform further?

Yes definitely! I am currently exploring the possibilities of both an app and podcast for survivors. The app would focus on a forum-based format, allowing people to share their

stories or ask questions but also anonymously give support/advice to others (which is something that Instagram currently does not allow us to do). The podcast would focus more on the healing process and empowerment.

I am also hoping to start a new campaign surrounding Image Based Sexual Abuse (also known as 'Revenge Porn') so I encourage people to keep an eye on our Instagram for everything coming up!

I also take suggestions from followers regularly, so any ideas are welcome!

One of the main aspects of the account is sharing people's personal stories of assault etc, why was this so important to you as opposed to just putting more general advice?

I feel like there are many resources and accounts providing information and support. In York alone, there is some amazing work being done by organisations/societies like The Last Taboo, Red Flag Campaign, Eliminating Domestic Abuse, and more. They focus on education and practical support surrounding assault, relationships, and mental health. Whilst this is still important for us at Survivor Space, I wanted to do something different, and my own experiences shaped what I thought people might need. I remember sitting down to write a list of what I thought needed to change for survivors in terms of the legal process and support, and Survivor Space was my first step towards changing things for the better and I hope to continue with it!

The reaction we have received from people has been extremely positive and encouraged me to continue with a focus on stories. It is really important that survivors don't feel alone

and have somewhere to turn to and I feel the platform is perfect for this. Following sexual violence or abuse in any form, survivors often feel they have had their voices taken away and it is essential that we encourage people to speak up and come together.

Have you and your team faced any challenges working with such sensitive material?

Prior to having the team working with me I posted a photo with statistics about sexual violence against women. Whilst we are an inclusive account and accept stories regardless of gender, I felt it was important to raise awareness of some of these following Sarah Everard's death. The post went viral, and I received some very hateful messages, including many death threats, from people who disagreed with the post focusing on women exclusively. Working on topics like this can be hard as you face potential backlash and as a survivor myself it was upsetting to receive some of these; however, these conversations are important to have, and I didn't let it put me off pursuing the cause.

We must also think very carefully about anonymity as any identifying information in the stories has to be removed so we do not risk putting a survivor in further harm and we take this incredibly seriously. All the girls on

the team work very hard to ensure that the correct procedures are in place and we only provide relevant support services to people who need them.

And finally, what can people do to support the cause?

The first thing is to follow our Instagram account to stay updated and support work (@survivor). The next is to share our content/let people know about our account and keep an eye out for our collaboration project with the Red Flag Campaign. We are collecting money and items to create care packages for domestic abuse shelters and supported living.

EDITOR'S NOTE



ELIZABETH WALSH BACK IN BUSINESS

This week I have had the pleasure of being in the *Nouse* office, a destination that has been out of bounds for most of the last academic year. Had I foreseen something like a global pandemic happening, I would have forced myself to run for an editorial position and with this a valued slot in the office sooner. However, as this wasn't possible I'm glad to be making up for lost time now.

In first year I was nervous to write, let alone run for an editorial role. Despite not having much confidence I did run for a position in my first elections but was unsuccessful. After this I doubted my ability for some time and put off pitching an article. I convinced myself that I had too much on, or would get round to it in the holidays. A classic example of my expert ability to put things off when I feel unsure.

What I didn't realise at the time was that it would take an event like a global pandemic to get me out of the vicious cycle I had created, and to push me to try my hand at writing. With all my excuses removed overnight I made the leap and pitched an idea. It was well received and I soon got the bug (more than likely annoying the Arts Editor with my constant flurry of ideas). Lockdown and the endless amount of freetime it brought, inspired me to stop putting things off and try something new which paid off.

While lockdowns brought some blessings in disguise including the chance to slow down, I'm very glad that they are behind us (fingers crossed) and that we can be back in the office and back in business. While seeing your article up online is always a pleasure, nothing beats seeing it layed up in front of you after a day's work grappling with photoshop to get the cut-outs right.

This edition marks my first as *Muse* Editor which was both an exciting and daunting prospect. Having said, this we pulled through to create something I'm really proud of and so should the rest of the team be.

Features have taken a look at everything from ageism in the pandemic to the emergence of a mysterious new Instagram page, with the exciting new addition of an extra article.

The Food and Drink team look at the cross over between music and food and photogenic food- are you for or against taking pictures of your food before you can eat it?

Fashion looks at small fashion businesses to suit all budgets as well as this year's London Fashion week which inspired our cover design.

It wouldn't be a proper Editor's note without me acknowledging the hard work and composure of Kristina, without whom I definitely wouldn't have gotten through the endless attempts to battle against photoshop.

IMAGE CREDITS

Cover: Zara Osako
Left (top to bottom) : James Dring,
IMBD,jette55
Right (All): Natasha Holt

TEA AND COFFEE CLUB: FIGHTING AGEISM IN THE PANDEMIC

KRISTINA WEMYSS SPEAKS TO THE UNIVERSITY OF YORK'S TEA AND COFFEE CLUB ABOUT BUILDING BRIDGES BETWEEN GENERATIONS

Young people have faced the brunt of the blame for the spread of Covid-19 time and again. Many feel scapegoated and robbed of the experiences that shape a young adult life. It is very easy for university students to feel resentful of this, particularly due to the government's total neglect of our wellbeing and education. However, we are not the only victims.

Ageism towards the elderly was already deep-seated in UK society before the pandemic, but the virus worsened relations between generations in many ways. Pre-pandemic, there were high rates of pension poverty and the welfare system designed to care for the elderly was being dismantled bit by bit. Now, though, disregard for the safeguarding of the elderly has become more pronounced and unapologetic.

88 percent of deaths from Covid-19 have been people aged 65 and over — a figure that would cause enormous panic if it were any other age group. Instead though, the elderly quickly became abstract statistics as the death toll rose, with the public becoming desensitised by the constant influx of gloomy news stories about the elderly on their deathbeds. While it is obviously a tragedy, their deaths have been presented as inevitable in order to mask government failings. This disregard for the wellbeing of the elderly, in combination with blame being put on the young for the spread of the virus, has exposed deep generational divisions. Conversely though, the pandemic has also inspired some to build bridges between the young and old.

The Tea and Coffee Club at York started a buddy scheme at the beginning of the pandemic, pairing students with elderly residents in York. Through weekly phone calls, they check-in and have a catch-up with one another. Zoe Clarke, the society's secretary, observes that the pandemic encouraged more students to join the society; "it has made young people more aware of how vulnerable the elderly are and how lonely they can be, encouraging them to make an effort and help out more".

During the first lockdown, I myself became aware of how lonely life must be for older people, particularly those who have no family, which is why I decided to join Tea and Coffee Club. I was put in touch with a 90-year-old woman called Dorothy (name changed for privacy reasons). Despite the fact that I don't know what she looks like (I only know her by

important it is to have a sense of humour, even during a global pandemic. Dorothy has lived through World War II, the loss of her child at a very young age, and more recently the death of her husband. And yet, her humour remains unparalleled. Now that she is in her nineties, she doesn't fear death, an intimidating prospect for a 20 year-old student who feels that she has her whole life ahead of her. On one occasion early on in our calls, Dorothy joked when someone knocked at her door, suggesting that they had come to measure her up for a coffin. Dark jokes like these made me feel like a fish out of water at first. Now though, it is comforting to see a woman who has lived her life and is at peace with the fact that "what will be," especially during a time when the future is so unpredictable for everyone.



I might be a stereotype that wisdom comes with old age, but Dorothy certainly gives top-notch life advice. Having met her husband as a young teenager, she stayed with him for the rest of his life, so Dorothy knows a thing or two about love, forgiveness and working out a domestic. Her own experiences of loss are awful, but hearing her speak about them is humbling. She reminds me to never take anyone for granted, and that no argument is worth losing someone you care about. As a history student, I also love hearing stories about how life was in York when she was growing up; from school days spent in air raids under York's football stadium during the war to her days working in the famous Rowntrees factory.

The Tea and Coffee Club's weekly calls also give a lot back to the elderly too. Dorothy has very openly told me that our calls brighten her day, and no matter how low she is feeling at the start of our calls, by the end she has almost always forgotten about her worries, if only for a little while. The routine of checking in and catching up with each other weekly has been helpful for both parties during the pandemic

when all other routines went out of the window. Speaking to Tea and Coffee treasurer, Olivia Magee, she says that the calls "give the elderly members something to look forward to in their week, someone to talk to about their life and their feelings. It's so important for them to feel less alone when many of them have spent the last year and a half alone in their house."

The Tea and Coffee Club has not all been plain sailing, though. Pre-pandemic, the society would bring the elderly residents onto campus for tea once a week, giving them the opportunity to get out and socialise. Speaking to the committee, it is clear that Covid-19 threw a

spanner in the works, as "the society does not only aim to make connections between our young volunteers and our elderly friends but also to bring the elderly close to

of many people, but from my own experience with the Tea and Coffee Club, it isn't always the case. Dorothy certainly does not resent young people, it is clear that she wants to be able to go out as much as we do. In fact, she has told me several times that she feels sorry that our gen-

“ Treating others as you would like to be treated is a motto that should be universal

eration has missed out on all of the experiences that shape young adults.

The committee cited similar positive experiences with their elderly phone buddies, having observed first-hand the importance of making an effort to "learn about and understand each other better". All of the committee have clearly benefited from the scheme themselves, and are keen to encourage others to get involved. Zoe believes that all young people would benefit from building more relationships with the elderly "as it makes them more aware of a wider community of individuals and their life experiences." Speaking to people from different generations is indeed a fantastic and humbling way to build stronger communities. As project coordinator Lucy Hemmingway states, it gives students the opportunity to break out of the "young people-orientated" university bubble and gain "new insights and perspectives to those that are shared at university."

A common factor when speaking to the committee about why they decided to join Tea and Coffee Club was the importance of respect for the elderly. Respecting your elders is a hugely important cultural tradition in many other parts of the world, but treating others as you too would like to be treated yourself is a motto that should be universal. After all, who knows what the world will look like when the youth of today are in their 80s? If the situation is anywhere near as dire as the past year and a half have been, we can only hope that our government will be more mindful of us, and that the younger generation will be as supportive as the members of Tea and Coffee Club.

each other."

Unfortunately, we have not been able to bring the elderly together as the society used to. On the other hand, this has encouraged stronger inter-generational bonds. "With our weekly phone calls," explains project coordinator Thalia Filippopoulou. "We emphasise more one-to-one communication." In turn, our elderly friends tend to become comfortable enough to "open up to us about their lives."

Not all of the elderly have felt as chatty as Dorothy during the pandemic, many have felt very isolated, lonely and frustrated as they have not been able to go out and occupy themselves or see their loved ones. This can make for difficult conversations. Sometimes it takes a little longer for the members to open up and feel comfortable with us, but once they do, Olivia says, "to be able to have a laugh and share stories with each of them is so special."

News stories that have pointed the blame at young people for the spread of the virus have led many to believe that the elderly are prejudiced against us. This might be true



“ To be able to have a laugh and share stories with each of them is so special

her thick and endearing Yorkshire accent), we immediately became friends.

I went into the experience hoping to bring a little bit of light to someone else, but if I am honest, she has given far more to me. A lesson that Dorothy quickly taught me is how im-

WHERE ARE THEY NOW?: TALKING CAREERS WITH NOUSE ALUMNI

ELIZABETH WALSH TALKS TO PAST EDITORS OF NOUSE ABOUT THEIR CAREERS, EXPERIENCE OF WORK AND ADVICE FOR CURRENT THIRD-YEAR

As the start of a new academic year approaches, so too does the dread surrounding the end of university for third-years and what the end really means in terms of next steps. Some people may have it all figured out, having known exactly what they wanted to do their whole lives. As someone who doesn't fall into this camp I can confirm the jealousy is real. I've always known what I enjoy doing, but haven't ever had a specific career path in mind. Having said this, one thing I've found to spark inspiration recently is talking to others about their career journey and the steps they took to get where they are. With this in mind, I thought who better to speak to about their careers so far than a handful of Nouse's very own alumni who've graduated in the last few years.

They've been in our position quite literally as York students and so former Editor Joseph Silke, Muse Editor Andrew Young, Deputy Muse Editor Saskia Starrit, and News Editor Niamh Carroll were the ideal people to ask. Having studied a range of degree subjects from English Literature to Politics, they're well equipped to provide unique perspectives relevant to a range of students. Joseph currently works as a Communications Manager for the Think Tank Bright Blue in London and Saskia is an Account Manager for a PR firm in Manchester. More directly related to journalism and media is Niamh's role as a reporter, and Andrew's current role is an Editorial one based within a cardmaking magazine.

The first thing I was interested to know when speaking to them was whether their current role was one they imagined themselves in while studying. Niamh said no, as although she works as a journalist — something she always thought about — she now works for a trade publication that reports on the media and advertising industries. This wasn't something she was even really aware of while at Uni. She went on to explain that being a journalist always felt like a 'pipe' dream with big companies like the BBC seeming hugely competitive. Niamh told me that "I still get a bit of a buzz when I see my work email signature that says 'reporter,'" even though it's not a role she imagined being in at Uni.

Saskia explained that when she first started university she wanted to be a Historian but this soon changed. Having known that she wanted a

involve working with such a range of brands or going on somewhat scary pitches!"

Delving further into the present, I asked whether the alumni's careers up to this point have unfolded how they expected. Joseph explained that although it's still early on, like many people he didn't expect a pandemic and that has without doubt affected things. However, looking at the positives, he said: "The pandemic has completely transformed the policy landscape, but major crises often result in a greater demand for new ideas, which has made it a fascinating time to get involved." In a similar vein, Andrew explained how the pandemic impacted his travel plans meaning he worked within hospitality for longer than anticipated. He also had the opportunity to teach for a while before landing his ideal role in the magazine industry, so something he said he

In terms of the advice she would give to current third-years, Niamh said "I would advise third-years not to do what I did, which was essentially ignore the idea of uni ending because it was too scary," adding that we shouldn't see post-uni as some kind of scary abyss. She then said when applying for roles don't be afraid to take risks. When looking for roles "don't decide you're not qualified enough because you don't meet all the criteria." Joseph had some equally good advice, explaining: "Take every opportunity you can to network and get experience, as even the smallest advantage could be what helps you get a foot in the door of the career you want." He also talked about not getting disheartened if things take longer than you expect, and how you shouldn't compare yourself to others around you. Everyone's journeys can

ing work that can provide instant gratification where a degree couldn't.

A key theme that has emerged is the importance of extra curricular activities as they can put you in good stead to stand out to employers. Some of the skills gained in societies can even come in handy in the workplace as Joseph found. When describing the best as-

Take every opportunity you can to network and get experience



IMAGE:@MAGNETME

"enjoys immensely."

Explaining more about this role, he described what a typical day looks like. Andrew currently works at AceVille publications on a title called Papercraft-er. One thing he especially likes about the job is working within a small team, as he is involved with much of the magazine production process. Andrew explained that "every four weeks, we have a press week, much like at Nouse. In these weeks, there's a lot of sub-editing and checking." On a more daily basis, his role is varied and can involve writing copy for magazines, editing the instructions of designers, scheduling social media posts, and emailing brand publicists and book publishers to secure content and images for giveaways and book pages.

Niamh discussed the day-to-day tasks involved in reporting. As in many jobs, she starts off by going through emails. As part of her job, she speaks to people in America and so this often involves checking emails sent throughout the night. Mornings will often consist of a meeting with the editor to discuss the day's content followed by finishing off stories or covering news. Afternoons can involve internal team meetings, interviews for articles and looking at the latest news for ideas.

look different.

With the journey into the world of work comes the inevitable transition from university life. I was curious to know how they found this jump. Saskia explained that her involvement in Nouse and Nightline best prepared her for the transition: "I was part of Nouse's senior team in my final year, doing solid 12-hour shifts during [production] week while also studying. It taught me how to multi-task, focus under pressure, meet deadlines and work with different people- which are all crucial parts of my job." She feels these skills helped her stand out to her employer. Andrew agreed that his time in Nouse prepared him well for work, noting that: "The experience of working with Adobe products, working in a team, and tirelessly reading copy are all things I learnt at Nouse, and all things I do in my job today."

Expanding more upon how she found the transition to work, Saskia admitted that it is difficult: "gone are the days of nights out until 3am on a Tuesday or a day in bed just because I want one. Nouse definitely set me up for what a 9-5 job and collaborative working environment could look like, but it's very strange to have an 'adult' job, even two years into it." However, there are also huge benefits including reward-

pects of his current role, he said that he's enjoyed being involved in finding solutions to the most pressing problems in society. Additionally, he has really valued the creative side. "There have been lots of opportunities to be creative, whether it's writing articles or doing design work, all of which have been great for using the skills that I learned while in Nouse."

Hindsight is a wonderful thing we can all benefit from, and so I finished by asking whether the alumni would have done anything differently if they could go back. Andrew said that although he doesn't regret much, if he could, he would have branched out more while at Nouse by writing for main paper as well as he believes this would have put him in the running for more jobs post-university. Saskia talked about how she felt she didn't have enough time to prepare for her career and apply to grad schemes while at university, which she found to be a scary prospect. When she did find a few months to look for jobs, she regretted not having had a head-start. However, she noted that it "all worked out with time, and I am now grateful that I prioritised my extra-curricular activities as this has been of immeasurable importance to building my confidence and preparing my skill-set for work." The key seems to be thinking ahead and not underestimating the importance of extra curricular activities alongside your degree.

Whether you have it all figured out or not, there is no right or wrong way to approach your career. If you don't land your dream role straight away, there is always time to get there. With enough determination there's not much you can't achieve when you put your mind to it.



I still get a bit of a buzz when I see my work email signature that says 'reporter'

role that involved writing or within the media, Saskia realised by third-year that she didn't want to be a journalist and so looked more into communications and public relations. This led to her current job as an Account Manager working for consumer brands. Talking more about how this measures up to what she imagined, Saskia added: "It's definitely on the right path to my eventual goal of working within the charity sector. However, I didn't imagine my job would

100 YEARS OF PEN INTERNATIONAL

HANNAH CARLEY EXPLORES THE HISTORY OF THE WORLDWIDE ASSOCIATION OF WRITERS, NOW IN ITS 100TH YEAR

I love being a student journalist. It's taxing, the editing sometimes seems endless and quite frankly it takes over your whole life - but I love it. Long hours and writer's block included. There is something special in what we do, in putting pen to paper (or more accurately, finger to keyboard) and sharing your voice with others. Not to mention that seeing your work in print is one hell of an ego boost.

What truly makes it though, is the community surrounding it, the awesome people that I have the honour of working with on every article and edition. I love being surrounded by other creative people - most of whom are much more talented than me - and getting to learn from and collaborate with them. Without others, what we do is solitary - the *Nouse* family removes the loneliness from the equation.

Because, as Ernest Hemingway puts it, 'writing, at it's best, is a lonely life'. Good work often requires concentration and quiet, and the recognition can be just as quietly coming, if it even exists. More importantly, writers work for their readers - people they never see, potentially never hear from and never know the exact number of. It's like being the personal assistant for the Invisible Man. Or WALL-E at the start of the movie.

This is why writing groups exist. Not only do they help to better, protect and grow the industry of the written word, but they connect writers too. Writers can converse, critique and collaborate in a way not so dissimilar to a group of ragtag students fuelled by youthful foolishness and caffeine. Small and large they support the very foundations of literary work in all its forms - and do a great job at keeping a fair few writers sane.

On the largest end of that scale lies PEN International. Celebrating its 100th anniversary of its founding in 1921 this year, and with over 140 centres worldwide, PEN International may well be the world's largest writing group. As the very first worldwide association for writers, it connects and supports creatives from across the globe. But as its history shows us, it is also so much more than that.

PEN - then standing for 'Poets, Essayists, Novelists' - was founded by writer Catherine Amy Dawson - Scott in London in 1921, originating essentially as a writers group - a means by which writers could share ideas and socialise. To con-

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It has worked to both safeguard and advance the art of the written word

nect in the way so many writers still desire to do today. Ten years later the organisation already spanned Europe, South America and China. PEN continued to grow across the decades, surviving the Second World War, the rise and fall of the Soviet Union and more recent debates over globalism and climate change. In this time it has worked to both safeguard and advance the art of the written word, with the goals of celebrating literature, protecting linguistic diversity, defending freedom of expression and protecting writers

at risk.

This ethos can be seen throughout the organisation's history, in particular from its relationship with rising nationalist principles across Europe in the years preceding the Second World War. PEN's status as a non-political organisation that stood for peace was increasingly challenged by the growth of National Socialism in Germany. By 1926, German PEN writers were suggesting that PEN principles did not represent German literature.

Divergence continued once the Nazi party took power in Germany in the 1930's. At this time, book burnings of material considered

carceration as a result of their work.

The organisation is also a member of the Journalists in Distress (JID) Network, working in conjunction with 17 other groups to assist journalists and media workers whose safety is threatened as a result of their work. Recent events in Afghanistan only highlight the importance of these protections. The recent spate of violent attacks towards media professionals in the country demonstrates how far many will go to control media output, and the extreme dangers journalists therefore face as result. Organisations such as PEN international help to defend the freedom of the press with their help. It is, af-

ries from across the 100 year history, as well as the personal experiences of individual members.

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PEN international has had a huge impact on the Global literary landscape



IMAGE: JUDI PETER

to not be conducive with German values were common, particularly works written by or concerning minority groups considered 'undesirable', such as the Jewish Community. In 1933 the then president H G Wells led a campaign against these actions. German PEN did not take part in this protest and attempted to prevent Jewish playwright Ernst Toller from speaking at a PEN conference. The decision was taken to expel German PEN, a steadfast action against nationalistic principles that at this time was not even taken by many governments.

Today PEN still commits to these values and supports writers at all levels across the globe. One area where this can be particularly seen is in their work to protect writers at risk. PEN International has been working to protect, support, and resettle writers at risk across the globe since the Second World War. Their emergency funding, for instance, provides grants to assist writers in paying for a variety of emergency measures, such as travel, visa or medical costs. The fund receives around 50 applications per year, many from writers fleeing persecution or leaving in-

ter all, something we are very lucky to have.

By connecting and supporting writers, as well as promoting literature across the globe, PEN international has had a huge impact on the Global literary landscape during its 100 year lifespan. From promoting education through youth clubs and mentoring programmes to challenging press silencing in Honduras at a hearing with the Inter-American Commission on Human Rights, its work has undoubtedly shaped the world we live in by more than any of us have probably given it credit for. PEN international can be likened to a writing group, but it has grown past those humble origins to become a global literary powerhouse.

This great work is being showcased in Unlocking the History of PEN International, an online exhibition of PEN's archives to mark their 100th anniversary. The 2000 documents and 1400 articles within are described as a testimony of PEN's journey from humble writing group to the global association and human rights advocate we now know today. The showcased documents highlight campaigns, successes and sto-

The exhibition also showcases a variety of photographs that depict the work of PEN as well as its events and stakeholders. Images from various PEN congresses across the globe highlight the value in the organisation's own multiculturalism but also the multiculturalism and diversity in literature that it aims to protect and promote. The celebration of this globalism in the exhibition serves as a poignant reminder that our international connections strengthen us. This is something PEN understands well, fighting for linguistic rights globally and promoting literary translation as a means to further peace and understanding.

Other works in the archives showcase the plight of imprisoned writers, including the cartoon Ten Year Sentence by British illustrator David Haldane. The satiric piece featured in a book of cartoons for PEN published in 1989 and emphasises the sacrifices often made by writers who know that the publication of work will likely lead to backlash and imprisonment. Photographs in the exhibition also highlight this topic, particularly those surrounding the Day of the Imprisoned Writer.

Taking place on the 15 November each year, the Day of the Imprisoned Writer sees PEN showcase the cases of five persecuted writers at risk because of their work, whether this be due to imprisonment, pending prosecution or other threats. The activities on the day ensure that these individuals are not forgotten and that increased or new concern is drawn towards their cause. In addition, it raises awareness of the wider threats faced by writers and journalists across the globe.

The poster for the 2009 Day of the Imprisoned Writer is showcased in the exhibition, depicting a crushed water bottle that appears to be wrapped in newspaper. The use of discarded litter highlights how imprisoned writers can be easily forgotten by society, how they can be 'stood on' by an establishment that is threatened by them. Underneath their words, a writer is a person just as fragile as a plastic bottle and must be protected.

It is these values of valuing, promoting and advocating for the art of the written word that have powered PEN international through its 100 year history. It started like the writing groups we know, but has become a global organisation with an arguably unique output, reach and impact. The online exhibition perfectly highlights this beautifully, alongside both the organisation's growth and its importance today. It's highly educational but also filled with incredible stories, just like the incredible story of the organisation that links them. And to think, all of this came from just one humble writing group, back in 1921.

RICHARD III: A PORTRAIT COMING HOME

CARA LEE VISITS THE 'RICHARD III: COMING HOME' EXHIBITION, EXPLORING HIS LIFE AND THE LEGACY HE LEFT ON YORK

It's not often a King visits York, so, when one does, you have to make the most of it. This particular royal visit takes the form of the most renowned painting of Richard III, painted by an unknown artist: pivotal in informing almost the entirety of our modern views of Richard's appearance and kingship.

As part of a rolling project with the National Portrait Gallery, the Yorkshire Museum, situated in York's Museum Gardens, is hosting an exhibition celebrating the legacy of Richard III and his importance to York. On display until 31 October 2021, the exhibition explores representations of Richard and his life, as well as related artefacts, such as the Middleham Jewel, possibly owned by Richard III or his family, the Ryther Hoard, and the Stillingfleet Boar Badge — thousands of which were made for the King's supporters in 1483, but very few have ever been found.

Richard III plays an integral role in the history of York: born in 1452, into the House of York, he was only three years old when the War of the Roses began. The War, spanning almost 30 years and spawning the annual sport competition between the Universities of York and Lancaster that we know today, lasted almost all of Richard's life.

In 1461, the Yorkists and Lancastrians battled at Towton (approximately 13 miles from York), with the Yorkists gaining victory. As a result, Richard's older brother became King Edward IV and, aged just eight, Richard became a Duke.

22 years later, Richard took power after his brother's death, so he called upon York for support for two reasons. Firstly, it was for strategic gain, but more importantly, it was also out of affection for the

city. He gained support in York which helped him secure the throne, returning to the city to celebrate as King in August 1483. As a reward for supporting him, Richard cut York's taxes and protected its fortunes, and planned to transform the city through ambitious building projects, although these were mostly cut short by his death.

Richard III was one of history's most contentious kings with rumours constantly circulating about his appearance. Scoliosis curved his spine: some thought this was unacceptable for a king and queried his suitability for the role, whereas others believed it was a fabrication, used to undermine him and, later, justify the new Tudor regime. It wasn't until 2012, when his skeleton was found underneath a car park in Leicester, that it was confirmed he suffered from scoliosis.

The Museum points out that in fact Richard III's subjects, the public, wouldn't have definitively known what he looked like — artistic representations and portraits were new, saved almost exclusively for royalty, and not very well circulated. This thought hadn't even crossed my mind: in an age where images can be found at the tap of a screen, it seems beyond belief that few people would have had a knowledge and recognition of their ruler's appearance. The only real image of the King available in day-to-day life was on the side of coins, although this wasn't even an exact representation, more a standardised picture of what a king should look like.

On top of this, Richard III is deemed most likely to have killed the two princes locked and murdered in the Tower of London. Prince Edward V and his brother Richard Duke of York were before Richard

III (then Richard of Gloucester) in succession to the throne. Whether Richard requested them to be killed is still unknown.

However, many of Richard III's followers remained loyal, particularly after his death, and York thus became the centre of violent rebellions against the new Tudor King, Henry VII.

All known paintings of Richard III were completed after his death in 1485, although experts believe that the work now on display at the Yorkshire Museum was painted using a lost portrait produced during the king's lifetime. Its luxurious colours and Richard's outfit suggests that it was painted as part of a set, very likely intended for display in the home of a noble family.

The Coming Home project is in partnership with the National Portrait Gallery, which is sending fifty portraits to museums and galleries where the subjects are closely associated. In the past, this has included a portrait of David Hockney being displayed at the Cartwright Hall in Bradford, Stormzy in the Museum of Croydon, and Virginia Woolf to Charleston in Lewes, the home of Vanessa Bell and Duncan Grant, former members of the Bloomsbury Group along with Woolf.

As well as the Coming Home exhibition, the Yorkshire Museum has a range of other displays, such as Yorkshire's Jurassic World, Medieval York, and Roman York. Even if history isn't your strong suit, finding out how York has been used and developed over the centuries is fascinating. Plus, if you're anything like me, it's easy to forget how historic York is — y'know, walking under 13th century walls

becomes commonplace before long — so a visit to the Yorkshire Museum allows you to re-engage with how wonderful (and old!) the city of York is.



Image: National Portrait Gallery London

ESCAPISM BEYOND THE PANDEMIC : THE ISLAND OF PALM TREES

FRANCESCA LEA REVIEWS A DEBUT NOVEL THAT PROVIDES ESCAPISM THROUGH AN EXPLORATION OF COMPLEX ISSUES

In my recent exploration of different genres, I came across and decided to read Michael Walsh-Rose's debut novel *The Island of Palm Trees*. One thing that struck me in particular was the way in which the novel grapples with escapism and how relevant distraction is in today's society. Through the viewpoint of protagonist Tom, a graduate and writer from Bury seeking inspiration, the novel becomes set in Roquetes De Mar on the Spanish coast. Ravelled in a mystery and surrounded by crime, Tom becomes trapped in the inspiration he sought and now fears. The thriller is presented to the reader with the foreshadowing of "the protagonist of our story [...] bleeding onto the alcohol-soaked floor".

From the outset it becomes clear that Tom sees a link between "trauma" and writer's successes, and believes that his escape from mundane life comes at the welcoming of crime, new relationships, and thrills. As readers we bear witness and observe the abusive relationships the characters surrounding the Scarlett Grove Hotel and Spa exploit. Joy plays her hand at manipulation and thieving; Gabriella has lost her marriage through adultery; and Roger Wyatt dabbles in drugs and aggressive abuse, to name a few. The characters are described as:

"A young thief hiding from her haunted past. A grieving mother mourning the loss of her child. An abusive husband fuelled by alcohol and rage. A lonely woman desperate to keep hold of her family's business. A spoiled millionaire who's never been told no. An ego-driven drug dealer who controls the town."

The exploration of Tom's dependence on alcohol is a further reminder of the escape he takes on a daily basis and the self-discipline he continues to evade. It furthers the sense that Tom is not only escaping a mundane future with his physical move abroad, but also escaping coming to terms with a difficult past. Walsh-Rose's development of the different ways characters have tried to escape their troubles illuminates the

I wanted to take the idea that everybody is addicted to something and showcase that in extremely different ways

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novel's fixation on escapism while simultaneously deepening the thriller's plot as the characters try to manoeuvre the truth.

To understand further this concept of escapism and the reason behind including the character's addictions I reached out to Walsh-Rose who stated, "One of the first screenplays

I ever wrote was about a group of characters all with separate addictions. With *The Island of Palm Trees*, I wanted to take the idea that everybody is addicted to something and showcase that in extremely different ways. The two classic cases of addiction in the book are Richard's alcoholism and Roger's dependence on cocaine, but I also think it's interesting to see how the path that Tom's on (excessive drinking) turns him into the very people he despises. I also thought it was interesting to suggest that maybe addiction is the price of success and fame."

As explained by Walsh-Rose and explored in the novel through Roger Wyatt's wealth and troubles, often with fame comes the desire to escape; the cliché that money cannot buy happiness rings true here. Much of this fictional world reflects reality. It is estimated that 5.5 percent of the global population are users of illicit drugs and of a survey of 30,000 adults in the UK conducted by the Department of Behavioural Science and Health at the University College London during the start of the first lockdown, found that 26.2 percent reported drinking more than usual. As a result, the population's behaviour towards substances such as alcohol has altered.

Also, from a survey of a thousand people during the first lockdown, Nielsen Book's found that 41 percent have started to read more. The Reading Agency's research into our changing reading habits found that crime and classics were the most popular genres. Perhaps as we try to solve the mysteries, we find comfort in

the seeking of an answer, an answer we did not have during the pandemic. The popularity of romance further suggests that these popular novels perhaps provide additional comfort and a sense of security with their predictable endings. As exhibited throughout the pandemic and lockdowns, reading and writing has become a channel and outlet to escape.

For Walsh-Rose, the writing process is just this. "I think, especially during lockdown, it meant I didn't feel trapped at home and stopped me from bouncing off the walls. I think I would have struggled a lot more if I didn't have my book to distract myself with".

With the inclusion of the character's abusive relationships with alcohol, drugs and peers, Walsh-Rose's fiction is raw, direct, and representative of the many difficult realities people fall into. The somewhat direct address of people's desire to escape their past and present intertwines with the mystery to not distract the plot but deepen it. Having said this, the romantic subplot between Tom and Joy keeps the novel a light read. The imaginable characters set against the fast-paced fictional thriller keeps the reader engaged and entertained, full of suspense in the adventure. From having read this novel and having seen the increase in thriller crime literature popularity in the past year, I feel inspired to explore and escape further into this genre of crime that has our nation hooked.

@DEUXMOI ON INSTAGRAM: THE REAL LIFE GOSSIP GIRL

NEVE IREDALE TAKES A LOOK AT A MYSTERIOUS INSTAGRAM ACCOUNT RESPONSIBLE FOR SOME OF THE HOTTEST GOSSIP

Many of us took up new ventures during the pandemic as a way of passing the time; Pinterest-inspired baking, TikTok careers, knitting, etc... One of us, however, started a viral Instagram page that has become something rather intriguing altogether.

For those unfamiliar, Gossip Girl was a hit TV show that spanned 2008–2012. So popular was its following that a reboot was created and debuted earlier this year. In this fictional reality, 'Gossip Girl' was an anonymous blogger who documented the lives of New York's richest teens. The identity of Gossip Girl remained hidden until the final episode, keeping fans guessing for five years.

The @deuxmoi Instagram page was started purely out of boredom in the first lockdown of 2021 and quickly snowballed, now boasting 1.1 million followers and a line of merchandise. The 30-something woman from New York that started the account (that's all we know of the owner, more on that later) simply put out a story asking for interesting celebrity encounters. The first tip was about Leonardo DiCaprio, and then Jonah Hill: the DMs continued to pour in. The account posts all submissions as screenshots, verbatim, via the Instagram story feature, meaning it disappears after 24 hours. And so, the real-life Gossip Girl was born: relying solely on tips sent in by strangers and the cu-

Deuxmoi has, however, broken some big news. Scarlet Johansson's marriage to Colin Jost, Zoe Kravitz' divorce, and the sex-scandal at the Hollywood favourite, Justin Bieber-endorsed church Hillsong. Fairly recently, it spearheaded the news surrounding the Armie Hammer scandal. Indeed, I followed the account at the time and was the first of my friends to see the messages between the 'Call Me By Your Name' actor and @Houseofeffie which was the impetus for a tidal wave of accusations against Hammer. Deuxmoi attempted to distance herself from the story, after news outlets cited the page as the primary source. The incident raised questions of accountability for Deuxmoi, would the owner be liable in a defamation case? The middle (wo)man that simply reposts stories verbatim cannot bare much responsibility for the consequences of the shared information, or can she?

The account itself is private, the owner spends her mornings going through requests to follow, and her evenings in her DM's sleuthing through submissions. The fact that the stories disappear after 24 hours makes the gossip appropriately fleeting, and somewhat exclusive. If you don't check it, you might miss something. That's the algorithm for much of the psychology behind social media anyway, just slightly more obvious with the case of Deuxmoi. As mentioned, however, this doesn't exactly work for everyone. The volume of information combined with its temporary nature means that missing things can become routine, as trying to keep up gradually becomes less and less desirable. It leads to questions, at least for me, about the sustainability of online fame, or even pandemic fame more specifically. Charli D'Amelio, for instance, became the queen of TikTok almost overnight at the age of 15. To rise so quickly must have led to countless conversations about how to ensure the fame is not short-lived, which brand deals to take, what kind of products to launch etc... Meteoric fame, coupled with lockdown restrictions makes for an interesting kind of celebrity, I'm keen to know how brightly Charli's star is shining in five years' time.

The celebrities that Deuxmoi spends her time reporting on have mixed feelings regarding the internet phenomenon. The Hadid sisters both follow the account, suggesting they're just as invested in the gossip as we are. Hailey Bieber, on the other hand, made it her mission to uncover the owners identity after a pregnancy rumour was started about her. Bieber later posted a story boasting of her triumph, writing "I feel like I just found out who gossip girl is." However, it's not the owner that uncovers the information, she only compiles and posts it. The famous people in question really ought to be trying to discover who is sending in tips. For instance, the recent Met Gala produced some interesting tips about what goes on inside the excessively exclusive event. Madison Beer was allegedly checking her Twitter mentions as soon as she sat down, keen to see if she was being slandered or praised for her choice of outfit. Meanwhile, Lil Nas X was allegedly the rudest celeb at the afterparty. The afterparty, this year hosted by Rihanna, is even more private than the gala, so who of the Hollywood inner-sanctum is sending in this kind of information?

The owner of the account has been resisting all calls to reveal her identity since the start. When things really started to snowball, someone set up a Facebook group to gather intel and find out who she was once and for all. The debacle led to a month hiatus for Deuxmoi. She expressed her dissatisfaction with the way her anonymity was being treated, highlighting how her identity is not relevant to the information she posts; the word hypocrisy springs to mind. The invasion of privacy appears to be much more serious when she's the victim.

There's already an ongoing debate regarding internet anonymity, with one side calling for social media profiles to be verified against someone's identity. The idea is to reduce the prevalence of online trolls, as well as to hold individuals accountable for hateful commentary. This would, however, be a nightmare to enforce and therefore easily loop-holed. It's an interesting discussion nevertheless, can Deuxmoi continue to stay anonymous? The original Gossip Girl didn't.

Realistically though, who cares? It's hard to comprehend how much people care about the lives of public figures an ocean away, whose path they will almost certainly never

cross. The pandemic left a lot of room for this kind of banal entertainment, Tik Tok at the epicentre. Some buy into it, and a lot of people don't. Celebrity culture is not going anywhere though, just evolving like everything else. Alas, a celebrity was recently the president of the United States. The popularity of platforms like YouTube and TikTok has made fame a DIY activity, something everyone has an equal chance of mastering.

The Gossip Girl trope was recently reworked by Shonda Rhimes into what we recognise as the Bridgerton series. This time set in the Regency era, gossip takes the form of a newspaper column, authored by the anonymous 'Lady Whistledown'. Bridgerton enjoyed the same popularity as Gossip Girl, taking on a life of its own and imploring everyone to binge watch it in order to be a part of the conversation. The series was written only two decades ago, but accurately highlights the significance of gossip in centuries gone by.

Gossip isn't present exclusively on social media, but rather in the absence of anything better to do. The Victorian and Regency eras were famed for it. Listening and contributing to court whispers or rural chatter was an excellent way of passing the time, keeping day-to-day life exciting. Social media is therefore not solely to blame for the obsession with seemingly boring information, people have always loved to talk. It has, however, facilitated a level of access that neither Blair Waldorf in 2006, nor Daphne

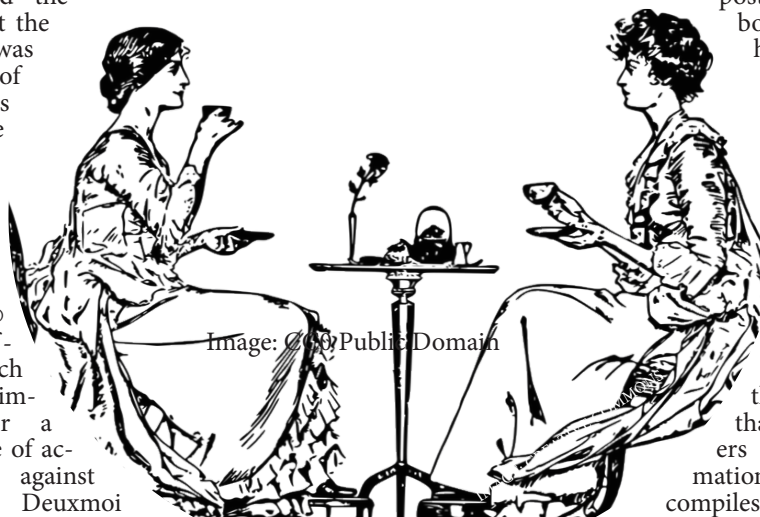


Image: © Public Domain

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If you don't check it, you might miss something



IMAGE: DAILYPM, BY TH

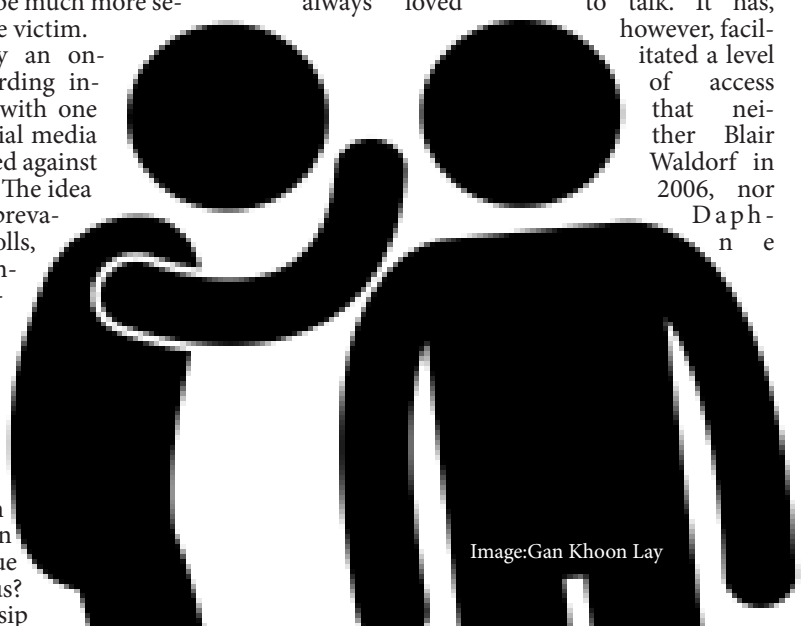


Image:Gan Khoon Lay

FASHION WEEK: A ROUNDUP OF THE TOP MOMENTS

SARAH GATENBY-HOWELLS LOOKS AT HOW FASHION WEEK HAS RETURNED TO THE RUNWAY FOLLOWING THE PANDEMIC

Excitement for Fashion month 2021 was exacerbated by the return of in-person shows, glamorous celebrity-studded events and envy-worthy streetstyle. New York kicked off Fashion Month, but ended it in the best way it knows how — “Fashions big night out” — The Met Gala, which typically occurs the first Monday of May but was delayed due to covid restrictions. Here emerging designer Harris Reed made an exceptional debut dressing Iman in a gold gown with a feathered halo head piece. Only graduating from Central Saint Martin’s last year, he has styled Harry Styles (for the infamous Vogue dress cover), grazed Grazia’s recent cover and has his own collaboration with Missoma. His London Fashion Week collection had a lot riding on it; the blending lines between menswear and womenswear is at the core of his work, and not only were the gowns from his SS22 collection gorgeous, but made using repurposed garments from Oxfam. The collection exhibited elongating silhouettes and tailoring that did justice to the androgynous body. The collection is simply divine and if his work and early success is anything to go by Harris Reed is a name you should be following.

Notable New York Fashion Week moments included new brand Khaite founded in 2016 whose SS22 collection enthused cool girl chic and a yearning for renewed city life. Leather and metallic dresses and sequins were all presented with sophistication in looks that seemed made for rockstars. LaQuan Smith’s show must have graced your Instagram feed recently, the first to be held at the top of the Empire State Building it encompassed all that is to love about New York, short skirts, barely there tops and the freedom to be sexy and bold. Tom Ford encapsulated

the city’s energy in his colourful and bold collection which really showcased Ford at his best. Another notable designer was Moschino whose ‘Ladies who lunch’ collection combined candy land colours and nursery prints with suits and work-wear ap-cuts. The fi-



is a designer I came across in lockdown — Ulla

Johnson, who creates the most lust worthy dresses, incredible patterns collaborate with balloon sleeves, ruffles, and volume. If I could

afford it, my whole summer wardrobe would consist solely of Ulla Johnson dresses, ensuring I was the best dressed guest at every wedding.

Next up is Milan, home to some of the best: Versace, Missoni, Fendi, Prada and Etro. One of the biggest

events to come of this week was the hugely speculated and anticipated brand swap — Fendace (Fendi and Versace). Donatella and Kim Jones debuted it on Sunday evening in what can only be described as a true revival of fashion and creativ-

ity — Donatella sure knows how to throw one knockout event. Jones showcased his version of Versace while Donatella put her stamp on Fendi, resulting in revamped versions of original prints, accessories, and cuts. Versace also held one of the most talked about shows of fashion week one that screamed girl power, opened by Dua Lipa while her songs were blasting, their iconic safety pins were back, and a neon colour palette and prints contrasted jet black.

The Prada show was the first time we saw Miuccia Prada and Raf Simons designs in real life. As models made their way down the Milan runway, screens simultaneously showed models in Shanghai wearing the same looks. The collection showed the desire to bring sexy back to fashion, miniskirts and more feminine colours were met with utilitarian fabrics such as leather and jackets. Missoni was another collection not to be missed, nobody mix and matches colour better than Missoni. Like Prada the clothes were infused with this idea

of showing the body after two years of hiding it away and the classic Missoni print was re-invented into something that felt modern and exciting. Fendi’s collection seemed a little mismatched, winter whites were met with tougher blacks and browns, but a spring/summer collection lay in a handful of pastel patterns, lace dresses and colourful fur jackets that have all the drama we need for the next year.

No sooner had New York Fashion Week ended, in came Paris Fashion Week. As we come out of this pandemic that has so stalled the fashion industry, it is back on the front line to show what we want. Now more than ever, we want boldness. We want individuality. We want extravagance.

SMALL BUSINESSES, BIG STATEMENTS

ZARA OSAKO GIVES A COLLECTIVE GUIDE TO SUPPORTING SMALL UK-BASED FASHION BUSINESSES TO SUIT ANY BUDGET

Being told to ditch the high street and shop small can be difficult and daunting to navigate — where do you start? When it’s easier to just pop to Primark, so many talented designers go under the radar with pieces designed with passion that deserve showing off.

Here’s a collective list of some of the best small fashion businesses to suit every occasion — and every price-point.

Hissy Fit: for bold prints and versatility, Birmingham-based business Hissy Fit started out selling festival and rave-wear before rebranding when the pandemic hit to more everyday, casual pieces. The owner, Danielle, prides her brand on its transparency and is incredibly engaged on social media with her customers, constantly showing us behind the scenes of Hissy Fit. Watching her TikToks and Instagram stories give us an insight into the entire process of the production of our purchase — from buying the fabrics to packing the orders. In addition, something we often don’t see from small brands, usually simply due to supply and demand, is an inclusive size range. However, Danielle always ensures that her collections are available in sizes XS–3XL, leaving no customer behind. And if all of these amazing values weren’t enough, sustainability is always at the heart of every Hissy Fit piece of clothing, whilst still managing to keep prices affordable; all manufacturing takes place in Birmingham at a local family-run factory and all pieces are made with deadstock fabric! Their Instagram is @his-

syfitclothing.

If you’re looking for a dress that does all the talking for you, look no further than Farai London. Originating in, you guessed it, London, Farai London has made a name for itself through its unique and striking prints which aim to make the customer feel, as they put it, “special, sexy and spectacular.” Quality is at the centre of all of their designs; branding themselves as a luxury company, a Farai London order may admittedly be reserved for those more special occasions.

Whilst the black-owned label is very much on the rise as a smaller business, now being stocked in Selfridges and Revolve, you’re still likely to be the only one in the room in a Farai piece, constantly replying “thanks, it’s Farai London.” On Instagram, they are @farailondon.

Originally TikTok-famed for its bestselling Kernel jumpsuit, Peachy Den creates unique yet comfortable and wearable pieces to take you

from day to night. Whilst on the pricier side, Peachy Den pieces are guaranteed to last you throughout the seasons - between velvet jumpsuits and wide leg trousers, there’s something for every occasion — dress them up with heels,

or pair with trainers for a day in town. Notably, the stand out service offered by Peachy Den is their free alterations- customers are free to post their item back for their desired alterations (although currently on hold, according to their website) — perfect for us on the shorter side! Find them @peachyden

Rave- and festival-wear brand Groovy Gems Clothing specialise in made-to-order rhinestone-embellished co-ords, ideal for those nights to remember. Customers can choose from a range of funky, festival inspired designs or have the creative freedom to order a custom made design. Their made to order service ensures no garment wasted, although this does mean wait time

is a little longer than the next day delivery we’ve gotten used to, so make sure to order in time for your event, especially during festival season.

No outfit is complete without the perfect accessory — a trusty handbag to hold all your secrets. Born out of lockdown, Amy singlehandedly runs her small business of ‘90s-style shoulder bags, hand making every bag individually in her home studio in Cardiff. Similar to Hissy Fit, GOSH girl (standing for groovy, original, sustainable and handmade) resourcefully uses vintage and remnant fabrics, meaning many of their collections are limited and unique. Amy also offers a made-to-order service, including a ‘build-a-bag’ option, where customers can choose each element of their bag, right down to the colour of the zip! Prices start from £30, with a range of colours, prints and sizes to choose from!

On Instagram, they can be found @g.o.s.h.girl.

Fashion graduate Maddy started selling her designs through Depop, quickly establishing her brand and gaining loyal customers. Known for her patchwork pieces, Maddy’s brand also utilises secondhand and deadstock fabric, keeping sustainability at the heart of her production. Despite her ethical values and small-scale production, Maddy has still managed to keep prices affordable, with all pieces being under £30 — truly perfect for a student budget!

Find her brand account on Instagram by following @maddypageknitwear.



BACK TO CAMPUS

Models: Sarah Gatenby-Howells and Zara Osako



To celebrate the return of print, the fashion team head back to campus, showing us their favourite university looks.





IN CONVERSATION WITH EVERYTHING AFTER MIDNIGHT

JACK BARTON CATCHES UP WITH EAM ABOUT THE BAND'S ROLE IN THE MUSIC SCENE, THEIR LATEST SINGLE, AND RATATOUILLE.

Describe the band's sound in five words?

Yes, Thick, Energetic, Dodie, Grunge
Andrew: That's definitely what came across last night.

How has working under WAHAM records been?

Aidan: Sick. We had a part in the music scene beforehand so it didn't really change anything. We made WAHAM because we all like music collectively rather than as a platform to make us better. All the artists signed are handpicked and are all into band culture, into label culture.

Jacob: WAHAM is all the things that we have trialled on ourselves and worked and do for other artists. We have four bands at the Uni now, and WAHAM has meant we will be playing with more new people.

Andrew: We just want to give people the opportunity we have had since our grant support from L.I.A.M

Do you think such an intimate music community could be built in a larger university or city?

Aidan: Because the music scene is massively overlooked, it's very diverse. From what I have heard, in Leeds there isn't as much of a collective feel as there is here.

Jacob: I think the size of York is a positive thing. **Have you played a massive role in this community?**

Ben: Maybe less so on the grand scale of York, but definitely when talking to people alongside The Record Press and WAHAM. We try to be inclusive and get people involved.

Steph: I never realised how we are actually part of the community, and how many people we know until we went to Trueman's gig; I walked

in and was like 'shit I know a lot of people here', and it was a lovely feeling to know we are part of this community. Because of Covid we haven't been able to all be in one space so it was really special.

What has it been like working as a band, a magazine and a record label all in one?

Aidan: We haven't remained mentally sane, it's been challenging keeping on top of things and obviously the University has lots of stuff we have to factor in. When you're doing something you love it doesn't really matter whether you're not eating or sleeping properly, because you just love doing it.

Is there a particular band you are inspired by?

Jacob: I don't think there are any particular bands we want to sound like, there are people that we like and some that we end up sounding like by chance.

Because we have a female vocalist, there are a limited number of comparisons that are made; Wolf Alice is said a lot.

Aidan: It's very easy to have a female lead and be labeled as Wolf Alice, there are plenty of other bands that we draw inspiration from.

Steph: I do see all of our inspirations come together, which is lovely because if all liked the same thing we would just be one sound.

It's like that bit in Ratatouille with the grapes

and the cheese. Try them together and you make a new sound!

Ben: That is a beautiful analogy.

Steph: The grape is Aidan liking Pixies, the cheese is me liking Dodie.

You recently released your new single 'On Beauty', what was the creative process behind it?

Aidan: I wanted background music for my podcast, *Cheesy Beans on Toast*. I felt like we could do something from the riff I created and we then spent the next year over lockdown perfecting it. I wanted it to be face melting, in terms of the riff and the bass. I was immensely happy with how it came out.

Steph: When I first heard the music, there was something dark and jarring about it. I wanted the lyrics to be quite dark, so I found 'Be a Lady They Said' by Camille Rainville: "Be a lady they said. Don't be too fat. Don't be too thin. Eat up. Slim down."

It speaks to the impossible beauty ideals for women, how they are specific and change all the time. The title takes from Zadie Smith's novel discussing beauty in light of race, how whiteness is equal to beauty.

You have also re-released 'Again', what made you look back on your first single?

Jacob: It sounds bigger, how we would play it live.

Steph: We have changed a lot since then, so we sound very different both in recording and live compared to when we first started.

Andrew: On Spotify, you want people to hear your music as good as it is live. So we tried to bring it up to date.

Aidan: There is nothing worse than going to a gig after listening to them on Spotify and being like 'that's not how you sound'.

How has lockdown impacted you?

Aidan: A lot of the ideas we had were in lockdown, it was almost a time to reflect.

Ben: It was a great feeling to perform those songs live finally.

What's next for Everything after Midnight? Quarter past midnight? And do you have any plans over the next year?

Aidan: More music, more gigs, more fun and then we'll steal your souls.

Jacob: The band calendar is about two weeks, we can't really look beyond a month because you're like 'I've got this whole week free' and then on the week you don't have room to breathe.

Steph: We would love to do a headline gig at the Fulford Arms or the crescent, or support a big band in a year though.

Everything After Midnight's latest single, 'In Beauty' is out now.

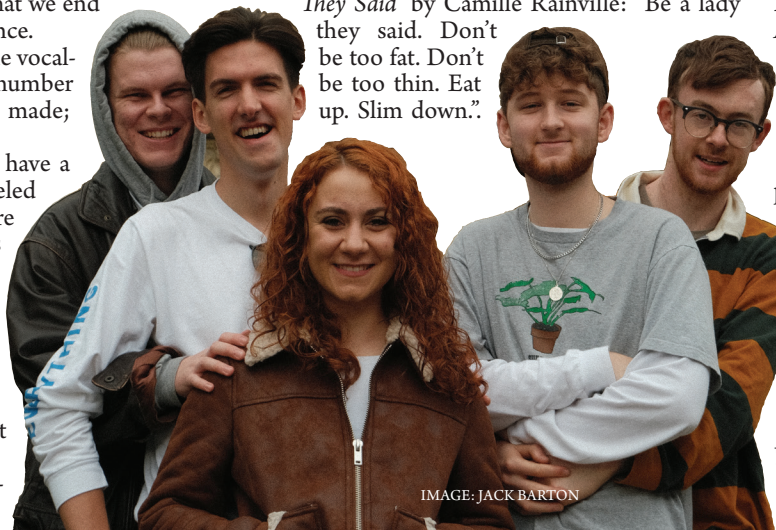


IMAGE: JACK BARTON

RIDING THE .WAV — NEGOTIATING THE REALITIES OF MUSIC MAKING

JAMES DRING SHEDS LIGHT ON SOME OF THE PROCESSES OF CREATING AND RELEASING MUSIC AS A YOUNG INDEPENDENT ARTIST.

As an artist, the most regular questions I receive tend to pertain to the lyrical content or release date of a track or an EP. Fans are always eager to know when the newest song will drop and friends love to guess what or who is my inspiration. What is interesting to me is that these are polar opposite ends of the creative process – the initial idea and the finished product. I receive very few questions about the practical journey of an idea from my brain to a mixed and mastered .wav file ready to be distributed across Spotify and Apple Music. So for this, my first article, I have chosen to focus on the seemingly unrecognised steps in the creative process in particular those most relevant to small independent artists. This article should provide some clarity to those aspiring to share their creativity to the world and shine a light on the real practicalities of making music that happen behind the scenes.

Much like finding a job, finding a technically equipped space to record your track can be as much about who you know as what you know. My first time recording in a studio was in 2020 before the pandemic with York rapper Kritikal Powers who I had simply come across and began interacting

with on Instagram. Despite the studio being a small room built into a garage, it was at this point that the dream became much more real. It surprised me how significant the atmosphere was in affecting my creativity and productivity and how almost sentimental I became for the little room where I brought my ideas to life.

Of course, many artists choose to record at home which does add a certain genuine rawness to the sound and vibe. It can form the start of an almost rags to riches tale for artists as they develop which audiences continue to enjoy and can relate to. I myself have created music at home however in the studio, perhaps more than the time spent writing, was where I enjoyed the most development as an artist becoming much more confident and willing to experiment with different styles. It was surprising how significant the step of finding a location was for work ethic and the path I took as an artist; it would be wrong to underestimate the importance of the environment in which you deliver your message. Recording in a studio offered me a strong bond with Powers and on-the-job education which I could never have learned from YouTube. I cannot stress the value of finding genuine mentors within the existing local music community. The knowledge they can share from their own experiences can help you to avoid their past mistakes, providing patience and perspective which you will likely

share with other artists in the future.

I was lucky enough to speak to Kritikal Powers for this article:

"Having been a recording artist for 15 years I recognise the value and importance of having a strong foundation when it comes to recording and access to the appropriate facilities. My advice to up and coming artists would be to try and find a studio that understands the sound you are trying to create and build a positive relationship with the engineers. I would also strongly recommend that artists learn about the recording process themselves and gain an understanding of what the equipment does. This gives the artist the ability to contribute to the recording process and suggest ideas that could enhance the end product."

As a final point, both for this piece and in terms of creating music, I feel not enough is said about the process of distributing music to virtual stores like Spotify and Apple Music. This is one area about which I can say I genuinely knew nothing – I had imagined the process similar to uploading a YouTube video. In reality, while still being a relatively simple, it took time for me to understand the pros and cons of services with random names I'd never even heard of like Distrokid and Ditto. There are so many opinions and reviews out there it did feel quite overwhelming for me as a new artist. I feel the best advice I could give would be to arm yourself with knowledge from reliable sources be it mentors, fellow artists or rated content creators online. Once you've selected a distributor and membership

much of the weight can be lifted. Now it really is as easy as uploading your banger and your stylish album art, picking a title and clicking 'send'.

Trust me when I say every step in this process is worth it. There will be complications and the first time it will probably feel like everything is taking forever but see it through until the end because there is no more satisfying feeling than seeing your album art on Spotify and blasting your new track through a speaker for the first time.



IMAGE: JAMES DRING

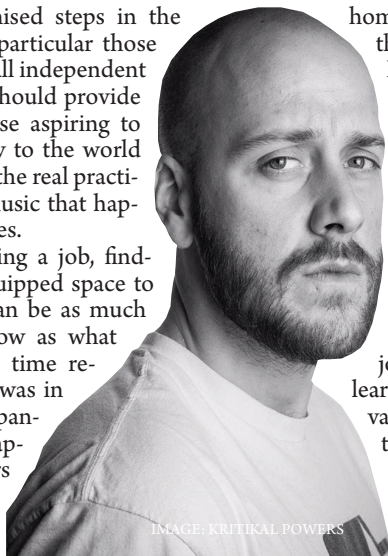


IMAGE: KRITIKAL POWERS

THE TOP CLUBBING MUSIC OF YORK

EMILY LAMB COUNTS DOWN YORK'S BEST CLUBS FOR MUSIC (IT'S NOT FLARES)

With the newfound freedom of lifted coronavirus restrictions comes the return of nightlife, the reopening of bars, clubs, and music venues. Many students are warmly welcoming the restoration of night out culture, but is it the same as it was pre-covid?

Are DJs sticking to what we know, or are they quite literally 'mixing it up'? Although York is not known for its clubbing scene, I thought it would be interesting to reflect on the music of its nights out.

After conducting very educational research, I have ranked the top clubs in York for the music they are playing in this recently unrestrictive world.

In fifth place, Popworld. Possibly aimed at an older demographic, Popworld plays a mix of timeless

classics and 90's and 00's cheesy pop picks. As the name suggests, Popworld plays one main genre of music, so if you're not into pop, it might not be the place for you! Although if the S Club 7 songs don't entice you, I'm sure the revolving dance floor will.

Ziggy's is both a new and old club in York, first opened in 1982, Ziggy's is returning this year updated and upgraded. Although it is reopening in the same listed Georgian Mansion, the music has been modernised, literally keeping in tune with the times.

On Wednesdays, Ziggy's main student night, different music genres are played throughout the club. There's an RnB and HipHop floor, then upstairs is where you can dance to cheesy hits, and there's even a gin bar which plays more mellow music for if you want

to chill out. The variation of music genres means there's something for everyone at Ziggy's!

In third place we have... Flares! Beware if you're vegan or lactose intolerant because the music at Flares is undoubtedly very cheesy, even cheesier than that pun! Every night is ABBA tribute night at Flares, so if you're into 70's pop classics, it's definitely the night out for you. Unlike other clubs, there's no variation between the music on the different dance floors. So, Flares might not be the best choice for a night out with a group where friends have differing music tastes. Nevertheless, if you enjoy the fun, only cringey if you're too sober, dance songs, namely the infamous Macarena and Saturday Night, which take you back to your year six Leavers disco, then Flare's will become your second home.

Second, but as some may argue 'the best', I've ranked Salvos. Renowned more so for its sweaty Sports Social Wednesday's rather than its playlist, Salvos generally relies on classic pop picks. The classic clubbing mix of well-loved

paired with popular chart toppers makes Salvos a go-to student night out. Unlike Flares, the differentiation of playlists between the two dance floors allows for more of a variation of music. The upstairs following Flares in its playing of retro and cheesy tunes, while the main floor downstairs sticks to the more stereotypical clubbing classics of any Rhianna song or Calvin Harris mix.

Taking the winning spot of first place we have, Kuda! Like Salvos and Ziggy's, Kuda plays different genres across the floors. The main floor playing classic clubbing dance mixes, and the Tikki bar tending to play RnB hits. It's this range of music which makes Kuda one of the most popular student nights out in York. Even if you don't enjoy Kuda's tunes, taking an Instagram in the Tikki bar's Campervan is a necessary requirement of being a student in York.



IMAGE: AMIR TOOSI



IMAGE: MORTAL KOMBAT SOUND

REVIEW

INJURY RESERVE

BY THE TIME I GET TO PHOENIX

JOE WATERS



As a wise man (Danny L Harle) once said, "I don't like music; I like the way music makes me feel." This distinction is incredibly important. It exposes a truth that some are unwilling to admit. There are no rules. Music is a conduit to sensation. It is successful when the juxtaposition of sounds is such that it produces feeling in the listener. The way those sounds are put together is only important insofar as it helps reach this goal. Whole schools of thought (and literal schools) have been built on reducing the creative process down to a certain set of rules: "correct" ways to compose or mix these sounds. Fundamentally, though, what is "correct" is what makes stimulates emotions in the listener. Nothing else matters. At all.

By *The Time I Get to Phoenix* serves as living proof of this. On previous projects, Injury Reserve

used experimental ideas in the context of hip-hop convention. On this album, the opposite is true. There is no trusty rhythmic floor to much of this music. It is burnt into, dissected, and reconfigured as a wall of sensory overload. Certain songs verge on losing all coherence, but they always tread the line. Even as the instrumental crumbles around you, there is always a riff, a melody, or a verse that hits. 'Superman That' is glued together by its central, autotuned lament. 'Ground Zero' has field-recording atmospheres and a disjointed, chromatic bassline. 'Footwork' and 'Smoke Don't Clear' provide just enough rhythm (in the flows and drums). These intact elements are made doubly powerful by the controlled chaos from which they arise.

In a similar way, the more scattered joints on here serve to contrast and elevate the tracks that utilise more established musical conventions of groove or beauty. 'SS San Francisco' and 'Wild West' use rock riffs in a contrasting manner, one is laid back and funky, the other is impressionistic and deconstructed. Opener 'Outside' is almost spoken word until the drums come in and rationalise it. 'Knees' uses a hypnotic Black Midi sample to create an almost blue-like feel while 'Postpostpartum' is just a very well-produced, woozy hip hop track.

The release of this album has

justifiably shadowed by the death of Stepa J Groggs - one third of the three-man weave that is Injury Reserve (along with Parker Corey and Ritchie with a T). This context brings a lot of external emotions to experience. It also informs some of its most heartrending moments. Yet, the album can stand apart from its circumstances. Everything you need is contained within the music. 'Top Picks for You' is a hard-hitting portrayal of grief, simply because of the way Ritchie skewers the quotidian specifics of living with loss. The gorgeous plummeting melodies in the background make this monologue doubly powerful.

Sometimes the 21st century musical landscape can feel terminally postmodern, with most artists merely tweaking the sounds of previous eras. On *By The Time I Get to Phoenix*, however, the sounds are so often bracingly new and different. This really is a new direction for

hip hop, and I hope it inspires other groups to embrace deconstructed, overloading sounds. Really, though, what makes it pop is the great songwriting that goes with it. From the combative bars on the opener to the melancholy poetry of 'Knees,' this album has heart. It is emotionally experimental, not impersonally so. For a work borne partly out of tragedy, it also ends on a bracingly warm and cathartic note. The soaring Eno sample and fizzing beats on 'Bye Storm' have a quiet resolve about them. I was brought to tears. On this album, in the midst of tragedy, Injury Reserve are rewriting the rules of music.



IMAGE: INJURY RESERVE

PARIS TEXAS

A HIP HOP DUO TO WATCH

LOUIE PASTEL AND FELIX ARE A NEW AND MYSTERIOUS LA DUO WHO BURST ONTO THE SCENE WITH THE DEBUT SINGLE 'HEAVY METAL'. THE GRUNGY SOUND MERGES HEAVY ROCK WITH ANGRY, PUNK RAP VERSES.

WITHIN MONTHS OF THEIR FIRST SINGLE, THE PAIR HAVE SOLD OUT A HEADLINE SHOW IN LONDON, AND ARE TOURING WITH BROCK-HAMPTON.

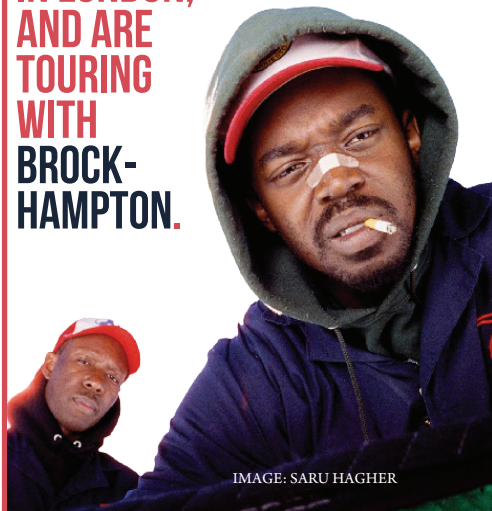


IMAGE: SARU HAGHER

SHIT RAPPED

CATCH A THROATFUL FROM THE FIRE VOCAL, WITH ASH AND MOLTEN GLASS LIKE EYJAFJALLAJÖKULL, THE VOLCANO OUT OF ICELAND, HE'LL CONQUER AND DESTROY THE RAP WORLD LIKE THE WHITE MEN

- GUV'NOR



IMAGE: STONES THROW RECORDS

FILM & TV TEAM RECOMMENDS:
TOP 5 COMING OF AGE
FILMS

THE 400 BLOWS (1959)

The 400 Blows is a short, tumultuous ride that will effortlessly lull you in through its black and white photography and a killer lead performance.



IMAGE: LES FILMS DU CARROSSE

ROCKS (2019)

Starring mostly non-actors and industry beginners, it's the rawness of their performances that ultimately makes Rocks such a touching account.



IMAGE: ARROW FILMS

DONNIE DARKO (2001)

Kelly's 2001 cult classic diverts from the genre by telling a strange story of quantum mechanics, supernatural happenings, and predestination.

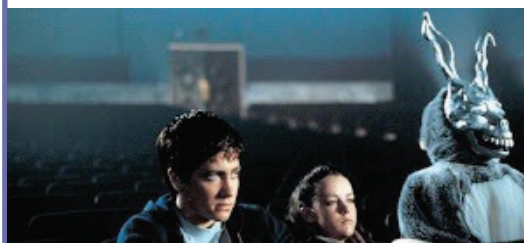


IMAGE: MOSFILM

COME AND SEE (1985)

Based on the real-life devastation of Belarus, director Elem Klimov offers an uncompromising depiction of war.

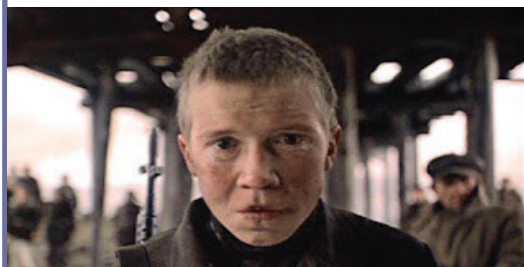


IMAGE: MOSFILM

SONGS MY BROTHERS TAUGHT ME

Zhao combines immersive camerawork with authentic performances to achieve a film about sibling love and the lives of Native Americans.

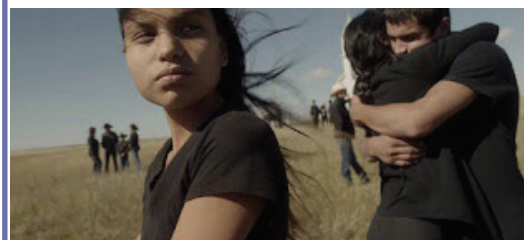


IMAGE: KINO LORBER

ATYPICAL PERFORMANCES: REINVENTING ACTORS

CAVAN GILBEY LOOKS AT THE PERFORMANCES THAT REINVENTED THE STARS BEHIND THEM

A wiser person than all of us once told the world that when opposites attract, they have great results; north and south sticking together, mature and immature people bonding, David Lynch and a touching story about a man on a lawnmower resulting in a Palme d'Or nomination. But the power couples that matter the most to us today are the pairings of actors with projects that are antithetical to what an audience knows them for. These always seem attractive to a certain kind of audience because of their otherness; it's an interesting advertising draw when you see 'ACTOR AS YOU'VE NEVER SEEN THEM BEFORE' slapped on a poster or trailer. However, the sad fact is that general audiences don't often see these performances because they are usually in arthouse or indie movies that don't have the same mass appeal. We know Adam Sandler as the funny everyman because those are the movies that get wide distribution, so seeing him turn up in a Safdie Brother's crime thriller, namely *Uncut Gems* (2019), is a huge and pleasant surprise. This dynamic can be a double-edged sword, however; we can't have the surprise of an atypical performance without the film being restricted to a more niche, rather than mainstream, audience. In other words, these performances are more visible in projects with more creative freedom, where the director's vision sees a typecast actor as having unrealised potential.

The earliest example of this trend can be traced back to the final days of silent cinema when the 'talkie' - the first films that used diegetic sound - was becoming more and more popular thanks to hits like *The Jazz Singer* (1927) by Alan Crosland. Films stars of the time were henceforth forced into adapting their own performances in line with these technological developments. Many stars of the silent screen made the jump into this new and exciting medium, although it was also common for careers to come to a rapid end during this transitional period. Stars like Wallace Beery, Laurel and Hardy, and Janet Gaynor all survived this period of being forced to play against their type and open their mouths. Greta Garbo, however, was by far the most successful actress to benefit from this transition to sound; if anything, it elevated her star status and made her more popular than ever thanks to her debut 'talkie' *Anna Christie* (1930), which bagged her an Oscar nomination for 'Best Actress'. The film was marketed with the tagline 'Garbo Talks!' which further proves that audiences are drawn to the very novelty of seeing their favourite stars break their preconceived mould. Although, when considering films of this age you must approach the transition with knowledge of its significance; the idea of an actor playing against preconceptions is no longer punctuated by these major shifts in cinematic culture. Perhaps Garbo and her transitioning peers, and this is not to take away from the skill of these classic performers, are only praised for their breaking of the silent image because of the dramatic changes in how films were being made.

Would these actors be as well regarded now if they had never had to make that jump between film mediums? Could this adored

atypicality be merely a result of audiences being swept up in the birth of Hollywood's 'Golden Age'? We will never know for sure, but what we do know is that it can be considered the birth of audiences' fascination with unconventional roles.

Nowadays, comedians turning serious is perhaps the most common example of this article's particular criteria. With this in mind, it would be best to kick off by having a look at some of the best examples and why they are so spectacular. One of the most unexpectedly emotive performances from a comedian came from Jennifer Aniston in the underrated 2014 drama, *Cake*, from director Daniel Barnz (Phoebe in *Wonderland, Beastly*). The film follows Aniston's Claire Bennet as she deals with the suicide of her close friend and grapples with her own personal tragedy. Upon its release, *Cake* was somewhat maligned by critics. Most would agree, however, that Aniston gave a career-best performance as a woman tortured by obsession with her friend's death and the spiral into alcohol and drug abuse triggered by it. The scene with Aniston where she attempts to give the group therapy leader a bottle of vodka is undercut

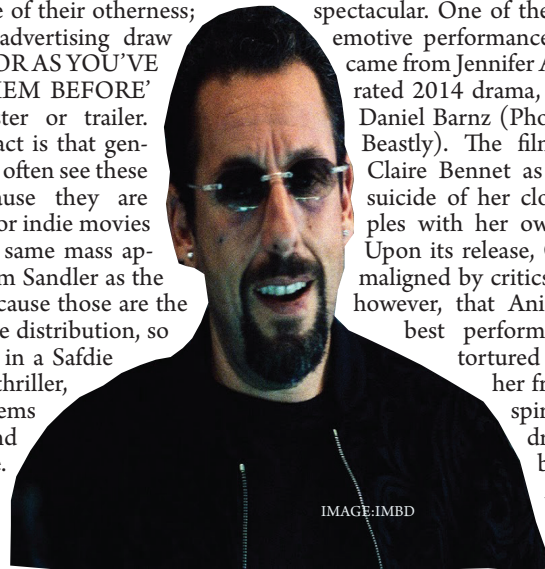


IMAGE:IMBD

by an overwhelming loneliness; she obviously struggles with the passive aggressive tolerance of the therapist and so her lines are delivered with suitable shakiness. Even the more optimistic scenes, such as when Claire accepts the help of her physiotherapist at the pool, are given deeper emotional depth thanks to Aniston's very moving portrayal of anxiety and self-destruction. The former *Friends* star has the star power to attract even the most casual of viewers, so her immensely emotional (and very underappreciated) turn here came as a real surprise to everyone and proved that a moving performance can come from the most unexpected of places.

On the flip side we have a comedian choosing to play a role of a more sinister nature. It is hardly uncommon to see comedians playing villains, but it often comes with a certain context. These roles are usually reserved for family-friendly, more camper films (see Charlie Day in 2018's *Pacific Rim: Uprising* or Tiffany Haddish in 2019's *The Lego Movie 2*). In more serious projects, however, the same comic performers can frighten and shock the viewer due to their dramatic transformation. Robin Williams is no outsider to mature roles, playing the emotional heart of Gus Van Sant's *Good Will Hunting* (1997), but *One Hour Photo* (2002) is a real highlight of this side of his filmography. Williams plays the initially charming Sy 'The Photo Guy' Parrish whose daily life consists of developing photographs for a local department store, and enjoying casual conversation with the Yorkin family that frequents the store. When we first enter Parrish's sparsely furnished apartment, we begin to get a true sense of who this lonely figure is, and when we cut to the wall of Yorkin family photos, it finally clicks that this man is potentially dangerous. Williams captures Sy's obsession with this family through an almost childlike naivety as he simply assumes himself privy to everything they do, believing himself

to be more than just the 'photo guy'. We get our first sense of his emotional fragility once he loses his job and screams at the manager, threatening him with photos of his daughter as he enacts his long-winded revenge on the people who have hurt him. Williams' crowning moments as Parrish come in the final act of Mark Romanek's thriller; tracking down the adulterous Will Yorkin to a hotel room and forcing him and his mistress to be his models in a sick photography session, where Williams frightens with a calm authority which is almost paternal in tone. Williams ends the film with a monologue in which he is disgusted at what he's done to his 'children', a harrowing reminder that this is an actor who can truly achieve a performance that will chill you to the bone.

Aside from comedians, the other class of actor that is not usually expected to deliver a serious performance is the child star. There is a snooty assumption from most audiences that once you've been in something akin to *Twilight*, you'll mostly star in complete cross for the rest of your career, but that isn't always the case. Most of these performers go on to be in interesting projects that capitalise on and subvert their popular image; Daniel Radcliffe alone has been in such a weird range of films that his career deserves its own thesis. The one who has arguably succeeded most from this trend has been Robert Pattinson, who became a household name thanks to his turn as *Twilight*'s Edward Cullen, but is now lauded as a star of the arthouse scene. You can pick any number of films that feature him 'playing against type', including 2017's *Good Time*, but the one that sticks out the most is Robert Eggers' *The Lighthouse* from 2019. Pattinson's breakout performance as Cullen was often quiet and reserved, resulting in his typecasting as the awkward but well-meaning love interest in films like *Water for Elephants*, or as the snarky upper class lead in *Cosmopolis*. But *The Lighthouse* allows Pattinson to just let it all out and play a character full of guilt, anger, and frustration; he's a volatile individual who beats up seagulls and tries to gain power over the dominant lighthouse keeper played by Willem Dafoe. Pattinson captures the Promethean struggle perfectly with the way he slowly bottles up rage across the opening acts of the film before exploding in the final third as he buries his friend alive and realises that the knowledge he's been seeking the entire film has amounted to nothing.

With the exception of Garbo, none of the actors discussed have received Academy nominations for these roles and are seldom talked about in relation to their oeuvre, aside from Pattinson who currently enjoys a career revitalisation and has managed to stop himself from being typecast as Edward Cullen-type romantic leads.

Perhaps that will change in due time. In each case, these typecast performers break conventions and push themselves into offering another, unexpected layer of their talents. Once

you have watched these performances, you'll want to see these actors pushing themselves on a more consistent basis. At the end of the day, everyone loves an underdog story.

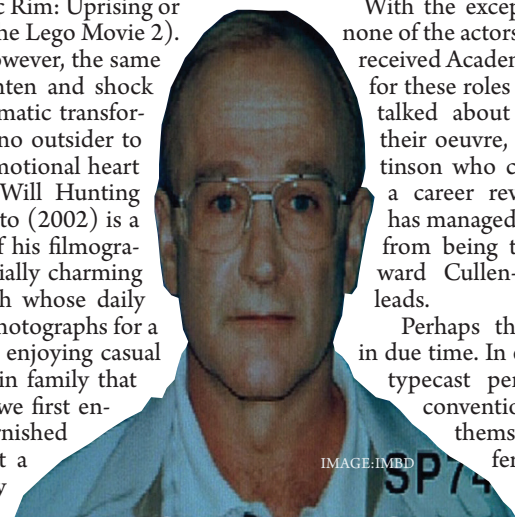


IMAGE:IMBD

“WOMEN ARE BORN WITH PAIN BUILT IN”: FLEABAG’S LOVE LETTER TO MODERN FEMINISM

CAMILA PONCE HERNANDEZ ANALYSES THE INEXORABLE RELATIONSHIP BETWEEN PHOEBE WALLER-BRIDGE’S META-COMEDY AND CURRENT FEMINIST DISCOURSE

Who is Fleabag? She answers this herself: “I’m a greedy, perverted, selfish, apathetic, cynical, depraved, morally bankrupt woman who can’t even call herself a feminist.”

Throughout the show, Fleabag proves these traits several times over — yet her poise, charm and dark wit make her an utterly compelling protagonist. Though her decisions are, more often than not, poor and uncalculated, Fleabag doesn’t force us to feel any sort of way. Despite the cleverly cut-off jokes and Waller-Bridge’s signature contorted face of amused disgust (you know the one), there’s an alluring yet twisted autonomy that our ‘narrator’ possesses. At the core of her character is the unrelenting expression of the ribald, aggressive and independent behaviour that women, in real life and in television, are discouraged to display. In fact, Fleabag is not a ‘difficult’ woman after all — she is just real.

Although fans come to the show time and time again for the funny antics and quick-witted asides, the untethered intimacy between Fleabag and the camera (and also men) is what makes her seem like a redeemable character. Working as both a comic relief and as an intimate confessional, it seems like the perfect, self-aware technique. And though these devices have long been gathering the dust of cliché and don’t seem that

effective on paper, Waller-Bridge somehow finds a new way to make them flourish on screen.

Breaking-the-fourth-wall is a trope that has been used primarily as an extension of a screenwriter’s limited male perspective. Think of film and TV’s famous examples of to-camera asides: Ferris Bueller, Annie Hall’s Alvy Singer, American Psycho’s Patrick Bateman, House of Cards’ Frank Underwood. Of course, there have been some female-driven narratives carried out through the agency of a main character voice, such as in Clarissa Explains It All and Sex and the City, but in these their dialogues read like a hollowed-out email from a female colleague.

However, Waller-Bridge doesn’t stop here in her revolutionary journey to deface every detail of conventional television from their macho origins. Fleabag, and we are not eased into this at all, has a considerable sexual appetite. Writing for The New Yorker, Nussbaum adds that “her libido feels punishingly theatrical—she’s addicted to the ‘drama’ of sex, its awkwardness and cruelty, detumescing intimacy whenever it emerges from the bedsheets.” This is another clear way in which Waller-Bridge pits femininity against its own system, a system that our protagonist is always trying to game. “I

want someone to tell me what to believe in, who to vote for, who to love and how to tell them.” Fleabag remarks snarkily at one moment. As well as more satirical statements like this one: “If you rid a woman of her head and limbs you can’t really expect her to do anything other than roll around.”

Waller-Bridge’s desire to challenge our relationship with Fleabag is evident in the second series, which shifts beyond raised eyebrows, smirks and exposition. The fourth wall device is still an important part of the narrative structure, but its role expands beyond an extended conversation between character and audience. We are no longer her only source of salvation. She leaves the camera resting on the frame of a bus-stop, and we are left feeling unwanted, unneeded. We have served our purpose.

In a conversation on BBC Radio 4 Woman’s Hour, Waller-Bridge detailed Fleabag’s ‘vulnerable’ relationship with feminism: “She doesn’t understand the rules of it.” she says. Yet, “she knows in her bones that it’s the thing she wants to be and she wants to identify as a feminist but she feels like she’s letting feminism down all the time.” The screenwriter herself stated that even she feels “slightly frightened by the nuances [of feminism] and that there are traps out there.”

Despite this undercurrent of anxiety surrounding feminism, there is nevertheless a hopeful potential to the ‘bad feminism’ Fleabag half-jokingly subscribes to, portrayed in both her and Waller-Bridge’s belief systems. For what appears to be a quintessential ‘bad feminism’

in the first season slowly reveals itself, in the second, to also be a mesh with a kind of humanism. In this shift, Fleabag brilliantly bridges the two, conjuring up humanistic questions of meaning and existence while also revealing humanism’s limits, forever distorting it with the ‘badness’ of feminism. Such a hilariously flawed and outrageously female character as Fleabag herself may be, these two important components are what make her the perfect imperfect human for voicing the struggles of what it means to forgive ourselves for self-destructive tendencies.

But what makes the rest of us, with our socially-mediated outward glances, so different from her? Everyone else in Fleabag’s life is pretending as hard as she is, after all, just without an audience to talk to. We can never tell what anyone is really thinking, and we will never really know who ‘we’ are to Fleabag. Perhaps it is when she stops talking, dissociating, becomes less isolated from herself, out of the

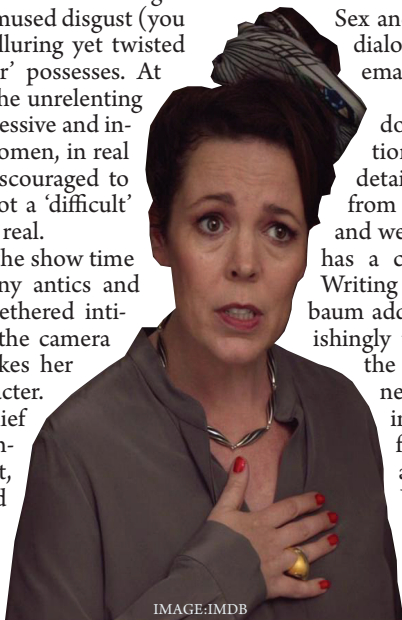


IMAGE:IMDB



IMAGE:IMDB

REVIEW: ‘CLICKBAIT’, NETFLIX’S NEW MINI-SERIES THAT LIVES UP TO ITS NAME

SOPHIE NORTON ON WHY SHE WOULD THINK TWICE BEFORE CLICKING ON THIS NEW MURDER MYSTERY AGAIN

The original miniseries opens with the Glass Animals upbeat hit ‘Tangerine’ playing over shots of the main characters’ family home. Five minutes in and we’ve already seen a birthday dinner end in tears, a club scene complete with a broken phone, and an unknown pill seductively ingested on the kitchen floor with a yoghurt spoon. Our first impressions are: quirky young-adult drama featuring reassuringly-relatable characters and events. But boy, were we wrong.

The series comprises eight episodes, each of them showing the perspective of a different character. Beginning with ‘The Sister’, we follow Pia Brewer as she picks herself up from clubbing the night before and arrives at work, only to be shown a video posted online of her brother Nick looking scared and bloodied, holding a handwritten sign that declares: ‘I abuse women’. What follows is a race against the clock, with another handheld warning that ‘at five million views I die’, acknowledging the “internet equals danger” subtext, and acting as the initial

circumstance that brings media attention to the video. Crime investigations take place, and we wait for the detectives to catch up with basic facts. The signs are in Nick’s handwriting. Nobody can reach him. And no, he doesn’t have a history of domestic abuse. In the age of the #MeToo movement, the TV industry has had its fair share of dramas (including another Netflix limited series ‘Unbelievable’ from 2019). It’s a delicate subject matter, but here it feels like a superficial plot thickener, giving a mere illusion of a multifaceted storyline.

Unlike its precursors: films like David Fincher’s ‘The Social Network’, and more recent, well-received internet dramas like ‘The Circle’ and ‘The Social Dilemma’, the accuracy of online existence felt off. Online communication is fundamental to the thriller’s plot development, yet the basic internet search browser, imitation dating websites, and even the online messaging conversations felt outdated and patronising in their simplicity (and don’t get me started on the cringe-worthy abbreviations used by Ethan, Nick’s eldest teenage son.)

It’s an attractive cast, with Adrian Grenier playing central character Nick, and Zoe Kazan and Betty Gabriel as his sister and wife respectively, both of whom like Nick more than each other, and so have to overcome their differences in order to help with the case. Kazan is well-suited to the young,

attractive central character role, having previously starred in rom-coms like ‘The Big Sick’ and ‘What If?’. Her punky and headstrong character, Pia, seems the most likely candidate to ignore police protocol and dive into the case herself - which she does, but only to an extent.

I’m a sucker for a whodunnit with a good plot twist and that was exactly what I was given. If anything, Netflix’s downfall was containing the storyline to a short miniseries that exhausts all main narrative possibilities, but fails to follow the tantalising subplots that were dropped in our laps then left to die with no follow-through.

Examples of this begin before the main plotline is introduced, when Pia matches with Detective Roshan Amiri on a dating website, although his profile identifies him under a different name. Pia later comes face-to-face with Amiri when he is assigned to her brother’s case. Cue the sexual tension. However, with the exception of some awkward almost-interactions and an unprofessional volume of phone calls exchanged between them, the relationship remains in the grey zone. Static, boring: either way, there’s no development. Ignoring that failed subplot, Amiri’s use of an online pseudonym sets the pretense for a lot of the action to come. Or it could have, if the writers had made it a bigger focus, by exploring the effects on his relationship with Pia, or even his own self.

Without the addition of any fully-

formed subplot the thriller remains simply that; a two-dimensional (and frankly unrealistic) tale of the woes and dangers of the internet when misused. As the subject was killed off pretty early on, there was also no room for a redemption arc and, if anything, what really stuck with me was how quickly his friends and family were to write him off. By the end of it, I felt sorry for the bloke.

Each episode began with the promise of a new backstory, but I think Australian creators Tony Ayres and Christian White had bitten off more than they could chew. You’d expect complex backstories complete with suspicious behaviour and ulterior motives to accompany the range of narrators, yet each one was cut short before it had time to properly begin. The red herrings were believable at first, but became tenuous at best, with references that made you want to kick the screen in frustration at the characters’ obliviousness. When all is said and done, the experience lived up to its name - another Netflix series that I’ll think twice about before clicking on again.

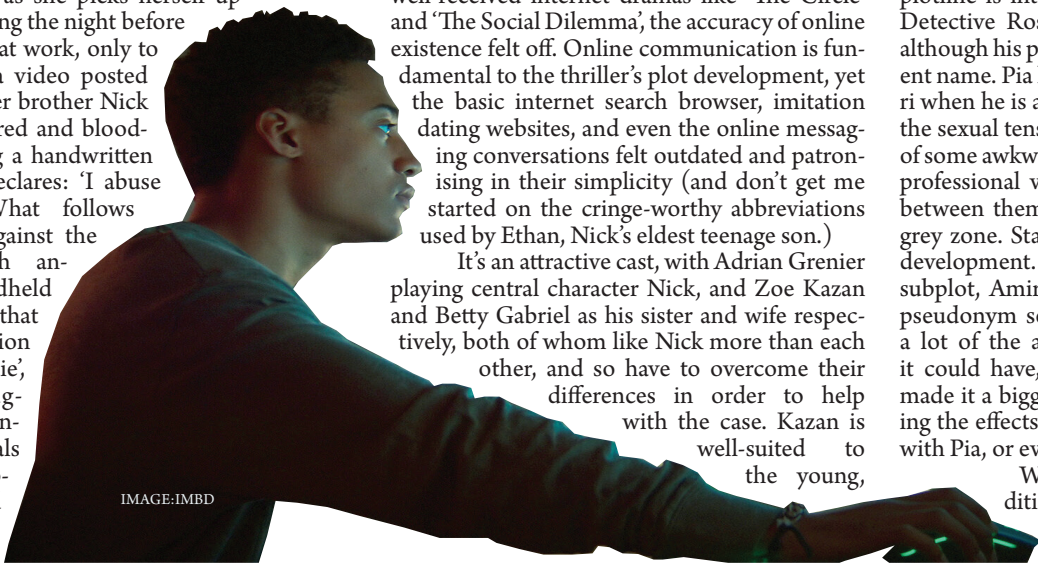


IMAGE:IMBD

IMAGE:CANAL+

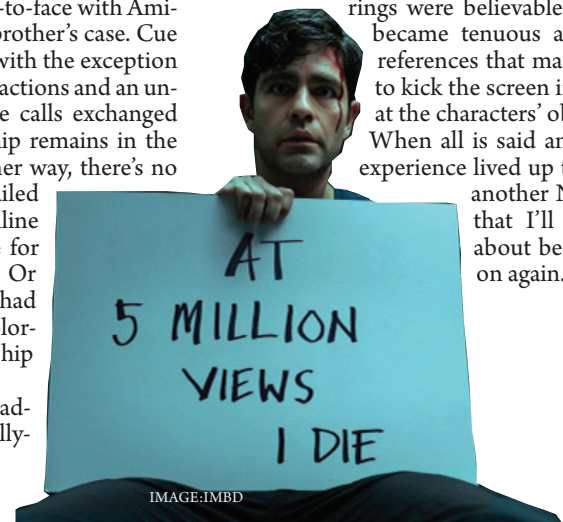


IMAGE:IMBD

FASHION PIECES, POLITICAL STATEMENTS AND PERSONAL EXPLORATION

ABI RAMSAY EXPLORES THE GLAMOUROUS OUTFITS, POLITICAL OUTRAGE AND ACTS OF SELF EXPRESSION SEEN IN THE 2021 MET GALA

The medium is the message. These are the words that have been reiterated time and time again after this year's delayed Met gala, as many publications and individuals have discussed the displays of political and personal messaging at the world renowned event, for the one percent. But when did the Met gala become a place that displayed political statements instead of fashion statements? Does this change in tone reflect a generation who are more aware of a need for change?

Since 1948, the Met gala has been a celebrated affair. Fashion publicist Eleanor Lambert created the Costume Institute Benefit at this time; a prestigious midnight meal that soon became the party of the year. In 1970, the then editor and chief of Vogue, Diana Vreeland joined the benefit as a consultant, until, in 1995 Anna Wintour took over what has since become known as the Met gala; an event which usually takes place on the first Monday in May, and allows for designers to push the boundaries with their creations, modelled on celebrities, and shared with millions worldwide. The Met Gala is also considered to be a fundraiser for the Metropolitan Museum of Art's Costume Insti-

“How do we inject urgent conversations of race, class, climate and justice into an event that is one of the largest spectacles of excess in the world

tute, marking the opening of its annual fashion exhibition. Each year, the Met gala has a theme, allowing both the outfits and the interior of the Met to be moulded to a specific genre, displaying different and bold concepts to be shared with the public via the medium of fashion. Due to the esteemed nature of the event, all eyes are watching, meaning much of the fashion is scrutinised and critiqued by journalists, other designers, youtubers, and students, such as myself.

In the past, the Met gala has explored themes such as 2019's 'Camp: Notes on Fashion', 2003's 'Goddess: The Classical Mode' and my personal favourite, 2018's 'Heavenly Bodies: Fashion and The Catholic Imagination', which saw divine and rich outfits embellished with intricacies and class. After 2020's theme of 'About Time: Fashion and Duration' was postponed indefinitely due to the pandemic, eyes turned to the Costume Institute to see what the 2021 reboot would be themed around, which, in typical American style, turned out to be America. This year, the theme was inspired by the question "who gets to be American?",

with over 100 pieces from American designers helping to display 'In America: A Lexicon of Fashion.'

Many designers went for an old Hollywood approach, with Billie Eilish, Megan Thee Stallion, Yara Shahidi and Kendall Jenner being just some of the few inspired by the Hollywood classics of Marilyn Monroe, Audrey Hepburn and Josephine Baker. Some went for a more relaxed approach, with Timothee Chalamet sporting converse and tracksuit bottoms, to highlight the comfort, and sometimes laziness, of American fashion. However, due to the theme encompassing America, a country with a complex history, we also saw a fair share of political designs, with AOC's "tax the rich" dress causing the most controversy.

Alexandria Ocasio-Cortez, more commonly referred to as AOC, is a US democratic representative for New York's 14th congressional district. Although she has only been a representative since 2019, she is known for her activism in climate change, medical care for all and minority representation. This was her first Met gala, and since the event on 13 September, she has hit the headlines time and time again with her dress and fashion statement.

Her dress – designed by Aurora James, founder of the 15 Percent Pledge, which compels retailers, such as Sephora and Vogue to donate 15 percent of their inventory to black owned businesses – was actually a rather simple gown, compared to some of the extravagances shown on the red carpet. Her design of a wool jacket dress with an organza train, was relatively plain from the front. However, when turned around, the words "tax the rich" had been emblazoned on the back in large red font. Taking to instagram, Cortez put forward a question to her followers, following on from the reception of her dress. Here she asked "How do we inject urgent conversations of race, class, climate and justice into an event that is both one of the largest spectacles of excess in the world, yet takes place in and benefits an institution that serves the public?"

And it is true. Since the event, both Cortez and James have received a lot of backlash from her dress, particularly from republicans and republican publications. Donald Trump Jr tweeted soon after the event "What makes @AOC a bigger fraud – the 'tax the rich' dress while she's hanging out with a bunch of wealthy leftwing elites or the lack of masks after spending the past 18 months as one of the biggest authoritarian mask Karens in the country". Of course, if Trump Jr had researched the event, he would know that you would not be able to attend without receiving both vaccinations, and that precautions were put in place to make the event as Covid secure as possible. However, his outrage at her dress,

and the crowd her dress was on display to, was an outrage felt by many.

One of the biggest causes of outrage was the fact that a ticket to the Met gala costs \$35,000; a surefire indication as to if someone has a disposable income. Cortez was quick to address this however, stating that 'NYC officials are regularly invited to and attend the Met due to our responsibilities in overseeing our city's cultural institutions that serve the public. I was one of several in attendance. Dress is borrowed.'

It was also for that reason that James and Cortez decided to share the message at the Met gala. In an interview with The New York Times, James stated that "I think it is quite smart to deliver a message directly to the people that need to hear it...ultimately, what she [Cortez] is saying is that the one percent need to



IMAGE: HUGO SCHLIEDER

of your personal views surrounding AOC's dress, James and Cortez have shown that there really is no such thing as bad publicity. Even with thousands critiquing her dress, conversations are still being started all over the world about tax and the pay gap. Millions of people have googled AOC since the Met gala, exposing her ideals and activism to people she wasn't able to reach previously. Whether it is love or hate, the dialogue is there surrounding tax, getting politics who may So, could forward to share messaging? said, the message, and effective



IMAGE: REGAN VERCUYSE

people interested in political and personal fashion be the way forward to share this proved to be for her. After all as Cortez said, this is the medium is the message. Dutch you-Nikki de Jager, commonly known as Nikki Tutorial used her dress what is important to be black-into coming out as der in 2020, de gone on to be vtrans rights, often ing the trans flag in her Met gala, which also be her first Met, was with her dress paying, Marsha P Johnson, a ure in the Stonewall helped to pave the of the transgender

community.

Broadway actor Jeremy Pope, used the event as a reminder that America was built on the backs of enslaved black people with his outfit honouring their memory, and reminding

“When did the Met gala become a place that displayed political statements instead of fashion statements?”

people of the torture that faced many. His outfit, styled by Juliann McCandless, was made entirely of cotton, complete with a Broadcloth Picking Sack. He took to Instagram, writing "they planted seeds of beauty, tended to fields with unspeakable strength, & harvested a kind of excellence that would outlive them for centuries. So that we could one day stand up, stretch towards the sun, & tell their story."

19 year old Quannah Chasinghorse, an indigenous model and activist, also used the Met gala's theme to expose the more controversial parts of American history. Embodying her indigenous ancestry of Hän Gwich'in and Native American Oglala Lakota, Chasinghorse's outfit designed by Dundas X Revolve celebrated her history, with authentic Navajo jewellery from her aunt, and a gold cut out gown. Her simple makeup highlighted her Yidjiltoo; traditional Hän Gwich'in face tattoos, which symbolise overcoming generational and personal traumas. Taking to instagram, Chasinghorse, like Pope, paid recognition to those who had come before her stating "I was able to showcase beautiful TRUE (native) American culture. I didn't not celebrate American independence (nor will I ever), I celebrated my indigenous bloodlines'."

With a theme like "In America: A Lexicon of Fashion", it is important for fashion to encompass all parts of American history. Many took the simple approach of highlighting great actors and actresses that came before, with old Hollywood dresses and simple black tuxedos. However, a more important use of the event was to highlight American history, with de Jager, Chasinghorse and Pope being just some of the few to show the violence and torture which lead to America being what it is today.

Other designers and celebrities chose the more political approach with Cara Delevingne, Carolyn Boshier Maloney and Alexandria Ocasio-Cortez using their outfits to highlight areas for change; places where America could still do better.

With the Met gala becoming such a watched event worldwide, it is important to utilise the scrutiny to discuss and display areas that need change, or more historical recognition. The medium can be the message, and with social media becoming such a prominent part of where people find their information, it is key that celebrities continue to use their influence for good. All I can say is I'm excited to see how many celebrities and designers follow in the footsteps of those from this year's Met gala, to further expand the messaging behind 2022's continued American theme of "In America: An Anthology of Fashion."

GROWING GAMES: CHICORY AND MINUTE OF ISLANDS

JAMES LEES EXPLORES THE DARKER SIDE OF GAMING THROUGH TWO NEW RELEASES

Games have long since grown up. For some years they have been able to deal with adult topics, and I'm not talking about sex and violence. The troubles of being a young adult returning home have been explored in games like *Little Red Lie* or more famously in *Night in the Woods*, horrific personal tragedy in *That Dragon and Cancer*, or saying goodbye like in *To The Moon and Spiritfarer*.

One of the most common topics for games is mental illness and health. It's a pretty obvious topic to choose – all the metaphors of 'the dark dog' or encroaching darkness can easily be made manifest as enemies which you can then overcome by not-so metaphorically beating the snot? out of them. This has not, however, always been successful. Even heavy hitting indies such as *Fractured Minds* or *Sea of Solitude*, rather bungled their attempts resulting in confused abstraction, obviousness to the point of hilarity and ultimately bad games.

So, it's in this context that two new games *Chicory: A Colorful Tale* and *Minute of Islands* have been released, each with a more

subtle and earnest attempt at dealing with mental health than some of those that have come before – whilst both also attempting to offer actual gameplay.

Minute of Islands is by far the weaker of the two. It offers a stunning art style that deliberately invokes a children's picture book but is filled with dark and disgusting images. But once you get past the first meeting with the giant 'Stefan' and the screen filled with a beached, rotting and fungus-infected whale, it offers little more to shock or surprise. *Chicory* uses a much simpler line art for everything from the buildings to the characters – again in a fairly deliberate childish way which also twins well with your ability to colour in everything and anything at will. The art style leaves less of an impression but can far more easily draw your eye to details which get lost in the colour explosion with the other title.

Chicory also offers much better gameplay – a kind of *Zelda* style puzzling using your increasing painterly powers which can be fun, if a little simple, even when doing the harder optional routes for goodies along with a handful of fun side activities to keep mixing things up. *Minute of Islands* on the other hand, has only simple, floaty platforming and never truly expands beyond moving from point A to point B with the collectables. It offers no more challenge other than walking out of your way to find them and only rewarding you with unin-

teresting snippets of information which route you in place as they try to fill out the main character Mo's back story.

The interesting crux of the games though, is perhaps how they deal with mental health. It's here where *Minute of Islands* shows its strengths. The artwork alone is enough to give anyone attempting to analyse it material enough for an essay. Mo's journey starts as an important mission but eventually reveals itself as a doomed, stubborn quest that should long since have been abandoned. However, it is the complex metaphorical layers of Mo's journey that really speak to the theme of mental health.

Meanwhile, *Chicory* uses formless darkness to explore mental health issues. The land is threatened by a physical manifestation of the negative feelings of all the mystical wielders of the paintbrush that you are handed, as the titular character sinks into a deep depression. In coming into the power of being a wielder you must work alongside the depressed former wielder and work not only on their problems but also your own by both emotionally growing through talking and understanding but also the occasional paint brush centred combat.

Overall *Chicory* forms a better game. Although it may not match the depth, subtlety or wow factor of *Minute of Islands*, it is simply more engaging to play. Both offer a better experience than many of the offerings that came before them but it's pretty obvious which one is more likely to call me to return to it when I feel the need to explore mental health through a game.



GAMING TEAM RECOMMENDS: UPCOMING RELEASES



From triple A titles to indie games, here are our most anticipated titles!

FIFA 22 (01/10/21)

FIFA has long represented the best football game on the market. From casual games with friends to competitive esports, you'll be hard pressed to find a gamer that doesn't own at least one iteration of the title. FIFA 22's release is almost upon us with what has been advertised as a 'complete rework' to gameplay. Grab your controller and head to the virtual pitch!

BRILLIANT DIAMOND AND SHINING PEARL (19/11/21)

Longtime fans of the pokemon franchise often remark that the new pokemon titles lack the nostalgia of their childhood playthroughs, whether that's because of the move to 3d models or the removal of the gym badge system. One thing is for sure, fans of Diamond, Platinum and Pearl can relive their childhood this November!

KNIGHTS OF THE OLD REPUBLIC (RELEASE DATE PENDING)

The classic and extremely loved Bioware RPG classic *Star Wars Knights of the Old Republic* is receiving a long-awaited remaster. The remaster was announced at PlayStation's 2021 Showcase. Little detail was shown but the remaster has been in the works for a "little while". A release date has yet to be announced. Despite the original game being an Xbox original exclusive, the remaster will be a PS5 and PC exclusive intailly. Finally, *Star Wars* fans' prayers have been answered!

CHERNOBYLITE (01/10/2021)

Chernobylite is a science fiction horror title that takes your decisions into account when forging your path of progression. Play as a physicist, one of the Chernobyl Power Plant's ex-employees, and investigate the mysterious disappearance of your beloved. But watch out, you're not safe by any stretch of the imagination. With the game's release almost upon us for a moderate price of £29.99 pick this title up on Xbox or Playstation.

NEW RELEASE REVIEW: YUONI

ADAM FROST ASKS WHETHER YOU SHOULD BUY YUONI THE LATEST HORROR RELEASE

Warning: This article will contain a few spoilers for the game, but not anything that will ruin your experience, if you want to, treat my review as an insight into the game before you buy it.

Yuoni's official description:

"Ai is a grade-schooler in 1990s Japan who is about to realise just how isolated she is. Forced to play children's games in a world of never-ending dusk, Ai is hunted by otherworldly entities as her life hangs in the balance. When these horrors begin to bleed into the real world, Ai must accept that she has only three choices: hide, run, or die."

As you've probably gathered from the game's description *Yuoni* is a Japanese horror title. The game itself combines run and hide horror with low light environments in an effort to provide an immersive feel, and overall, it's tries to throwback to when horror games refused to give you weapons.

Yuoni opens with on-screen dialogue, a conversation between Ai (our character) and her friends about entering an abandoned hospital. Of course, like many young and impressionable minds Ai is being peer pressured into going into the hospital, so she unwillingly enters to explore with her friends...

They each complete a ritual to summon a long-dead child who is simply looking for friends to play his game, but for whatever reason only our ritual works. Whilst playing the game we learn more about the life of Tsun who is burdened by his family life.

As I have mentioned *Yuoni* tries it's best

to capture the horror of feeling helpless, the need to run because you cannot fight the demons in front of you. However, unfortunately it doesn't do a great job at providing a scary experience. The most frightening encounters end up being the occasional cutscenes that will randomly takeover your screen to advance the story. While being forced to hold hands with Tusan as he asks you to "play a game with him" provides a shock factor the first couple of times it soon loses its effect.

Furthermore, the simplicity of the game will make it easy to pick up but quickly forces the player into tedious cycles of rinsing and repeating the same strategies, with a few awfully predictable level designs.

While the gameplay didn't impress me, for the most part the game's aesthetic did provide some immersion. While playing the game and wondering through corridors or throwing yourself into hiding spots, *Yuoni* lived up to the time it was set. Personally, I enjoyed exploring each level and even peaking in rooms where I would risk encountering

enemies just to look around and take in the environment.

To playthrough *Yuoni* the first time round you will need 4-5 hours, maybe slightly longer if like me you want to explore each level in detail. What *Yuoni* perhaps does best is providing a variety of possible endings, some of which are locked until you complete the game but centre around the decisions you make.

While *Yuoni* isn't a title like *Until Dawn*, in the sense that there are not an exhausting number of endings it certainly keeps you coming back to try and workout how to achieve them and spot each difference between them as well.

Overall the storyline, which explores Ai's mental state, the complex nature of friendships, and Japanese folk law provides an interesting and enjoyable but not ground breaking experience.

If you're in the market for a terrifying horror game this title isn't for you. However, if you want a mix of horror, a well-paced storyline that isn't mind boggling, and well throughout endings try it out. For a comparatively small price compared to most new releases *Yuoni* will provide enjoyment and intrigue without breaking the bank.



GET TO KNOW THE NORTH



IMAGE: TIM GREEN

LEEDS

A classic place to start. Leeds is the most common city destination for York students who want to experience life in a slightly bigger place for a day or so. Part of that is of course due to Leeds's nightlife, which is seen as one of the best in Britain. Beside that, there is also the pull of a number of famous galleries and museums. Plus, Leeds is known as the food capital of the north. A bustling high-street is yet another reason why Leeds is a must-visit city during your York years.

NEWCASTLE

The Newcastle Gory Tour might be an intriguing place to begin. This is a 90-minute walking tour which outlines the stories of some of Newcastle's most infamous individuals — ghosts and criminals alike. Or you could watch a show at the renowned Theatre Royal. Newcastle is also home to a decent nightlife itself — and drinks are cheaper than in many other local destinations. Newcastle Cathedral and Newcastle Castle are the city's two most iconic landmarks, and equally deserve a visit.

MANCHESTER

For football fans willing to pay whatever necessary, watching Manchester United at Old Trafford or Manchester City at the Etihad would be great occasions to draw you to this leading UK city. Those after a bit of a culture fix could visit Chinatown or Manchester Cathedral. Back on the football, the National Football Museum can also be found in Manchester, as can the famous Fletcher Moss Park & Botanical Gardens.

DURHAM

For football fans willing to pay whatever necessary, watching Manchester United at Old Trafford or Manchester City at the Etihad would be great occasions to draw you to this leading UK city. Those after a bit of a culture fix could visit Chinatown or Manchester Cathedral. Back on the football, the National Football Museum can also be found in Manchester, as can the famous Fletcher Moss Park & Botanical Gardens

Dom Smith, Chief Sub-editor

A YEAR ABROAD DURING THE PANDEMIC

LAUREN CRAIG SPEAKS TO MAX COTTON ABOUT HIS EXPERIENCE STUDYING IN HONG KONG

At the start of the pandemic way back in March 2020, none of us could not have predicted just how much Covid-19 would still affect our lives today. Back then, despite the pandemic, first and second year students could still hope for and plan a year abroad, an opportunity York, like many other universities, prides itself on. However, we could not have imagined that a year and a half later students would still be struggling to travel and study abroad. Sadly, that is the reality of the current situation, with cases still remaining high in some countries, rising in others and adding into the mix the new variants making their way around the globe. Countries with low cases- like Hong Kong- and high vaccination rates, continue to remain very cautious of international travel, fearful that it would bring in new strains and potentially cause a rise in cases for them, as we have seen happen over the course of the pandemic. Consequently, many students have had their hopes dashed for a much anticipated year abroad and for those, like Max who have managed to still go abroad, rules and restrictions in different places will mean their experience is one very different to what they may have first imagined when presented with the idea of studying away from home. Depending on the government and the number of cases, some countries have strict quarantine rules upon arrival that are very much enforced. Instead or as well as are social distancing, mask requirements and curfews that the residents are expected to follow like curfews. This means that as well as trying to get used to a new culture and way of living, students must also adhere to their host country's stance on Covid-19.

The university has a webpage for global programmes during the Covid-19 crisis where they offer support and advice, as well as guidelines on the host organisations and academic requirements. There is also information about how to get online international experience if travel is impossible. However, the ever changing nature of covid is reflected as they note that if a planned placement is cancelled at the last minute then students may have to take a year of absence if it is too late to start autumn term as they normally would have done. The unpredictability of the situation is something Max also touches on, showing how during this time any travel is a gamble- but hopefully one that can be extremely exciting and worth the risk.

Indeed, this time last year without vaccines, the prospect of winter and rising covid cases meant that many more placements were cancelled. A year on, governments know much more about how to travel safely and the introduction of mandatory quarantine has meant that those who feel it is worth the possible 10-14 days alone in a room, can again enjoy the enrichment studying abroad can give.

I recently had the chance to do an interview with Max Cotton, a PPE student spending his third year in Hong Kong where cases are low but local restrictions are in place. Upon arrival he spent 14 days quarantining in a hotel before even thinking about being allowed to explore the city. Max being in Hong Kong signals the be-

ginning of a return to studying abroad, which is such an integral part of what modern universities are expected to offer - broadening horizons and giving students a taste of working life in a completely different environment to what they experience here in Britain. I was interested to know more about his experience and how he has found living in Hong Kong so far.

What course are you studying at university currently?

I am studying as a Social Sciences Student at the University of Hong Kong for a year

How was your quarantine experience?

I had to quarantine for two weeks and I actually found it hardest at the start. I think the fact that I had so many days in one room still ahead of me was kinda depressing. But eventually I got into a schedule and the days passed much quicker.

How well do you feel the university of York has supported you?

When it looked like HKU might not happen I was super stressed and had no idea where I'd be next year. I asked the uni for help but they just suggested I give up and do third year. It was only by myself that I managed to find a way to get to Hong Kong.

How well do you feel HKU has supported you?

The university actually offered to put all my courses online while I was in quarantine which was really nice and gave me something to do. Then when I finally got out they had organised a whole bunch of activities to bond with my other course/hall mates.

What are you looking forward to doing and seeing in the city?

I really want to visit the beaches on the southern side of Hong Kong Island, it's meant to be beautiful sandy shores. And when you go into the ocean it's actually warm!

How are you feeling about the rest of the year?

I am super excited about my year in Hong Kong but I have to start getting used to the idea that I won't be able to leave till I have fully completed my year abroad unless Hong Kong lifts the quarantine requirements.

Will anything be different?

Surprisingly very little, all the lectures and seminars are taught in person. They are much smaller class sizes and you always have to wear a mask but that's it! Hong Kong has very few cases so as long as you can get into the city, it's pretty much business as usual

Is there anything else you want to add and let *Nouse* readers know about?

I have been set on doing a year abroad since I knew you could, but Covid-19 has definitely made things much harder, for a long time it was so bad that I didn't think I would be able to go to Hong Kong, and yet I was not prepared and didn't even have a house to stay in if I completed third year. But eventually I figured it out and I am so glad I stayed committed. Despite some restrictions I am having a lot of fun and my adventure has only just begun!

As the vaccine continues to be rolled out across the world and hopes for international travel are on the rise the prospects of uninterrupted years abroad are improving more and more.

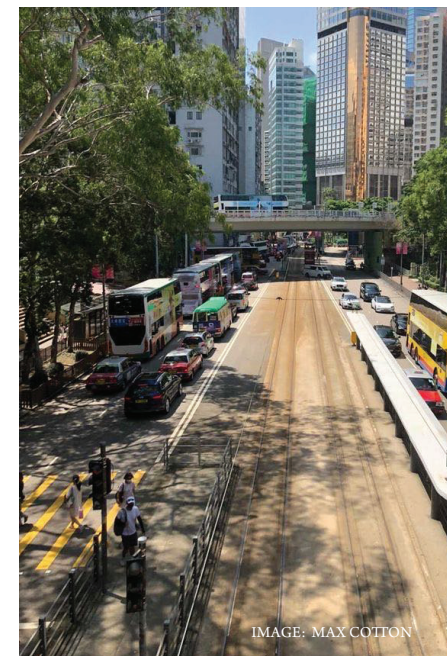


IMAGE: MAX COTTON



IMAGE: MAX COTTON



IMAGE: MAX COTTON



IMAGE: DAMASKAM

PHOTOGENIC FOOD : THE INSTAGRAM FOOD FEED

SOPHIE BURTON DISCUSSES THE PROS AND CONS OF SOCIAL MEDIA AS THE OBSESSION WITH 'FOOD PHOTOS' GROWS

Food photos. They're everywhere. Whether you're a lover of the trend with a camera roll full of your favourite meals, or a hater who sighs everytime you see someone pick up their phone in a restaurant, I'm sure you'll have noticed the rising presence of the 'food feed' on social media. Particularly through lockdown, more and more people have taken to posting their meals, recipes and lifestyle surrounding their diet.

Whilst some people will tut in disapproval, given that your food will go cold whilst you're messing around with camera angles, there are some positive aspects to this new trend, particularly for students. Let's be honest, the relationship between students and food can take many forms, some are professional chefs in the making whilst others will find whatever they can throw together.

Even if you do see yourself as the next Jamie Oliver, I'm sure you'll have experienced what it's like to be stuck in a food rut, at a loss for inspiration, lacking motivation to cook and rotating the same age-old recipes on a loop. This is where I have found solace in the stream of food-related

social media content, sometimes seeing what someone else throws together can reignite that spark and give you new ideas.

A lot of content can also be beneficial for making cooking accessible to those who haven't done it before. Many Instagram Reels and Tik-Tok videos condense things down to an easy follow-along approach and people are posting step by step videos and photos of home-cooked meals that look incredible but are super easy to make!

It's fantastic to see people who haven't been interested in cooking before to be inspired by what they see online to learn new skills and get stuck in! And it's not just the basics that are covered, there's something to learn for everyone as more content is produced. I personally have been fascinated by the amount of vegan, gluten and dairy free recipes I've come across lately which have been surprisingly simple to make but really tasty, and appreciated greatly by my friends and family with dietary requirements.

However, like with all social media, what started as a lighthearted trend has developed into something which can sometimes be more problematic. There's a difference between inspiration and modelling your whole life around what you see. Everyone is guilty of comparing

their own life with what they see online at some point. When your Instagram feed is filled with snaps of expensive restaurants or meals cooked using premium ingredients, if your financial situation isn't the same as the people who are paid to post, you might look down at your plate with feelings of embarrassment or shame. It's important to remember that not everything is how it appears on social media. Everyone has days where their meals aren't as glamorous, even your favourite influencer.

Another emerging issue as people publicise their lives comes in the form of 'What I Eat In A Day' videos. Although harmless on the surface, these posts can be a lot more damaging than they first seem. The issue is that, on the whole, there's an attitude that what people broadcast on social media sets a precedent, an expectation of what we 'should' do. Everyone's body is different, everyone's metabolism and calorie intake varies. What one person may eat on one specific day could be vastly different from someone else but also from their own diet another day. For someone with an eating disorder or who suffers with anxiety or obsessive thoughts surrounding food, these posts can be a dangerous thing, setting back months of progress or second-guessing their own body. It's difficult to deny that social media culture encourages more judgement in our society; we judge people on what they post without even thinking twice, and we judge ourselves for where we perceive ourselves to be in comparison to what we see.

Although food can be a hobby and an interest, it's also a basic human need to fuel our bodies, in the same way as sleeping and using the toilet. I'm not saying we shouldn't post anything regarding food on social media, I just think it's

important to think carefully about the messages we're sending others and have some perspective and distance when we interact with these posts, remembering what you see should never be an indication of what you 'should' be doing.

On the whole, I think there's some exciting and innovative ideas being generated from the recent social media spotlight on food. I've spoken to so many who have really benefited from what they've learned and simply gained the confidence to try from seeing material online. However I do think it's important to remember that the world is much wider than our social media lenses allow us to believe and to not get too caught up in comparing yourselves, or your dishes to what we see on the internet - not every meal you make will be photogenic and that's more than okay.



IMAGE: MARCO VERCH



IMAGE: PIQSELS

FOOD & MUSIC: THE REVOLUTION YORK HAS BEEN CRAVING

TABITHA KAYE EXAMINES THIS NEW TREND AND WHY SOME VENUES ARE AN EXCITING ADDITION TO THE YORK MUSIC SCENE

Admittedly, when I was first introduced to York in 2019 my first thoughts consisted of 'the Minster Choir' and 'the Crescent' when music was brought up in conversation. While a few music venues offer the odd bag of crisps to balance a pint, my thoughts were far from food.

Fast track to 2021 and I am overwhelmed by the York music scene. In my desperation to escape the confines of my lockdown room, I had scoured 'Indie York' to plan my optimistic return to Uni. After a taste of in-person gigs and societies during first year, my heart was set on a music-immersive experience.

As you can imagine, FortyFive vinyl café was a must. As an added bonus, I stumbled across York's newest addition, Jimmy's, during my quest. Both were a stark contrast with what I had been used to and it intrigued me. What was

happening to York? The idea of a music and food revolution was tantalising - not just for the taste-buds, but for the imagination too.

For any music lover, the FortyFive Vinyl café is a dream. A passion for everything music-related permeates through the expressionism of co-owners and musicians, Dom White and Dan Kentley. Walls of the café are adorned with an eclectic mix of Swissted typography posters, ranging from Bowie at Dunstable Civic Centre to Public Enemy at Washington DC, which add an in-keeping modernist twist to an otherwise cosy aesthetic.

Although, what stands out the most is how the customer is invited to share the experience. And, surprising or not, it is FortyFive's famed grilled cheese sandwiches and the house blend coffee which act as the perfect conduits for customers to express(o) their own tastes. The 'Greatest Hits' selection sets the stage with diners being able to identify with witty and playful wordplay, such as 'Mexican Fender' and 'I am the Egg (Plant) Man.' If your favourite artist hasn't been featured in pun form, why not craft your own musical toastie with the 'Create Your Own' option?

In-keeping with White and Kentley's ethos of exposing new artists and creating a friendly space, no taste is left un-catered for. For those who are more casual listeners or harness different tastes, the basis of FortyFive as a café allows for musical inclusivity. Part of the café's unique blend of food and music is their vinyl store, with offerings ranging from £5 Cliff Richard LP's to classic AC/DC and new releases. The option to browse and nurse a coffee simultaneously offers a novel and relaxed way to appreciate music.

Anyone who is a purveyor of rock 'n' roll bars and cafés will feel at home at Jimmy's. The joint restaurant and bar epitomises the best aspects of the rock scene in both feeling and aesthetic: welcoming staff lead you through a haze of electric red to your table, where customers are greeted by a unique and indulgent 'BBQ' menu.

While a specific music link is never stated explicitly beyond the rock 'n' roll theme, the Jimmy's experience hints frequently at a plethora of influences. On the website, nineties grunge tones are scorched by flashes of red, and a mix of Britpop, rock and indie can be heard playing during the daytime hours. Both serve as the perfect warm up for the night-time act: a deeper intensity of musical tone with a flowing and buzzing bar.

While Jimmy's in York is still fairly embryonic, the wider franchise -venues in Manchester and Liverpool- reveal a deeper story. Founding brothers and musicians, George and Jimmy Craig, opened the original Manchester branch as a live music venue following their position as regulars on the York music patch at the turn of the millennium.

With this in mind, it is fair to say that Jim-

my's hit the inclusivity mark well. Similar to the successes of FortyFive, the Craig brothers demonstrate how hearty food and a diverse playlist make for a welcome atmosphere.

As a city we are lucky to boast so many live music venues. Although, after Covid it is refreshing to see some imaginative alternatives to the traditional gig environment we are used to. While both businesses predate the virus, their unique music and food offerings have encapsulated this ideology.

One of the saving graces of lockdown was how it probed many to rekindle past hobbies. For many, music was a mainstay and prompted the population to reconsider how they interacted with music, and a desire to attend gigs was tested against the online zoom vortex.

With this in mind, it is no surprise that FortyFive and Jimmy's are the forerunners of the music and food revolution which appears to be sweeping York. As FortyFive proclaim proudly on their website, the café is "owned by musicians and run by musicians." With a different approach, Jimmy's undeniably fit the bill, welcoming all types of musicians and music lovers for an alternative experience.

In a post-Covid world, both stand testament to how food and music is the revolution York has been craving.



IMAGE: FORTYFIVE



IMAGE: JIMMY'S YORK

KRISTINA'S COMMENTS



IMPOSTOR SYNDROME AND WRITING FOR NOUSE

As a keen little fresher with an interest in journalism, I intended to write for *Nouse* as soon as I got to University. However, at the first elections, I walked up to the building they were being held in, bottled it, and did a u-turn. I was so frustrated with myself for failing at the first hurdle and thought that I had missed my opportunity to get involved. Having seen what a tight-knit community *Nouse* was, I thought that it would be impenetrable if I joined mid-year.

By Christmas, I had eventually plucked up the courage to write for the paper and was lucky enough to have my first ever album review in print. Picking up a copy and seeing my name on the page felt incredible, and any feelings of imposter syndrome that I'd had before disappeared.

As much as I enjoyed writing for *MUSE*, I wanted to branch out and become a 'proper' journalist, and started to think about how I might get involved in other sections. Recalling this still makes me cringe, but I once contacted Jonny, the editor of *Nouse* at the time, with a very messy pitch for a news piece after seeing a segment on BBC news about the University's response to the pandemic. In the mindset that I was an investigative journalist with a breaking news story, I was soon (politely) shot down. Needless to say, the news team at the time were already working on it and as an inexperienced fresher, I wasn't going to be given the piece to write (thankfully).

Putting yourself out there can be embarrassing sometimes- I know that all too well, but it's an important part of growing up. The next time though, I didn't let it get to me. Instead of doing another U-turn, I went to the next elections and became Deputy Music, then eventually Music Editor.

Feeling very comfortable in the music section, accompanied by my right-hand man Michael Athey, I was not sure that I wanted to change positions. However, as the newspaper has encouraged me to do since first year, I decided to push myself and run for senior team.

Now, I still get imposter syndrome, perhaps more than ever. Getting to grips with InDesign has been a challenge to say the least, but I know that it will be worth the struggle once I see all of the hard work come together in print.

I've come to realise that writing for *MUSE* is not only fun, but it is 'real' journalism. And it is certainly just as hard to lay up in print! However, I am also finally branching out into the news section for the first time in this print edition. This section has always intimidated me but it's also been really enjoyable trying my hand at something new. No matter how long I write for *Nouse* there will always be new lessons to be learned.

I started out not really knowing anyone else from the paper, which was another factor that made me hesitant to get involved. However, despite the lockdown, I managed to meet a variety of interesting people from *Nouse*, both in person and online, and I've formed friendships that I hope will only grow stronger over the next year.

Societies like *Nouse* are a fantastic way to push yourself. They're a safe space to figure out what you're passionate about, make mistakes, and grow- even if you do embarrass yourself along the way. Whether it's writing for us, trying a sport or learning a skill, my best advice to any students at university would be that you should take the opportunity to try something new.

ASK THE EDITORS



POST-PANDEMIC DESTINATIONS: THE MUSE TEAM SHARE THEIR GO TO TRAVEL PLACES

"Turkey. I've been the last few summers in a row pre-Covid and I'm craving the warm weather and sandy beaches." - Elizabeth, Muse

"Japan. I have always wanted to go and after watching the Olympics and Paralympics, I am desperate to visit." - Gracie, Politics

"Barbados. I really want to experience a beach carnival, even if I don't remember much the next morning." - Ed, News

"Italy. My heart longs for some consistently beautiful weather, delicious wine and good food." - Neve, Features

"New Orleans. Seen as possibly the birthplace of Jazz, the Big Easy is a vibrant city and is full of music all year round, Mardi gras, and some amazing food and nightlife!" - Jack, Music

"Rome. I visited a few years ago for a wedding but never really got the chance to explore the city. I would love to go back and experience some more of its amazing history and culture." - Hannah, Arts

"Vietnam. I would want to go somewhere picturesque where I could get well and truly lost. But really, anywhere that doesn't look like my bedroom will do." - Dom, Chief Sub Editor

"Penguin Island, Australia. It's home to some of the smallest penguins in the world and I can't think of anywhere better than that." - Kristina, Deputy Muse

"New York. I visited a few years ago but I don't think you can ever spend too much time there! Plus pretending I'm Blair Waldorf in *Gossip Girl*? Can't complain." - Cara, Deputy Arts

"Santorini. I'm desperate to live my *Mama Mia* dreams, indulge in incredible food and drinks and get lost in the beautiful views... and if there's musical numbers running around a beach you can count me in!" - Sophie, Food and Drink

"Ireland. I was supposed to visit in March 2020 and have been trying to get back ever since. I would be lying if I said the Guinness Store House wasn't my first port of call, but I have always wanted to do a literary tour of the country." - Tabitha, Food and Drink.

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Want to write for us?

- **PICK YOUR INTERESTS** Take a look in a copy of *Nouse*, or go to nouse.co.uk, and find out which sections best fit your writing interests. We have 14 to choose from!
- **JOIN OUR FACEBOOK WRITERS' GROUP** Search for 'Nouse Writers' and click 'Join Group.'
- **BUY NOUSE MEMBERSHIP** You must buy a £7 membership to the society in order to write for us. Go to YUSU.org > Activities > Music, Media & Performance > *Nouse*
- **COME TO OUR ELECTIONS** In week 3, we will be holding our annual general meeting, where every position in the paper will be available to run for. Keep an eye on the Nouse Facebook page for updates!
- **GET WRITING!** Editors will post opportunities in Writers' Groups, and you can suggest ideas to them. They can give you help and feedback too. It's as simple as that!

Kristina
Deputy
MUSE Editor

Elizabeth
MUSE Editor

Emily
Editor

Lucy
Deputy
Editor

Dom
Chief
Sub-Editor



How has the US foreign policy changed since 9/11?

Arun Kohli

DEPUTY POLITICS EDITOR

ON 11 SEPTEMBER 2001, the world stopped. A tragedy like no other struck the United States and after 20 years, the effects of that day are still felt. In a split second the world changed. Almost three thousand people lost their lives to an act so earth-shattering that to many, there was no choice but to respond. Since then, wars have been fought, hundreds of thousands more lives have been lost, and our day to day lives have been affected in the name of counterterrorism.

In the immediate aftermath of 9/11 George W. Bush dropped his domestic agenda that he had campaigned for in the 2000 Presidential Election and turned his focus to holding to account those who committed the atrocities on 11 September. In an unprecedented and historical move, NATO for the first and only time in its history, invoked Article V, allowing them to begin their response to the attacks. Less than a month later, peacetime had ended, and the War on Terror had begun. Led by America, Western in the aftermath of such a

tragedy, invaded Afghanistan.

On 26 October 2001, just over a month after 9/11, the Patriot Act came into law in the United States. Since, the Act has become one of the most controversial and divisive laws to be enacted in United States history, allowing the government to change the meaning of surveillance entirely. Wiretapping, indefinite detention of immigrants, and enhanced powers to law enforcement individuals were all included in the bill. This has been one of the most consequential things to come out of 9/11, as it has affected ordinary citizens' day to day, with mass portions of the public being against such provisions.

The attacks on 11 September, and the decisions taken by George W. Bush in the aftermath, would burden every President after him, including the current President, Joe Biden, who recently made the decision to withdraw troops from Afghanistan, 20 years to the day since the at-

tacks.

In 2011, ten years after the attacks, Barack Obama addressed the US and informed the world that US Navy Seals had successfully assassinated Osama Bin Laden, the mastermind behind the 9/11 attacks. That night, millions of Americans and millions of people across the world breathed a sigh of relief.

However, on Afghanistan and on the hundreds of thousands of American troops stationed there, Obama had no answer. By the time he left office, Obama conceded that terrorist insurgents within the nation were still a major

problem, but the hope of bringing peace and democracy to Afghanistan was not feasible.

Almost 15 years after the attacks, Donald Trump became President of the United States and vowed to withdraw all troops from Afghanistan and focus on an America First policy. Believing that intervention is not up to America and it should focus on its own agenda. Donald Trump had made a major step in a post-9/11 world where intervention and war in the Middle East had become routine.

Yet 20 years on, despite everything the Western world tried to do to prevent another 9/11 happening, to protect innocent lives and to protect our very way of life, has much changed? In Afghanistan, much like in 2001, the Taliban rule. There are still American troops deployed there. Few lessons have been learnt from actively trying to engage in Middle Eastern affairs. Iraq and Libya became failed states due to interventions from the West.

There seems to be no end in sight for the millions of people living under war in Yemen. And terror still strikes fear in the hearts of so many. Politicians have tried and failed over

the past 20 years to contain terror, to eliminate the threat extremism poses on this generation and future generations.

Although terror attacks relating to Islamic extremism have become less common in recent years, a new — potentially more dangerous — kind of extremism has plagued our world. Homegrown extremists. Right-wing fanatics. Left-wing radicals. Today, no saying bears more truth than "One man's terrorist is another man's freedom fighter." But as the lines of both are becoming more blurred, the Western world faces a challenge ahead with domestic extremism becoming more normalised.

In the same way we talk about 9/11 and 7/7, 6 January is being etched into the history books with white supremacy and extremism being linked more frequently to right-wing America.

So whilst there has not been another 9/11, events such as 6 January, the murder of Jo Cox, the Finsbury Park Mosque attack and the Unite the Right rally show that domestic terrorism and right-wing extremism pose as much threat to society as Islamic extremism.

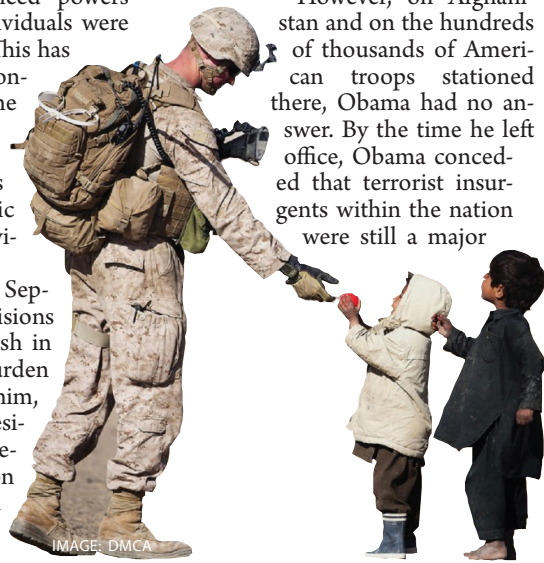


IMAGE: DMCA

The role of US Supreme Court on women's rights

Hannah Boyle

POLITICS CORRESPONDENT

NEW AND EXTREME abortion legislation came into force in September 2021 in the state of Texas, USA, following a lack of intervention from the Supreme Court. The new 'Heartbeat Act' outlaws all abortions once embryonic cardiac activity is detected, often around six weeks into a pregnancy. The legislation, which was passed by the Republican dominated legislature and signed by Texas Governor Greg Abbott, outlaws abortion in all circumstances. While exceptions may be made for medical necessity, in which doctors' guidance is essential, there are no measures for pregnancies as a result of rape or incest.

Despite emergency appeals to the Supreme Court by pro-choice groups such as Planned Parenthood and a lawsuit from the Biden administration, it was confirmed in September that the legislation would come into effect.

The legislation also gives power to private citizens to take legal action against anyone who 'aids and abets' an illegal abortion, including doctors, clinic staff and family members — suing for up to ten thousand dollars in a suc-

cessful case.

Texas is not an isolated event: three other states in the USA, South Carolina, Idaho and Oklahoma have all attempted to pass similar legislation, however, have been held in legal challenges. In a day and age of modern politics, in which Biden won an election asking Americans to "keep the faith," can we really be sure of the rights of women in politics and across America?

The new and challenging law

comes close to providing compelling evidence for erosion of right — challenging the landmark 'Roe v Wade' ruling where it was declared that women have the right to an abortion up until 22–24 weeks into the pregnancy. The increasing politicisation of the Supreme Court, now weighted heavily towards a conservative majority with the appointment of Amy Coney Barret last year, indicates that rights are a bargaining chip to be decided along party lines.



IMAGE: ITV NEWS

While the Supreme Court decided that the rules should stand until it can be considered fully, it should be asked: if this legislation cannot be considered fully at the first opportunity, what can? What value is being assigned to the rights of women if it cannot even be put first on the agenda of the court designed to uphold the rights of American citizens as highlighted in the constitution?

No longer a secure and apolitical check and balance against the system, the Supreme Court has failed to secure the rights of women in Texas, and the worry is that more states could be next and more rights could become overturned in the conflict between America's Liberals and Conservatives.

These political battles are underlined by the harsh reality that banning safe abortions leads to illegal and dangerous backstreet clinics, posing more harm to women in the long-term.

Concerns over the impact of the legislation stretch beyond the physical wellbeing of women, financial shifts and burdens may increase, as well as increased demand on mental health provision.

And these are not the only worries. According to *The Guardian*,

countries in which abortion rules are under threat is not the only thing to be concerned about, as these often come in tandem with threats to other basic human rights, including rights of minorities and LGBTQ+ communities.

Despite the election of Biden as US President, security for these groups cannot be assumed, with each state championing just enough power to undermine federal rights — and perhaps Texas is just the start.

While abortion access may be a well-known topic of controversy, women in America already face challenges from every choice they make.

Being a woman in politics is already a deep and problem filled water in which to swim, whether you go to the Met Gala sporting a 'Tax the Rich' dress and find yourself trolled in the swamps of Twitter, or you are simply a woman existing in the political eye-women's rights have appear to be challenged to a new level.

From harassment outside abortion clinics and online, to potential discrimination in the workplace for requiring maternity leave and having childcare obligations, women deserve better, and it is only a matter of time before they demand equal standing in the eyes of Supreme Court of the United States.

GLOBAL



POLITICS

Havana Syndrome in US Officials

Reports of Havana Syndrome have been increasing over the past month after a CIA officer was affected on Vice-President Harris's trip to Vietnam. It has an unknown cause and symptoms include pressure in the head as well as dizziness, nausea and fatigue. It is thought to be a form of attack on the US as only American officials are known to be affected.

Coalition talks in Germany begin

The Social Democrat Party have claimed a slim victory in the latest German elections, giving the party the mandate to build a coalition. However, the result does not translate into Merkel's instant departure — the state now faces a period of political uncertainty, with some speculating that Germany's fate will only be known closer to the festive period.

Update on Afghanistan

Afghanistan is now over a month into Taliban rule. Following the Fall of Kabul and reemergence of Taliban rule, the country has seen mass protests. The group has also carried out punishment killings and displayed the bodies of kidnappers in public as a warning to any Afghan thinking of breaking the law. Many Afghans remain living in fear under new rule.

Rwandan President visits troops

The Rwandan President visited Mozambique to assess the progress of his troops he sent there in August. Fighting has been ongoing since 2017. More than 3,000 have died and more than 820,000 have been displaced. There is hope for the conflict ending, however there are concerns of corruption within the military which makes a settlement appear unlikely.

Labour leadership faces backlash on trans rights

Ruby Brown
DEPUTY POLITICS EDITOR

THE GROWING divide within the Labour party on the issue of trans rights has only widened after an allegedly accidental investigation was launched into its youth chair's series of tweets criticising trans-exclusionary radical feminism. One *Guardian* report states that the investigation was triggered by two of Labour youth chair Jess Barnard's tweets last year, with one tweet alluding to blocking trans-exclusionary radical feminists (known as TERFs), with the other informing a Labour councillor that she would not be "intimidated into giving transphobes energy."

While the investigation was swiftly rescinded, with an apology from the party issued shortly afterwards, Jess Barnard took to Twitter again to reiterate her determination to fight transphobia within the Labour Party, writing: "I will be writing to @Keir_Starmer to request an urgent meeting to ensure this doesn't happen again and that party staff begin to work with young and LGBTQ+

members, not against us." Since then, however, there has been no report of a meeting between both parties.

On the very day as the investigation against Barnard ground to a halt, Rosie Duffield — MP for Canterbury — similarly took to Twitter to address her contrasting "feminist and gender critical beliefs," stating that she does "not accept self-ID as a passport for male-bodied biological men to enter protected spaces for biological women," despite claiming she has "always fully supported the rights of all trans people." This comes just two months after it was announced that Duffield would be put under investigation by the Labour Party for liking a series of tweets accusing trans people of "colonising gay culture" and "cosplaying" as the opposite sex, in addition to liking and posting tweets implying that only cis-gender women could have cervixes.

Since then, Duffield opted to pull out of the annual Labour conference, claiming that she did "not want to be the centre of attention" following the controversy. In conversation with the

BBC *Radio 4 Today* programme, Duffield spoke of the abuse and threats she has received since outlining her beliefs, and told the show that she did not want to subject herself or others to the extent of that abuse at the conference.

Whilst Labour leadership have not formally banned the MP from attending, fellow Labour MP and shadow Treasury minister, Pat McFadden, has since spoken out in disdain for the report-



edly uninviting atmosphere created following the debacle, arguing that the party needs to move towards a more

open and tolerable plane when discussing difficult issues. Speaking in an interview with Andrew Marr, Sadiq Khan emphasised his similar belief that conversations regarding subjects such as identity should be dealt with in a "civilised" manner, expressing his view that the party must find a way to deal with the issue of trans rights in a way that does not encourage abuse or hostility.

In the exclusive *Radio 4* interview, Duffield stated that both her and several other female MPs have requested a meeting with Keir Starmer to talk through the topic of trans rights on several occasions, but later revealed that such a meeting had not occurred.

Since the interview was aired, Starmer has stated his continued support for the implementation of the Equality Act, which "allows the only spaces for women - but only in 'specific circumstances'."

It is undoubted that levels of trans hate crime are on the

rise, with Galop reporting that four in five transgender individuals were the victim of a hate crime within the years of 2019 and 2020. Critics of Rosie Duffield are therefore now questioning why Labour leadership continues to evade the discussion of trans rights.

One respondent told Galop that "the fear [of being a victim of hate crime] is particularly prevalent when public figures — politicians, high profile newspaper columnists etc — demonise trans people in print or on air... it makes the fear more pronounced because you worry someone's going to act on it." This message merely amplifies the calls for Labour to further clarify its stance on trans rights. Many LGBTQ+ voices are now asking why the party has acted so quickly in response to Barnard's anti-transphobic rhetoric, when it has yet to adequately address the issue of transphobia within its own factions.

In the shadow of frustration left by these recent events, it is critical for Labour to acknowledge the grave consequences of its inner party discrimination and exclusionary discourses if it is to move past allegations of neglecting trans issues.

Covid-19: 'Build back better' or back to normal?

Gracie Daw
POLITICS EDITOR

IT IS GENERALLY accepted that the Western world has already faced the worst of the Covid pandemic given that there is a vaccine being distributed and societies are re-opening. Therefore, there has been a shift in the political world from enacting policies to prevent the spread of Covid, to rebuilding what was lost to the virus. Whilst there is emphasis on re-building, there is an underlying debate: do we try to go back to normal, or do we strive for something better?

After losing so much during the last year and a half, it wasn't uncommon to hear people say 'I just want to go back to normal.' For so long, February 2020 seemed ideal to so many: they would have their jobs back, their day-to-day lives back, and their family members back. Whilst it is impossible to hit a switch to return to two years ago, there have been some movements in government to return us to our pre-pandemic state.

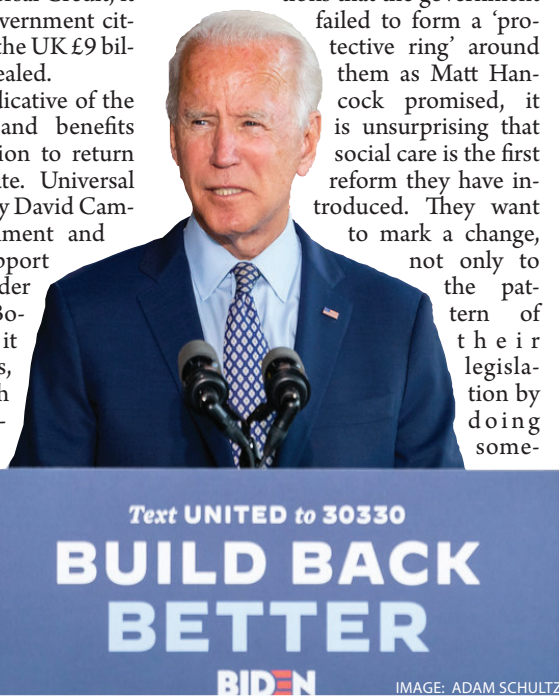
Recently, the government reduced Universal Credit payments back to pre-pandemic levels. There will be a weekly drop of £20 for everyone on Universal Credit as the amount

added as part of Sunak's budgetary measures announced in March 2020 to help people deal with the economic hardships faced during the pandemic. Although there was opposition to the government for this move because it would prove hugely detrimental to those who receive Universal Credit, it went ahead with the government citing that it will have cost the UK £9 billion by the time it is repealed.

This is not only indicative of the government's welfare and benefits policy, but their intention to return to a pre-pandemic state. Universal Credit was introduced by David Cameron's coalition government and has seen continued support by Conservatives under Theresa May and now Boris Johnson. It makes it clear that some policies, specifically those which were curated by Conservative governments past, must return to their original state, as if unchanged.

Political parties also appear to be picking up on the want for something better, similar to that which

occurred post-war in the 1940s and 1950s. The government's first major policy initiative is an ambitious solution to the constant problem of social care in the UK. After care homes and social care became a significant part of the pandemic and after allegations that the government failed to form a 'protective ring' around them as Matt Hancock promised, it is unsurprising that social care is the first reform they have introduced. They want to mark a change, not only to the pattern of their legislation by doing some-



thing dramatic and unrelated to Covid, but by doing something that no prior Conservative government did.

This does not come without a price, the increase in National Insurance to pay for it was unpopular, especially among young people who will have to pay the most and who the social care policy has minimal effect on. But the government will hope that the price won't matter in the long-term because this will be a solution which is looked upon as being revolutionary and long-standing and will therefore cement the idea that the government did indeed strive for something better post-pandemic.

This is not just something happening in the UK — the tagline 'Build Back Better' is being used across the world. In the US, Biden has introduced bills which include policies unlike any seen in recent US history, for example the American Rescue Plan included a child tax credit which was unprecedented, and his American Jobs Plan and American Families Plan are unlike any seen in a legislative session before as not only do they invest huge sums of money in a range of industries, but they are being presented as one, under the 'Build Back Better' Agenda. Finally, international agreements are forming which focus on

the post-pandemic landscape where countries are proving to be more cooperative than they might have been previously.

Despite the prevailing narrative that the world is in a period of economic growth, there is still the urge by many to simply hit reset. Those who resist the change because they argue that nothing has really changed, in fact many argue that because of a culmination of Brexit and the pandemic, Britain is in a far worse state than could be imagined, so getting back to where we were is necessary before going for 'better.' The government must now face the decision that everyone faces and ask the question, 'what did we like doing during the pandemic that we can keep and what are we desperate to get rid of?'

Governments now have to walk the line between returning to before and turning a new page. They have to decide the extent to which they were happy with the pre-pandemic state and how much they are willing to fight for it. With the UK government facing opposition over both going back to 'normal' and striving for something 'better,' they must decide exactly what 'better' might look like and how to balance the desires that everyone across the country holds.



**LEFT WING
RIGHT WING**
Thoughts from the Politics Editor

Angela Merkel has been Chancellor of Germany for most of my life, and her legacy seems undetermined insofar as Merkel herself is letting history remember her. Often, leaders try to define their own legacy: they will

write their own version of events, or try to pick their successor and in extreme cases, etch themselves into national memory.

Merkel has not done that yet. There was no leaving party at the G7

meeting, her last major outing on the world stage; at her final annual summer press conference in July she said that 'it was a pleasure,' but nothing more and she played a minimal role in the campaign to decide her successor.

Current indicators suggest that she will be remembered as a whole, and I think that's how she wants it. Merkel cherishes facts and is known for her methodical and pragmatic approach. Furthermore, she helped to

create a place which remembers its whole history.

When I visited Berlin, I was amazed by the fact that it didn't shy away from remembering the horrific events of its past. There were memorials for those who were killed, discriminated against and victimised, and monuments to symbolise what Germany is trying to achieve. There was no embarrassment about the fact that the country was in a constant state of

repair.

Merkel is a part of this story — a woman who grew up on the Eastern side of the wall, learning communism from the day she was born. Then in post-Cold war Germany, entering politics to become a leader who guided the West through its crises. She will be remembered for what she did, for each decision she took, every save and every mistake, and in my view, that is the best possible way.



Art graduates and the future of work: AI takeover

Josh Cole
DEPUTY BUSINESS EDITOR

WHEN THE TIMES' Good University Guide was published on 15 September, the former education secretary, Lord Baker of Dorking, criticised the fact that universities have failed to keep up with the changing world of work.

Singling out arts and humanities graduates, Lord Baker rightly highlighted the ever increasing importance of Artificial Intelligence (AI) in making redundant the typical management career paths that arts graduates have traditionally entered into.

Whilst Lord Baker is certainly right to highlight that the future of work will be shaped by AI and those who might manipulate it, employers continue to place a significant emphasis on the human qualities that computers cannot yet imitate, such as critical thinking, creativity and cultural awareness.

The Boston Consulting Group (BCG), a major US-based professional services firm, the future of work and how core human abilities will become increasingly valuable to employers. This is because AI continues to take over the bulk of routine tasks that characterise a significant portion of the work carried out in sectors such as accounting, finance and law.

The elimination of routine administrative tasks will free up workers to focus on value-added projects, such

as strategic planning, and will help to improve productivity.

The wide range of areas that automation will affect in the future shows how even traditionally deemed high-status jobs in the city are just as vulnerable to automation as blue-collar workers like warehouse pickers and packers.

Fundamentally, it is predicted that AI will act as a disruptive force within employment, with those who are able to translate their skills across sectors and job functions being the most likely to successfully exploit the opportunities presented by automation.

The UK consultancy firm, PriceWaterhouseCoopers (PwC), also recognised this trend and has suggested that it will lead to employers placing an increased importance on adaptability. This is because workers will be required to have the technological skills to manipulate the large volume of information generated by AI, the social skills to explain what it means,

and or the creativity to use it in such a way that generates revenue. This suggests that people who are able to amplify skills such as problem solving and empathy, combined with a critical technological understanding, will be highly sought after by employers in the future. These are skills that arts graduates generally possess in abundance, supporting the notion that an arts education will continue to be relevant long into the future.

In their report, PwC called on firms to abandon simplistic hiring targets that focus squarely on STEM (Science, Technology, Engineering and Maths)

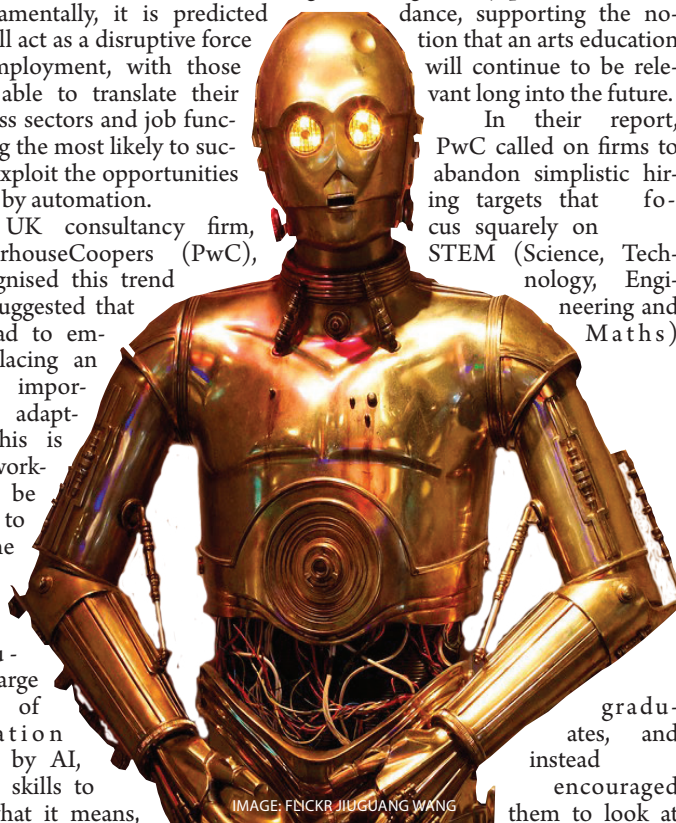


IMAGE: FNICKR JUUGUANG WANG

graduates, and instead encouraged them to look at

the current skills in a particular workforce and how gaps may emerge in ten years' time as technological innovation grows apace.

In light of the complex employment trends presented by PwC and BCG, Lord Baker's comments should be understood in a more nuanced manner. Students that leave university with a limited skillset, believing that they have completed their education, will find themselves edged out by those who embrace the adaptability that PwC have highlighted and who have a desire to engage in a process of lifelong learning.

The skills that arts graduates possess in abundance will continue to be relevant long into the future.

The pace of technological change means that professionals may find themselves up-ended by automation. Both reports argue that it is essential to move away from the idea of linear career paths and instead recognise the value of portfolio careers, where people might return to education at multiple points in their work-

ing lifetime.

The findings put forward by BCG and PwC suggest that the future of work will emphasise advanced digital skills with strong reliance on human social skills. However, the current government higher education policy is at odds with the anticipated needs of the future workforce. In June, it was proposed that there would be funding cuts to a series of arts courses offered across UK universities that were deemed to be high-cost and low-return. These proposals aimed to free up cash for STEM subjects.

An academic from the University of Birmingham, Dr Zoe Hope Bualatis, commented that such a narrow understanding of degree value was based on the "language of minimum expectation," which focuses on questions of expected graduate earnings and specific labour needs.

Dr Bualatis commented, saying that the "proposed funding cuts show a disconnect between the changing nature of work and how creative subjects are essential to meeting those demands," reinforcing the analyses of BCG and PwC that suggest that the skills gained from an arts education will continue to be relevant.

As AI becomes increasingly prevalent from both economic and social perspectives, arts graduates have the opportunity to be at the forefront of this change. This is because the essential skills that such graduates possess which will call attention to them in the future world of work.

Will the lights go out? An overview of the gas crisis

Tom Ives
DEPUTY BUSINESS EDITOR

THE CURRENT ENERGY crisis has dominated the headlines of late as gas prices have soared to unprecedented highs. Consequently, millions of households will likely face huge increases to their energy bills, meaning this price spike will ultimately hit hardest for those struggling to make ends meet. Following the removal of universal credit uplift and the latest proposed tax hikes, those currently living in poverty are facing the threat of experiencing conditions not unlike the Victorian times before central heating. Broader rises in wholesale gas prices will add to already exorbi-

tant energy bills and will likely force marginalised people to go without amenities essential to everyday life, potentially living without heating and lights.

Whilst UK business secretary Kwasi Kwarteng has been quick to allay fears that the lights will go out, the situation is far from resolved. Our opportunity to resolve the situation grows slimmer each day, given the government's reluctance to bail out struggling firms. This effect has only been exacerbated by the UK's struggle to import gas from the US and Russia. It seems unlikely that we will be able to capitalize on the US's growing liquefied natural gas (LNG) market given that we are currently losing a bidding war against Asia. Further-

more, wholesale prices have surged 16 percent to record highs following indications from Russian energy giant Gazprom that they will limit exports to Europe.

What factors are behind these soaring energy costs?

Energy is not cheap in Britain. Average heating bills have surpassed those in Europe for a while now, however, local demand shortages paired with global uptakes in demand mark troublesome times for the UK over the Winter months. It is also not uncommon for people in business to adopt an 'out with the old, in with the new' approach to their practice. We have made significant progress in phasing out the use of fossil fuels, with the focus instead being on more sustainable energy. However, this has made us increasingly vulnerable to energy shortages. The drop in output for wind power has depleted stockpiles that were already below expected levels. Furthermore, as the pandemic loosens its grip on the world, energy suppliers are finding it difficult to cope with the sudden uptake in demand as economic activity flourishes. Unanticipated increases in demand for Asian and Latin American resources have also placed further pressures on domestic prices and subsequently the cost of living here in the UK.

How will the government respond?

However you look at it, the government's decision to not intervene with failing companies is a crucial one.

Many energy suppliers have fallen victim to bankruptcy, with five energy suppliers collapsing in the past week alone. UK business secretary Kwasi Kwarteng acknowledged that many more energy suppliers will face the same fate in the weeks to come. Only time will tell whether the government made the right decision in its reluctance to interfere. Kwarteng's stance on the situation was very clear: the government "will not reward failure." The decision to abandon struggling firms is in stark contrast to the previous government mantra to drive competition in the energy market. The previous market conditions resulted in an oligopoly consisting of the 'Big Six', whereby these energy giants were allowed to prosper at the expense of consumers.

Fears surrounding fair competition in the energy market have resurfaced following the collapse of these struggling energy suppliers. Assuming all goes well and future bankruptcies are limited, the market will still become drastically unsaturated, enabling these firms to have leverage over prices unless regulation is sufficiently implemented. There is no consensus on who to blame.

Karteng is adamant that unsustainable business models and poor hedging strategies render firms susceptible to price swings. This would make it the responsibility of the firm, rather than the government, to mitigate these risks. Others argue that the extent of these price swings poses a

greater difficulty for the new entrants that the government heavily endorsed not too long ago. Either way, it ultimately means that there will be less money leaving the taxpayers' pocket — something we can all be thankful for.

The impetus will be on aiding those consumers that will be most affected by these collapses. It is hoped that larger and more stable firms will take these customers on, even if it is unprofitable to do so. The government will likely underwrite billions in loans to incentivise these firms to take these customers on.

What does this mean for the future of energy?

Given the importance of energy in modern-day economies, broader rises in wholesale prices will have a wide impact across all industries. Costs will rise for nearly all firms, and it is hard to envisage an alternative scenario where it does not result in higher prices for the consumer through inflation.

Kwarteng quickly brushed aside any concerns regarding energy, subsequently labelling fears as 'alarmist'. He added that lights will not go out, and that food will be available for those who need it. But this is unlikely to be a quick fix. The gas crisis is another reminder of the importance of enforcing tighter regulation in the energy markets. This should deter mismanagement and subsequently result in a more efficient and sustainable use of resources.



IMAGE: FLICKR SEATTLE MUNICIPAL ARCHIVES

In conversation with Jasmine Gartner

Discussing diversity and inclusivity in business using an anthropological lens

Matilda Seddon
BUSINESS EDITOR

WHY SHOULD WE be interested in understanding business strategy through an anthropological lens?

If you think about it, anthropology is the study of the values, behaviours and ideas that any group of people share. When you think about business, especially after the year and a half we've just had, there's a real focus on fostering a sense of belonging. Many businesses have been trying to help their employees transition back into working in the office, meaning that focus on values has become really important, and the anthropological lens can help you figure out what those values are. There's a difference between spoken culture and unspoken culture. We've all been to businesses that have their values up on the wall but nobody knows what they mean or, even worse, that they aren't true. And so it's really about the tools you can use to focus in and figure out what the real values of your business are.

What work have you been doing recently?

I do a lot of work with unconscious bias in recruitment and consultation. I recently worked with an organisation where they asked me to design training on exploring the idea of using gender pronouns. How to use them is pretty clear, you just have to put the work in. But exploring the idea from that anthropological and cross-cultural perspective gives people a bigger frame of reference.

How would you say you structure your approach?

Because I work as a consultant, it's really about looking at what people need. So I'll get a brief from a key contact in an organisation, and then put it together with an anthropological perspective. For example, there's a lot of training around allyship out there, and a lot of it is very good but it's also very similar. From my perspective, I can take a slightly different approach. There's a sociologist, Erving Goffman, who did a lot of work on an idea called 'covering' which is related to shame and saving face. So we might look at the anthropological concept of covering and then think about diversity, inclusion, and allyship, and so you look at it from that angle rather than just in terms of the bystander effect. I think it results in a more nuanced and deeper approach.

Could you say a bit more about the concept of covering?

Say that you were from an underrepresented group and you might not talk about it when you go into work. For example, you might not talk about your partner, or when you mention them, you do so without mentioning their gender. Other people in the organisation

would go on thinking that you're heterosexual when you're not. When people ask you what you did over the weekend, you might say 'Oh, my partner and I did...' and you wouldn't feel like you could say 'My husband or wife and I...' or 'That's not something I get involved with because I'm asexual...' or whatever the case might be. You try and fit into the norm and fit into other people's expectations.

In your unconscious bias workshop, you stipulate that a diverse environment is not necessarily an inclusive one. How would you distinguish between diversity and inclusivity?

In this field, they say that as soon as two people are in a room, you have diversity. You could have a diverse group of people, but that's actually the easier part. To create a culture where people actually feel like they belong and where they're not urged to fit a norm is the real challenge. When you're inclusive, you're actually asking people to bring their different viewpoints and experiences into the mix, rather than to just come in and just do the job. In a lot of organisations you have culture-fit, which is a horrible thing where you're just asking people to come in and plug themselves into your culture. In fact, what you want is culture-add, where whatever culture you have, you want people to come in and add something to it. I think culture-fit might be diversity, roughly speaking, but culture-add is definitely inclusion.

How, or in what ways, do you think the corporate world would benefit from increased inclusivity and awareness about diversity in the workplace?

That's a big question. It's a tough question. I also think it's a question we shouldn't be asking anymore. Nobody ever asks how we might benefit from having a homogenous corporate world where everybody is the same, because where's the value in that? It's just accepted that those kinds of

people will add value. There has been research that shows that the only way diversity and inclusion actually improve your culture is if you have already developed a culture that manages conflict well, and one where there's psychological safety. If you don't have these elements, then diversity and inclusion will do nothing for you. People won't stay and they will be scared to add anything from their own experience. It's more that diversity becomes important once you've done all of the other hard work of making your culture a good place to be in the first place, and then it just becomes a natural thing that you'll get people from different backgrounds that will want to come and be there.

Some businesses have their values up on the wall, but nobody knows what they mean or, even worse, they aren't true.

I think that's a fantastic take on it. Diversity for diversity's sake just doesn't work if there's not already an inclusive culture.

Also, if you look at power structures in our society, you can see that people in underrepresented groups are really visible. And the closer you are to power, the more invisible you are. Ultimately, I think what that does is to say 'Everybody says that if you have more people from underrepresented groups in higher positions of power, then it's going to be financially rewarding.' Then what happens is that if you turn around after a year or two, and if it hasn't been financially rewarding, you can then say 'See, I knew that this wasn't actually the case.' And so it just keeps the spotlight on the people who are always forced to be visible in that situation, and I think we need to move the spotlight to be on the people who are in power.

And what would you say the main challenges are for employers and managers in organisations that want to see that change and increase awareness about unconscious bias and inclusivity?

If the people who are in power don't buy in, nothing is going to change. If people don't see it reflective in their day to day jobs, then it's not going to change. As long as it's a nice-to-have rather than an essential, then it's not going to change because people are busy. It's got to be embedded into your strategy for running the business over a year or even five

years or ten years. So I think the biggest challenge is just getting people to see how important it is.

Why would you say it's so important?

It's important because this is about freedom. By opening up more powerful roles for traditionally underrepresented groups at every level of the business, you're creating freedom for people. There's a misconception that if you open up spaces to underrepresented groups, it's just displacing other people who are then going to be out of a job. Let's say we're talking about men. What's really important to understand is that not every single man wants to go out and be the stereotypical alpha male and he doesn't want to be a CEO. Not every single man wants to do that. For those men who actually want to stay home with their kids, or who want to be a receptionist, or who want to go home and write poetry, it's freedom for them as well. And so actually, by empowering women, you're also empowering a large group of men who are doing work they don't want to do.

What do you think about considering organisations' momentum towards increasing inclusivity in a post-Covid world?

I think the danger is that everybody will fall back into old ways of being, because it's easy and it's familiar. That's my fear. I can't really imagine post-Covid right now because I don't think there really is a post-Covid for the immediate future; it's really changed the fabric of our world.

I think it's going to be a challenge because people fall back into old ways of being very easily. Saying that, I do think the past year has opened people's minds up. For example, you can't go back to saying it's impossible to work from home. Maybe the silverlining is that people will question more and push back more.

What do you think about the argument that inclusivity is just a trend where companies are just hopping on the bandwagon, rather than it being a lasting effect?

I really hope it's not just a trend. I think if it is only a trend, we're going to lose out and be poorer for it, which would be a real shame. I'm an optimist and look at the world through rose-coloured lenses. There are so many amazing people to meet and discuss ideas with. Why would you want to blinker yourself?

From a business point of view, it's very short-sighted to think that way, because our world is moving in that direction. If you've read David Olusoga's book, *Black and British*, it's great in that it highlights the fact that there have always been black people in this country. Here in the UK, it's always been diverse.

It's just about making space for that. I guess we have to decide what kind of society we want to be. I think that if you can't imagine it, it won't happen. So that's one good reason to have some idealism, because it allows you to think big and to imagine a future that seems impossible at times.

Week in Numbers

A digest of the week's most important figures:



£139

The increase in the government's energy price cap for household consumers in response to rapid increases in global wholesale gas prices; with seven national suppliers going bust by 22/09.



\$300bn

The gross debt of Chinese property developer Evergrande, which missed a crucial \$83.5 million interest payment on 23/09, fueling concerns about the stability of China's opaque financial system.



220–290%

The predicted percentage increase of carbon emissions by the commercial aviation industry between 2015 and 2050 due to increasing volumes of air traffic.

12 years

The number of years until the UK Treasury's first green bonds will mature. On 21/09, investors queued up to buy the bonds; £10 billion was raised for projects such as flood protection and renewable energy generation.

LORRYIMAGE: FLICKR DAVID STANLEY
BUILDING IMAGE: ESSNGLKOERM HUONG
RYANAIR IMAGE: NOVAKRIDER



IMAGE: JASMINE GARTNER



World Animal Day 4/10

Climate change makes animals shape shift

With climate change heating the planet up, animals are being forced to adapt. Scientists have found that warm-blooded animals are increasing beak, ear and leg size in order to better regulate their body temperature. A larger surface area will allow heat to escape from the animal's body quicker. One example is the Australian parrot that has shown a 4–10 percent increase in bill size since 1871. However, these changes occur much more slowly than the rate of global warming leaving animals incredibly vulnerable

Scientists believe penguins have links to aliens

We all know that, while cute, penguins are one of the stranger looking animals. Now, scientists have found an alien substance in penguins' poo that has never been recorded on Earth before. The chemical is known as phosphine and its only other known location is Venus, 38 million miles away. Scientists found the chemical within the gas surrounding Venus last year. Phosphine has also been found in pond slime and badgers' inwards. Scientists are unsure about how the chemical has appeared or what is causing it. They are now hoping to study gentoo penguins from the Falkland Islands as it may help to explore the possibility of other existing lifeforms

Woolly mammoth making a comeback

The woolly mammoth has been extinct for approximately 38 million years, since the Ice Age, but scientists are hoping to raise them back from extinction. According to *The Guardian*, £11 million has now been made available from genetics company Colossal. The main aim will be to use the skin cells from Asian elephants, the woolly mammoth's closest living relative. These skin cells will be reprogrammed to stem cells that carry mammoth DNA which will help Asian elephants cope in the Arctic. Scientists are using mammoths recovered from permafrost from the Ice Age to identify the genes that can be used to give Asian elephants mammoth traits such as insulating fat

AUTOIMMUNE DISEASE IMAGE CREDIT: PUBLIC DOMAIN/PICTURES17902IMAGES PIXABAY

Autoimmunity Disease and the effect it has

Hania Barendt

SCIENCE CORRESPONDENT

WHEN YOUR ENERGY becomes a form of currency, how would you spend it? Would you rather go out to see a friend for a drink or would you rather go to your lectures? These examples may mean nothing to you, but the presence of an autoimmune disease takes away the ability to do what you want when you want with no health consequences.

Some people feel too poorly to do what they enjoy most. The heart-breaking truth of the matter is that those who suffer with autoimmune disease have to fight in order to do the basics that most of us do without thinking twice.

My aim is to raise awareness for those who suffer from autoimmune disease and other invisible illnesses as the more people who are aware, the more kind society will become. Learning and listening is the biggest

power we have as individuals to make change.

An autoimmune disease is when your immune system can't differentiate between your own healthy cells and foreign cells, a virus for example. This causes your immune system to attack your own cells that are completely normal. This can happen to any area of your body. Which part of your body and which cells are attacked will depend on the type of autoimmune disease you're diagnosed with.

Why does this happen? The funny thing is, nobody really knows! It's definitely a mystery that needs solving.

Currently, it is thought that a mix of genetic and environmental factors contribute to the presence of autoimmune disease, but this is a complex area of biology that will take time to fully understand.

The statistics from the British Society of Immunology say there are at least four million people in the UK living with an autoimmune disease

and, luckily, the UK is a global leader in immunology research. This area of research is becoming more and more important as autoimmune disease diagnoses are rising by nine percent per year.

It is now more than ever that we need to make an effort to understand and support those who are going through such life-changing situations.

Considering these numbers, you would think that support and care is great within the UK, but in actual fact, on average, it takes patients four years and roughly six doctors to get a diagnosis.

Obviously, there are countless things that contribute to this — e.g. your availability, doctors' availabilities, cost of treatment, NHS waiting times — so, so much. However, this is mainly because it is such a complex issue: it is no easy task diagnosing an autoimmune disease, but sometimes it can be really difficult to accept that it isn't the fault of the patient nor the fault of the doctor.

I have been asked on multiple occasions about how an individual can

make society more inclusive of those with autoimmune disease, but in my opinion, the most important thing is being aware of the dangers of these sorts of invisible illnesses.

Awareness does the job of inclusivity for a lot of situations. Many people that I know didn't know what autoimmune disease was until I brought the discussion to the table which isn't their fault, but it shows that spreading awareness is really important.

I am a firm believer in the idea that everybody means well and everybody deserves the chance to have access to more information to do with what they please and to form their own, completely valid, opinions.

If you wanted to find more information, there are so many charities and organisations, such as The MS Society and massive communities online (which I try to be a part of with @ourhortativehabitat), which make a world of difference. #InvisibleIllness is a hashtag on Instagram which I would highly recommend, if you want to be involved in the community.

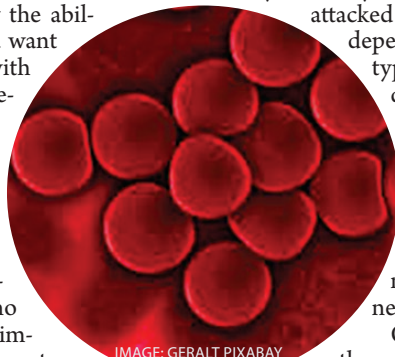
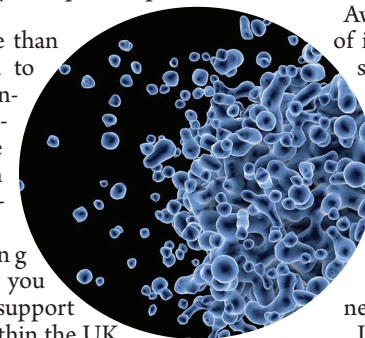


IMAGE: GERALT PIXABAY



The science of hangovers: is it worth it?

Lucy Cooper

DEPUTY EDITOR

WITH FRESHERS' WEEK now over, some university students are sure to be nursing a heavy head from the festivities — a trend that will continue throughout the year. There are plenty of old wives tales and urban myths about how to lessen the pain of the morning after, but today *Nouse* takes a look at the science.

Quite simply, there's no singular reason for hangovers. Of course, they partly occur from the dehydration that drinking alcohol causes. Lots of those key hangover symptoms — thirst, lightheadedness, etc — can all be partly traced back to the body's lack of hydration. Alcohol can lead to the body producing more urine, which speeds up the dehydration process. However, it is not the sole culprit, and some studies have even shown that electrolyte levels in hungover and non-hungover people are pretty much the same — meaning hydration is not the only factor when it comes to a hangover. However, it never hurts to keep yourself hydrated throughout the night, or by stocking up on Lucozades for the next day; they can help replace the nutrients you lost.

There are also suggestions that hangovers come from the buildup of toxic compounds in the body when attempting to process the alcohol. Having seen how a Blue Shit from Stones affects the colour of a tongue, the idea that alcohol causes toxicity does not seem like a particularly far-flung suggestion. Called acetaldehyde, this poison is broken down fairly quickly — but some people will take longer, leading to worse hangovers as it overstays its welcome in the body.

This toxin can often result in nausea, which helps explain the vomiting

that often occurs after a drinking session.

Alcohol also stimulates a neurotransmitter called GABA which affects the brain, leading to an impact on consciousness, memory making and judgement. GABA gets in the way of another neurotransmitter called glutamate which turns on the brain, and once you stop drinking, the body will attempt to rebalance these by increasing glutamate, which can lead to headaches and things like lights being too bright.

Sleep is also affected by alcohol, which often blocks people from entering more deep sleeps, and can lead to earlier wake-ups. Although this might not cause a hangover in itself, it contributes to fatigue and the general feeling of roughness.

So is there a way to avoid those difficult morning-afters? Unfortunately... not really. There's no shortage of internet remedies, but experts have struggled to find a scientifically proven way to avoid a hangover. Research on hangovers is scarce enough, and those that have delved into it have found little of use. There are early studies around certain Chinese herbal medicines that might help reduce the amount of acetaldehyde

produced, but in the meantime, there are a few steadfast plans that can ensure you have slightly better luck on your next night out.

Firstly, make sure you eat beforehand. Food doesn't absorb the alcohol itself, but a full digestive system will help slow down the amount your body is absorbing. Of course, many people like to have less to eat to make the alcohol hit quicker, but this is a surefire way to increase the risk of a hangover.

Once you begin drinking, the choice of beverage can come into play when considering a hangover. Drinks with higher alcohol content in a smaller volume are the more dangerous tipples — going for a shot instead of a mixed drink, beer or wine is upping your chances of a rough morning. Alcoholic drinks also contain congeners, which give the flavour, but can contribute to the hangovers. These are found more in dark liquors (like brandy and dark rum) than clear liquors like gin and vodka, so avoiding these might help the severity of a hangover — although the ultimate factor is the amount you drink.

Now you have your drink, drink it slower. It takes about an hour and a half for the body to process a typical drink, so the slower you drink it, the more on top of the alcohol your body will be the next day. If you're trying to avoid a hangover, perhaps give the

chugging a miss.

However, even when following these tips, there's still a chance you will wake up with a hangover if you drink a lot of alcohol. What can you do to alleviate the pain?

Food is always a good help. Bland foods can help reduce any nausea, and when waking up after a night of drinking, you are likely to have low blood sugar levels. Thus, carbohydrates can help with building those back up. Getting some food in you will also help provide important vitamins that became depleted throughout the night. Eggs are especially good for nutrients, so try not to skip that breakfast!

Of course, something no one wants to hear when they are suffering from a hangover is to do exercise, but... getting out and moving is a key way to improve the symptoms. Although it might not scientifically improve the physical hangover, it releases endorphins, helping to ease some of the symptoms — reducing anxiety and inflammation of the body. However, be careful to ensure you keep hydrated, and try to pick a lower-intensity exercise.

There might not be much positivity in the scientific research around alcohol and hangovers, but one thing is for sure: if you drink less and in moderation, you have a much better chance of coming away the next day feeling okay. And remember there is never any pressure to keep drinking or to even drink at all.



IMAGE: RICARDONASCIMENTO



IMAGE: ANCHIE GARRETT/WIKIMEDIA COMMONS

Planet Nine: is there another planet in our solar system?

Dom Smith
SCIENCE CORRESPONDENT

IN THE LAST few months, Scientists believe a ninth planet almost certainly exists at the very depths of our Solar System. A celestial body currently nicknamed 'Planet Nine' is believed to lie beyond the Kuiper belt — a layer of asteroid-type ice rocks that starts near the orbit of Neptune and continues outwards past the orbit of dwarf planet Pluto, and into the furthest reaches of the Solar System.

It is after this layer that Planet Nine is expected to sit, if indeed it exists at all. Planet Nine's existence could provide explanations for a series of unlikely clusters of objects beyond Neptune. As Neptune is the final known planet in the Solar System, objects that lie beyond it (but which are still in our Solar System) are known as trans-Neptunian objects (TNOs). Objects which lie much further even than these — and which are deemed to be of considerable size — are known as extreme TNOs (or, ET-

NOs). Planet Nine could explain the otherwise highly unlikely clustering of some nearby ETNOs.

One of the researchers working closest on this project is Michael E. Brown, professor of planetary astronomy at Caltech. Brown was the man responsible for demoting Pluto from a planet to a dwarf planet, by virtue of its size. Brown and Caltech colleague Konstantin Batygin have suggested that Planet Nine may have formed from the core of a previous planet which collided with the Solar

System's biggest, Jupiter, in the very early stages of the Solar System's formation — the nebula hypothesis.

A number of fearmongering articles have been written on this topic, rumouring that Planet Nine might send asteroids and comets flying towards Earth that could spark the end of life on our planet. There is no evidence for this. The only way in which Planet Nine has been interacting with other objects is by influencing small icy bodies much, much closer to Planet Nine itself. It is false to say that Earth would be in danger if

indeed Planet Nine exists.

Quite apart from any such fake news, Planet Nine is an exciting proposition for scientists. It is estimated as having a radius of between 2–4 times the size of Earth's, and a mass of 4–8 times the Earth's. That would make Planet Nine one of the largest planets in the Solar System, and make its history — whether aligned with Batygin's and Brown's hypothesis for its formation or not — a thrilling and eventful one.

Predictably, one of the most contentious topics surrounding Planet Nine is its name. Only once there are images showing the planet does exist will it be given a formal name. Hence, its placeholder remains 'Planet Nine' at the moment.

While Greek and Roman mythology tend to be used for Planetary names, there is not much of a precedent for the naming of planets. Only two planets in the Solar System have been discovered during recorded history: the two most distant, Uranus and Neptune.

However, some are not even happy with the use of 'Planet Nine' in the

meantime. Between Clyde Tom- baugh's discovery of Pluto in 1930 and its removal of planet status in 2006, it was the ninth planet from The Sun. This led to American planetary scientist Alan Stern commenting in 2018 that repurposing the name 'Planet Nine' is "an effort to erase Clyde Tom- baugh's legacy, and it's frankly insult- ing."

Some have suggested that the name 'Persephone' could be used for Planet Nine if its existence is ever con- firmed. The name is often used as a name for fictional planets further out from the sun than Neptune. This is due to the fact that in Greek mythol- ogy, the deity Pluto's wife is named Persephone. However, it is unlikely that 'Persephone' will ever become Planet Nine's official name, as there already exists an asteroid called '399 Persephone,' which was discovered in by Max Wolf in 1895.

Beyond the peculiar clustering of ETNOs, scientists believe Planet Nine's existence could mean widely accepted estimations of Pluto's orbit are in fact false.

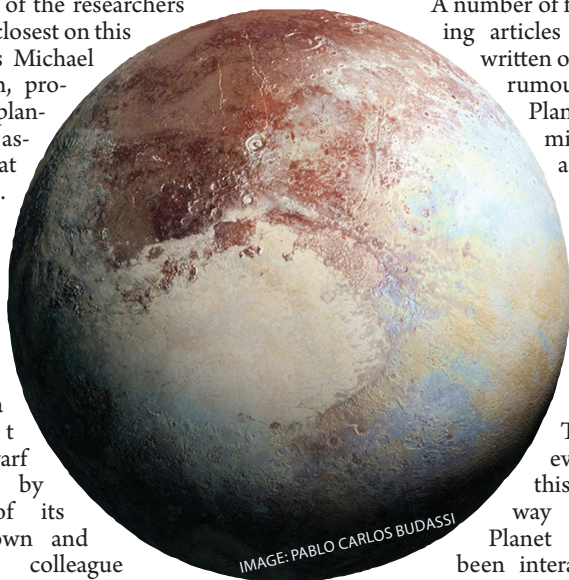


IMAGE: PABLO CARLOS BUDASSI

STEM debate: education, stereotypes and sexism

EMILY HEWAT
EDITOR

STEM IS A CONCEPT that is cropping up more frequently in the news these days. It is seen as the future, whilst the humanities are falling into the past. Artificial intelligence, updates in technology and breakthroughs in medicine make all STEM disciplines feel modern and forward-facing.

But the world of science is plagued with its own stereotypes that seem as though they're from another century.

In the last decade, demand for humanities subjects has dropped by a third at universities due to students worrying about employability. In 2012, 90,000 students took English A-Level, the most popular A-Level. In 2021, this number was cut by a third to 57,000.

Initially, you would think that this is positive news for the STEM subjects, but it leaves humanities out in the cold. Humanities subjects have been slashed in recent years at A-Level; we've lost Archaeology, Classics, Media just to name a few.

Recently, *The Guardian* has argued that the government are ignoring research from the British Academy showing that humanities students are no less likely to lead successful careers. And yet we all remember those infamous posters during the early lockdowns, suggesting art careers were essentially useless.

STEM can pride itself on being innovative and perhaps this is not a stereotype STEM can particularly help. However, it is an important one that needs considering when approaching STEM as it is driving a wedge between the humanities and sciences (see **Comment p14 for more information**)

In recent years, the government

has made a huge push in schools towards the STEM subjects to encourage students to take up careers in those fields. A common saying at my school to encourage us to love the Sciences was "most of you will be in a job that doesn't exist yet."

A fair statement for anyone hoping to work with technology.

However, there was also an expectation that if you were considered to be fairly intelligent you would be put under extreme pressure to take advanced science courses. Never mind if you were the next Picasso or Mozart: if you were good at Maths and English, you should have been taking Advanced Science instead.

This hits upon the first problem in STEM, if you struggle academically, you are not welcome. I had friends who were excellent at coding and graphics and yet were put off taking the sciences because their grades in other subjects were not good enough. This in turn put them off STEM degrees and, consequently, STEM careers.

STEM is one of the most versatile and flexible fields, and yet we are taking student's confidence away by refusing them Science qualifications. Rather than pushing the standard Chemistry, Physics and Biology, the government should consider encouraging more practically minded students into coding and technology, rather than pushing them away.

Another issue that starts in the classroom is the gender stereotypes ingrained in the world of STEM. Whilst there have been improvements in this area, women still only make up 28 percent of the workforce in STEM careers and this percentage only increases the higher up the payroll you go (AAUW). There have been many initiatives by schools and governments to encourage women into STEM but the stereotype is yet to be broken.

Encouraging girls to take science

A levels and degrees is less effective if the stereotype is already ingrained from a young age. Girls still grow up seeing men as the face of engineering, whether that comes from watching Formula 1 or NASA astronauts. They hear about Charles Darwin and Steven Hawkins far more than Ada Lovelace.

According to Forbes, currently 77 percent of tech directors are male in the UK; if there are no role models available, girls will give up on their STEM dreams long before they reach the education schemes encouraging them into STEM degrees.

It was long considered in what is known as "Darwinism Feminism" — that women's brains reacted differently to the sciences as men's and therefore they could not be scientists. This theory has thankfully been disproven and yet the stereotype remains.

The Institute for Fiscal Studies did a recent study showing girls have an equal performance to boys in STEM and yet only 13.2 percent of girls who excelled in Physics at GCSE, continued with the subject at A-Level whilst 40 percent of boys who received A or A* at GCSE went on to do an A-Level (*Wired.co.uk*). Clearly the problem is rooted deep within our consciousness before we reach GCSE.

We should also consider that part of girls' reluctance to enter STEM may be from what they hear at home; for our parents and grandparents, STEM may have seemed even more closed-off to women.

Our parent's perception of STEM

hits upon a key issue; we often fail to acknowledge that older generations grew up without advanced technology so are more distrustful towards the gadgets that we take for granted.

We all love grumbling that our older relatives are terrible at technology; I am certainly guilty of snapping at my parents when they have failed to change their profile picture on Facebook or have initially believed everything they read online about breakthroughs in medicine.

We may think it's funny to groan in frustration when we see older generations struggle with new technology concepts but it is something we need to stop doing if we want STEM to be free of outdated stereotypes.

We cannot blame older generations for not understanding the role of a graphic designer or how the self-checkout scanner works in our local

supermarket. To them and to us all, a self-checkout scanner can represent a loss of human contact; if the pandemic has taught us anything, it is surely

that human interaction must not be taken for granted. We assume that many aspects of STEM are beyond the older generations so rather than educating them we keep them in the dark. If we continue this stereotype, one day it'll be us refusing to get on a plane with no pilot because our children and grandchildren have not bothered to explain the technology that they are so familiar with. STEM is a rapidly changing field, but there are still several stereotypes that we cling onto which must be removed before technology can truly progress.



IMAGE: SCIENCE IN HD



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EDITOR'S COMMENT

Lucy Wilde
SPORT EDITOR



A BIG hello and welcome back to campus readers old and, especially, new.

Looking ahead to the new year, the start of the season feels refreshingly optimistic and alive with possibility.

Having said that, the recent @NouseSport Twitter poll suggests that only 33 percent of us are planning to get involved in a new sport this year. As defending varsity victors, I really hope this isn't reflective of the inspired atmosphere following a stellar summer of national and international sport.

In our first print edition of this term, we have an insightful interview from Editor Emily Hewat with a representative from York City Knights' Disability Rugby League, which gives hope that the League's integration into the mainstream is not a distant ideal.

Sport Correspondent Dom Smith reflects on Emma Raducanu's summer success story — by now a household name that I hope needs little introduction. Dom's criticism of the media's politicisation of the story in the aftermath of her US Open victory serves as an

acute reminder that sport should be a holistically positive activity as we return to competing on campus.

Michael Athey's comment piece considers the gluttony that has come to characterise the football world, and how this threatens the sport's future.

I ponder how future investment in sport will be shaped by the past summer's events, and consider how grass-roots and community initiatives should be at the heart of creating an equal and diverse sports culture in the UK.

Nouse's new Sport Editor, Seth McKeown, shares his college sport predictions for the year ahead. How will a new intake of freshers and a season of nothing but training last year affect the college sport league tables this term?

In a similar vein, catch Seth's lowdown on all things related to the upcoming York Marathon later this month on the back page.

Lastly, Lucy Cooper's piece on training for a marathon is full of tips and tricks that will no doubt have you plagued with the lockdown running bug before the term is out.

As always this first term back after summer promises to be a hive of sporting activity.

Enjoy and see you next time,
Lucy

NOUSE STAT ZONE

77

The number of women who have signed up for university netball; there are only around 20 spaces available.

2013

The year The Yorkshire Marathon was first held.

1

The number of *FirstBus* double deckers that York City Knights have taken over this year

2

The number of semi-finals that the LNER York Community Stadium will host during the 2021 Women's Rugby League World Cup

POLL: Will you be getting involved in a new sport on campus this year?

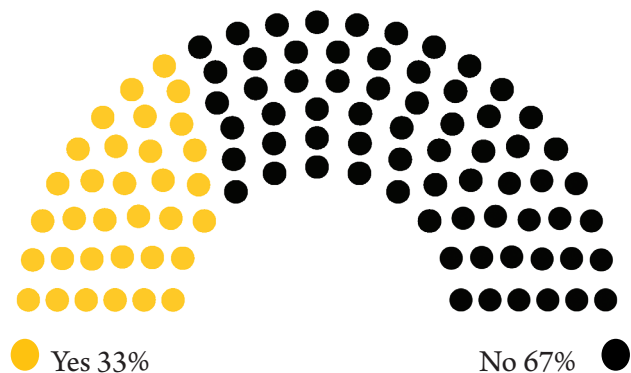


IMAGE: YORK CITY KNIGHTS DISABILITY RUGBY LEAGUE

Nouse meets Adam Prentis from YCK's Disability Rugby League

Can you briefly explain the history of York City Knights Disability Rugby League?

We're part of the inaugural Community Integrated Care Learning Disability Super League meaning we're one of the founder clubs. We've been running our own disability club for several years and it is something we're very proud of. Prior to joining the LDRL, our sessions were purely training for those who wanted to come but after training week after week, after week with no games, it needed to go to another level. As a sport, we advanced, thanks to the help of the RFL and Community Integrated Care who have backed the sport and helped to add another level of profile. The 'Community Integrated Care Learning Disability Super League' offers those with learning disabilities and autism the opportunity to play an adapted version of Rugby League. At the Knights, we cater to both learning and physical disabilities by running joint sessions under the umbrella of YCK Disability RL club.

What is the difference between the PDRL and the LDRL?

There are two types of competition: learning and physical. The LDRL is for those with learning disabilities and the PDRL is for those with physical disabilities. One of the main differences between the LDRL and the PDRL is that LDRL is tag rugby and non-competitive, so the social element is key. It's about getting mass participation, lots of people playing, enjoying themselves and having fun. At LDRL festivals we don't keep scores, but participants have the opportunity to represent their Professional club in a competition framework. Since York City Knights set up their Disability League, the players have had the opportunity to play in front of Sky TV cameras at venues such as Anfield and Bootham Crescent. All clubs are registered charities and receive funding rather than asking for membership fees.

What are the events that are currently taking place?

On 19 September, York City Knights Foundation together with RFL and York St John University hosted the Physical Disability Rugby League festival and the Learning Disability Rugby League event will take place on 26 September. There will be roughly 18-20 teams attending which will make for a real carnival atmosphere!

What benefits are there for the players?

We average about 25 players attending training of varying ages and abilities. There is a good atmosphere of people supporting each other and the club's growth means we can split the group into higher and lower ability, providing a challenge for those who need it. The social aspect of this sport is what makes it.

What impact has Covid-19 had?

We ran virtual sessions over two of the lockdowns and by the time face to face sessions were able to return we came out with more participants than pre-Covid. A good number of our participants were shielding during the epidemic, so arguably they may have felt the impact of the lockdown more than others. In response, we tried to develop the profile of the sport both nationally and locally by working with special schools in the area.

Is the popularity of the sport

increasing?

The sport is definitely growing and I would say at an all-time high thanks to the work of all the key partners, volunteers, players and support networks. It's growing, but something good does take time. We now have a PDRL game being broadcast on a live stream which is just one example of how far we have come. The sport has had coverage in national tabloids and the wheelchair Rugby League World Cup 2021 was due to take place later this year but has had to be postponed through implications of Covid-19 to next year which would have had extensive coverage.

The success of the Disability League means other clubs are now wanting to be a part of it. In this month's events, we will probably enter two teams but some clubs like St Helens will potentially bring three meaning there are between 18-20 teams attending!

Do you think the Disability Rugby League has the ability to go mainstream?

Within the sport, there is a lot of publicity. Outside the rugby community there is possibly less publicity and the challenge for everyone is to get more people outside the sport involved and aware of what great opportunities exist. One thing that we try to say is it's not just about rugby; we're helping changing lives. We hear stories of how coming to rugby has improved someone's confidence, leading them to having a new circle of friends, leading to them landing a job and even getting a girlfriend. You get multiple stories like this across the country, and that's what Community Care is: getting people into the community and providing opportunities for those who are at risk of being excluded.

Emma Raducanu: a story about sport not politics

Raducanu is a sporting underdog sensation, not a tool with which to score political points

Dom Smith
SPORT CORRESPONDENT

SHE CELEBRATED WITH frozen yoghurt. Quite a lot has changed for Emma Raducanu since she sensationally won the US Open last month. But some things never change. Chocolate-flavoured frozen yoghurt is Raducanu's usual post-victory ritual, so why change that now? Expect her on the packaging by the end of the year.

The world has opened up for Emma Raducanu. The upstart 18-year-old from Bromley has done all that herself, through her courage, her calmness, her genius. Her social media accounts are some of the most interacted-with of 2021; in June she had 2,000 Instagram followers. That tally is now two million. She looks set to earn north of £100 million in sponsorship deals, and royal experts expect her to earn 'an MBE at least' in the Queen's latest honours' list. It would be quicker to count the national papers her infectious smile hasn't graced the front and back pages of.

With all this fuss, a disinterested

onlooker could only assume Raducanu had produced one of the greatest sporting achievements in British history. That's exactly what she's done. There are very few people left who are still disinterested in the story of this young star.

The enormity of this achievement — the extent to which she trampled all remotely sensible odds — has almost been overshadowed by her only 18 years. That just shows how barmy all of this is. The Grand Slam era began in 1968, and has featured the four slams annually ever since. Never before had a qualifier (a player whose rank was too low to grant them automatic entry to a slam tournament), male or female, ever reached the semi-finals of a Grand Slam. Raducanu became the first... and then won her semi-final...

and then stormed to victory in the final as well.

And the scarcely believable stats that help illustrate the ridiculousness of Raducanu's triumph just keep coming. The Canadian-born Brit didn't drop a single set in any of her ten matches during qualifying or the tournament proper. She never

even needed a tiebreak to win one. 20 sets played; 20 sets won. Raducanu would win five straight games here, and six straight games there. Disregarding her own ranking of 150th, she won 11 games in a row on the way to dismantling 43rd-ranked American Shelby Rogers — a decade Raducanu's senior — in the round of 16. These purple-patches were dubbed 'Raducanu runs.'

So ruthless were the qualifier's efficient wins that despite playing three games more than her final opponent Leylah Fernandez, she actually spent less time on court over the course of the competition. The 18-year-old stuck to her simple mantra: turn up, win, smile, eat frozen yoghurt, repeat. She knocked out Olympic champion Belinda Bencic, as well as the 17th seed Maria Sakkari of Greece. It was an inconceivable run that not even her coaching team could have been bullish enough to predict. Or should that be her former team...?

It has been disheartening and yet depressingly familiar to hear how Raducanu's awe-inspiring success has been used as a tool to make completely unrelated political points, though. Politicians and columnists on the left have claimed the right cannot reasonably celebrate her victory due to their stance on immigration and the fact that the Toronto-born teen has a Chinese mother and a Romanian father. Pundits and politicians on the right

have instead argued that it is rich for the left to both revel in her triumph given her success was grounded in an education at a highly selective same-sex grammar school, and yet wish grammar schools a thing of the past.

It's all very nasty, and very typical indeed. Why must those with political agendas tie their points to totally unpolitical news stories? Raducanu does not deserve to have every aspect

She can speak about immigration policy or the education system as much or as little as she likes. "

of her private life on earth turned into angry opinion pieces and short shouts at the green bench opposite. What she deserves is quite a few apologies. She can speak about immigration policy or the education system as much or as little as she likes.

What Raducanu's story should instead be used for is to convince anyone still unconvinced, that there is irresistible magic in sport. A quali-

fier probably won't win a Grand Slam next year. Or the year after. Or the year after that. Raducanu did something unlikely — something just as unlikely to happen now as it was ahead of the greatest month of Emma's life. Qualifiers don't win tournaments; they don't even reach the semi-finals. Except Emma Raducanu showed the world that they can.

So whether she went to a grammar school or not, whether she is an immigrant or not, the 18-year-old exposed the most beautiful and pure aspects of sport. Powered by her ferocious two-handed backhand winners, Raducanu served as compelling evidence that there is no script for sport. Her highly esteemed opponents, who all fell by the wayside once they met her, served as evidence that there is jeopardy in sport — even when the odds are firmly in your favour.

If football's European Super League — a sporting cartel — were trialled in tennis, Emma Raducanu wouldn't have even been at the US Open last month. Her financial appeal to paying viewers would have been deemed too small, because of her slim following. That aged well...

Would people still be talking about her and writing about her and tweeting about her and attempting to sponsor her if she'd been the favourite to win in Flushing Meadows? Emma Raducanu is newsworthy precisely because until very recently, she wasn't.



IMAGE: FLICKR SIROB

Football is at a crossroads, we cannot let it implode

Sport is about hope, but there is very little of it left as greed threatens football's future

Michael Athey
SPORT CORRESPONDENT

It's been a few months since England nearly succeeded in immortalising David Baddie and Frank Skinner's lyric of "football's coming home" at Euro 2020. But at the risk of sounding unpatriotic, there is something that would benefit the game more than England winning a trophy ever could. That something being football reform.

Only a few months ago, 12 of the biggest and wealthiest fatcat club owners in Europe effectively announced a coup d'état, and were ready to break away from all current leagues and form their own European Super League (ESL). It is not hyperbole to say this would have been the death of football. Thankfully, the ESL proposal spectacularly imploded within just over 24 hours of it being announced, but celebrations should be limited. Ultimately, the ESL was merely a formalisation of football's death for football has been dying for decades already.

The game's current vices are blatant and numerous. Season ticket prices have continuously increased. Success in competitions primarily correlates to wealth. Plus, this wealth is coming from increasingly morally bankrupt owners. The likes of Roman

Abramovich shouldn't be anywhere near ownership of a football club and its community, yet the system has evolved to a point for a club to progress they have to sell their soul to another morally bankrupt billionaire. Sadly, gambling is synonymous with football from sponsors on the shirts and advertising boards, to the onslaught of bookies' television adverts. It is therefore unsurprising to hear that for many gambling addicts, football began their addiction. Also there are still questions over corruption within football's institutions

There are plenty more but it is evident ESL chief architect, Real Madrid's president Florentino Pérez, was correct about one thing — football does indeed need saving, too — Qatar 2022 anyone?

There are plenty more I can't cram into this article but it is evident ESL chief architect, Real Madrid's president Florentino Pérez, was correct about one thing — football does indeed need saving.

Of course, emulating Titanic with only rich clubs escaping on a few lifeboats whilst all the other clubs scramble to survive on a floating door isn't how we save football. Instrumental reform however could be the saving grace we need.

There are several practical reforms that could be integrated into

the current UK football system. Taking inspiration from the German Bundesliga, an implementation of the '50 + 1' rule would allow club members to still have overriding control on their club's direction. Clubs could also be protected from undesirable owners through introduction of an independent financial regulator. Such a regulator would additionally be able to ensure a more equitable flow of money throughout the leagues, creating a football pyramid closer to the meritocracy the FA claims it already has. Active punishments and deterrents, including lifetime bans, for those responsible for any racial/homophobic abuse rather than just a "we condemn" statement is also necessary to avoid incidents like those which occurred in the aftermath of the 2020 Euro FFinal.

It's surprising the UK's political parties haven't jumped more at the prospect of football reform than they have considering how much the sport impacts everyone's lives. As we know from his ardent brexiteering, Boris Johnson is a rampant populist and will eagerly pursue a policy if it gets him votes. It is therefore remarkable football reform hasn't been a policy

Johnson has pursued with more agency. Football is the nation's sport and undoubtedly populist, and with many major clubs situated within northern working-class constituencies it wouldn't just potentially open up another voter base but solidify the support the Tories gained there for the first time in 2019. However, pursuing



IMAGE: MICHAEL ATHEY

such an agenda would mean having to put lobbyist interests aside, which might be tough for the Tory party of sleaze. If the government fails to grasp the reins, Labour must pick them up instead. A clear policy such as football reform is exactly what Keir Starmer requires right now, because despite his claims that he's got a direction in mind, recent losses like that of Hartlepool suggest he's rather rudderless. requires right now, because despite

his claims that he's got a direction in mind, recent losses like that of Hartlepool suggest he's rather rudderless.

However, if politicians prove to be hesitant, the power is in the fan's hands to exercise pressure for change. Historically, tribalism and fickleness amongst football fans has always halted a united reform movement. But the ESL's capitulation in a matter of days to unilateral outrage and demonstration by the world's footballing community has shown unity amongst protesters is achievable and effective. If we can align ourselves in a similar manner to the ESL protests, and sustain the pressure, there is hope for football reform. The article's cover photo from a Newcastle United home game I attended in 2018 harnesses

some of that hope, "where there is unity, there is victory". Of course, we cannot say for certain that we can collectively force change for football, but for the first time there is hope that we can move from reluctant acceptance to demand for change. Sport thrives on hope it's what motivates fans to attend games week in week out, in hope of a win, a goal or a last-ditch tackle. So, if hope is back, who's to say football can't come back home too.

Sport in Brief

Black History Month

Ever more culturally and socially prevalent following a summer of sporting triumphs for athletes from a diversity of backgrounds. This month provides an opportunity to both celebrate, and learn more about the representation - or lack of - minorities on the international stage. Birmingham born swimmer Alice Dearing is one of the many black athletes we should acquaint ourselves with. GB's first black Olympic swimmer and co-founder of the Black Swimming Association. A prime example of the power of sport in pushing boundaries - physically, mentally, socio-culturally.

James Ellis returns to York City Knights

Half back Jamie Ellis has returned to York City Knights on a one year deal after spending last season on loan at the club. He had played twice on loan last season and looks to challenge first choice pair Morgan Smith and Brendan O'Hagan. Ellis's parent club, Leigh Centurions, play in the Betfred Super League, with York City Knights playing one division below them in the Betfred Championship.

York Sport Marathon announced

York Sport has picked its team to fulfil its Marathon Relay Team that will compete in The Yorkshire Marathon. The squad was announced on 29 September, just weeks before the marathon is due to take place. Susan Gillion (4.8 miles), Kasia Astbury (6.1 miles), Alex Wormaid (3.2 miles), Josephine Stone (4.1 miles), Simon Polkey (5 miles) and Jan Kelly (3 miles) will compete in the annual event on 17 October. The October event is held annually, but the 2020 edition was postponed due to the Covid-19 pandemic (see p28).

University of York sports clubs seek November

November, a blend of "moustache" and "November", is a regular fundraising event that takes place at York. Sports clubs seek to raise money and raise money for men's mental health charities by not shaving their facial hair throughout November. Last November, 23 members of UYCC, the University of York's Cricket Club, raised £5,500, but far more than this was raised collectively by sports clubs at York. The annual fundraising event is due to take place again next month.

York City FC on the up at new ground

Dom Smith

SPORT CORRESPONDENT

LIFE AT THE BRAND new LNER York Community Stadium is bobbing along quite nicely for York City Football Club. The club moved out of their stadium since 1932, Bootham Crescent, in February 2021 — moving straight into the Community Stadium. This state-of-the-art 8,500-seater stadium was partly funded by a £2 million loan from the Football Stadium Improvement Fund.

Following a tough season last time out — which in the end was abandoned due to Covid-19 — the Minstermen seem to have rediscovered much of their 2019/20 form in the early weeks of the 2021/2022 campaign. Three defeats

from three made for a horrendous start to the season for Steve Watson's side. However, since a clinical 3-1 away win over Spennymoor Town on 30 August, York have won five of their next six games. Granted, two of those wins came in FA Cup qualifying, but the upsurge in form leaves the Minstermen 12th of 22 teams in the National League North — the sixth tier of the English football pyramid.

York City's historical Bootham

Crescent ground is meanwhile being demolished in order to make space for new housing developments. But the Minstermen's nostalgic support-base were so eager to commemorate parts of the creaking old stadium that the club formed a working association with Historic England, a public body sponsored by the Department for Digital, Culture and Sport (DCMS) who seek to renovate and commemorate listed buildings of significance and notable landmarks

in England. One of the key areas the two have collaborated on has been the preservation of the specific seats that season-ticket-holders used to sit in week in, week out. Those with season tickets were then able to collect their personal chairs — a nice touch.

One such season-ticket-holder, Steve Sexton, spoke to *Nouse Sport* in Jan-

uary 2021 to discuss his hopes for his beloved team as they navigated their now-completed move to the LNER Community Stadium. Sexton said he expected: "at least promotion back to the league above, which I think is the absolute minimum most York City supporters expect of the team, given its history. I think we're well on the way to achieving that. Slightly longer-term, you ask yourself, where realistically can a club like that get to? There's no reason why York couldn't get back into the Football League. How far could it go? Maybe mid-table in League 1."

But as the pandemic's third and fourth waves stalled the easing of lockdowns and restrictions in the UK, lower-league football was deemed too much of a risk to continue. Creating Covid-friendly bubbles is much easier when you are a multibillion-pound Premier League giant. And so Sexton has had to wait for York City's promotion to the fifth tier.

As things stand, there is a little way to go. But York City Football Club are finally starting to make their new stadium feel like home. Their next step is to make it a fortress.



IMAGE: LEAM DAVID

Investment is vital for future of UK sport

Lucy Wilde

SPORT EDITOR

IF ANYONE READING this can hand-on-heart say they haven't caught a glimpse of just one of the sensational sporting events this summer has been host to, then you've reached a new level of social media evasion I didn't think possible in the modern era.

Tokyo Olympics. Euro 2020. Wimbledon. Formula One. Golf's 149th Open. British and Irish Lions Tour. World T20 Cricket. The list goes on.

Following over a year of cancellations, postponements and outright abandoned events, the recommencing of competitive sport this summer hardly failed to disappoint.

The myriad of sporting events we've been witness to over the last three months have doubtlessly epitomised the power of sport in bringing people together. Regardless of whether you're a seasoned sports player, or an impassioned fan. Or perhaps even a new tennis convert — don't tell me Emma Raducanu is an unfamiliar name anymore.

The extent of public engagement and press publicity seems to have reached a new high; the future of sport is exciting and refreshingly unpredictable, as young stars rise through the ranks.

Consequently, interest and — more significantly — financial investment in sport is soaring. UK Sport's December 2022 investment of £352 million into Olympic and Paralympic sport marked an exciting commitment to expanding opportunities in a wider range of sports, alongside the opportunity for British sport to reflect a diverse, multi-talented society.

Reflecting on this and the past summer of sport got me thinking about the cultural and geographical diversity of talent across the world.

England's performance at the Euros, for example, forced us to confront some hard truths. A fierce sense of pride and patriotism defined England's journey to the final, but their fall at the last hurdle also revealed a

Raw talent and a ruthless will to succeed can only take us so far

disturbing cultural hypocrisy among some fans.

Watching three young Black men fail to score in the penalties was heart-wrenching. In more ways than one. We saw how their race and ethnic background became their defining characteristics rather than their athleticism, patriotism, or grace in the face of defeat. Is this the reason ethnic minorities still lack equal opportunities in sport globally?

To take football as just one example, players continue to be drawn from a limited demographic. The game has an opportunity, a responsibility even, to set role models drawn from a varied background. And yet, in the last four finals of the FIFA World Cup, 100 per cent of players have come from European or Latin American leagues.

The financial imbalance in football is already startling, not to mention when comparing European and non-European clubs. Organisations such as the pan-African Rainbow Sports Global — who work to support the development of a world-leading talent identification and recruitment system — are paving the way by promoting the necessity of well-founded, and fair, talent-screening systems.

Yet their work alone is not enough. Greater public awareness of

the impact of financial disparity, and governmental commitments to putting in place active solutions, is also key.

Given the extent of modern day technical abilities, it makes little sense that video analysts are only exposed to ten percent of African talent within major urban areas. The remaining 90 percent are scattered in more rural areas, seemingly deemed unworthy of scouts attention. I don't have a solution to this problem of talent exposure, but an active, public recognition that these problems exist, seems a fundamental starting point.

This doesn't even scratch the surface of other issues, such as gender disparity, on a global scale. Arguably the professionalisation of women's football in Africa has led to a one-size-fits-all outlook, with only four percent of countries having a female youth league. In comparison to European young talent programmes the starting disadvantage for athletes seems almost unsurpassable.

Investment in grass roots and community sports facilities is undoubtedly also key to encapsulating the sporting legacy of summer 2021. British 800m runner Alex Bell's self-funded journey to the Olympic final highlights some of the shortcomings of our current talent

screening processes. Failure to be accepted to the UK Athletics world-class programme — and secure their funding support — did not deter her spirit. But, although her performance in the Olympic final proved her doubters wrong, it's worth considering how someone in a different financial situation could have achieved the same success on their own.

How many other talented people are missing out on fulfilling their potential because of similar financial barriers? Raw talent and a ruthless will to succeed can only take us so far.

Likewise, Raducanu's multi-cultural background reminds us of the power, and necessity, of equal and diverse sporting opportunities.

The cracks, however small, in government structures and funding bodies are there to see following the last summer of sport.

In case we didn't already know, Britain is an intensely proud nation.

The competitors representing us reflect a culture of fierce determination, will to succeed, and strength in the face of intense challenge. More than this, sport can offer an insight into our national attitudes on wider issues of race and equality.

Would we not then be extraordinarily proud to say our nation was doing its bit to open up opportunities for equal and diverse paths to success? We have the financial capabilities to invest in young people who could go on to be the next Raducanu or Bell. What's stopping us?



IMAGE: ADAM KERFAC/ROBERT

Trying to train for a twenty-one kilometre run

Lucy Cooper
DEPUTY EDITOR

IN THE PAST 18 months, many sports had to pause — clubs cancelling their training, gyms closing their doors, and exercise classes being postponed. However, one form of exercise that well and truly found it's time to shine was running. Even when sports and gyms reopened, as lockdowns began to ease, running has continued to be a staple in many people's lives — the pandemic being an opportunity for many ordinary people to discover a new hobby and opportunity to get a sweat on.

In December 2020 I signed up for the Brighton Half Marathon: a 21.1km run along the seafront in June 2021. During lockdown, this seemed like a doable task — with little else to do other than do my Uni work, my daily exercise took the form of a run

at least three times a week. I was not drinking much, I had time to cook healthier meals, and I was at the top of my fitness game. 13 miles seemed like a challenge, but one which I would naturally have progressed to if I continued on this trajectory.

However, luckily for every other aspect of life, lockdown soon ended. Suddenly, training for a half marathon was no longer so easy... and most importantly, it was no longer my main priority. Half marathon training plans are typically 10–16 weeks, and require you to run three times a week, often for over an hour a day. How can students achieve that?

Perhaps for better or for worse, I did not truly follow a training plan. Everyone is different, and you know your body better than any random PDF from the internet does. I knew I could comfortably run 10K, so decid-



ed not to start at the beginning of the four-month training plan scheme the Brighton Half Marathon designed.

I started running back in 2020 because it was something I enjoyed doing, and I did not want to constrain myself to a plan that would remove the excitement of a crisp morning run or an evening jaunt along the river.

All plans tend to follow the same principles. Each

week should have an easy run, all about getting out there and enjoying the process; a tempo run, where you aim to get a faster time than usual; and a longer steady run, focusing on extending the distance. So, throughout the months running up to my half-marathon, I just tried to ensure these principles prevailed throughout my runs. This ended up being a great decision, allowing myself to slowly increase my distance whilst avoiding burnout and fear of not achieving or missing the runs scheduled by the plan. Signing up for official running events can be a really motivating thing to do, but it can often be easy to feel like you're failing if you don't follow your plans completely.

In what some might see as blind optimism, my longest run beforehand was 16K–5K under what constitutes a half-marathon. I trusted that the adrenaline of the day and the new surroundings would get me through.

The official event got postponed because of Covid, but my friend and I still travelled down and completed the run under our own steam. Having expected to rely on the crowd's enthusiasm to push me the final bit, the subdued quiet made me realise that actually it was still possible to run the distance by myself.

It's not until you are 17K into a half-marathon that you begin to understand what people mean when they say 'push through the wall'.

It isn't easy, but the feeling afterwards was worth all the struggle. Brunch afterwards has never tasted so sweet.

Running longer distances might seem daunting, and there is plenty of scientific advice out there on what to eat before and after, how to train, and what equipment to bring. But the main thing to do is to get out there and enjoy the views, and eventually, the legs will do all the hard work.

2021: Predictions, pre-seasons and post-COVID-19

Seth McKeown
SPORT EDITOR

A GOOD TURNOUT in pre-season training and with fresher's trials still to come has put the men's university football team, or UYAFC, in good stead for the upcoming season. The club opened their pre-season training to all college 1s players to supplement the current squad.

Trials, which will take place in freshers week, will undoubtedly add strength to the club and will help the three teams to challenge for promotion. A successful season for UYAFC would be if one of their teams gains promotion, but the achievability of this relies on adding some quality to the side at trials before the season kicks off.

On the college front, men's football is the most subscribed-to sport on campus, and there is a lot of anticipation for the coming season. Derwent were Varsity winners in 2020 against Durham, and were premier league champions in the 2020/2021 season, making them favourites heading into first term. However, Goodricke and James pushed Derwent until the final day of the season, and so Derwent needed a result from the final game to finish above Goodricke in the rankings. The college league will be as competitive as it always is, but it looks like the top division will be a two-horse race between James and Derwent yet again this year.

Women's football continues to grow every year, and there is much to look forward to in the coming season. As a result of isolations, the 2020/2021 season was cut short and no official winner was declared, but Alcuin were in the lead and were on track to finish the season unbeaten.

The coming season looks to be a three-horse race between Derwent, James and Alcuin. James were the only college able to produce 2 teams last

year captained by Lucy Grehan-Bradley but Derwent were equally strong with some excellent players from the University team present. However with Goodricke expanding to include freshers from the new Anne Lister college, they could be the ones to watch in first term.

University netball had a very successful season in 2019/2020. The 1s finished in second place in their division, and the 2s finished as champions of their division. The league was cancelled for the 2020/2021 season, but netball's form record suggests that they'll have nothing short of success in the upcoming season. They retain some key players from the 2019/2020 season that will now be in their third year. The club played friendlies against local rivals York St John in the summer term which allowed the team to gel, and the 1s and 2s look to continue their good

form to the college cup final in the summer term.

Lacrosse sides have lost a lot of experience this year due to a strong set of graduates, but they look to match their league positions in the last completed season: 2019/2020. The UYLC men's teams' numbers took a big hit this year, but a core group of players have been playing together for three years — and the club hopes that their connection will rub off on a new intake of players.

With only one team able to gain promotion each season, it would be difficult for the club to move up even one division. But finishing in second or third place would definitely prove to be a successful season for the club. The 1s, who play in the Northern 2A League, hope to challenge for second place and build a foundation to challenge for first place next year.

Women's lacrosse has gone in harder than most in pre-season and looks to take their league by storm. They have had lots of interest from freshers, and a few have come to York early to take part in UYLC's pre-season.

The main challenge the women's team are facing is replacing Kaitie Eames, the first team goalkeeper for four years. But should they find someone to fill the void Kaitie has left, then the

team should be finishing in the top two in their league. After the league is over in March, all attention will turn to Roses and the most important game of the season against Lancaster University. With two out of three wins in 2019 and the women's team looking strong, UYLC go into the annual event as favourites.

Rowing has a strong foundation to build on this from last year. Their demanding training schedule and a long summer pre-season has strengthened the existing cohort of rowers. Rowing is consistently a very popular sport society for first-years to join. The rigid training scheme is a credit to the competitive nature of rowing. The club's ambition to qualify for the Henley Royal Regatta this year is definitely achievable.

Hes East were unofficial league winners in college rugby last term. They are the team to beat if any other college hopes to take the title off them. James had won the league in the 2019/2020 season and will be Hes East's main competitor this year and looked very strong when they beat Derwent in the summer term. Vanbrugh beat Derwent last term and look to be outsiders for the coming season, but with Hes East having the advantage of four colleges (Constantine, Langwith, Goodricke and Anne Lister) to pick freshers from, they will be the team to beat this campaign. The

pinnacle of any sports career at university is the Varsity and Roses competitions against Durham and Lancaster universities, respectively, that happen on an annual basis.

Varsity, the only inter-college competition in the UK, is between the colleges of York and Durham and takes place in March annually. Each sport plays Durham in second term, taking place across a day, to win points for York.

York won Varsity in 2020 and its online version in 2021, so the expectation will be to make it three in a row this year. However, Varsity will take place in Durham this year and colleges will begin qualification for the competition in second term, but an away-day is always more difficult so it might be a much closer competition this year than it was in both 2020 and 2021.

Roses, inspired by the 15th Century civil war between the Houses of York and Lancaster, takes place in summer term, and three years since the last Roses occurred, almost every student at York will be experiencing Roses for the first time.

The maiden edition of Roses took place in 1965 and it has happened every year since — with the exceptions of 2020 and 2021, due to the Covid-19 pandemic. York won the 55th annual event in 2019 with a grand total of 209.5 points, and lead the all-time score with 28 victories, although Lancaster only trail by two wins. York hosted Roses in 2019 so it will be Lancaster's turn in 2021, but with only four away wins in over 50 years, it will be an uphill battle for York to retain its status as champions.

That said, there is nothing like an away day, and York won last time out. It looks to be an evenly matched contest this year.



ALL UNCREDITED IMAGES: LUKE SNELL

Sport not politics

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Football in trouble

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Sport investment

Lucy Wilde argues investment in UK sport must continue to grow if we are to make stellar summers like 2021 a regularity
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THE 2021 SPORTS SEASON: PREDICTIONS

Seth McKeown
SPORT EDITOR

FEW ASPECTS OF university life were impacted by Covid-19 in the same way as our sports clubs. There was no online alternative to training, and when matches were allowed to happen, they were marred by isolations. This meant that it was difficult for teams to get any sort of momen-

tum going. The stop-start nature of campus sport during the height of the Covid-19 pandemic helped no-one.

The anticipation going into the Autumn term is at an all-time high and with incomplete form records, short pre-seasons and a new college looking to challenge for silverware, we are heading for an exciting season.

Full predictions on page **27**

Yorkshire Marathon returns after postponement

Seth McKeown
SPORT EDITOR

THE YORKSHIRE MARATHON is upon us once again as 10,000 amateur and seasoned athletes alike take on the 26.2-mile voyage in aid of a charity of their choice. The event will take place on the 17th of October in and around York, with participants taking on a route that starts and finishes at the University. Participants will be able to embrace some of the finest sights Yorkshire has to offer, with the marathon first heading towards town and the York Minster before heading East towards Stamford Bridge, then back towards the University. As racers approach the finish line, they form the "Y" symbol with their arms - a true show of Yorkshire spirit.

Though a picturesque run is one

source of motivation for participants, the Yorkshire marathon raises large sums of money for charity.

The annual event sees each runner raise money for a charity of their choice. Founded by the "Run for All" organisation, the event operates on the legacy of the late Jane Tomlinson CBE, who undertook a series of endurance challenges after being diagnosed with terminal cancer. Tomlinson had raised £1.85 million before she passed away in 2007, but her legacy has seen the Yorkshire Marathon grow in both size and reputation since its induction in 2013.

The 2021 edition of the marathon will be even more special because the COVID-19 pandemic had stopped mass fundraising events from occurring as a result of restrictions placed on the number of people allowed to gather. As well as this, the pandemic had highlighted many of the struggles

of people with cancer as they were subject to greater risk after contracting COVID-19. The organisers will be hoping that this encourages people to show even greater generosity this time round to raise money for cancer charities.

University of York's very own Jacob Lynch is one participant who will take on the marathon. Jacob - President of the University of York Lacrosse Club (UYLC) - is raising money for the Charlie Watkins Foundation. The marathon does not exclusively raise funds for cancer charities. Jacob chose to raise money for this particular charity because of its connections to UYLC.

The mental health charity was founded after Charlie Watkins, who was a student at the University of York and a member of UYLC, passed away in March 2017 after battling mental health and looks to complete the

marathon in aid of raising awareness of the charity. Jacob has been training and raising awareness on behalf of the foundation since February 2021.

Last year's event was postponed due to the pandemic, but all 10,000 slots for this year's event have been allocated and the 2021 edition looks to be the biggest and best event yet.

Like every year, the marathon's participants consist of a range of abilities, with the more experienced runners looking to win the £10,000 prize.

Mark Buckingham was the winner in 2019 and completed the marathon in two hours, 21 minutes and 42 seconds, still seven minutes short of the course record held by Edwin Korir in 2013.

The 2019 Yorkshire Marathon also attempted to break a peculiar world record. A 40 man Viking boat aimed to be the fastest 40-person costume to complete a marathon,

and managed to be successful in their venture. It took them six hours, 31 minutes and 16 seconds to complete the marathon and they raised over £10,000 for Children with Cancer.

"Run for all" organises a variety of runs and marathons throughout the year in aid of cancer charities. Simultaneous to the marathon, a shorter version of the run will see a smaller number of runners attempt to complete a 10 mile course, covering some of the same ground as the longer marathon route.

Whether competing in the traditional run or aiming to break some sort of odd world record, or perhaps just going along to support fellow Yorkshire locals and students participants, the marathon return after two-years and it certainly looks to welcome socially distanced crowds to celebrate runners and Yorkshire culture alike.